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Vocati Atque Non Vocati Mortui Adsunt

C.G. Jung and the Dead: *The Red Book* and *Memories, Dreams, Reflections*

1896-1916

Stephani Stephens

Thesis submitted for the degree of

Doctor of Philosophy

University of Kent, Canterbury

August 2011

Abstract

The dead who appeared in the dreams and visions of C.G. Jung profoundly influenced the psychologist's experience and understanding of the unconscious. Jung's model of the psyche emerged from his numerous encounters with figures of the unconscious, yet principally among these were the recurrent appearances of the dead. Until the publication of *The Red Book* the dead were interpreted metaphorically and very little research focused on how Jung used the term. *The Red Book* now reveals a great deal of material in which Jung interacts with the dead who are specifically identified as discarnates or disembodied souls. These encounters, I suggest, influenced Jung's concept of the unconscious and appear to have played a much more central role in the genesis of Jung's psychological model than was previously considered. Rather than a symbolic interpretation, the dead as literal players in Jung's discoveries can now be credited with having contributed to Jung's ideas about the unconscious and its workings.

By way of a chronological analysis of Jung's personal material between 1896 and 1916, this thesis closely examines Jung's encounters with the dead considering their literal significance. These varied and detailed exchanges demonstrate how Jung experienced the dead alongside other figures of the unconscious who acted like split-off parts of his personal psyche. As a result, these interactions assisted Jung in grasping the dynamic nature of the unconscious as both place and process and one in which he effected change through participation.

Jung's personal thoughts about the dead included in his commentaries in *The Red Book* highlight how he considered these encounters, the role of the dead in his life, and his obligation to them as a community. As a result, his work titled *Septem Sermones Ad Mortuos*, included in the section titled *Scrutinies*, can now be reinterpreted as a work composed specifically for the dead in preparation for their lives as newly incarnate figures, and ultimately stands as Jung's gesture of service to them.

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A very special thank you goes to Elsa Mbrehu, who, each day, brought with her care and understanding and loved my children while I attempted to put all of this

down on paper. She tenderly reminds my children of who they are and has helped me become an Abesha mother.

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Never last nor least, Kalu and Ephrim who are my joy, and have not only made us a family but are each their own miracles. Thank you.

I cannot mourn the dead. They endure, but we pass over...

C.G. Jung, 1947

... facilis descensus Averno:

Noctes atque dies patet atri ianua Ditis;

Sed revocare gradum superasque evadere ad auras,

hoc opus, hic labor est...

The Aeneid, Book VI, l. 126-129

Haunting is a constituent element of modern social life. It is neither pre-modern superstition nor individual psychosis; it is a generalizable social phenomenon of great import.

Avery Gordon

Ghostly Matters: Haunting and the Sociological Imagination

TABLE OF CONTENTS

Chapter 1	1
1.1 Introduction.....	1
1.2 Purpose of The Study.....	8
1.2.1 Contributions of the Dead	10
1.3 Active Imagination, The Dead and the Difficulties with The Transcendent Function.....	12
1.4 Professional Writings Pre- <i>Red Book</i>	22
1.4.1 <i>The Zofingia Lectures</i>	22
1.4.2 ‘On the Psychology and Pathology of So-Called Occult Phenomena’	25
1.4.3 ‘On Spiritualistic Phenomenon’	28
1.4.4 <i>Psychology of the Unconscious/Symbols of Transformation</i>	30
1.5 The Dynamic between Jung and the Dead	32
1.6 Literature in Review.....	37
1.6.1 Ties Between the Living and Dead	45
1.6.2 Are The Dead Pathological?	46
1.6.3 The Dead in Bereavement.....	53
1.6.4 Additional Sources.....	55
1.7 Philosophical and Ontological Considerations.....	59
1.7.1 How Jung Applies his Philosophical Background	64
1.7.2 Ontological Implications.....	68
1.7.3 Aren’t the Dead Archetypes?.....	70
1.8 Project Background and Research Difficulties	73
1.9 Primary Sources and Methods	79
1.10 <i>Memories, Dreams, Reflections</i>	82
1.11 Jung’s Primary Orientation to the Dead.....	83
1.12 Paranormal Beginnings	86
1.13 Thesis Chapter Findings.....	89
Chapter 2	93
2.1 Death Dreams and Visions: <i>Memories, Dreams, Reflections</i>	93
2.2 The Big Dream.....	95
2.3 Where and How are the Dead Exactly	101
2.4 The Dead in <i>Memories, Dreams, Reflections</i> ; 1911-1913	110
2.4.1 Ancestral Spirits Dream.....	110
2.4.2 ‘What the Dead Know’	115
2.4.3 Austrian Customs Official/Knight Dream.....	122
2.4.4 The Loggia Dream	132
2.4.5 Row of Tombs Dream.....	138
2.5 Conclusion	141
Chapter 3: <i>Liber Primus</i>	148
3.1 Introduction.....	148
3.2 ‘The Way of What is to Come’	152
3.3 Jung’s Soul.....	154
3.4 ‘On Service of the Soul’.....	157
3.5 The Desert and Its Greening	158
3.6 Introduction to Jung’s First Active Imagination	160
3.7 The Vision.....	164
3.7.1. Significance of images	169
3.7.2. Mummification	169
3.7.3. The Colour Red.....	173
3.7.4. Blood.....	176

3.7.5. Serpents.....	179
3.8 Murder of the Hero Siegfried.....	181
3.8.1 The Merry Garden.....	186
3.9 Christ in Hell.....	189
3.10 'Mysterium Encounter': Elijah and Salome.....	195
3.11 'Instruction'.....	205
3.12 'Resolution'.....	207
3.13 Conclusion.....	214
Chapter 4: <i>Liber Secundus</i>	220
4.1 Introduction.....	220
4.2 'The Red One' and 'The Castle in The Forest'.....	223
4.2.1 Setting.....	223
4.2.2 Exchange.....	224
4.3 'The Castle in the Forest'.....	228
4.3.1 Setting.....	228
4.4. 'One of the Lowly'.....	235
4.4.1 Setting.....	235
4.4.2 Exchange.....	236
4.4.3 The Tramp's Death.....	238
4.4.4 The Tramp: a Figure of the Unconscious or Dead?.....	240
4.4.5 Final Considerations.....	243
4.5 'Death'.....	245
4.6 'Divine Folly'.....	249
4.6.1 Structure and Setting.....	250
4.7 Nox Secunda.....	251
4.7.1 Setting.....	251
4.7.2 The Dead Arrive.....	254
4.7.3 The Discussion.....	256
4.8 Jung Returns and is Led to the Madhouse.....	260
4.8.1 The Madhouse.....	263
4.9 'Nox Secunda' Commentary on the Dead.....	267
4.9.1 Chaos.....	267
4.10 'Nox Tertia'.....	278
4.11 'Nox Quarta': Back to the kitchen.....	282
4.11.1 'Nox Quarta' Commentary: The Incest Taboo.....	284
4.12 'The Future in the Past'.....	287
4.13 Philemon the Magician.....	288
4.14 The Poisoner.....	290
4.15 Elijah and Salome Return.....	295
4.16 Conclusion.....	296
Chapter 5: <i>Scrutinies</i>	302
5.1 Introduction.....	302
5.2 <i>Scrutinies</i>	306
5.3 The Deceased 'Helly'.....	310
5.4 Mass for the Dead.....	320
5.5 Philemon and Jung's Soul.....	325
5.6 Introduction to the <i>Sermons</i>	328
5.6.1 Preconditions of the <i>Sermons</i>	338
5.6.2 Sermons: The First Lines.....	341
5.6.3 First Sermon.....	343
5.6.4 Second Sermon.....	346
5.6.5 Sermon Four.....	347
5.6.6 Sermons Five and Six.....	348

5.7 The Last Sermon	351
5.8 After the Last Sermon	353
5.9 The Return of Elijah and Salome	355
5.10 The End of <i>The Red Book</i>	358
5.11 Conclusion	360
Chapter 6 Conclusion	365
6.1 Final Summary	365
6.2 Further Research	372
6.2.1 What is <i>The Red Book</i> ?	372
6.2.2 Professional Writings Post- <i>Red Book</i>	379
6.2.3 Abraham and Torok	382
6.2.4 Mediumship	389
6.2.5 Transpersonal Directions	394
6.2.6 Induced After Death Communication: Allan Botkin and EMDR	397
6.2.7 Jung and Western Esotericism	400
6.3 Concluding Statement	404
Bibliography	408
Appendices	418
Appendix A: Table of Contents - <i>The Red Book</i>	418
Appendix B: Dream Versions: <i>Memories, Dreams, Reflections</i> and <i>Analytical Psychology</i>	420
Appendix C: Elijah and Salome	423
Appendix D: Death Dreams Post 1916	427
Fish Lab and Incubation Dream: Jung's Deceased Parents	428
Paul Jung as Biblical Scholar Dream	433
The Garden Party	434
Jung's Out-of-Body Experience and the Basileus of Kos	436
Appendix E: Jung and Reincarnation	440
'The Sacrificial Murder'	442
Philemon and the Wheel of Life	446
Appendix F: The Moon and the Dead	449
Appendix G: <i>Septem Sermones</i> and <i>Systema Munditotius</i>	451

Chapter 1

1.1 Introduction

The dead who appeared in the death dreams and visions of C.G. Jung profoundly influenced the experience of the psychologist's understanding of the unconscious. Jung's model of the psyche emerged from his numerous encounters with figures of the unconscious, yet significantly among these were the persistent appearances of the dead. In his own words, 'The conversations with the dead formed a kind of prelude to what I had to communicate to the world about the unconscious.'¹ The dead, along with other figures of the unconscious, assisted Jung in grasping the dynamic nature of the unconscious as both place and process. At the same time, the dead revealed themselves to be different from those figures with whom they shared the same psychic space. Jung's account of these experiences, intricately detailed and recently published in *The Red Book*, tells of his personal journey and his discoveries as a result of his relationship with the dead. This study examines Jung's relationship with the dead in his personal material in *Memories, Dreams, Reflections* and *The Red Book*.

Principally in 1896 and then again between 1911 and 1916, it was the dead who showed Jung the nature of 'figures of the unconscious' in a series of death dreams and visions.² In their role, they not only pointed Jung toward the unconscious

¹ C.G. Jung and Aniela Jaffé, *Memories, Dreams, Reflections*, trans. by Richard Winston and Clara Winston (London: Fontana, 1961/1995), p. 217. Further references to this work will appear as *MDR*.

² In Jung's chapter in *Memories, Dreams, Reflections*, titled 'On Life After Death' he makes the distinction between the dead and other figures: 'Quite early I had learned that it was necessary for me to instruct the figures of the unconscious, or that other group which is often indistinguishable from them, the "spirits of the departed" (*MDR*, p. 338). I have adopted the expression 'figures of the

as a venue of exploration, but they also pointed to themselves as separate entities apart from other figures of the unconscious, yet no less important. The dead guided Jung to the discovery of not only layers of the unconscious both personal and collective, but also to the lively countenance of the unconscious itself.³ They remained a consistent presence in his discoveries of the unconscious and facilitated for him the ability to explore and define its workings. Their contribution assisted Jung in conceptualising his psychological model specifically in terms of how the conscious and unconscious worked within what he would call the transcendent function.

In addition to a dream of Jung's deceased father in 1896, during the years 1911-1913 the dead repeatedly appeared in Jung's dreams and visions. These years suggested a preparatory phase occurring before the onset of Jung's intense 'confrontation with the unconscious' beginning in 1913. As Jung recounted his dreams and visions with graphic descriptions of terrain, climate, and even time, he reveals the unconscious as a process in which dynamic transformation occurs and in which Jung himself becomes a more active participant.⁴ *The Red Book* confirms not only that Jung equated the land of the dead or the Beyond with the unconscious but

unconscious' to define all figures and yet among these the dead exist as a distinct category. This passage is discussed below.

³ This detail begins showing itself in his death dreams (explored in detail in Chapter 2 below). The levels of the unconscious in particular appear in the Row of Tombs dream (*MDR*, p. 196-197, 2.4.5, p. 138) and then continues to appear prominently toward the end of *Liber Primus* of *The Red Book* in particular with Jung's first active imagination and then the Elijah and Salome episodes, *TRB*, p. 237b and pp. 245-254 respectively.

⁴ Chapter 2 of this study, 'Death Dreams and Visions' discusses this in detail. In reference to *The Red Book*, in particular *Liber Secundus*, Jung engages in a journey, moving from place to place with detailed descriptions. The scenes show how Jung, an incarnate has an effect on the environment of the unconscious.

also that what Jung identified in *Memories Dreams Reflections* as the 'mythic land of the dead' is now described by Jung as a literal place in which the dead appear.⁵

During Jung's lifetime he vacillated as to whether spirits could be defined as split-off portions of a subjective psyche or whether they actually existed *in se*.⁶ Jung experienced in his death dreams and visions the lively nature of the dead, in fact leading Jungian scholar F.X. Charet to confirm, 'None of the dead were in fact dead; they all, without exception showed signs of being alive.'⁷ Jung's position on after-death survival was considered indecisive throughout his lifetime. This was not because personally he was unsure if there existed life-after-death⁸, but rather because of the challenges the dead posed to his psychological model.⁹ Did they even fit in and

⁵ Jung questions several times if he is actually in Hell. Both the nature of these confrontational experiences and the physical settings (e.g. 'Death', 4.5, p. 245) prompts him to question. *TRB*, p.265 and p. 273.

⁶ '...the question remains whether the ghost or the voice is identical with the dead person or is a psychic projection, and whether the things said really derive from the deceased or from knowledge which may be present in the unconscious.' *MDR*, p. 332. Olson also discusses Jung's back and forth position regarding his subjective/objective interpretations: 'The tension between these two positions runs throughout his work.' Susan Olson, *By Grief Transformed: Dreams and The Mourning Process* (New Orleans, Louisiana: Spring Journal Books), p. 64.

⁷ F.X.Charet, *Spiritualism and The Foundations of C.G. Jung's Psychology*, (Albany, N.Y: State University of New York Press, 1993), p. 240. 'One fantasy kept returning; there was something dead present, but it was also still alive.' *MDR*, p. 196.

⁸ There is now evidence that after his heart attack, Jung felt certain about after-death survival. Shamdasani discovered: 'In 1947 in private conversation [Jung] shared with E.A. Bennet, 'I am absolutely convinced of personal survival, but I do not know how long it persists. I have an idea that it is (...) or (...) months — I get this idea from dreams. My personal experiences are absolutely convincing about survival...I am absolutely convinced of the survival of the personality — for a time, + the marvellous experience of being dead...' From Shamdasani's lecture, 'The Boundless Expanse: Jung's Reflections on Death and Life', *Quadrant*, 38.1 (Winter, 2008), p. 23.

⁹ One can see perhaps Jung's intentional ambiguity in affirming the topic of 'spirits' in relation to his established psychological concepts when in a letter about Spiritualism, he addresses the idea of the 'spirit': 'I am inclined to assume that she is more probably a spirit than an archetype, although she presumably represents both at the same time. Altogether, it seems to me that spirits tend increasingly to coalesce with archetypes. For archetypes can behave exactly like real spirits, so that communications like Betty's could just as well come from an indubitably genuine archetype.' Jung, *Letters: 1906-1950*, p. 432, (from Charet, p. 296, letter). The significance of this detail rests with Jung's consideration of spirits *alongside* his concept of archetypes and therefore confirms that he, at the very least, considered the existence of spirits or the dead as a separate category. This consideration allows for this study to continue its focus on the influence of the dead on Jung without belabouring the question if the dead were in fact archetypes. See discussion below; 'Aren't the Dead Archetypes.

if so how? Scholars have charted some of these difficulties and inconsistencies regarding spirits in Jung's professional writings, but lacking until recently, has been a concentrated focus on the presence of the dead in Jung's personal experiences and his continued and growing relationship to them.¹⁰

With the recent publication of *The Red Book*, it is now clear the role the dead played in the years before and during his confrontation with the unconscious. Not only should the dead now be positioned centrally in the discussion of Jung's model of the unconscious, but it also appears that their role in *The Red Book* challenges the previously held assumption that the dead were simply projections of the personal unconscious.¹¹ For Jung, the dead proved to be souls without bodies, discarnates, and this is revealed in a seminal passage in *The Red Book*. When the dead leave for Jerusalem, Jung has an exchange with one of them and pleads, 'Take me with you' and the discarnate responds 'You cannot join us, you have a body. But we are

¹⁰ Both Charet and Main address Jung's vacillation from the Zofingia lectures, which contain, as Main states, an, 'impassioned and informed appeal for the serious scientific study of spiritualistic (i.e. paranormal) phenomena...' to his 'cautious position' in regards to 'the objective existence of spirits' in 1919. (Charet, pp. 171- 270, Roderick Main, *The Rupture of Time*, (Hove and New York: Brunner-Routledge, 2004), pp. 67 and 70). This back and forth would continue throughout his career until after his out-of-body experience in 1944. Kugler and Woolger maintain that it was not until his later life that Jung felt convinced about after-death survival. (Paul Kugler, *Raids on The Unthinkable: Freudian and Jungian Psychoanalyses* (New Orleans, Louisiana: Spring Journal Books, 2005), p.121, Roger Woolger, *Other Lives, Other Selves* (New York, Bantam Books, 1988), p. 345). Shamdasani, too, speculates as to when exactly Jung became certain, suggesting that this occurred sometime after the death of his mother in 1923, at which time he began addressing the idea in professional writings. Shamdasani, p. 20.

¹¹ Charet suggests that Jung was approaching the issue of the dead in terms of his personal background. He quotes Jung from *MDR*: 'I thought there might be something in my past which I could not see and which might possibly be the cause of the disturbance.' Charet continues: 'Though the dead, as Jung claimed, pressed upon him from within, he still felt he could credibly interpret this psychologically and identify the dead with contents of the unconscious.' (Charet, p. 240). What *The Red Book* shows is that the dead *are* experienced as contents of the unconscious; as discarnate souls they are simply more autonomous and do not integrate into Jung's personality as figures of the unconscious, who are in fact personal projections. See full discussion below in 'Active Imagination and The Difficulties with the Transcendent Function', 1.3, p. 12.

dead.’¹² And it is this exchange that makes clear the speculation as to what Jung meant when he used the expression ‘the dead.’¹³ At the heart of not only this encounter but all of his exchanges with the dead is the notion that the human being is both soul and body and that the soul has immortal qualities.¹⁴

This pivotal revelation shows that Jung experienced the dead as souls divorced from their physical bodies, who appear in the same psychic space as other figures of the unconscious. Although *Memories, Dreams, Reflections* points to substantial discussions about the nature of life and death and highlights Jung’s personal material on the subject of the dead, this exchange is by far the clearest in terms of how Jung discovers and defines the dead.¹⁵ It also suggests what Jung means when he uses the term ‘the dead’ and this thesis has as its starting point this revelation. When Jung uses the term ‘the dead’ he means discarnates or souls without bodies. It is therefore necessary when evaluating Jung’s experiences with the dead to abandon a metaphorical understanding of the dead for a literal one. That is, it is

¹² These are the same dead who two years later will return from Jerusalem having not found what they sought and will prompt Jung to produce *Septem Sermones ad Mortuos*. (*TRB*, p. 294b). The following references confirm Jung’s experience of the dead in the unconscious as those who are discarnate souls: *TRB*, p. 297b, p. 299, n. 197 (considered a mark), p. 322b, and by deduction, p. 339b.

¹³ In *The Red Book*, Appendix C, Jung further clarifies addressing content in the *Sermons*, ‘The dead who besiege us are souls who have not fulfilled the *principium individuationis* or else they would have become distant stars. Insofar as we do not fulfill it, the dead have a claim on us and besiege us and we cannot escape them.’ *TRB*, p. 370b. Although W. Giegerich correctly states, ‘...but the dead of former ages...[are] in truth very much alive...’, he misses the sense when he further explains, ‘Jung’s contemporaries (including his own father)... are merely interpreted by the Red Book as fundamentally dead souls who waver between the anti-religious convictions and their deep unsatiated craving for religious meaning and inspiration. The dead are the image for contemporary collective consciousness, the embodied “spirit of this time.”’ This approach demonstrates a misreading of the dead in the work. Giegerich, Wolfgang, ‘Liber Novus, that is, The New Bible; A First Analysis of C.G. Jung’s *Red Book*’ *Spring* 83, (2010), pp.361-411, (p. 376).

¹⁴ C.G. Jung, *The Zofingia Lectures*, ed. by Herbert Read, M. Fordham and G. Adler, trans. by J.V. Heurck, *The Collected Works*, Supplementary Volume A, (Princeton, Princeton University Press, 1983), pp. xvii-xviii.

¹⁵ Although this exchange has the dead defining themselves for Jung, this study considers this a defining moment that permits Jung to begin his own discernment, the process of which really began in his death dreams the preceding years.

necessary to leave aside the idea that the dead are symbolic of a vibrant, alive psyche and move toward the notion of the dead as disembodied souls.

Principally Jungian scholarship has framed the discussion of the dead in relation to the history of Spiritualism and its influence on the genesis of Jungian psychology. In addition a recent discussion has emerged regarding spirit possession as a psychological dynamic.¹⁶ Jungian analysts examining the role of the dead in the bereavement process have suggested that the return of the dead is manifested by a mourning psyche adjusting to a lost object.¹⁷ Yet, little research has focused the discussion on the dead themselves and their specific role in Jung's personal material. By focusing attention on Jung's interactions and experiences with the dead, a novel perspective emerges; for Jung, the dead illuminated the possibility that a relationship with them was anything but pathological. The dead, in Jung's personal material, extended beyond the problematic issue of after-death survival to become a profound psychological agency whose main purpose was to assist Jung with his understanding of the dynamic of the unconscious itself.¹⁸

¹⁶ Charet, pp. 1-13 and Main, *Rupture*, pp. 66-72. Craig Stephenson, *Possession Jung's Comparative Anatomy of the Psyche* (Hove: Routledge, 2009), pp. 121-130. Lucy Huskinson, 'Analytical Psychology and Spirit Possession: Towards a Non-Pathological Diagnosis of Spirit Possession', in *Spirit Possession and Trance: New Interdisciplinary Perspectives*, ed. By Bettina Schmidt and Lucy Huskinson (London: Continuum, 2010), pp. 71-95.

¹⁷ Jungian work on bereavement is almost solely focused on bereavement dreams in which the deceased appear to the mourning dreamer. The literature has not addressed the dead who appear in active imagination as Jung experiences in *The Red Book* material. Grubbs believes: 'It is only in your dreams, however, that you have emotional and apparent physical contact with them.' Geri Grubbs, *Bereavement Dreaming and the Individuating Soul* (York Beach, ME: Nicolas-Hays, 2004), p. xvii. The literature is principally limited to the following: Verena Kast, *A Time To Mourn: Growing Through The Grief Process* (Switzerland: Daimon Verlag, 1988), Susan Olson, *By Grief Transformed: Dreams and The Mourning Process* (New Orleans, Louisiana: Spring Journal Books), Charlotte Mathes, *And the Sword Shall Pierce My Heart: Moving from Despair to Meaning After the Death of a Child* (Illinois: Chiron, 2006). This last work focuses on the child and mother archetypes in mourning.

¹⁸ Jung attempted to address a similar issue in his dissertation when he suggested if split-off portions of the psyche could be considered non pathological: 'It is, in fact, exceedingly difficult, and sometimes impossible, to distinguish these states from the various types of neurosis, but on the other hand certain

Recently, scholars have begun to consider the dead more centrally in the narrative of Jung's psychological theories by raising some seminal questions. Jung scholar Sonu Shamdasani asks, 'What do the dead want?' and 'Who are the dead and what does it mean to answer them?' while suggesting the topic should be considered in terms of a 'theology of the dead.'¹⁹ Jungian analyst Paul Kugler asks, 'What is the significance of this realm between the living and the dead and why are the dead so intent upon getting our attention?'²⁰ For analyst Susan Olson the appearance of the dead in dreams seems to raise questions such as, 'Do [the dead] grieve as we do? Does the process of individuation continue after death?'²¹ Jungian analyst Greg Mogenson suggests the possibility of what he calls the 'life of the dead.'²² These types of questions reflect the possibility that the consideration of the dead apart from previously held assumptions of being split-off parts of a mourning psyche or personal projections might yield some surprising results. By considering the dead as Jung experienced them, as discarnates or souls without bodies inhabiting the very same psychic space as other figures of the unconscious, can the full extent of their influence on Jung be understood?²³

features point beyond pathological inferiority...' (§3) and 'It is, therefore, conceivable that the phenomena of double consciousness are simply new character formations, or attempts of the future personality to break through...' (§136) in 'On the Psychology of the Unconscious' in *Two Essays on Analytical Psychology*, trans. by R.F.C. Hull, *The Collected Works Vol. 7* (Princeton: Princeton University Press, 1943). Charet, p. 28. Craig Stephenson has also posed the question specifically relating to the dynamic of possession.

¹⁹ Shamdasani, p. 25.

²⁰ Kugler, p. 114.

²¹ Olson, p. 6.

²² Greg Mogenson, *Greeting the Angels: An Imaginal View of the Mourning Process* (New York: Baywood Publishing, 1992), p.105.

²³ The following pages indicate encounters with the literal dead and when Jung was aware of this. *TRB*, pp. 294b, 297b, 299, n. 197 (discusses one having a 'mark' if one was sympathetic to the dead), 322b, and by deduction, 339b.

In Jung's biographical memoir, *Memories, Dreams, Reflections*, he discusses the topic 'On Life After Death,' in which he explores many ideas surrounding the topic of after-death survival. It is here that Jung designates a difference between what he calls 'figures of the unconscious' and the dead and this distinction is worth noting:

Quite early I had learned that it was necessary for me to instruct the figures of the unconscious, or that other group which is often indistinguishable from them, the "spirits of the departed".²⁴

Jung concedes that it was *often* impossible to discern the difference between split-off parts of the psyche, i.e. figures of the unconscious, and the dead, yet there *was* a difference in his experience and understanding of each. It is with this in mind, that in this study all visual manifestations emerging from the unconscious in either a dream or in an active imagination are designated as 'figures of the unconscious'. Although the dead are also figures of the unconscious as they appear and act within the same psychic space, they exist as a separate category.

1.2 Purpose of The Study

This study arises out of an inquiry initially prompted by material in *Memories, Dreams, Reflections* and now further elaborated in *The Red Book*, which suggests Jung grappled with how to understand the dead from a psychological perspective.²⁵

The recent publication of *The Red Book* now makes clear why Jung speculated about the dead in such a penetrative manner. His direct encounters with figures of the unconscious, whom he specifically identified as the dead, proved seminal to his

²⁴ *MDR*, p. 338.

²⁵ This material refers to Jung's death dreams occurring during 1911-1913 and in the chapters on 'Confrontation With the Unconscious' and 'On Life After Death' as well. This is discussed fully in 2.5.2, p. 87.

experiences of the unconscious as a whole and appear to have assisted him in conceptualising both his understanding of the unconscious and the figures of the unconscious who occupied the same psychic space as the dead.

This study sets out to contribute to the history of Jungian ideas by way of a comprehensive examination of the relationship of Jung and the dead as they appeared to him in the years before his confrontation with the unconscious and throughout his experiences recounted in *The Red Book* and *Memories, Dreams, Reflections*. Where *Memories, Dreams, Reflections* reveals the recurrent appearance of the dead in Jung's personal material, *The Red Book* confirms this line of inquiry as a valuable direction to continue research. As a result, the material in Jung's biographical memoir in the chapters, 'Confrontation with the Unconscious' and 'On Life After Death' can now be further elaborated due to *The Red Book* content. The dead prove to be central characters in the narrative of the work as a whole and instrumental in demonstrating to Jung the very nature of the unconscious. By formulating a picture of what Jung's relationship with his dead actually entailed, this thesis argues the central, yet neglected, role the dead played toward the development of Jung's understanding of the unconscious. The theme of the presence of the dead began in Jung's childhood, but manifested in provocative form with the dream of his deceased father six weeks after his death and to brief resolution with the dead occurring as a result of the writing of the *Sermons*.²⁶ Therefore, discussion begins in 1896 with the visitation dream of Jung's deceased father then considers what the dead were attempting to show Jung in his four death dreams the years preceding his confrontation with the unconscious.

²⁶ His father's death in 1896, (*MDR*, p. 117) and the *Sermons* in 1916, (*TRB*, pp.346-354).

The study then considers material in each of the three sections of *The Red Book*; *Liber Primus*, *Liber Secundus*, and *Scrutinies* and ends with a necessary reconsideration of *Septem Sermones ad Mortuos*.

1.2.1 Contributions of the Dead

The presence of the dead served as a consistent focal point for Jung during his descents and explorations of the unconscious. Examination of the material reveals the dead were instrumental in guiding Jung to understand the following:

- **The unconscious is both place and process.** Jung experiences the unconscious, as a physical place with equally physical descriptions and this remains consistent in his dreams. Only after intense encounters with his soul and his spirit of the depths do his active imaginations in *The Red Book* begin to include equally detailed descriptions of settings.²⁷
- **The dead appear similar to other figures of the unconscious presenting themselves in the same psychic space.**²⁸ This makes discrimination of different psychic material in the unconscious incredibly challenging and fosters an appreciation for the struggles Jung underwent during his confrontation. When Jung identifies the figures as dead, he is distinguishing them apart from other figures of the unconscious. The dead, as discarnates, are difficult for the reader to distinguish apart from encounters with other figures of the unconscious. A distinguishing feature of the dead is their

²⁷ Chapter 2: 2.3-2.4.5, pp. 95-138 and then *Liber Primus* as the introduction of his spirit of the times, the spirit of the depths and his soul; 3.2-3.5, pp. 152-158, and Jung's first active imagination, 3.6, p. 161.

²⁸ *MDR*, p. 338.

incompatibility to be subject to the end result of the transcendent function.

This difficulty is thoroughly discussed below (1.3, p. 12) and demonstrates that the exchange between the dead and the incarnate Jung can only be taken so far with its end result an impossibility. Discarnate souls cannot integrate into Jung's personality as other figures can and do throughout his material.

- **Jung's participation in an encounter effects change.** Thus Jung's incarnate perspective as a participant in the unconscious alongside both the dead and figures of the unconscious has a noticeable effect on both environment and figures of the unconscious. The notion of *betrachten*, the animated quality that appears with psychic contents as a result of intense focus, easily discernable in his death dreams, expands and becomes a fuller more activated concept, with Jung actually effecting change in the unconscious.²⁹

Not only do Jung's experiences in *The Red Book* reveal the unconscious to be a dynamic landscape and home to the dead both personal and collective, but they also reveal the unconscious to contain layers and levels and to an extent degrees.³⁰ This is exhibited in several episodes when Jung embarks on his descent into various places and then travels deeper and further. At times it appears as if Jung has walked into a scene that was previously occurring before his arrival and that will continue after he

²⁹ *TRB*, p. 252b. The idea of *betrachten* (being able to enliven material upon looking at it) appears fully in Jung's death dreams. As his explorations become more involved the idea of *betrachten* appears to invite Jung's further engagement with his surroundings, to the point when he is able to effect change on his environment as happened when curing Salome of her blindness.

³⁰ The dead appear in Jung's personal unconscious such as with the dream of his deceased father, and in the collective unconscious as with the throng of dead on their way to Jerusalem. E.g. *Liber Secundus*, "And I remain concealed in the gorge of the earth, deep down and solitary and in the darkening shadows of the valley." (*TRB*, p. 272b). Jung also mentions the passage of time when he says to the Anchorite: "...I was surprised you mentioned yesterday, that time passes quickly, for you." (*TRB*, p. 271b). Interesting that during a discussion with a deceased, the hanged man explains to Jung the nature of time in the beyond: 'I believe that there is no time with us, so there is none to spend. Nothing at all happens.' *TRB*, p. 322b.

leaves. This could be considered an example of what Mogenson refers to as the 'life of the dead', and there is indication early in Jung's dream material he experiences this quality of the unconscious with regards to both figures of the unconscious and the dead there.³¹

Further, as a result of Jung's ability as an incarnate to effect change with figures of the unconscious, it appears that in turn this assists with the individuation of the dead. This becomes more evident toward the end of *The Red Book* material and specifically with regards to the *Sermons*, which, as a result of the research here, can now be interpreted as a work specifically tailored with instructions to assist the dead with their new discarnate life (5. 6, p. 319).

1.3 Active Imagination, The Dead and the Difficulties with The Transcendent Function

The examination of the dead in Jung's material raises the immediate and necessary question as to why Jung designated the dead as a separate category of experience from figures of the unconscious sharing the same psychic space, considering the dead were 'often indistinguishable' from other figures? Although the answer to the question is not readily obvious from the material in his dreams, or his active imaginations detailed in *The Red Book*, what does appear obvious are the qualities that made the dead 'often indistinguishable'.³² In addition to inhabiting the same

³¹ Mogenson, p. 105. The Austrian Customs Official dream, as an example, *MDR*, p. 186 and 2.4.3, p. 122.

³² Discussed extensively in Chapter 2, 2.3, p. 101. Both Jung and Marie-Louise von Franz were able to distinguish the appearance of the dead *in se* apart from occasions of the dead who presented as projections of the mourner. But von Franz says it is difficult to establish: 'a universally valid criteria' for the feeling of the presence of the former. Marie-Louise von Franz. *On Dreams & Death: A Jungian Interpretation*. (Boston & London: Shambhala, 1987), p. xv.

psychic space as figures of the unconscious, the dead appear to conduct themselves in both presentation and expression similarly to other figures of the unconscious. The one overriding and seminal distinction is that the dead, as discarnate autonomous souls, are not subject to the same dynamic of the transcendent function as figures of the unconscious. This is difficult and problematic territory as exemplified by Jung's own ambiguous position when considering the dead alongside other figures of the unconscious, and necessitates further discussion.³³

Figures of the unconscious considered split-off portions of the psyche are personified visual presentations that have not yet been integrated into the personality.³⁴ Jung's experiences throughout *The Red Book* suggest that once the meaning of the appearance and exchange is understood, the figures' reason for appearing dissolves and so do they as visual presentations. The assumption is that a figure emerges to present a quality thus far unknown or unexamined. Jung engages in conversation with the figure and at its conclusion the libido, which exists in the visual expression of the figure and its meaning is released and integrated into Jung's personality. During Jung's encounters in *The Red Book* at the conclusion of the exchange, more often than not, the figure disappears, presumably because the libido that was dedicated to its visual presentation has loosened and has been integrated by

³³ That he calls them 'indistinguishable' at the start indicates there is a challenge to gathering criteria for discernment. *MDR*, p. 338.

³⁴ In *Symbols of Transformation*, Jung discusses the nature of visual presentations: 'These figures are generally expressed or characterized by libido-symbols (light, fire, sun, etc.), so that it looks as if they represented psychic energy. They are, in fact, personifications of libido. Now it is a fact amply confirmed by psychiatric experience that all parts of the psyche, inasmuch as they possess a certain autonomy, exhibit a personal character, like the split-off products of hysteria and schizophrenia, mediumistic "spirits," figures seen in dreams etc. Every split-off portion of libido, every complex, has or is a (fragmentary) personality...' C.G. Jung, *Collected Works*, Vol. 5, *Symbols of Transformation*, (Princeton: Princeton University Press, 1956), p. 255, §388. This passage does not appear in the first version of this work titled *Psychology of the Unconscious* so most likely Jung considered this at length and added it later. Further references to these works will be *SOT* and *POU* respectively.

Jung's consciousness.³⁵ This dynamic applies to the behaviour of split-off parts of the psyche and is more clearly demonstrated in episodes that exhibit an obvious oppositional attitude to Jung's conscious position.³⁶

The dead are different. As discarnate souls they present themselves to Jung with an autonomy of libido, which presumably is not meant to and never will be released to Jung for integration into his personality. Often, the conversational exchange does not so obviously reveal an oppositional attitude, as with other figures of the unconscious, and although Jung identifies the dead too, as vanishing and disappearing after the conclusion of an exchange, this does not serve as confirmation that they have been integrated into Jung's personality. That is, there is no imperative for the dead to disappear and certainly not for the purpose of integrating into Jung's personality.³⁷ Thus it can be assumed that when the dead disappear, they do so back into the unconscious and back into what Mogenson calls their 'life of the dead'.³⁸ Marie-Louise von Franz puts it most succinctly, 'the dead live in such utterly different conditions as to make them (even though themselves unconscious material)

³⁵ With the example of both Salome and Izdubar, during the encounters these figures undergo physical alterations, Salome regaining her sight (*TRB*, p. 252b) and Izdubar shrinking (*TRB*, p. 283a), each as a result of Jung's interaction with them. This can still be considered examples of the transcendent function without the necessity for the figure to dissolve or disappear as do the devil in 'The Red One' and the girl in 'The Castle in the Forest'. Jung cannot alter the dead.

³⁶ The devil in 'The Red One' and the girl in 'The Castle in the Forest' are two such examples. After the conversational exchange with Jung they 'fade' and 'dissolve' respectively. *TRB*, p. 260b and 262b.

³⁷ That is apart from the obvious quality of Jung being an incarnate conversing with discarnates. The exchange with the tramp discussed fully in Chapter 4 is one such example when it is left open if the tramp is in fact a discarnate soul or a figure of Jung's personal unconscious and I suggest that he presents a condition in which he exists as both simultaneously. Compare the fading and dissolving of the devil and the girl in the first two episodes of *Liber Secundus* with: 'they ascended like smoke above the shepherd's fire' describing the collective dead upon completion of the last sermon in *Sermones*. Helly 'disappeared' after her exchange (*TRB*, p. 342b) and the man who poisoned 'suddenly vanished' after saying 'I guess I can go now.' (*TRB*, p. 322). The point is there appears a possible autonomous volition of intent and action with the dead, that figures of the unconscious don't seem to exhibit.

³⁸ Mogenson, p. 105.

unlikely and in a sense incompatible with other unconscious material to be integrated into the personality.³⁹ This study concurs with her assessment that the inherent disposition of the dead as autonomous disembodied souls makes them literally 'incompatible' with the end result of the transcendent function. Yet, figures of the unconscious as personified, split-off parts of Jung's psyche are appropriate material to be integrated. To understand the nuances of difference between the dead and figures of the unconscious, a further examination of active imagination and the process of the transcendent function is necessary.

What Jung was to develop as the concept of active imagination is thoroughly explored as a method in *The Red Book*.⁴⁰ He discovered the process as a result of the psychic pressure that mounted the year before and during his confrontation with the unconscious. Active imagination served as a way to manage the pressure and contents of the unconscious. Jungian analyst August Cwik explains:

In its simplest form active imagination is an imaginal dialogue: a conversation between the ego, the part of ourselves that we consciously recognize as 'I,'

³⁹ Marie-Louise von Franz, 'Archetypes Surrounding Death' *Quadrant* 12, Summer, No. 1 (1979), p. 18. Von Franz continues the idea by stating '...one can "smell," so to speak, which dreams deal really with the dead and which only with their subjective image, but it is very subtle and one treads on very uncertain ground' (p. 19). This is not reassuring in the least in terms of building criteria on how exactly the dead can be discerned apart from other figures of the unconscious. In a letter to Pastor Pfafflin Jung assures him of the 'genuine experience' of the *post mortem* encounter with his deceased brother but warns of the 'dangers' of associations with the dead because it 'entangles the consciousness of the living too much in that transcendental state, resulting in unconscious and dissociation phenomena.' Yates, pp. 68-70.

⁴⁰ Joan Chodorow notes that Jung only settled on this term in 1935 in the Tavistock Lectures. 'At first it was the "transcendent function." Later he called it the "picture method." Other names were "active fantasy" and "active phantasying." Sometimes the process was referred to as "trancing," "visioning," "exercises," "dialectical method," "technique of differentiation," "technique of introversion," "introspection," and "technique of the descent.'" *Jung on Active Imagination* ed. by Joan Chodorow (Princeton: Princeton University Press, 1997), p. 3.

and another part of which we are less conscious—an element of the personality that is imbued with unconsciousness and experienced as ‘not me.’⁴¹

During the dialogue process, a polarity of position becomes apparent, one, which leads to the need to engage with the unconscious in the first instance. Jung observes:

It is exactly as if a dialogue were taking place between two human beings with equal rights each of whom gives the other credit for a valid argument and considers it worth while to modify the conflicting standpoints by means of thorough discussion, and in this way to strike a balance or at least make a compromise.⁴² (1916)

For Jung the most important part of active imagination was ‘to differentiate oneself from these unconscious contents by personifying them, and at the same time to bring them into relationship with consciousness.’⁴³ But how does this personification process unfold and how does it work within the context of both active imagination and the transcendent function? Jung details in his essay ‘The Transcendent Function’ the process by which one gains access to contents of the unconscious.⁴⁴ Since the goal of the transcendent function is to work toward collaboration between the conscious and the unconscious content, then the possibilities inherent in spontaneous fantasies provide a more immediate opportunity

⁴¹ August Cwik, *Active Imagination: Synthesis in Analysis in Jungian Analysis*, 2d ed., ed. Murray Stein (La Salle, Illinois: Open Court, 1982), pp. 137-69, (p. 145).

⁴² The 1958 version of the essay reads: ‘It is exactly as if a dialogue were taking place between two human beings with equal rights each of whom gives the other credit for a valid argument and considers it worth while to modify the conflicting standpoints by means of comparison and discussion or else to distinguish them clearly from one another.’ C.G. Jung, ‘The Structure and Dynamics of the Psyche’ *Collected Works* Vol. 8 (Princeton: Princeton University Press, 1916/1958), §186. Further references to the *Collected Works* will appear as *CW* with volume and paragraph number.

⁴³ *MDR*, p. 211.

⁴⁴ Jung explains the two methods of accessing unconscious content; through dreams or by active imagination: ‘In general dreams are unsuitable or difficult to make use of in developing the transcendent function, because they make too great demands on the subject.’ (*CW* 8, §153). He even suggests dreams to be ‘inferior expressions of unconscious contents.’

to achieve this goal.⁴⁵ The presence of consciousness, which is lacking in dreams, is what makes active imagination such a powerful method and ensures a faster more fluid assimilation of results. Jung says, ‘since by active imagination all the material is produced in a conscious state of mind, the material is far more rounded out than the dreams with their precarious language.’⁴⁶

Added to the essay for publication in 1958, Jung outlines the process of how consciousness meets the unconscious⁴⁷ (bracketed text is from the 1916 version of the essay):

In order, therefore, to gain possession of the energy that is in the wrong place, he must make the emotional state the basis or starting point of the procedure. He must make himself as conscious as possible of the mood he is in, sinking himself in it without reserve... Out of this preoccupation with the object there comes [a more or less complete expression of the mood which reproduces the contents] ...in some way, either concretely or symbolically... [By working on the mood, libido is transferred to the unconscious standpoint. The energy value of the unconscious is thus increased, enabling it to modify the conscious direction... At any rate, by working on the mood a material is created, which owes its existence in part to the unconscious and in part to conscious effort]... This is the beginning of the transcendent function.⁴⁸

What is imperative to understand is that this process results from a shift in libido from consciousness to the unconscious and permits the unsettled activity of the unconscious to activate into a visual presentation of some kind. Once the visual presentation is recognised and rapport is established then the dialogue that occurs back and forth allows for the emergence of a mediated position contributed by both

⁴⁵ *CW* 8, §152-155.

⁴⁶ Jung himself maintains a clear and unwavering narrative voice throughout *The Red Book*. ‘The Tavistock Lectures’, *CW* 18, §400 also *CW* 8, §153-155 and §400.

⁴⁷ In order to make the point, this quote combines text from each of the versions; all bracketed text can be found in the 1916 version.

⁴⁸ *CW* 8, §167, Jeffrey Miller, *The Transcendent Function: Jung's Model of Psychological Growth through Dialogue with the Unconscious* (Albany, N.Y: State University of New York Press, 2004), pp. 164-165.

the conscious and unconscious.⁴⁹ Since the process begins with a conscious awareness of ‘energy that is in the wrong place’, the goal of such energy is to integrate back into consciousness. This cannot occur with the dead and a closer examination of the essay Jung composed in his 1916 version lends clues as to why this is the case.

The difficulty in examining Jung’s thoughts on the transcendent function is due to the reworking of his 1916 essay, ‘The Transcendent Function’, for its first publication in 1958.⁵⁰ For this study, attention to Jung’s wording in the first version lends clues as to how he began to consider what had transpired during his confrontation with the unconscious. The 1916 version of the essay shows Jung attempting to understand not only the content that he encountered throughout *The Red Book* material, but also the very method of its exploration; the process of active imagination. As a result the wording that he uses to describe the experience in 1916 is different to what he would rework for publication in 1958. His description of the transcendent function above clearly includes the idea that the conscious position engages with the unconscious in order to ‘strike a balance’ or to arrive at a compromise.⁵¹ Suggested here is that by exchanging in dialogue with figures of the unconscious, a better understanding of the opposite position can emerge.⁵²

It is not absolutely necessary for the process of confrontation itself to become conscious in every detail. [The main thing is that the union of conscious and

⁴⁹ This process need not be limited to visual presentation only. As Jung indicates above it may begin with a mood/emotion or an image from a dream. For the purpose of this discussion visual presentation is the important feature as Jung’s experience shifts from dialogue to visionary material.

⁵⁰ According to Miller: ‘...the original essay literally sat in a drawer...’ and would not be published for another forty-two years. Miller, p. 30.

⁵¹ Refer to §186 in the 1916 version of the essay.

⁵² When Jung states: ‘The transcendent function manifests itself as a quality of conjoined opposites’. *CW* 8, §186. Miller, p.175.

unconscious, which we have called the transcendent function, should be achieved].⁵³

Jung omitted the bracketed text from the 1958 version of the essay. There is a difference between striking a balance and bringing the conscious and unconscious into 'union'. The issue is that with regards to figures of the unconscious the difference between striking a compromise and forming a union is less important to the final outcome, because, according to Jung the conscious position will be further informed from the input of the unconscious, with the end result being a gain of libido on the part of the personality. What Jung does not clarify is what libido specifically finds its way back to the personality. When a figure appears is it the libido responsible for creating a visual expression or is it the meaning or reason for the appearance of the figure in the first instance that is integrated back into the personality?⁵⁴ Or is it one in the same in that the libido which elicits a visual expression is the same as its meaning? In either case, there occurs a reconciliation of positions and a recalibration on the part of consciousness, which assumes an understanding of the reason for the encounter in the first place.

The 1916 version of the essay that suggests not just a compromise of position, but 'a union of conscious and unconscious' content is simply not applicable to the dead. The dead, of course, participate in discourse and could possibly be considered

⁵³ Note the text here includes Jung's inclusion of his 1916 version of the text. In Miller's thorough presentation and discussion of both versions of the essay side by side, it is possible to follow exactly where Jung altered the 1916 version to amend the essay for publication in 1958. Miller, p. 176.

⁵⁴ The ambiguity is expressed similarly when Jung describes, 'I managed to translate the emotions into images- that is to say, to find the images which were concealed in the emotions... Had I left those images hidden in the emotions I might have been torn to pieces by them.' *MDR*, p. 201. Equally here, it is not clear which comes first; the emotions, which precipitate a visual expression, or the visual expression, which emerges out of the emotion. In 1946 in 'On the Nature of the Psyche' he would associate the image with the meaning of the instinct. §201.

to hold an oppositional perspective to the incarnate Jung, but by definition cannot be integrated into his personality, because their inherent autonomous nature as discarnate souls does not permit this. Perhaps the content of their exchange with Jung provides him with a further understanding of the dead themselves, and perhaps this understanding could be subject to the dynamic of the transcendent function, but not the dead themselves.

In an attempt at an analogy, it is useful to see the relationship between consciousness and figures of the unconscious as a magnetic one; once split-off, the real nature of the relationship is to be drawn back into consciousness in the name of integration or individuation. The dead, on the other hand, act less like a magnet and more like a mirror in which they present themselves for interaction and discourse, with the point of their appearance being recognition in the first instance. In this respect, the dead remain simultaneously related to and distant from consciousness. This would further suggest that the dead, instead of dissolving into libido that would be absorbed by Jung's personality, when they disappear they simply step away or return to the unconscious from which they emerged.

In 1958 Jung adds an additional element to the idea of what is occurring during the transcendent function:

The shuttling to and fro of arguments and affects represents the transcendent function of opposites. The confrontation of the two positions generates a tension charged with energy and creates a living, third thing...a movement out of the suspension between opposites, a living birth that leads to a new level of being, a new situation. The transcendent function manifests itself as a quality of conjoined opposites.⁵⁵

⁵⁵ *CW* 8, §189.

Jung is trying to move away from the concept of the interaction between consciousness and the unconscious as forming a 'union' toward one that represents a new condition or attitude. Here it appears that Jung has added an additional element. Jungian analyst Jeffrey Miller describes:

For the first time in his writing, indeed in depth psychology, Jung asserts that the interaction between consciousness and unconscious yields something new and different, something more than a mixture of or compromise between the two, a third thing that transforms consciousness. Jung gives voice to a phenomenon...the idea of something new, a third, emerging from the holding of opposing or different forces.⁵⁶

My suggestion is that Jung ran into difficulty when trying to understand the dynamic of the transcendent function with regard to the literal dead as he conceived the process in 1916. I think that Jung waited forty-two years to publish his essay because he could not gain clarity about the psychological dynamic of the dead and their specific role in relation to the transcendent function.⁵⁷ Miller's quote shows that Jung speculated and refined the idea of how the transcendent function worked between the two versions of the essay. That he arrived at the idea that the encounter between consciousness and the unconscious yielded more than 'a mixture or compromise between the two...but a third thing, something new entirely' suggests that Jung's initial idea of the 'union' of consciousness and the unconscious did not work with the dead. That Jung pointed to this new element as a third position emerging from the encounter between the conscious and unconscious, allowed for him to consider a possible adaptation of the transcendent function for exchanges with

⁵⁶ Miller, p. 29.

⁵⁷ Miller says it is inexplicable why Jung waited as long as he did for the essay's publication but claims 'synchronistic timing' in the two versions of the essay. He sees its inception as corresponding with Jung's break with Freud and sees the 1958 version occurring 'just three years before his death' as significant. p. 11.

the dead. So, no longer is the transcendent function considered a ‘union’ of contents, but rather the exchange yields a new possibility emerging from the interaction of the two. This reconsideration allows for the dead to participate in the exchange, to affect Jung’s conscious position, but also allows the dead to maintain their autonomous nature without having to submit to a full integration into Jung’s personality.

This suggests how Jung was able to discern the dead from other figures of the unconscious, because although there is reason for them to disappear as other figures of the unconscious do, once their connection is established, there is not a necessity to do so. This could be due, in part, to what Mogenson refers to as the ‘life of the dead’. Possibly it is due to the level of consciousness they themselves have brought over with them from their incarnate lives into the unconscious and what, as a final result that might mean for them.⁵⁸ The consideration that the dead do not integrate into the incarnate personality is the means by which this study examines Jung’s encounters to determine who is dead and who appears to conduct themselves like figures of the unconscious.

1.4 Professional Writings Pre-*Red Book*

1.4.1 *The Zofingia Lectures*

The same year as the death of his father, Jung became involved with an academic fraternity at University, the Zofingia Society, which gathered to discuss topics of

⁵⁸ Two examples of this are the dead who go to Jerusalem because they haven’t lived something, *TRB*, p. 294b and regarding Helly Preiswerk: ‘But we, we who are still near and incomplete would like to immerse ourselves in the sea of the air and return to earth, to the living...’ *TRB*, p. 340a.

interest.⁵⁹ At this time Jung's presentations known as *The Zofingia Lectures*, reveal his intense interest in the soul and its survival after death. Marie-Louise von Franz, in her introduction to the work, explains Jung's first lecture, 'The Border Zones of Exact Science' delivered the same year as the death of his father:

The text ...[includes]...quotations from David Strauss, Schopenhauer, and Kant, stressing the existence of "spirits" or "immaterial natures" beyond the bodies and of "another world" with which our soul is linked already during our lifetime. Then Jung adds to these quotations the idea of the existence of a nonphysiological "intellectual being" or "life force" which some contemporary vitalistic physiologists also postulated. This life-principle, i.e., the soul, he says, "extends far beyond our consciousness"—here Jung first mentions indirectly the idea of an unconscious psyche. This soul is intelligent (purposeful in its acts) and independent of space-time. These three aspects of the psyche are concepts that Jung retained throughout his life.⁶⁰

In these lectures it is possible to see Jung's interest, spurred on by the recent death of his father, and the direction he would soon go with regard to his own career choice. F.X. Charet would call this time in Jung's life a 'preoccupation with Spiritualism'.⁶¹ Jung describes in his second year of university discovering a book about 'spiritualistic phenomena' that he concluded were 'without a doubt...authentic,' and 'in principle were much the same as the stories...heard again and again in the country since ...childhood.'⁶²

⁵⁹ Jung's father died January of 1896 and he gave his first Zofingia lecture in November of the same year.

⁶⁰ C.G. Jung, *The Zofingia Lectures*, ed. by Herbert Read, M. Fordham and G. Adler, trans. by J.V. Heurck, *The Collected Work*, Supplementary Volume A, (Princeton, Princeton University Press, 1983), pp. xvii-xviii.

⁶¹ Charet, p. 129.

⁶² He would explain, 'it could be established that at all times and all over the world the same stories had been reported again and again. There must be some reason for this... it must be connected with the objective behaviour of the human psyche. But with this regard to this cardinal question—the objective nature of the psyche- I could find out absolutely nothing, except what the philosophers said. The observations of the spiritualists, weird and questionable as they seemed to me, were the first accounts I had seen of objective psychic phenomena.' *MDR*, p. 119-120.

One can understand the evolution of Jung's ideas at the time. The year he delivers this lecture and arrives at the supposition of an immortal soul, he has not only lost his father but has encountered his deceased father in two profound visitation dreams. This looks to be Jung's attempt to bring reason to an inexplicable event; the return of his deceased father.⁶³ Not only does this personal circumstance look to have prompted him to question the nature of death, but the nature of a model of consciousness that accommodates such an experience. His first lecture must be considered alongside the death dream of his father as a profound moment of introspection and an attempt to explain this very real encounter. Jung would conclude in the lectures, 'physical phenomena have been studied and threshed out down to the last detail. Metaphysical phenomena are virtually a closed book.'⁶⁴ Thus, it appears Jung, a product of his family and cultural upbringing, experienced frustration at the ambivalent interest in what *he* thought was a valid direction for further investigation.⁶⁵

⁶³ Jung would articulate the same question in his paper of 1905, 'On Spiritualistic Phenomenon' when he would ask 'how does a thinking person, who has shown his sober-mindedness and gift for scientific observation to good advantage in other fields, come to assert that something inconceivable is a reality?' *CW*, 18, §723. Further Jung would recount, 'I came up against the steel of people's prejudice and their utter incapacity to admit unconventional possibilities.' *MDR*, p. 120.

⁶⁴ Charet, p. 129, *Zofingia*, p. 17, §57 and p. 19, §65. At this time Jung appeared preoccupied with the materialistic bias of the scientific community and its unwillingness to accept Spiritualism as a valid topic for scientific exploration. Ellenberger calls Jung's Zofingia talk, *On the Limits of the Exact Sciences* 'a vehement attack against contemporary materialistic science and a plea in favor of the objective study of hypnotism and spiritism.' Henri Ellenberger, *The Discovery of the Unconscious: The History and Evolution of Dynamic Psychiatry* (New York: Basic Books, 1970) p. 687. 'The soul does not represent a force in a material form, and thus there can be no judgement concerning it. But everything that cannot be judged subsists outside the concepts of space and time. Accordingly the soul is independent of space and time. Thus sufficient reason exists for us to postulate the immortality of the soul.' *Zofingia*, p. 32, §99.

⁶⁵ His school friend Albert Oeri confirmed that Jung 'schooled himself, intensively studying occult literature conducting parapsychological experiments and finally standing by the convictions derived therefrom...he was appalled that the official scientific position of the day toward the occult phenomena was simply to deny their existence.' Albert Oeri, 'Some Youthful Memories of C.G. Jung', *Spring*, (1970), pp. 182-189 (p. 187).

Jung would revisit his interest in metaphysical and mediumistic themes in three additional publications before the composition of *The Red Book*. This professional content can now be seen as anticipating his experiences with his confrontation with the unconscious. It is not surprising that his dissertation, 'On the Psychology and Pathology of So-Called Occult Phenomena' in 1902, focusing on the mediumistic behaviour of his cousin and his paper of 1905 titled 'On Spiritualistic Phenomenon: On Occultism'⁶⁶ would precede *Psychology of the Unconscious* (later titled *Symbols of the Unconscious*) when Jung again examines the visions of a mediumistic woman, Frank Miller. Considering the abundant material devoted to the dead in *The Red Book*, it is important to orient these professional writings as preceding his personal material in which the dead play such a prominent role.

1.4.2 'On the Psychology and Pathology of So-Called Occult Phenomena'

Jung finished his medical degree in 1900 and then went onto the Burghölzli psychiatric clinic where 'he discovered a sympathetic audience for his interest in spiritualistic phenomena' partly because there was a sincere interest in 'the various phenomena the hypnotic trance produced, and how these could be related to the psychiatric understanding of the personality.'⁶⁷ Charet sees the dissertation as an attempt to 'provide a more general and he felt, critical basis from which he could eventually examine his own intimidating early experiences.'⁶⁸ But Charet also

⁶⁶ *CW* 18, §697.

⁶⁷ Charet, p. 149.

⁶⁸ Charet, p.154. Charet identifies this tone in Jung's dissertation as an 'emotional quality that clarifies certain points, the most important of which is the element of self-analysis, an outcome of Jung's identification with his cousin, the medium' pp. 9 and 159.

stresses that the self-analysis, which underlies the presentation of the dissertation, is as a result of 'Jung's identification with his cousin, the medium.'⁶⁹ Jung had a personal relationship with his research subject in addition to sharing some obvious behavioural similarities. Thus when Jung described SW as '...painfully conscious of the great difference between her nocturnal ideal world and the crude reality of day'⁷⁰ and that 'she was fully oriented to the external world but seemed to have one foot in her dream-world' it must certainly have given Jung pause to consider his own dynamic. The irony is not missed in his most pointed description:

...S.W. during the time that I knew her, led a curiously contradictory 'double life' with two personalities existing side by side or in succession each continually striving for mastery.⁷¹

Thus at the end of university and the beginning of his professional career there is indication that while Jung was examining the material produced by his cousin during the séances, he would have pondered as to his own capacity for such activity as he would later admit with regard to his study of the Frank Miller material.⁷²

Considering his conclusion sounds so much like Jung's own personalities No.1 and No. 2, it is curious that he did not offer any comment to the possibility that what follows on from a double self identity is similarly mediumistic behaviour.

Perhaps it was Jung's immersion at the Burgholzli and spending weekends in séance

⁶⁹ Charet, p. 9. 'Helly, like Jung, had lost her father: she in September 1895 and he in January 1896—the period that marks the beginning of the séances.' (Charet, p. 160. Charet footnotes Zumstein-Preiswerk and Wehr with this detail.)

⁷⁰ *CW* 1, §44, p. 24.

⁷¹ *Ibid.*, p. 25.

⁷² 'I was immediately struck by the mythological character of fantasies. They operated like a catalyst upon the stored-up and still disorderly ideas within me.' *MDR*, p. 186. In the seminars of 1925 Jung would admit the 'subjective aspect' of the book and describes '...it took me several years to see that it, the *Psychology of the Unconscious*, can be taken as myself and that an analysis of it leads inevitably into an analysis of my own unconscious processes.' *AP*, p. 27.

that would affect him to the degree that he would observe, ‘ She absolutely would not listen to the idea that the manifestations were a kind of illness.’⁷³ Jung either knew all too well such implications magnified his own inner division and was looking to distance himself both personally and professionally, or he was convinced at that stage that mediumistic behaviour really had nothing to do with the dead. This is a discernible shift from his enthusiastic position in *The Zofingia Lectures*, but also comes from a professional Jung working in a psychiatric setting. Perhaps such observations allowed him to contextualise his own similar bents and that for him relief arrived in choosing science over séance, which had previously resulted in an overt shunning of personality No. 2.⁷⁴

Charet notes Jung’s descriptive and clinical approach to his subject:

Helly’s personalities...demonstrated independence and at times were taken as evidence to the teleological nature of psychological processes. We can see in this interpretation the seeds of Jung’s later thinking about archetypes and their existence independent of the conscious mind.⁷⁵

What is intriguing about revisiting these works in a post-*Red Book* context is that professionally Jung appears willing to step away from his own experiences of personalities No. 1 and No. 2, and his dream encounter of his deceased father and still commit to the idea that mediumistic behaviour pointed to the emergence of future personalities. He seemed much more readily able to do this when observing the behaviour in someone else and perhaps held in anticipation if a similar pattern might

⁷³ Ibid. , § 43.

⁷⁴ *MDR*, p. 109.

⁷⁵ Charet, p. 159. Main too stresses how the dissertation ‘prefigures several of the themes of his mature psychology. The medium’s ability when in the trance state to manifest a variety of seemingly autonomous personalities provided evidence for the dissociability and unconscious functioning of the psyche – observations which would eventually lead to the formulation first of complexes and later of archetypes.’ *Jung on Synchronicity and the Paranormal*, p. 3.

be emergent in his case. Yet, Jung concludes his dissertation with the thought that what he observed in the behaviour of his subject was ‘something quite out of the ordinary.’⁷⁶

1.4.3 ‘On Spiritualistic Phenomenon’

Important to include as a precursor to not only his dream material, but also *The Red Book*, is his talk given in 1905 called ‘On Spiritualistic Phenomenon’. Briefly, here Jung demonstrates a measured ambivalence similar to what is found in the conclusion of his dissertation toward the topic, even though his goal was ‘to give the hearer an approximate idea of the many facets of spiritualism’ and to set an historic context for its inception and popularity.⁷⁷ Once again Jung reveals a sense of distancing from the observed material (in which could be argued he too was involved). Here, Jung calls Spiritualism at the outset a ‘complicated historical and psychological problem’ and outlines its religious and scientific premises.⁷⁸ He goes on to explain how it was ‘this psychological interest’ that prompted him ‘to keep track of persons who are gifted mediums.’⁷⁹ Again, similar to his dissertation, it was not the validity of the mediumistic experience Jung favoured but the psychological dynamic displayed by such persons that really intrigued him. The paper is replete with historical references

⁷⁶ *CW* 1, §149.

⁷⁷ *CW* 18, §697. At this stage Jung appeared to have emerged from his confrontation. Yet it is interesting to note that Shamdasani reports that Jung was uncharacteristically unprolific in the years following his concentrated production of *The Red Book* material and he concludes this was due to his full attention on refining and reviewing and processing the experiences he had during those years. It was not until the seminars of 1925 that Jung would publicly speak about these experiences, making reference in the seminar to his first active imagination, the Siegfried episode and Elijah and Salome, all of which are included for examination in this study.

⁷⁸ *CW* 18, §697.

⁷⁹ *CW* 18, §724.

regarding the visions of saints and Swedenborg's remarkable vision of the fire. In Jung's opinion the episode's validity rests with Kant's interest.⁸⁰

The most important aspect to the talk is when Jung concludes 'All phenomena which spiritualists claim as evidence of the activity of spirits are connected with the presence of certain persons, the medium themselves.' He goes on to confirm, 'I was never able to observe happenings alleged to be 'spiritual' in places or on occasions when no medium was present.'⁸¹ What is intriguing about this rather ambiguous statement is that it neither confirms nor denies the veracity of the mediumistic or spiritual experience. He leaves open the possibility that these experiences only happen with mediums because either a) the behaviour of the mediums themselves put them in touch with split-off parts of their own psyche, or b) the mediums manage conditions, which precipitate contact with the deceased. It is as if Jung struggled to determine if spiritualistic conditions were prompted by intrapsychic experiences or if mediums were able to manage veritable interpsychic experiences.⁸²

The fact that Jung's next line states, 'Mediums as a rule are slightly abnormal mentally' seems an extreme statement in spite of conceding that there is still much to know about the human mind and the role that science can play with further investigation. Jung brings to the presentation not the dismissal of the mediumistic possibility of the independent existence of spirits, but rather reminds his audience of the unknowable quality of the unconscious: 'If the unconscious... is capable of registering and reproducing something without the conscious mind knowing anything about it, then the greatest caution is necessary in evaluating clairvoyant

⁸⁰ *CW* 18, §706 and §714.

⁸¹ *CW* 18, §725.

⁸² See discussion on Mediumship in 'The Dynamic between Jung and the Dead'.

performances.’⁸³ What is interesting to consider in such material leading up to *The Red Book* is Jung’s commitment to bridge the dynamic occurring with observed mediums with the concept of the unconscious while maintaining a measured scientific approach to the field of Spiritualism.

1.4.4 *Psychology of the Unconscious/Symbols of Transformation*

Jung’s major work preceding *The Red Book* falls during the first set of death dreams and precedes his break with Freud. Not only did he propose a different view of libido to Freud’s but he knew this work might put his professional and personal relationship with Freud in jeopardy.⁸⁴ Consequently, Jung was depressed and ‘haunted by bad dreams’ during its conception.⁸⁵ The book principally examines the hypnagogic visions of Frank Miller, a woman whom Jung had never met but whose fantasies had been passed to him by a professional mentor, Theodore Flournoy. The fantasies Jung concluded reveal the universal nature of symbols and look to explain the psychodynamics of the hero cycle. The content stems from Miller’s mediumistic or visionary ability and in particular her relationship with the story of the fantasy.

The importance of the work proved to be Jung’s introduction to his own fantasy function that would become fully expressed in *The Red Book* as active imagination. He recounted: ‘I was immediately struck by the mythological character of the fantasy. They operated like a catalyst upon the stored-up and still disorderly

⁸³ Ibid. , §734.

⁸⁴ Hannah, p. 99.

⁸⁵ Ibid. p.100. In Jung’s account he says, ‘While I was working on this book, I had dreams which presaged the forthcoming break with Freud.’ He continues to relay the Austrian Customs Official dream, which is discussed fully below. *MDR*, p. 186

ideas within me.’⁸⁶ In 1925 Jung would explain that Miller had acted like an anima figure on his own thinking: ‘I took Miss Miller’s fantasies as such an autonomous form of thinking, but I did not realize that she stood for that form of thinking in myself. She took over my fantasy and became stage director to it, if one interprets the book subjectively.’⁸⁷ He continues, ‘I had to realize then that in Miss Miller I was analysing my own fantasy function, which because it was so repressed, like hers, was semi-morbid.’⁸⁸ Jung’s first active imagination would immerse him in his own unconscious and inner terrain. It would appear that Jung predicted in Miller’s analysis in 1912 his own descent and confrontation with the unconscious that would begin fully the next year.

Not only were the years preceding his confrontation with the unconscious immersed in the fascination with mediumistic behaviours, but there appeared a vacillation between the focus on after-death survival versus the psychological dynamic that mediumistic behaviour revealed, begging the question, ‘Is the medium really speaking to the dead and therefore demonstrating abilities to do so, or does the medium’s behaviour reveal that she is encountering projections of her own psyche

⁸⁶ Jung would conclude as he did with his cousin and all the mediums he studied that Ms Miller was mentally unstable. Shamdasani disagrees in his insightful article proves that Miss Miller was anything but on the edge of insanity and paints a picture of a widely read, well educated, and accomplished woman with an emerging relationship with her imagination and fantasy life. Shamdasani, in his republication of the seminar notes of 1925 points out the discrepancy between Jung’s diagnosis of Miss Miller ‘that in her insanity the cosmogonic myths touched upon had come fully to light... There was such a tremendous activity of the collective unconscious that it is not surprising she was finally overcome.’ Jung states that both Flournoy and the American doctor charged with Miss Miller’s psychiatric care corroborated his diagnosis. In Shamdasani’s footnote of 2012, he states, ‘In neither set of records is there any trace of cosmogenic myths, a diagnosis of dementia praecox, or permanent derangement.’ The discrepancy is interesting and might suggest Jung’s total distraction by Miller’s material. *Introduction to Jungian Psychology, Notes of the Seminar on Analytical Psychology Given in 1925*, by C.G. Jung, ed. by Sonu Shamdasani, Bollingen Series XCIX (Princeton: Princeton University Press, 2012) p. 29, n. 1.

⁸⁷ *AP*, p. 27

⁸⁸ *AP*, p. 28.

which could be non pathological, but restricted within her own dynamic?' *The Red Book* does not clarify this tension but does play out both types of encounters. And thus, 'By attempting to find an intrapsychic source for mediumistic communications these investigators [i.e. the first depth psychologists] decisively contributed to the discovery of the unconscious.'⁸⁹

1.5 The Dynamic between Jung and the Dead

Jung engages in speaking to the dead throughout his dreams and active imaginations. It is important to say immediately that the subject of mediumship does not necessarily apply to the experiences Jung has with the dead in *The Red Book*. Mediumship has as its expressed purpose speaking to the dead on someone else's behalf, that is, passing on information from the dead to the living, as Jung would have experienced in the many séances he attended. In addition, it is important to point out that during séance circles the *intention* of the gathering was to contact the dead on behalf of the living. This also does not appear with respect to Jung's encounters with the dead in *The Red Book*. Rather, Jung discovers the dead as *part* of his explorations of his unconscious through his descents. As a result of discovering all kinds of figures of the unconscious during his confrontation among these also appeared the dead.

In terms of the mediumship dynamic as it pertains to the community of Spiritualists there appears discrepancy about its exact meaning.⁹⁰ Consider the definition in *The Spirit Book: The Encyclopedia of Clairvoyance, Channeling and*

⁸⁹ Shamdasani, Introduction: 'Encountering Helene, Theodore Flournoy and the Genesis of Subliminal Psychology' in *From India to Mars* (Princeton, Princeton University Press, 1994), pp. xiv-xv.

⁹⁰ The term implies the practice of contacting the dead with the specific purpose and intent to gather information for the living. The difference between mediumship as it appeared as a practice during the 1880's and the practice of necromancy must be made.

Spirit Communication: 'A Spiritualist medium is one who is able to act as a connection between this physical world and the world of the afterlife, to facilitate messages between the living and the dead.'⁹¹ Yet, more specifically, the oldest Spiritualist church in the U.S. defines mediumship with the following description:

Mental mediumship involves the relating of information, through communication, via the varied aspects of thought transference, or mental telepathy. Mental telepathy is the relaying of information via thought, without using any of the five physical senses. Mental mediumship takes place within the consciousness of the medium. The results are expressed verbally and must pass through the medium's mouth. Because of its telepathic nature, mental mediumship is sometimes referred to as telepathic mediumship. In a demonstration of mental mediumship, it is the medium who hears, sees, and feels what the spirit communicators are relating. Furthermore, it is the medium's function to relate the information, with minimum personal influence and prejudice, to the recipient of the message, also known as the sitter.⁹²

Apart from actually keeping details of his active imaginations in his diaries, Jung does not pass on the information simultaneously to any sitter as would occur in formal mediumship.⁹³ Equally, although mediumship usually takes the form of speaking to one deceased individual at a time, there are many occasions when Jung is conversing with more than one figure simultaneously and observes those figures

⁹¹ Raymond Buckland, *The Spirit Book, The Encyclopedia of Clairvoyance, Channeling, and Spirit Communication*, (Detroit, Visible Ink Press, 2006), p. 249.

⁹² First Spiritual Temple, <http://www.fst.org/mediumship.htm>. Further, the Declaration of Principles of the National Spiritualist Association of Churches again stresses the interrelated nature of the information from the dead for the benefit of the living in its definition of medium as 'one whose organism is sensitive to vibrations from the Spiritual World and through whose instrumentality intelligence in that world are able to convey messages and produce the phenomena of Spiritualism. 1914' <http://www.nsac.org/Definitions.aspx?id=3.0>. The emphasis on 'mental' mediumship stands in contrast to physical mediumship, which produces '...such forms of materialization, etherialization, transfiguration, apports, trumpets, slates, rappings, levitation, and the production of ectoplasm.' Buckland, p. 250.

⁹³ It could be argued that the *Sermons* were such a case. But now considering the active role Philemon and the dead played with Jung's participation, this dynamic differed to how mediums work. Again, Jung's involvement with the *Sermons* was principally for the benefit of the dead.

conversing with one another.⁹⁴ Jung's engagement with the dead results from his quest to understand the intricate workings of the unconscious and continues as a result of his confrontation. It is only in *Scrutinies*, the last section of *The Red Book*, and more specifically in the *Sermons* when Jung appears to be connecting to the dead for *their* benefit.

Yet, the definition of mental mediumship as telepathy in terms of 'relaying of information via thought' and in terms of defining the medium as the one who 'hears, sees, and feels what the spirit communicators are relating...' specifically *does* apply to the encounters that Jung has with the dead (and coincides with the dynamic of what occurs in active imagination with other figures of the unconscious).⁹⁵ Yet, the term telepathy, from 'tele' meaning distance and 'pathos' meaning feeling, appears inadequate to capture the exact dynamic between Jung and the dead.⁹⁶ Rather his focus is internal, there never appears a third party to whom he is engaged in delivering information on behalf of the dead, and yet he maintains a verbal rapport

⁹⁴ For instance Jung distinguishes between the spirit of the depths, the spirit of the times and his soul. Additionally conversations with Elijah and Salome take this form too, as Jung discerns the different voices between the three of them.

⁹⁵ The term 'channeling' also must be considered here and equally has the same difficulties as mediumship in terms of definition in the literature. When it is defined as 'the process in which a person transmits messages from a presumed discarnate source external to his or her consciousness' (p. 4) then this looks like what Jung is doing with the dead, but channelling has associated with it qualities such as 'whose purpose is to promote spiritual teachings and philosophical discussions' (p. 6) which looks similar to a practice with a specified intention. Similarly, when an 'individual (the channel) partially or totally sets aside waking consciousness to allow knowledge that lies beyond conscious awareness to flow into the mind' (p. 5) this does not describe Jung when he engages in dialogue with the dead, his ego perspective and voice unwaveringly clear in his encounters. Jon Klimo, *Channeling Investigations on Receiving Information From Paranormal Sources* (Los Angeles: Jeremy P. Tarcher Inc, 1987). It must be noted that this volume on Channeling does associate the term not only with the tradition of mediumship but 'channels have been named according to what they do. Besides the term medium and the more recent channel, other names have included shaman, witch doctor, healer and medicine man in native cultures.' (p. 76). Thus the channelling definitions above relate to a contemporary context.

⁹⁶ Additionally, the meaning of 'tele' as distant does not apply to Jung's idea of the psyche having qualities of timelessness and spacelessness. Additionally, telepathy often implies mind-to-mind activity between incarnates.

with both figures of the unconscious and the dead in an almost hermetically sealed interaction.

Thus, a term is needed to reflect the dynamic that occurs in discourse between Jung and autonomous discarnates that is not conveyed by terms such as telepathy and mediumship.⁹⁷ I suggest the expression 'interpsychic rapport' manages to exclude the third party dynamic inherent in mediumistic experience, (i.e. passing on messages to the living) yet includes the qualities of active imagination appropriated specifically for the dead. Yet, if 'interpsychic rapport' appropriates this dynamic then the necessary question arises 'what is the difference then between active imagination and 'interpsychic rapport' besides the objects with whom Jung dialogues?

Dan Merkur, in his informative chapter on Jung in *Gnosis An Esoteric Tradition of Mystical Visions and Unions*, addresses the dynamic of active imagination as

...a powerful alternate state, closely resembling the hypnagogic state between waking and sleeping. Although self-reflective self-consciousness, the ability to exert effort, logical thinking, and reality-testing are always suspended as advanced hypnagogic states blend into sleep, active imagination reversed the process of relaxation by initiating conscious interaction with the unconscious manifestations... Whether the autonomous manifestations are interpreted as imaginations, extrasensory perceptions, or divine revelations, they are known to be intrapsychic.⁹⁸

What Jung appears to be doing with the dead is similar to active imagination because in fact it is on just those occasions when he encounters the dead. Thus, what

⁹⁷ This expression includes 'inter' meaning between and 'psyche' meaning soul or mind with rapport suggesting an 'intense, harmonious accord'. *Dictionary.com Unabridged*. Random House, Inc. 25 Mar. 2012. <Dictionary.com <http://dictionary.reference.com/browse/Interpsychic>>, "rapport." *Online Etymology Dictionary*. Douglas Harper, Historian. 25 Mar. 2012. <Dictionary.com <http://dictionary.reference.com/browse/rapport>>.

⁹⁸ Dan Merkur, *Gnosis An Esoteric Tradition of Mystical Visions* (Albany: State University of New York, 1993) p. 44.

appears to be ‘intrapyschic rapport’ in active imagination becomes ‘interpsychic rapport’ with respect to interactions with the dead. Whereas the term intrapsychic manages to convey an internal orientation as Merkur suggests, and one with an initial orientation point within Jung’s own psyche, the term interpsychic includes the connection to other discarnate souls.⁹⁹ It may still be argued that it is not the dead themselves as visual presentations that are or are not integrated into the personality, but rather the content that they bring to the exchange, which is the discerning point.¹⁰⁰

The work of Jess Hollenback assists with the nuances that both ‘intrapyschic’ and ‘interpsychic rapport’ might offer to the active imagination dynamic with the dead. Hollenback, a religious scholar has identified the term ‘recollection’ to mean: ‘that procedure wherein the mystic learns to focus one-pointedly his or her mind, will, imagination, and emotions on some object or goal.’¹⁰¹ He further explains ‘both mystical and paranormal phenomena share a common genesis in the recollective act’ and concludes ‘that is why mystical states of awareness and supernormal powers of both perception and action so often occur in tandem with each other — they are the by-products of a recollected mind.’¹⁰² Therefore, this could assist in understanding not only Jung’s confrontation with the unconscious as an internal encounter, but one

⁹⁹ The difficulty of course rests with determining when exactly interpsychic rapport occurs either as an extension to the already occurring active imagination or independently. This study does not conclusively identify when this occurs but rather sees the necessity to employ a distinction between the process of active imagination that occurs as a dynamic with any unconscious content and that which occurs specifically with the dead.

¹⁰⁰ This is an important question that arises as a result of this study, and is not readily detectable in the interactions in *TRB*. Therefore the issue must be considered further whether it is any message that the dead bring or their occasion in appearance in the first place that is of most psychological importance. In Jung’s post-*Red Book* lecture ‘On the Psychological Belief in Spirits’ he attempts to address this through a description of complexes and culture. See Ch. 6 on further discussion.

¹⁰¹ Jess Hollenback, *Mysticism: Experience, Response, Empowerment* (Pennsylvania: Penn State University Press, 1996), p. 94.

¹⁰² *Ibid.*, p. 21.

which by its very nature would produce such detailed visual encounters as well as movement. Hollenback's most important point is:

exploring this linkage among paranormal experiences, mystical states of consciousness and the practice of recollection reveals some very interesting features of the imagination that most scholars have previously ignored. For one thing, some paranormal phenomena that accompany mystical experiences are the result of the imagination becoming both an organ of veridical (accurate) perception and a means of supernormal locomotion.¹⁰³

Thus not only does recollection as a term describe Jung's intense inner focus and his ability to return each night using the same method of descent in order to continue his explorations, but also indicates a possible explanation as to why he describes his experiences in terms of movement and journeys through his unconscious terrain.¹⁰⁴ Additionally, Hollenback's expression of imagination as 'an organ of veridical...perception' points to those visions, which Shamdasani suggests Jung might have interpreted as precognitive.¹⁰⁵

1.6 Literature in Review

Until recently only a few scholars have considered the presence and the effects of the dead on Jung's psychology and as a result, 'Despite its centrality, there has been a dearth of literature on it.'¹⁰⁶ Few specialists in the field of Jungian studies have dealt with death and even fewer with the dead and so the topic is underrepresented in the

¹⁰³ Ibid.

¹⁰⁴ Hollenback's study continues to explain why a recollected mind would also give rise to the experience of ex-stasis or out-of-body experience, flying and experiencing the self as in and out of the body simultaneously. He grounds his research comparatively using accounts of mystical states as described by saints, mystics and mediums (p. 137).

¹⁰⁵ *TRB*, p. 202a.

¹⁰⁶ Shamdasani, 'The Boundless Expanse', p.13. The list of those who have dealt with the topic of Jung on death or a Jungian approach to death can be summarized briefly: Marie-Louise von Franz: *On Dreams and Death* and 'Archetypes Surrounding Death'; Aniela Jaffé: *Apparitions: An Archetypal Approach to Death Dreams and Ghosts*; Edgar Herzog *Psyche and Death*, F.X. Charet: *Spiritualism and the Foundations of C.G. Jung's Psychology*.

literature.¹⁰⁷ There have been attempts to approach the subject in terms of spirit possession as a psychological state and its relationship to split-off parts of the psyche.¹⁰⁸ Another approach traces the historical context of Spiritualism as a theme apparent throughout Jung's personal and professional work.¹⁰⁹ In addition, Jungian analysts have positioned dreams of the dead within the context of bereavement.¹¹⁰ Yet, with the exception of Shamdasani and analysts Marie-Louise von Franz, Olson, and Kugler, scholars appear hesitant about addressing the themes of the dead in Jung's work as the contribution of the literal dead. Thus, what is required from the examination of the existing literature is a concentrated focus on the dead themselves and their effect on Jung and his understanding of the unconscious. Each of the following works discussed below has assisted in positioning this study squarely with the dead themselves and Jung's continued relationship with them.

One of the most important influences on this study is Sonu Shamdasani's article titled 'The Boundless Expanse'. The author, greatly influenced by his own editorial work on *The Red Book*, confirms that Jung was undeniably convinced of after-death survival: 'it is clear that Jung considered that he had died and had returned to life' after his heart attack of 1944.¹¹¹ Of course, as early as *The Zofingia Lectures*,

¹⁰⁷ Three collections of Jung's writings on the subject exist: *Psychology and the Occult* edited by William McGuire, *Jung on Synchronicity and the Paranormal* edited by Roderick Main, and *Jung on Death and Immortality* edited by Jenny Yates.

¹⁰⁸ Craig Stephenson, *Possession Jung's Comparative Anatomy of the Psyche* and Lucy Huskinson's 'Analytical Psychology and Spirit Possession: Towards a Non-Pathological Diagnosis of Spirit Possession', in *Spirit Possession and Trance: New Interdisciplinary Perspectives*, ed. By Bettina Schmidt and Lucy Huskinson.

¹⁰⁹ F.X. Charet: *Spiritualism and the Foundations of C.G. Jung's Psychology*.

¹¹⁰ Grubbs, Olson, and Kast.

¹¹¹ Shamdasani credits this confirmation to a conversation Jung had with A.E. Bennet in 1948, 'Boundless Expanse', p. 23.

not to mention Jung's early interest and involvement in mediumship circles, there is indication of his interest in after-death survival.¹¹²

Shamdasani also considers that even the process of analysis is related to one's orientation to one's soul and therefore is sound preparatory work for death.¹¹³ It is this perspective that has been most helpful in examining Jung's material in *The Red Book* and helps to orient this study firmly with Jung's experience and definition of the dead as discarnate souls. In Shamdasani's discussion, he shows how Jung linked analysis to the preparation for death by presenting a letter dated November 2, 1945 (a year after Jung's own out-of-body experience).¹¹⁴ Jung wrote to a colleague discussing concern over the health of a mutual friend and fellow analyst, Kristine Mann, in which he says:

The soul seems to detach from the body pretty early and there seems to be almost no realization of death. What follows is well-nigh incredible. It seems to be an adventure greater and more expected than anything one could dream of. Whatever we do and try in analysis is the first steps towards that goal.¹¹⁵

Considering the sense of conversion expressed here, Shamdasani suggests,

¹¹² Nandor Fodor said of séances with Oscar Schlag, 'Jung was much impressed by these sittings... he was quite convinced of the genuineness of the phenomena he witnessed. When I asked him, why he didn't he publish this verdict, he said that he had so many other important things to say—which were only accepted very reluctantly. When they would be "swallowed," the time for writing about these phenomena will be at hand.' Freud, Jung, and Occultism (New York, University Books, Inc, 1971), p. 123.

¹¹³ 'Boundless Expanse', pp. 9-30, (p. 24).

¹¹⁴ Hillman acknowledges Aniela Jaffé on this: the 'psychological path of individuation is ultimately a preparation for death.' originally from A. Jaffé "Bilder und Symbole aus E.T. A Hoffmann's Marchen 'Der Goldene Topf,'" in *Gestaltungen des Unbewussten*, ed. C.G. Jung (Zurich: Raschler, 1950), p. 89. Marie-Louise von Franz notes regarding examples of death 'These glimpses seem to confirm Jung's view that the process of individuation is also a preparation for death and that the latter is not an end but an amazing transformation of some kind.' 'Archetypes Surrounding Death', *Quadrant*, 12.1. Summer (1973), 5-23 (p. 22).

¹¹⁵ Jung to Cary Baynes, 2 November 1945, (Cary Baynes Papers). Cited with permission, Stiftung der Werke von C. G. Jung. Original in English. Cited in Shamdasani, 'The Boundless Expanse', p. 24.

The whole goal of analysis is conceived...as preparation for the detachment of the soul from the body. Not how is your life going, but how is your death coming along, would be the critical question from this perspective.¹¹⁶

Shamdasani reveals that the connection of analysis with the preparation for death places the dead at the very centre of Jung's psychology. Indicative here is that introspection during analysis involves distinguishing what is soul and allows for a more profound orientation to it. The idea that introspection and in turn analysis, in and of itself, can be instrumental in preparation for one's death enhances not just the importance of the process of analysis, but stresses the central nature of the dead's role.

Much credit to the focus on the dead as a theme in Jung's psychology goes to F.X. Charet's thorough study, *Spiritualism and the Foundations of C.G. Jung's Psychology*. Charet sets out to prove that, 'Spiritualism became an important factor in Jung's early life and thought and contributed significantly to the foundations upon which he built his psychology.'¹¹⁷ Specifically, Charet addresses Jung's personal history regarding the paranormal events of his early life and his interest in mediumistic behaviours in trance in relation to how this influenced the evolution of his psychological model. In his chapters, 'The Conflict Over Spiritualistic Phenomena' and 'Spiritualism and the Emergence of Jung's Psychology', Charet builds the case that the historical and social context of the practice of Spiritualism needs to serve as an additional approach when examining Jung's confrontation with the unconscious and the interpretation of the resultant material. For Charet, the paranormal angle in Jung's work appears neglected and his own research is an

¹¹⁶ Ibid.

¹¹⁷ Charet, p.1.

attempt to redress this imbalance. The historical context of Spiritualism gives Charet the opportunity to suggest that Jung could be experiencing the dead as something other than projections.

In his chapter on ‘Spiritualism and the Emergence of Jung’s Psychology’, Charet acknowledges the role of the dead in Jung’s dreams and visions, but consequently overlooks material appearing in the actual dreams that would further support his thesis.¹¹⁸ However his research into Jung’s professional writings helps build a parallel view of the personal Jung struggling with his own unconscious material alongside the professional Jung trying to interpret the former for scientific validity.¹¹⁹ Given Jung’s background and his interest and attendance at séances, Charet stresses that Jung was principally interested in Spiritualism because he felt it was, ‘The science which deals with the experimental research of these problems (of nonmaterial existences)’.¹²⁰ Charet also suggests that Jung’s frustration with his peers’ scientific bias was most likely aggravated by his ‘own autobiographical disclosures that he was struggling to come to terms with his own inner division’.¹²¹

Charet explains that Jung’s second Zofingia lecture addressing ‘the emptiness, which occurs when a person dies’ was a direct reference to Jung’s attendance at his

¹¹⁸ He does not consider thoroughly the *role* the dead play in Jung’s dreams and leaves their influence to their lively countenance in the unconscious. Charet, pp. 239-244.

¹¹⁹ Charet, pp. 239-240. He builds a case by which Jung’s professional writings from his early career attempt to prove a psychological explanation for the presence of the dead. He uses two of Jung’s works published just after his father’s death, *The Zofingia Lectures* delivered starting in 1896, and his dissertation, ‘On the Psychology and Pathology of So-called Occult Phenomena’, from 1902. Each of these works has as a focus on metaphysical and mediumistic concerns respectively.

¹²⁰ Charet attributes this comment by Jung from ‘...the recorded discussion that followed the lecture’ and details its source from: Gustav Steiner, ‘Erinnerungen an Carl Gustav Jung’, (Basler Stadtbuch, 1965), 117-63 (p. 147). Charet, p. 130.

¹²¹ Charet, p. 122. Jung’s quote: ‘Man lives at the boundary between two worlds. He steps forth from the darkness of metaphysical being, shoots like a blazing meteor through the phenomenal world and then leaves again to pursue his course into infinity’, appears to speak to both his No. 2 personality, but will also echo his experience in *Liber Primus* and *Liber Secundus*. Zofingia Lectures, p. 47, §142.

father's death the year before.¹²² He states, '...though the dead, as Jung claimed, pressed upon him from within, he still felt he could credibly interpret this psychologically and identify the dead with contents of the unconscious'.¹²³ Thus Charet appears to present the dead as *either* split-off portions of the psyche and managed psychologically or existing *in se* and requiring a paranormal perspective to accommodate. Charet assumes that a literal and objective understanding of the dead precludes a psychological understanding. He assumes that Jung was attempting to couch the dead in a scientific framework, and he does this by outlining in Jung's professional writings where this occurs.¹²⁴ This study finds that throughout Jung's material the dead exist as discarnate souls, *in se, and* exist in psychological relationship with Jung, precisely because that is where Jung finds them, via the unconscious. Once Jung established and understood his relationship with them, he was never really able to turn his back on them again and they with equal determination and commitment stood by him demanding his life and work answer their needs.

Where Charet claims the dead were highlighting Jung's unconscious, he begins his proof with the Loggia dream.¹²⁵ Although his intention is correct, he neglects the opportunity to discuss the role of the dead in many of Jung's dreams starting much too late with the Loggia dream. Although he attempts to focus the discussion on the dead his purpose is not to stray too far from the context of

¹²² Charet, p. 133.

¹²³ Ibid., p. 240.

¹²⁴ Charet begins this with his chapter on 'Spiritualism in Jung's Zofingia Lectures', p.125 and continues with a discussion of his dissertation in his chapter 'Multiple Personality and Spiritualism in Jung's Dissertation', p. 149, including a discussion of Jung's conflict with Freud, p. 171 and ending with a chapter discussing 'Archetypes and Spirit', p. 285.

¹²⁵ MDR, p. 195, 2.4.4, p.132.

Spiritualism's historical and social position alongside the history of depth psychology and therefore he misses the profound relationship Jung discovered and developed with his dead.¹²⁶

The work of Jungian analyst G. Mogenson contributes to this study in terms of how he frames the dead in Jung's work, his principle focus being a reinterpretation of the mourning process as imaginal work with the dead. The imaginal perspective that Mogenson uses is helpful to this study in so far as it lends the dead integrity by considering that the deceased experience a 'life of the dead.' Mogenson's contribution is necessarily limited due to the orientation of the dead as images, which as an approach actually hinders the examination of their contribution in *The Red Book*. He stresses that for Jung the dead exist in the 'imaginal psyche' and that Jung did not see them as lost objects but rather:

The dead, for Jung, are images through which the life of the imagination continues despite the fact that the physical category into which its figures had been incarnated has been lost.¹²⁷

This approach detracts from the autonomy the dead proved to possess in Jung's material by stressing the imaginal faculty of the psyche. This is definitely one way of speaking about the dead and perhaps assists within the context of encountering the dead in the bereavement process, but it does not assist with understanding more fully how Jung experienced the dead in *The Red Book*. By orienting Jung's dead to imaginal terrain, Mogenson recasts Jung's relationship with

¹²⁶ Further credit goes to Charet's discussion in his conclusion 'Archetypes and Spirits'. Here Charet does a fine job outlining the challenges and difficulties in Jung's own ambiguous and, at times, vacillating position in regards to his description of archetype alongside that which he discusses in terms of spirit. The difficulties are thoroughly examined here. Charet, pp. 285-301.

¹²⁷ Mogenson, p. 32.

the dead from the shadows of a possible paranormal event to the integrity of a psychological relationship. And by associating image with ‘the substantiality of the soul itself’, Mogenson assists in flagging the very direction that Jung himself identifies in *The Red Book*.¹²⁸

Probably one of the most useful ideas Mogenson contributes involves the dead as a visual experience, ‘It is not simply that we see our dead loved ones in visions after they have left us, the dearly departed are the seat of the visioning faculty itself.’¹²⁹ Similarly, Jungian analyst Joseph Henderson describes how the process of the descent and encounter with the unconscious in itself is an initiatory process that incites what he calls a ‘visionary primordial experience’ and associates this with a ‘rite of vision.’¹³⁰ Although he does not elaborate on the idea, this is exactly what unfolds in *Liber Primus*. Jung’s spirit of the depths undertakes to initiate Jung into his visionary faculty, which allows him to perceive his dead and the unconscious that he will soon explore (3. 4, p. 128).

It is the dead who engage Jung’s attention as charged central figures, assisting in organizing the unconscious for his exploration; ‘a kind of pattern of order and interpretation of its general contents’ emerge.¹³¹ By pointing to themselves as visual presentations, the dead help Jung to orient himself in the unconscious and as a result his ability to see and their ability to be seen unfolds. The dead soon engage Jung and

¹²⁸ Ibid. , p. 31. Jung’s principle encounter in *Liber Primus* is with his No. 2 personality or the spirit of the depths as well as with his own soul. This lays the foundation for further explorations for Jung. In one sense *Liber Primus* establishes orientations with both his personal unconscious (i.e. with his soul) and his collective unconscious (i.e. with his No. 2, now his spirit of the depths).

¹²⁹ Mogenson, p. 8.

¹³⁰ Joseph Henderson, *Thresholds of Initiation* (Illinois: Chiron, 2005), p. 153 and p. 155.

¹³¹ *MDR*, p. 217. The first part of this quote reads “ These conversations with the dead formed a kind of prelude to what I had to communicate to the world about the unconscious.”

guide him until he becomes a participant in the same unconscious that they wish to show him. Jung can be seen not only engaging, but also having a discernable impact on the environment of his dream and vision space. He soon becomes a master of the same domain whose participants initially overwhelmed him during the very throes of his creative crisis. The dead, while showing Jung the lively countenance of the unconscious itself, next to other figures of the unconscious, reach beyond the question of after-death survival to provide Jung with first hand experiences of the nature of the unconscious.

1.6.1 Ties Between the Living and Dead

Shamdasani appears to agree with Mogenson on the idea of the inherent relationship the living have with the dead. He outlines what he considers ‘Jung’s private cosmology’ and sees this as:

...the development of consciousness that does not stop at the grave— moreover a process in which the further development of the dead is dependent on the increase of consciousness of the living. Within this conception, through our terrestrial development, we are in fact aiding the post mortem development of the dead.¹³²

In a sense this is Jung’s own articulation that the dead need the living more than the living need the dead, that they seem eager and ready to see what decisions the living will make.¹³³ Where Mogenson suggests, Jung was haunted by the

¹³² Shamdasani, ‘The Boundless Expanse’, pp. 19-20. This is discussed fully below in the section ‘What the Dead Know’ 2.4.2, p. 115.

¹³³ *MDR*, pp. 337, 339. Mogenson, pp. 31, 114. This is discussed in depth in the commentaries of the most extended section about the dead in *The Red Book*, ‘Nox Secunda’. Here Jung speaks clearly about the dead, their needs, and the community of dead that he feels he serves. Just before the teachings of the *Sermons*, again Jung listens to one of the dead explain the importance of a community of dead and the living and the creative agency that can result. *TRB*, pp. 295-298 and p. 340 respectively.

questions of the dead and felt called to make his answer to them,¹³⁴ Shamdasani further asks, ‘what does it mean to answer them?’¹³⁵ The focus of both scholars is the recognition that Jung needed to acknowledge, engage, dialogue, and explore the meaning of the dead in his personal material. Once Jung begins the conversation he validates them as a psychic reality and their relationship begins.

1.6.2 Are The Dead Pathological?

Early in his career, Jung had encountered dismissive attitudes regarding even broaching the question of after-death survival. After raising paranormal discussions as a student, Jung was shunned by his friends when they acted with ‘derision and disbelief’.¹³⁶

As his engagement with the dead became more involved, a similar question must have emerged as when writing his dissertation. Just as he wondered whether split-off portions of the psyche were ever not pathological, at this time he certainly must have grappled with the possibility that encounters with the dead must sometimes have had their healthy role to play.¹³⁷ Charet asks the question, ‘Are such autonomous psychological processes as found in Spiritualism necessarily always pathological?’¹³⁸ When Jung later provided a negative answer to the question, he moved away from psychiatry to create a general psychology with transpersonal

¹³⁴ Ibid. , p. 114.

¹³⁵ Shamdasani, ‘The Boundless Expanse’, p.25. Goldwert too stresses the haunted relationship Jung had with the dead: ‘the threat of death’ overwhelmed him. M. Goldwert, *The Wounded Healers* (Maryland: University Press of America, 1992), p.81.

¹³⁶ *MDR*, p. 120.

¹³⁷ Charet, p. 28. Also *MDR*, pp. 132, 149.

¹³⁸ Ibid.

dimensions.’¹³⁹ Jungian scholar Main even suggests that all of Jung’s psychological ideas ‘were influenced by, and in some cases may even have taken their origin from, his attempts to come to terms with his experiences, observations, and studies of paranormal phenomena...’¹⁴⁰

Recently an interest in the psychological dynamic of spirit possession has emerged within the Jungian academic and analytic community. Craig Stephenson in his monograph, *Possession: Jung’s Comparative Anatomy of the Psyche*, and Lucy Huskinson’s article ‘Analytical Psychology and Spirit Possession’, both express not only the non-pathological nature of the dynamic, but suggest that dissociation might be a ‘necessary and inevitable feature of a healthy psychological disposition to life and everyday experience generally.’¹⁴¹ Stephenson even calls possession the ‘lynchpin of Jung’s analytical psychology.’¹⁴²

Huskinson writes:

...spirit possession should not be diagnosed as either healthy or unhealthy according to its presenting form, but rather according to the disposition of the person or community that experiences it. In other words, spirit possession should not be evaluated according to the intensity of its presentation, but according to one’s capacity to endure it.¹⁴³

This is a fine approach to the discussion and inherent in it is Huskinson’s entirely appropriate question, ‘We shall not ask whether spirit possession is itself pathological but whether the ego of the possessed person can tolerate and integrate

¹³⁹ Charet, p. 28.

¹⁴⁰ *Jung on Synchronicity and the Paranormal*, ed. by Roderick Main (Princeton: Princeton University Press, 1997), p. 1. Main credits Charet’s findings.

¹⁴¹ Huskinson, ‘Spirit Possession’, p. 72.

¹⁴² Stephenson, p. 1.

¹⁴³ Huskinson, ‘Spirit Possession’, p. 85.

the possession experience into his or her personality as a whole.¹⁴⁴ To understand spirit possession, she begins with the concept of complexes as seen within the personal and collective unconscious. She asks, 'what is really happening in spirit possession and dissociative states as they are conceived within analytical psychology itself.'¹⁴⁵ This is necessary work and assists in defining terms, but the crucial terms needing definition here are not treated.

Huskinson launches into the argument too soon, that is, she fails to define what she means by 'spirit' in 'spirit possession'? If she means split-off parts of the psyche, then the course of her argument is appropriate as she proceeds to outline how dissociation operates in spirit possession. But, if 'spirit' is another term that means the dead, or more specifically a discarnate soul as Jung experienced in *The Red Book*, then her question regarding the ego is misplaced if not moot, specifically because the dead are not meant to be integrated into the personality. What concerns this study are the assumptions that occur as a result of the term 'spirit possession' and how this expression lacks accommodation for the actual dead whom Jung encounters. It appears that Huskinson and Stephenson want to raise the discussion of spirit possession without mentioning the dead.

Their work does raise some useful questions worth asking; 'Are all spirits considered 'dead'? Or, when Jungians use the term, are they specifically addressing that which belongs to the personality and is in a 'possession' dynamic battling its

¹⁴⁴ Huskinson, p. 73.

¹⁴⁵ Huskinson, p. 74.

rightful position back to the personality?¹⁴⁶ Further, are all encounters with the dead deemed possessions? This is an interesting question if we are to measure the effect of the persistent presence of the dead in Jung's personal material. I suggest no, all encounters with the dead are not possessions, in particular if possession requires the conscious ego to partake in any aspect of the transcendent function. Huskinson does not go in this direction. Possession, as presented here, does not apply to Jung's relationship with the dead. Once Jung determined the purpose and function of the relationship with the dead, he was able to maintain it throughout his lifetime and, as revealed in *Liber Secundus* and the *Sermons*, he saw himself in service to them. (4.9.1, p. 269 and 5.6, p. 328)¹⁴⁷

After both Huskinson's and Stephenson's thorough discussion of the nature of both the personal and collective unconscious, they assume that all spirits are the same. Thus, do all split-off parts of the psyche, which appear to act like spirits, create a situation of possession?¹⁴⁸ Huskinson addresses the question not in terms of defining the nature of spirits, but rather in terms of the ego having the experience in the first instance. Huskinson considers that the ego can assimilate content to an appropriate degree with varying success; so therefore discussing spirit possession from the perspective of the ego is a sound starting point. But, what *The Red Book*

¹⁴⁶ Stephenson suggests that the concept of possession itself positions analytical psychology to be asking 'the fundamental question: what or who sits in the seat of selfhood?' (p. 118). This question is revisited in the context of Abraham and Torok's work on 'the phantom and the crypt' in Chapter 6. Specifically, Stephenson's research, although thorough and creative in its scope adds very little to the understanding of the relationship Jung had with his dead. His net is cast too theoretically wide and includes historical possession tales of the witches, theoretical approaches to anthropological discussions of spiritual marriage rites and the psychotherapeutic benefits of drama therapy to be useful to this study. But it will serve as a substantial text, which traces spirit possession from an historical context to a psychological one.

¹⁴⁷ 'The Tower' in *MDR*, p. 250, also 'Nox Secunda' commentary, *TRB*, p. 297a.

¹⁴⁸ Huskinson's endnotes do a fine job linking her approach to possession within the context of dissociation, specifically her notes on Janet, p. 92.

reveals is that in spite of the often-terrifying encounters, Jung's narrative voice, his ego, is clearly present throughout the entire work. And this narrative voice is distinctly discernible apart from other figures of the unconscious including the dead. Jung is not so inextricably tied to any of these figures of the unconscious and his encounters with them do not appear to have him so gripped he cannot in the very least transcribe it. So, I suggest the theme of possession does not appear in *The Red Book*.¹⁴⁹

Stephenson's multifaceted approach considers possession to provoke an intensity of imbalance that, if not addressed, threatens the integrity and power of the ego and its ability to function in a healthy manner. Stephenson quotes several instances to orient the dynamic of possession within a psychology of mental health with anthropological and historical precedents that all point to the need that possession calls for some sort of redress.¹⁵⁰ What appears to be the pivotal detail in terms of relating these two works to Jung's dead is that once conscious awareness of the dynamic arises, the 'possession' charge of the interaction dissolves. As soon as Jung becomes aware of the presence of the dead in his active imaginations and attempts to determine their function, the details of these scenes explicitly discount the possibility that Jung is possessed by the dead.

Due to his willingness to understand his own material, he is able to manage his encounters, perhaps so they do not result in possessions in the first place. This could point to what Huskinson means when she identifies possession in terms of what

¹⁴⁹ Considering the conditions surrounding the composition of the *Seven Sermons*, one could argue that this is not the case, but with the version presented in *TRB*, this could be further debated. Jung still maintains a firm narrative perspective throughout the work.

¹⁵⁰ Stephenson, pp. 112-118.

a 'person can tolerate and integrate'. Because Jung's dead do not appear to haunt, his ability to manage the contents of his unconscious define him outside the possession dynamic.¹⁵¹ His overwhelming confrontation with his unconscious could be perceived as a possession, but the role of his dead were initially more intent on wanting Jung to experience the unconscious from their perspective, in order to correct some assumptions about the psychological position of the dead and their role alongside the living.

The singular problem with both of these works is that the discussion does not accommodate for the possibility to which Jung points, that the dead form a different category altogether. If the dead are discarnate souls, their function exists outside of any complex or projection. As Marie-Louise von Franz pointed out, 'It is difficult to see how a 'place-bound spook, for example, could have been evoked through a person's complexes.'¹⁵² Equally, why would the appearance of *your* deceased relative be *my* complex? So could there not be occasions, perhaps as Jung experienced, that the dead, because they are souls of the deceased and presumably contain their own levels of consciousness, appear not as possessing agents transfixing the ego, but rather appear because an acutely tuned and aware ego has perceived these amongst other competing material from both the personal and collective unconscious?

Jungian analyst Jeffrey Raff, author of *Healing the Wounded God*, adds a useful perspective for this study regarding what he calls the psychoidal realm, or a

¹⁵¹ On one occasion does Jung admit he feels possessed, yet this is as a result of his 'spirit of the depths' who is in fact Jung's principle link to the underworld. This 'possession' he speaks to is directly related to the spirit of the depths desire for Jung to explore his unconscious deeper and to a fuller extent. One could of course include the preconditions to the writing of the *Sermons*, 5.6.1, p. 328.

¹⁵² Marie-Louise von Franz, *C.G. Jung: His Myth in Our Times*, p. 58.

realm beyond the psyche.¹⁵³ Like Jung, Raff distinguishes between spirits who come from the personal unconscious and those from a transpersonal realm. Raff's discussion of the structure and dynamic of a psyche with a psychoidal element accommodates for Jung's experiences with the dead in *The Red Book*, both personal and collective. Raff distinguishes the subtleties between types of figures:

Not all inner figures are the embodiment of psychoidal spirits. Some of them represent aspects of the individual's own personality—either complexes of the personal unconscious or archetypes of the collective unconscious. All contents of the unconscious personify as inner figures from time to time.¹⁵⁴

And he further observes:

...you can begin to differentiate between encounters with inner figures of a psychoidal nature and those that personify unconscious forces or contents...If...an entity belongs to the unconscious, the nature of the encounter, however profound it may be, is psychic and imaginal...If the entity is of the psychoidal realm, the encounter not only includes this inner imaginal sense but has psychoidal affects as well. Such affects might include a major shift of consciousness into an altered state, a shift in a bodily state...or production of energy or heat within the body...¹⁵⁵

This definition could be used to evaluate Jung's method of active imagination as he discovers it in *The Red Book* material. Raff is suggesting that there exists a fundamental difference between split-off parts of the psyche that become visual experiences and those that derive from beyond the psyche. As a result of this distinction, Raff supports an explanation of what Jung is experiencing with his dead.¹⁵⁶ When asked how he would define the dead in terms of the psychoid realm, Raff responded, 'In early Jungian thought active imagination would never be done

¹⁵³ Jeffrey Raff and L.B. Vocatura, *Healing The Wounded God* (York Beach, ME, Nicolas-Hays, 2002), p. xiii.

¹⁵⁴ Raff, p. 156.

¹⁵⁵ Raff, p. 121.

¹⁵⁶ This approach also considers the experience with the dead to be psychospiritual or psychological within a Jungian context.

with the dead, for the very reason that one might actually go beyond the psychic level to the psychoid and bring about an encounter they might not be prepared for. The spirits or souls of the dead are, in my view, part of the psychoid realm.¹⁵⁷

1.6.3 The Dead in Bereavement

What is important to realise is that Jung's own experience of the dead, accounted in *The Red Book*, is not about mourning. *The Red Book* is not a text produced from a bereaved psyche. Jung appears to be struggling and suffering, but not mourning. Although previous published material about bereavement and survivor healing examines dreams of the dead as being a step in the process of healing, apart from the dream of his deceased father, Jung's relationship with his dead did not involve this. Jung is not grieving a lost object and this is why even more so the emergence of his dead and their dynamic presentation needs further examination.¹⁵⁸ This is not to minimize the immense loss Jung felt after his break with Freud. But, Jung's material with the dead began to appear up to two years before the October 1913 break (not to mention the big dream after his father's passing, in 1896) and it was the death dreams and visions during 1911 and 1912 that served as a preparatory phase for what Jung would experience more immediately the following November. His 'big dream' about his father, six weeks after his passing, serves as an orientation point into his soon to be growing relationship with the dead.

Woolger, Kugler, and Olson all accommodate the possibility that when Jung spoke of the dead and their relation to the objective psyche, he was speaking to

¹⁵⁷ Personal Correspondence, January 25, 2009.

¹⁵⁸ This relationship does lead to a healing and it looks toward a continued relationship with them.

experiences of the dead being quite possibly with the dead. Woolger and Kugler indicate that it was in fact in his later years when he became more convinced of this possibility.¹⁵⁹ Both Woolger and Kugler suggest that it was towards the end of Jung's life that he became much more engaged with the question of after-death survival. Of course, this is before Shamdasani confirms from E.A. Bennet's interview notes, a conversation with Jung in 1947, that states, 'I am absolutely convinced of the survival of the personality—for a time, + of the marvellous experience of being dead.'¹⁶⁰

Both Kugler and Olson discuss Jung's, at times, hesitant commitment to an objective perspective of interpretation when it comes to the return of the deceased in dreams. Olson notes how Jung often advocated a more subjective approach after admitting the dead could have been appearing as themselves.¹⁶¹ Both Kugler and Olson's hesitancy to accept what appears consistent in Jung's own experiences of his dead, is not new or especially surprising. Jungian analysts, skilled at symbolic interpretation might be unsure as to how to manage the literal dead in a therapeutic situation. Analytic literature about mourning spends more time on the symbolic nature of the dead as they appear in dreams and to what degree their presence indicates growth in the bereaved toward a more independent position in relation to mourning the lost object. By examining dreams *about* the dead, there is little attention *on* the dead, and what they could want. After the dream of his deceased father, Jung questions, 'What does it mean that my father returns in dreams...' This is a far

¹⁵⁹ Kugler, p. 122. Kugler sees that the realm of the spirits 'became more experientially real' for him as he aged. Woolger, p. 345.

¹⁶⁰ Shamdasani, p. 23.

¹⁶¹ Olson, p. 62.

different question to, 'What does it mean that I dream about my deceased father?'¹⁶²

The latter question seems to be the primary focus in the analytic approach, which not only orients the profound nature of the experience within the context of the psychological health and growth of the bereaved dreamer, but it keeps the dead at a certain vague and indefinable distance and comfortably outside the consulting room.

Although the literature often speaks movingly about loss and grief, at times there is resistance to actually giving voice to the dead themselves. Mogenson attempts to reinstate an autonomy of the dead by suggesting their 'life of the dead' and the possibility that they, too, have a process of individuation that continues once the living are able to release them: 'Indeed, our business with the dead will always feel unfinished if we try to meet them in a past, which they no longer inhabit.'¹⁶³ Whereas Jung sees individuation of the dead tied to the living's own growth, in terms of actual process, acknowledgement of the dead appears to be the first step.¹⁶⁴

1.6.4 Additional Sources

Marie-Louise von Franz was very interested in death as an archetypal experience and wrote two pieces, which have proved extremely useful for this study. In her book, *On Dreams and Death*, she discusses how dreams of the dying contain 'alchemical-mystical symbols', which spontaneously appear and are, 'the most natural psychic

¹⁶² *MDR*, p. 117. Discussed in Chapter 2, 2.3, p. 66.

¹⁶³ Mogenson, p. 29.

¹⁶⁴ *MDR*, p. 358. The idea of the dead individuating is discussed in Olson's dreams of her deceased daughter. From her description, it would appear there is a progression of growth on the part of her deceased daughter. But, Olson sees these gradual changes in her daughter as a result of Olson's changes in relation to her mourning process. Olson's chapter 'Touch Me' pp. 59-89 discusses this in detail.

images of the death process and life after-death.’¹⁶⁵ Amongst Jung’s contemporaries von Franz appears the most committed to her conclusions regarding paranormal events in relation to the knowledge that the unconscious holds:

... the unconscious can know things, which we cannot know consciously, so that all assertion of identity and proofs of the identity of “spirits” in spiritualistic séances could equally well be explained as manifestations of the group unconscious of the participants, as genuine communications from the dead... Nevertheless, I “believe” that the dead do manifest themselves occasionally in parapsychological events, although for the time being this does not seem to me to be unequivocally provable.¹⁶⁶

The ability of von Franz to understand well the mechanics of Jung’s psychology, yet still be able to keep the possibility open to unexplained occurrences with regard to the dead, adds support to this study. In particular, her discussion of personal encounters with the dead adds support to Jung’s own experiences. Her article, ‘Archetypes Surrounding Death’, illuminates several of her personal dreams used in this study, which confirm Mogenson’s idea of a ‘life of the dead’. Von Franz includes a discussion of a friend’s dream, showing a deep commitment to understanding the dead:

...but one problem has remained a puzzle for me. A friend of mine had an experience, in which her dead mother told her, in a dream, that she should work on becoming more conscious, as much as she could, because in the beyond nothing could change any more... could they themselves not acquire knowledge any longer? It seems to be a paradox.¹⁶⁷

Her honest speculation here coupled with her willingness to discuss the possibilities inherent in the relationship between the living and the dead is most

¹⁶⁵ Marie-Louise von Franz, *On Dreams & Death* (Boston: Shambhala Publications, 1984), p. xiii. She also says: ‘In principle, individuation dreams do not differ in their archetypal symbolism from death dreams.’ *Ibid.*

¹⁶⁶ *Ibid.*, pp. xiv-xv.

¹⁶⁷ ‘Archetype of Death’, p. 18. This particular issue is discussed in this study at length in 4.9, p. 267.

productive for this study. I have used the material from these two sources to assist in analysing Jung's own encounters with the dead.

Aniela Jaffé's contribution to a book length study titled *Apparitions: An Archetypal Approach to Death Dreams and Ghosts* must be mentioned here. Her findings were based on an editorial inquiry published in 1954-1955 in the well-known Swiss publication, *Schweizerischer Beobachter* asking readers to recount experiences they had related to 'prophetic dreams, coincidences, premonitions, apparitions etc.'¹⁶⁸ Jaffé reports, 'The response was astonishing; more than 1200 letters containing 1500 accounts were received.'¹⁶⁹ With the response of such personal stories, the letters proved to be a useful collection of first hand data and Jaffé's choices for discussion are equally intriguing. She remains conservative about the material she collected confirming, 'The fact that something is experienced *semper ubique*, always and everywhere, need not be regarded as objective proof of the experience reported, but it might well be regarded as proof of psychological significance of this type of experience.'¹⁷⁰ She maintains this position throughout the analysis of her collection.

Her examination of the letters maintains a psychological position specific to Jung's structure of the psyche. An example is in her discussion of ghost sightings in which she emphasises:

It must be stressed once again that the analogy between the archaic contents of the collective unconscious and the spirits does not give a definitive answer to the nature of ghosts. It remains an open question whether they are projections of these "microcosmic" contents or beings independent of man, or

¹⁶⁸ Aniela Jaffé, *Apparitions: An Archetypal Approach to Death Dreams and Ghosts* (Texas, Spring, 1979), p. 1.

¹⁶⁹ *Ibid.*

¹⁷⁰ Jaffé, p. 12.

both in one and the same figure. One thing is certain: they behave like the contents of the unconscious towards man, or towards consciousness.¹⁷¹

Jaffé sounds similar here to Jung's position in *Memories, Dreams, Reflections*.¹⁷² Here she commits to a consideration of spirits by way of the qualities of the unconscious itself thus leaving the entire question 'open'.¹⁷³ Jaffé is consistent in her discussion of the collection when explaining paranormal events, never straying too far from the unconscious as its own explanation. Even so, the collection here is rich and adds to the topic of apparitions as a collective experience.

Jaffé also raises the question 'Was C.G. Jung a mystic?' in an essay of the same title and again she couches the discussion in terms of Jung's empiricist approach to psychic events using Jung's own words to prove her point:

We can, however establish that the sense of strangeness connected with the experience of something objective, apparently outside the psyche, is indeed authentic...However I prefer the term 'the unconscious' knowing that I might equally well speak of 'God' or 'daimon'.¹⁷⁴

More directly she concludes: 'If the concept "mystic" suggests the immediate experience of the numinous or the perceiving of an originally hidden transcendent reality, the "other side", then it involves an experience which also plays a central role in Jung's approach to analytical psychology.'¹⁷⁵ Thus her approach is again to frame

¹⁷¹ Jaffé, pp. 102-103.

¹⁷² '...the question remains whether the ghost or the voice is identical with the dead person or is a psychic projection, and whether the things said really derive from the deceased or from knowledge which may be present in the unconscious.' *MDR*, p. 332.

¹⁷³ Jaffé, p. 102.

¹⁷⁴ Aniela Jaffé, *Was C.G. Jung a Mystic And Other Essays*, (Switzerland, Daimon Verlag, 1989), pp. 10-11.

¹⁷⁵ *Ibid.*, p. 1. Jaffé further explains 'Both Jungian psychology and mysticism deal with the experience of the numinous. The difference is that mysticism speaks of an encounter with God and lets the matter rest at that. Jungian psychology also speaks of an encounter with God...that "God" represents the word

the answer to the mystic question in terms of Jung's definition of the far-reaching qualities of the unconscious itself and as the basis of his psychological model.

1.7 Philosophical and Ontological Considerations

At the outset of any discussion about the influence of philosophical thinkers on Jung's psychology it must be noted that all discussions to date have appeared in terms of a pre-*Red Book* reading. What now must be considered is a reframing of philosophical assessments in light of Jung's very personal journey through *The Red Book* material, particularly in relation to encounters with the literal dead. Considering the content of both Kant's and Schopenhauer's writings on spirits, not to mention the oft sidelined predecessor of them both, Swedenborg, it is now necessary for in-depth research to be conducted which takes into account these writings alongside the *prima materia* of *The Red Book*.¹⁷⁶

According to Charet, Jung 'sought in philosophy...to clarify his own ideas and to provide himself a sound intellectual base from which to assess spiritualistic phenomena.'¹⁷⁷ When Jung began to delve into spiritualist writings he acknowledged the influences of Kant, in particular *Dreams of a Spirit-Seer*, and Schopenhauer.¹⁷⁸

Yet, it has been said that Jung's use of philosophical ideas is 'a mélange of

or the designation ...for something incognizable...For both, "God" is a primordial human experience.' p. 12. The same can be said of the human experience with the dead.

¹⁷⁶ Further research must be conducted but what I discuss in this section is an all too brief background of the philosophical threads in Jung's thoughts regarding spirits. These thoughts appear in his public works before the composition of *The Red Book* and this discussion looks to bring the reader to an understanding of the possible direction Jung took with regard to his philosophical understanding. Discussed too are the implications of Jung's use of philosophical ideas for his psychological model as they might apply to the existence of the dead.

¹⁷⁷ Charet, p. 98.

¹⁷⁸ *MDR*, p. 120. Charet says that Jung found Kant via Schopenhauer (p. 99). Jung described Kant's essay coming 'just at the right moment.' He also notes that he read all seven volumes of Swedenborg.

...misappropriated or misconstrued assimilations of Kant's philosophical corpus...¹⁷⁹

To date the philosophical underpinnings of Jung's psychological model have been discussed in terms of how he used precritical and critical Kant to assist with his understanding of knowledge, i.e. what can and cannot be known.¹⁸⁰ Therefore what appears pre-*Red Book* as Jung attempting to hand-select philosophical ideas to justify a world that could accommodate spirits, looks post-*Red Book* as an attempt by Jung to reconcile his encounters with the dead in terms of an accommodation of a cosmology previously identified by Kant and Schopenhauer in order to construct a psychological model, which might include just such encounters. Charet claims that Jung's interest in Kant rested with Jung's identification of his 'No. 1 and 2 personalities and the irreconcilable split between them as evidence in his own person of the Kantian distinction between the phenomenal and the noumenal.'¹⁸¹ Thus it would appear that Jung was experiencing a personal relationship to philosophical concepts early on in his encounters with philosophical ideas.

¹⁷⁹ Robin McCoy Brooks, 'Un-thought out metaphysics in analytical psychology: a critique of Jung's epistemological basis for psychic reality' *Journal of Analytical Psychology*, 2011, 56, 492-513, p. 492. Brooks also refers to Jung's 'partially thought out metaphysical assertions' (p. 493). And Main identifies Jung's 'general reluctance to subject his epistemological Kantianism to critical scrutiny.' *Rupture*, p. 75.

¹⁸⁰ Charet explains: 'Jung did not initially encounter Kant of the *Critiques* but Kant of the precritical period before his theory of knowledge became formalized. Jung eventually found his way to the writings of the mature Kant. He did this via his interests in Spiritualism. This is not the chronology Jung presented, but if we examine Kant's writings on Spiritualism and Jung's student lectures, it becomes obvious that this is the case.' Charet, p. 100. Charet is referring to Jung's presentation in *MDR* when he says it was Kant's *Critique of Pure Reason* he found first (p. 89).

¹⁸¹ Charet, p. 128.

Although Kant's ideas on the noumena (unknowable things-in-themselves) and phenomena (that which can be known via the senses) are central to his discussion regarding the possibility of a spirit world, the ideas only appear in the development stage in *Dreams of a Spirit-Seer*. What is certain is that Kant's thinking underwent a shift after this work.¹⁸² In *Dreams*, although Kant argued both sides of the possibility of the existence of a spirit world and arrived at a dismissal of Swedenborg's experiences, he still argued, 'I confess that I too, am inclined to affirm the existence of immaterial beings in the universe and to include my soul in the class of such beings.'¹⁸³ Kant would continue to revisit the idea of the existence of spirits in his later writings, and as a result would influence Jung to consider the possible existence of an immortal soul.¹⁸⁴

Kant's central issue came down to the fact that a spirit world would necessitate a compromise of the division between the noumena and phenomena.

¹⁸² 'Kant's conception of wisdom underwent a fundamental transformation. At the beginning of his philosophical career, Kant regarded wisdom as primarily theoretical, and he focused mostly on cosmological and metaphysical issues. In the 1760's however, he turned his attention toward the human condition...He reconceived wisdom as primarily moral and practical.' Gregory R. Johnson, ed. *Kant on Swedenborg; Dreams of a Spirit-Seer and Other Writings* (Swedenborg Foundation Publishers: West Chester, Pennsylvania, 2002), p. xix. Further Johnson confirms that in fact Kant and Swedenborg met and it was after this meeting that Kant's work appears more sympathetic (Johnson's term is 'parallel') to Swedenborg's experiences (p. xix). Nagy does not confirm the meeting, but says that Kant wrote to Swedenborg who at that stage was famous, and waited for a reply that never came. (Nagy, p. 15).

¹⁸³ *Dreams*, 2:327, p. 13. Note that Jung used this quote in his Zofingia lecture, 'Some Thoughts on Psychology', p. 26, §70.

¹⁸⁴ Charet outlines how exactly Kant influences Jung, but briefly it involves the Kantian works Jung cites in his Zofingia lectures; *Universal Natural History* of 1755 in which he 'entertained the possibility of different types of spirit beings' (Charet, p. 102); his famous letter to von Knoblach in which he addresses openly the events of Swedenborg's vision of the great fire in Stockholm (Charet, p. 108. Jung mentions this letter in both his student lectures and his lecture in 1905, 'On Spiritualistic Phenomena'); *Dreams of a Spirit-Seer* in which he struggles with the idea of a spirit world (Charet, p. 103) and *Lectures on Rational Psychology* of 1788-89 in which Kant again considers the question of spirits, even after his *Critiques*.

The operative question being, ‘how could one apperceive spirits if their reality can not be known?’

In the end Jung differed from Kant because ‘the walls Kant erected between noumena and phenomena were, for Jung, at times transparent.’¹⁸⁵ Interactions with figures of the unconscious, for Jung, would eventually be construed as healthy resulting in an adjustment of the conscious attitude to the unconscious via active imagination. But, critical Kant would dismiss Jung’s encounters in *The Red Book* as being the result of ‘mental disorders’ or ‘derangement’ primarily because such fantasy ‘threaten[ed] the walls dividing noumena from phenomena’¹⁸⁶ Charet would see their approach to fantasy as the ‘crucial difference’ between the two thinkers.¹⁸⁷

Yet, it was actually Schopenhauer’s *Essay on Spirit Seeing* ‘which provide[d] an insight into the way in which Jung understood spiritualistic phenomena in the light of Kant’s theory of knowledge.’¹⁸⁸ Charet’s discussion regarding the philosophers’ respective positions on spirits is succinct and worth noting in full in order to understand how Jung assimilated their ideas into his own thinking:

The problematical nature of the spiritualistic position on paranormal phenomena, according to Schopenhauer’s understanding of Kant, is that spiritualists claimed spirits can manifest themselves directly in time and space. In Kant’s language, the spiritualistic hypothesis about spirits confuses

¹⁸⁵ Charet, p. 104. This transparency begins to look like Jung’s eventual formulation of the psyche.

¹⁸⁶ *Essay on the Sickness of the Head*, 1764, 2:265, p. 77. ‘The deranged person is thus a dreamer while awake.’ Charet, p. 106. In regards to fantasy, *Dreams*, 2:346-2:347, Johnson, pp. 33-34.

¹⁸⁷ Charet, p. 106: ‘In *Dreams of a Spirit-Seer*, Kant is still willing to indulge in fantasy, but, in the light of his later works, he does so in order to hold it firmly in check so his theory of knowledge cannot be undermined. Madness, Kant would argue, could be prevented by clarity of reasoning and moral behavior.’

¹⁸⁸ Charet, p. 109. Nagy explains the importance of Schopenhauer’s work on Jung who himself stressed its ‘formative influence in *AP*. Nagy, p. 72. Nagy claims ‘Schopenhauer’s influence is visible at every level of Jung’s thought.’ *Ibid*.

the noumenal with the phenomenal.¹⁸⁹ In *Dreams of a Spirit-Seer*, Kant argued, in contrast to the spiritualistic position, that spirits might only be able to influence and be influenced through the souls that animate human bodies. This could be done, Kant inferred, only through some sort of telepathic rapport, where, as C.D. Broad has stated, “each party could receive such ideas from the other only in a symbolic form.” Kant concluded that if spirits were things-in-themselves then they could never cross the barrier separating noumena from phenomena, because phenomena were the results of a sensory process of embodied beings conditioned *a priori* by time and space. If there was some sort of communication it was not direct, but could be made only through the embodied soul. Even then, Kant speculated, the embodied soul might not even be aware any communication was taking place.¹⁹⁰ Schopenhauer accepted the preceding interpretation of Kant’s critique of the spiritualistic view... He also accepted that there was overwhelming evidence of paranormal phenomena. The nature of these phenomena, such as knowledge of events from a distance and future events, indicated to Schopenhauer they were not conditioned by space and time. He concluded they were proof of the validity of Kant’s distinction between the noumena and phenomena.¹⁹¹

Schopenhauer felt that Kant had ‘demonstrated the distinction between the noumenal and the phenomenal [but] he finally gave up as insoluble the problem of how the one could possibly relate to the other.’¹⁹² This is where Schopenhauer attempted to bridge this difficulty with his notion of a dream-organ, which ‘represented a mode of intuitive perception independent of the external impression on the senses. This dream organ was also able to introduce impressions into the mind

¹⁸⁹ At this point it becomes clear why Kant would conclude that fantasy is dangerous...because why and how could a spirit manifest itself given that the world contains an unknowable noumenal element?

¹⁹⁰ Main suggests: ‘Schopenhauer interpreted Kant not to be denying the existence of noumenal or spiritual reality but to be clearly separating it from phenomenal reality.’ P. 74.

¹⁹¹ Charet, p. 110.

¹⁹² Schopenhauer demonstrated this with a quote by the Seer of Prevorst: “Whether the spirits can render themselves visible only under this form, or whether my eye can see them only under this form, or whether my sense take them in only in this way; whether they would not be more spiritual for a more spiritual eye, I cannot assert this definitely, but almost divine it.” Is this not entirely on all fours with the Kantian doctrine: “What things-in-themselves may be we know not, but we know only their phenomenal appearances’—” pp. 299-300. This sounds similar to Jung’s report of his medium who stated: ‘I do not know if what the spirits say and teach me is true, nor do I know if they really are the people they call themselves; but that my spirits exist is beyond question. I see them before me, I can touch them. I speak to them about everything I wish as naturally as I’m talking to you. They must be real.’ *CW 1, On the Psychology of So-Called Occult Phenomena*, § 43.

even when a person was awake...indicating ...a capacity for intuitively representing objects.'¹⁹³ The idea of the dream organ, 'operative..[in] the dream, the waking dream, and somnambulistic states'¹⁹⁴ not only accommodated the gap between the noumena and phenomena, but permitted Jung a 'philosophical foundation for his psychology'.¹⁹⁵ Where Schopenhauer speaks about the will as being that which might possibly animate spirits, this and the dream organ has Charet crediting Schopenhauer with being 'largely responsible for determining the way in which Jung understood Kant.'¹⁹⁶

1.7.1 How Jung Applies his Philosophical Background

As the discussion about Jung's professional writings pre-*Red Book* reveals, Jung had already been involved with a mediumship circle and after the death of his father had speculated on after-death survival. That he relates Kant and Schopenhauer to these writings suggests that he was searching for an intellectual precedent if not a starting point from which to gauge his own psychological direction of the questions raised by these philosophers.

Yet, how does this philosophical background assist in understanding Jung's encounters with the dead in *The Red Book*? And how does Jung use this philosophical background as a result? Where Nagy says Jung 'completely passed over the evidence of doubt and struggle in *Spirit Seer*...[and] quotes only the passages which seem to be evidential in favor of an immaterial soul', Brooks remarks Jung's references to

¹⁹³ Charet, p. 111.

¹⁹⁴ Charet, p. 113.

¹⁹⁵ Charet, p. 112.

¹⁹⁶ Ibid. Charet sees Schopenhauer's contribution as the philosophical anchor point for Jung's notion of the archetype.

Kant 'lacked sufficient conceptual fidelity to Kant's intent.'¹⁹⁷ Brooks proposes; 'Jung turned to clarify his own position that also located the gap between the phenomenal and noumenal realms within the psyche via *esse in anima* and the 'psychoid' archetype. (1921/1971a,1947/1954).'¹⁹⁸ As Brooks continues, 'Jung introduced his concept of *esse in anima* (soul) as having the function of establishing psychic reality in its own right, thus establishing an empirical validity for psychic phenomena.'¹⁹⁹ This is an important point for this study. With this orientation, not only does Jung validate an empirical point of view and legitimise what Nagy calls his 'doctrine of knowledge through experience', but by doing so, he also validates psychic phenomena that would result from such an orientation of an autonomous soul.²⁰⁰

Brooks further explains how Jung:

...relocate[ed] the unknown from the abstraction of the Kantian *a priori*...to one that affects the individual via psychological symbol generated within the individual via 'esse in anima' and in later writings, the psychoid...To do so he

¹⁹⁷ Nagy, p. 17, Brooks, p. 493.

¹⁹⁸ Brooks, p. 494. This is an important point for this study particularly as Jung's use of the term comes post-*Red Book* in his introduction to *Psychological Types*. Brooks argues the influence of German Idealists who 'relocated the gap between the absolute (noumenal realm) and the relative (phenomenal realm) within the absolute itself. Gabriel & Zizek 2009), pp. 493-494. In the 1925 seminars, Jung would explain: 'The *esse in anima* admits the subjective nature of our world perception, at the same time maintaining the assumption emphatically that the subjective image is the indispensable link between the individual entity, or entity of consciousness, and the unknown strange object...the subjective image is the very first manifestation of a sort of transcendent function that derives from the tension between the entity of consciousness and the strange object. Everything I said about the image of the so-called external reality I have to say also about the images of the collective unconscious: namely, they refer to the influence of absolutely existing external objects, and they are psychic reactions to them, the only difference between the image of external reality and the archetype being that former is conscious and the latter unconscious.' *AP*, p. 135.

¹⁹⁹ *Ibid.*, p. 498.

²⁰⁰ Nagy elaborates, 'through acknowledgement and acceptance of the realities of personal experience we come at last to true self-knowledge and to the transcendent center of the personality, to the self' (p. 19).

borrowed aspects of the Kantian formula for his own purposes by finding philosophical justification for the psychological validity of the soul.²⁰¹

For Jung, by relocating the noumena to an approximation of the psyche and designating it inherent qualities that allowed it to express itself through symbols, Jung shifted the emphasis from the ideal of the noumena and phenomena to the experience of their interplay. Thus he would embed his psychological ideas of the relationship between consciousness and the unconscious within a philosophical milieu already concerned with the dynamics of a metaphysics that could accommodate (or dismiss) a spirit world. By doing so he would validate the experience of the unconscious from an empiricist perspective while bowing out of the necessity to support the experience with a philosophical framework. It must now be considered that Jung's idea of *esse in anima* resulted from his literal encounter with his own soul in *Liber Secundus* and the resultant initiation into his visionary faculty.

Brooks describes 'being within the soul' as 'a third unifying reality between mind and matter'.²⁰² As a result 'Jung was anticipating his later theorizing which would locate the psychoid in the gap between archetype and instinct.'²⁰³ Brooks, like Stein would see the psychoid as Jung's attempt to accommodate for the possibility of a psyche/matter intersection:

²⁰¹ Brooks, p. 498. Brooks sees that Kant's moral philosophy 'focused on a *practical* application of reason as a justification for metaphysical beliefs about God, freedom and immortality of the human soul. The capacity to reflect on one's mental states could free us from living in the uninformed grip of our impulses thus one could live a moral life.' This is how Kant's moral position links to empiricism.

²⁰² Brooks, p. 500.

²⁰³ Ibid.

The psychoid boundary defines the gray area between the potentially knowable and the totally unknowable—the potentially controllable and the wholly uncontrollable—aspects of human functioning. This is not a sharp boundary but rather an area of transformation. The psychoid thresholds show an effect...passing from the unknowable into the unknown (the unconscious psyche) and then moving toward the known (ego-consciousness). The human psychic apparatus, in short, shows a capacity to psychize material from the somatic and spiritual poles of nonpsychic reality.²⁰⁴

It is the accommodation that Jung makes for the possibility, if not the necessity, to experience Kant's noumena or Schopenhauer's will that holds the real dynamic for Jung's psychological model and more importantly an accommodation of the experience of the literal dead as discarnates. Where Kant would dismiss most of Jung's experiences in *The Red Book* as fantasy, Schopenhauer would concede that Jung's experience of discarnates was valid and based as a result on the identification initially of his own soul.²⁰⁵

But what must be said at the conclusion of this discussion regarding philosophical themes and their influence on Jung, is that *The Red Book* raises the possibility that Jung shared much more with Swedenborg's experiences of his spirit world and cosmology than with Kant's and Schopenhauer's philosophical opinions about its possibility. Such an examination as to the specific parallels must be left for future scholars to determine, but it is important to note that the visionary content of *The Red Book* could be considered similar to some of Swedenborg's own visions. It

²⁰⁴ Stein, *Map of the Soul*, p. 98. Stein further identifies the psychoid as 'An adjective referring to the boundaries of the psyche, one of which interfaces with the body and the physical world and the other with the realm of 'spirit' (p. 234).

²⁰⁵ Brooks explains that Schopenhauer's transcendent 'will' formed 'the underlying transcendental condition for the possibility of any experience and/or knowledge whatsoever. Therefore the 'Will' preceded and engaged with our *a priori* constructs [i.e. Kant's categories] as governing principles of phenomenal experience' (p. 500).

now might be suggested that in terms of Jung's interactions with discarnate souls, both Kant and Schopenhauer's influence on Jung look derivative compared to Swedenborg's own experiences.

1.7.2 Ontological Implications

The premise of the literal dead in Jung's personal material has obvious ontological implications. If Jung was engaging with discarnates or deceased souls, then this raises questions, many of which this study poses without arriving at any clear answers. For instance, what does the presence of the literal dead in the unconscious say about the unconscious itself and about the nature of a psyche, which includes such dead?

Jeffrey Raff, in his book *Healing the Wounded God*, describes a very personal encounter involving what he calls 'the ally', 'a psychoidal being who is divine in its own right.'²⁰⁶ Raff discusses his struggle to understand the concept alongside Jung's structure of the psyche that he knew well. He explains:

...it suddenly became clear that I was stumbling over ideas because I did not accept [Jung's] closed system theory of the psyche. Jung based his model on the idea that there is a fixed amount of energy in the psyche...which changes form without ever changing quantity. Simply put, when we are conscious of something, that "something" has acquired enough energy to rise out of or be pulled from the unconscious; at the same time, that which consciousness is no longer focused on loses energy and sinks back into the unconscious. We can never achieve total consciousness within the closed system theory of the psyche.²⁰⁷

Thus Raff considers the Jungian model of the psyche incompatible with an encounter of a transcendent divine presence. He puts into question the nature of an

²⁰⁶ Jeffrey Raff and Linda Bonnington Vocatura, *Healing The Wounded God; Finding your personal guide on your way to individuation and beyond* (York Beach, Maine: Nicolas-Hays, 2002) p. xiii.

²⁰⁷ *Ibid.* , p. 4.

independent ‘other’ in relation to the psyche. In other words exactly how objective can an objective psyche be? The distinction between an opened or closed psychic system initially looks important in the discussion of the literal dead, but actually might be misplaced. What might be more important hinges on Jung’s ability to apperceive the dead in the first instance.

An open system of the psyche accommodates not just the literal dead but all types of non projected material made visible and not.²⁰⁸ Therefore the literal dead appear right alongside all other visual material in the unconscious. Jung’s perception of all of his experiences initially appear intrapsychically because that is where all engagement begins with visual content regardless of its derivation from an open or closed psychic system.²⁰⁹ Simply put, Jung experiences everything within his ‘own’ psyche because that is where his method of active imagination begins whether or not he eventually might ‘be’ in an opened or closed psychic model of the unconscious.

Although the ontological question remains ‘What type of psyche accommodates for the existence of the literal dead?’, the more important detail is with the apperception of unconscious content. The literal dead need not require a paranormal category to understand because this assumes that the dead appear outside

²⁰⁸ It is important to note that while I discuss the parameters of this study using the expression figures of the unconscious and distinguish these from the dead, it is assumed that the unconscious holds all types of material including that which is non projected and even non visual. Equally as with Elijah and Salome they could be considered two different types of psychic content occupying the same psychic space, discussed below in chapter 3.

²⁰⁹ One example is Jung speaking to the cook in the kitchen, presumably at the level of his personal unconscious then falling asleep only to observe the collective dead heading to Jerusalem at the collective level.

of a psychological dynamic.²¹⁰ Jung's experiences show that the dead *were* contents of the unconscious *and* he had a psychological relationship with them because all of his descents prompted the intrapsychic method of active imagination. Thus the dead appear in psychological relationship because they are found in the psyche *and* can be included as contents of the unconscious. Therefore discussions of whether the dead are 'out there' and external to the body and treated traditionally as paranormal experiences become displaced from a Jungian (post-*Red Book*) perspective which reveals the literal dead as unconscious content alongside other figures of the unconscious.²¹¹ As mentioned in the discussion on mediumship, Jung does not set out to seek the dead during his confrontation, rather he discovers the dead *as a result* of his explorations and his engagement with unconscious content.

1.7.3 Aren't the Dead Archetypes?

Another complication that results from the consideration of the literal dead in the unconscious is a controversial issue and one that necessarily needs to be taken up by further detailed research. Since the dead are discovered amidst other unconscious material and conduct themselves similarly to expressions of split-off parts of the psyche the obvious question that arises is 'Aren't the dead archetypes?' Charet takes up this question in his conclusion titled 'Archetypes and Spirits' and concludes that Jung was never clear about the distinction.²¹² Just three years after the end of his

²¹⁰ Charet describes: 'Though the dead, as Jung claimed, pressed upon him from within, he still felt he could credibly interpret this psychologically and identify the dead with contents of the unconscious.' (p. 240).

²¹¹ Above I have suggested that what Jung is doing with the dead be called intersychic rapport. Again, there is no criteria that would distinguish intersychic rapport from active imagination other than it defines the specific discourse between an incarnate and discarnate with no third party and whose goal is not to integrate the libido from the visual expression of the deceased into the personality.

²¹² Charet, p. 296.

confrontation, in 1919 in his essay 'The Psychological Foundations of Belief in Spirits', Jung distinguishes between complexes and archetypes. He considered complexes to be split-off parts of the personal psyche and essentially an intrapsychic dynamic. But it was less clear with his discussion of the archetype as he designated the content to be another '... source ...obscure and difficult to understand because it has to do with perceptions or impressions of the collective unconscious...irrational contents of which the individual has never been conscious before.'²¹³ Again, although 'the dead appear to *function* like complexes or figures of the unconscious, they do not make their way back to the personality as compatible content to be integrated.'²¹⁴

According to Charles Laughlin, 'Jung appeared to be undecided in his own mind about the question of the ontological status of archetypes.'²¹⁵ In his article 'Archetypes, Neurognosis and the Quantum Sea' he suggests this was due to:

Jung's inability to scientifically reconcile his conviction that the archetypes are at once embodied structures and bear the imprint of the divine; that is, the archetypes are both structures within the human body, and represent the domain of spirit.²¹⁶

Further because Jung would distinguish between archetypes and archetypal images, he 'laid special emphasis upon the essential unknowability of the archetypes.

²¹³ *CW* 8, §594

²¹⁴ 'Personality fragments undoubtedly have their own consciousness, but whether such small psychic fragments as complexes are also capable of a consciousness of their own is still an unanswered question' §202, p. 97. Jung also refers to them in terms of 'splinter psyches' (§203). The complication arises when he discusses them in relation to spirits and says in the same essay: 'The universal belief in spirits is a direct expression of the complex structure of the unconscious. Complexes are in truth the living units of the unconscious psyche and it is only through them that we are able to deduce its existence and its constitution' (§210) in 'A Review of the Complex Theory', *CW* 8. Yet this sounds similar to Jung's notion of archetype. But, as Charet confirms 'Exactly how one could differentiate a spirit from an archetype Jung did not make clear.' (p. 296).

²¹⁵ Charles Laughlin, 'Archetypes, Neurognosis and the Quantum Sea' *Scientific Exploration*, Vol. 10, No. 3, 1996 (pp. 375-400), p. 381. http://www.scientificexploration.org/journal/jse_10_3_laughlin.pdf

²¹⁶ *Ibid.*

He was saying in effect that there exists a zone of uncertainty in our knowledge of our own unconscious processes, of our archetypes and of our own Self.²¹⁷ This distinction suggests that Jung thought hard how the interaction of visual material such as the dead might intersect with consciousness.

After consideration of the literal dead as a separate category of visual material, the question remains if Jung had the dead in mind with regard to his notion of the archetype? When Jung states that the collective unconscious ‘...contains the whole spiritual heritage of mankind’s’ evolution, born anew in the brain structure of every individual’, he appears to be providing an explanation in terms of direct access to the collective generational past.²¹⁸ Could this ‘spiritual heritage’ actually be the appearance of others’ souls? The confusion is precipitated by Jung himself when he discusses the attributes of an archetype saying it ‘appear[s] in the form of a spirit...or even comports itself like a ghost’.²¹⁹ Perhaps the more appropriate question to ask is ‘To what degree did the dead assist Jung with his eventual understanding of the idea of archetypes?’ There is simply not the space in this study to manage this question with the attention it deserves, but I suggest that as a result of this research it is a valuable direction for further study as the episodes in *The Red Book* do not bring clarity to the inevitable tension between the concept of archetypes and the literal dead.

²¹⁷ Laughlin’s direction goes on to explore archetypes in relation to ‘modern physics of quantum reality.’

²¹⁸ *CW* 8, §342.

²¹⁹ *CW* 8, §405.

1.8 Project Background and Research Difficulties

The research for this project began before the publication of *The Red Book* and was principally a project devoted to a Jungian analysis of Book VI of Virgil's *Aeneid*. The focus was to examine the conditions surrounding Aeneas' descent to the underworld to speak to his deceased father and to determine if a Jungian analysis would assist in identifying what exactly was occurring in the dynamic. As my research continued, I found it necessary to focus more precisely on Jung's relationship with his own encounters with the dead in order to arrive at any 'Jungian' criteria with which to apply to the *Aeneid* episode. At the time, pre-*Red Book*, there was plentiful material in *Memories, Dreams, Reflections* on the dead and research was providing a direction as to what was unfolding in Jung's dreams in which the dead featured prominently. The more research I completed on Jung's family background, his first-hand experience with mediumship, his medical dissertation about his cousin's trance behaviour, and close examination of the dreams themselves, the further the project evolved from Aeneas's *post mortem* contact with his father. When *The Red Book* finally arrived, it was clear that Jung's relationship with the dead was much more complex and instrumental towards his understanding of the unconscious as a whole than was previously assumed. At that point, I followed the narrative thread that was Jung's relationship with the dead into *The Red Book* material and abandoned the *Aeneid* part of the project.

The difficulty in positioning a thesis in terms of the literal dead is that the burden of proof rests on proving that Jung was experiencing the literal dead as opposed to symbolic material. The challenge of course is that all the material in *The*

Red Book is personal material derived from active imaginations, which makes proving the existence of the literal dead beyond any doubt difficult. Therefore, it is necessary to rely on episodes in which Jung identifies figures as the dead (as he does with the dreams of his father, his wife Emma, Toni Wolff, and the Ancestral spirits, and in active imaginations with Ezechiel and the dead on their way to Jerusalem, the poisoner, and the shade whom I suggest is the deceased H el ene Preiswerk or ‘Helly’). And then on other occasions to deduce when this is likely to be occurring (as with the tramp and Elijah). There is such a copious amount of material on the dead that makes the assumption of the literal dead and their implication a valid and necessary direction of research.

There is now indication that Jung located his own soul as well as other psychological structural elements such as the Self and anima as a result of his relationship with the spirit of the depths or his No. 2 personality (see discussion in ‘Jung’s Primary Orientation to the Dead). Further, his eventual understanding of the depths and locales of the personal and collective unconscious in addition to the consideration of the psychoid, now appears to have been assisted by encounters with the dead as well. Therefore this study’s importance rests with the detailed analysis of Jung’s personal material in which the dead play a prominent role (and his commentaries on such) and how these encounters influenced what we know regarding Jung’s model of the unconscious.

It is worth presenting some of the difficulties posed by the research process itself. I began examining Jung’s repeated references to the dead in his biographical memoir, *Memories, Dreams, Reflections*. An analysis of the role the dead played in

Jung's dreams before the period of his confrontation with the unconscious composes chapter 2 of this thesis. It was after this material was gathered, analysed, and written that *The Red Book* was published. Upon the work's publication it became obvious that the text was seminal in supporting what I had concluded in chapter 2, that is, the dead did in fact play a foundational role towards Jung's grasp of the nature of the unconscious.

There are several challenges that made the process of research for this study more difficult, not the least of which is, at times, the baffling content of *The Red Book* itself. The direction of the research necessarily led toward analysis of *The Red Book* not only because of the chronology of the work, running concurrently with material I addressed in chapter 2, but because a fuller picture of how Jung came to understand who the dead were and how they functioned in his unconscious is fully explored in this work. In order to do justice to this narrative thread beginning with the dreams Jung had in 1896 then again during 1911-1912, the project was necessarily expanded to include the same thematic thread that runs through *The Red Book*.

The analysis of *The Red Book* material on the dead obviously came with its own challenges. What I soon discovered was the immense amount of complex material surrounding the active imaginations, which took dedicated effort to analyse and understand in order that a fuller picture of the dead and their role could emerge. Thus peripheral material, i.e. those episodes that neither included the dead nor dealt with any kind of death theme, inevitably needed to be placed within context in order to create an explicable narrative that would explain those episodes in which the dead featured prominently. This proved to be a monumental task and this study is now the

result of much editing that necessarily includes some content peripheral to the focus of this study. The goal, of course, was to provide a narrative about Jung's relationship with the dead from a chronological perspective by including enough of the 'story line' of the work to insure that the thesis did not lose its way amidst other material.

In addition, *The Red Book* is an incredibly complex text. Not only the manner in which it was composed, but the format of the text is based on many manuscripts, not any single one complete, and this makes determining the sequence of material, as well as its interpretation, a real challenge.²²⁰ Although Shamdasani has chosen a chronological format consistent with dated entries, when available, from Jung's diaries known as the *Black Books*, he shows in footnotes how even the transcribed diaries differ to what Jung chose to include in *The Red Book* version. As a result there is no single manuscript to which we can refer and call definitively *The Red Book*. Shamdasani best describes the confusing nature of the work's composition:

To begin with, one must clearly differentiate Jung's Black Books, in which he initially wrote his fantasies together with reflections on his mental states, from Liber Novus. The former were records of a self-experiment, while the latter drew in part on these materials to compose a literary and pictorial work...After composing a handwritten manuscript, Jung had it typed and edited it. One manuscript contains editorial suggestions from a colleague. He then transcribed it into the red leather folio volume, again revising the material once more. In 1924, he had this version transcribed once more. Sometime in the mid-1920s, he went back to the earlier draft, and once more made extensive revisions to it. During this period he had extensive discussions with Cary Baynes and Wolfgang Stockmayer concerning publishing it, and the form it should take.²²¹

²²⁰ As often occurs with newly published works, there exists no concordance or index for *The Red Book*. Thus the tools normally available for ease of reference were unavailable and added a further dimension to the research process.

²²¹ Scott Horton, 'Inside Jung's Red Book: Six Questions for Sonu Shamdasani' *Harpers Magazine* [online] October 19, 2009 Available at: <http://www.harpers.org/archive/2009/10/hbc-90005940> [cited June 10, 2011]. Note the proximate date to the seminars of 1925, so we know Jung was still working

It must be remembered that the principle content of *The Red Book* is an account of a series of active imaginations that occurred over the course of six months from November 1913 to April 1914. The inevitable question must be raised as to how much Jung could have remembered during some very complex exchanges with, at times, more than one character? And how much was embellished for the commentaries added later? This we will probably never know and must trust Shamdasani's editorial assistance with his extensive footnote guidance, which helpfully tracks details about the various versions. The added feature of complex and reworked commentary is both a bonus and a bane in that what remains are Jung's original confrontations with the unconscious in addition to his own critique of his experiences, but it is never clear as to when exactly his more complex responses emerged.

In addition to the complications arising from the various versions, which casts doubt as to the sequence of material, the work is further complicated by style and content. As *The Red Book* is the collection of active imaginations what becomes evident is the manner in which Jung discovers the multifarious unconscious as both place and process. In *Liber Primus*, the exchanges begin with discourse only and have no defining physical locale, so seemingly voices arise out of nowhere and take the form of extended conversations. This too occurs with multiple voices as with Jung's soul, his spirit of the depths and his own narrative voice, making the tracking of the various characters in the narrative a task in itself. In addition, Shamdasani's guidance in footnotes and my own attempt to provide structure and interpretation

on this content the year before the lecture series. N.B. The term *Liber Novus*, translated is *The New Book*. I do not use this term, but prefer to use *The Red Book*. Both titles indicate the inclusion of the three parts; *Liber Primus*, *Liber Secundus*, and *Scrutinies*.

makes the composition of such a thesis difficult in terms of organising how these competing narrative voices can assist in clarifying the overall content presented.

What emerges in terms of the process of active imagination is much more complex. A contemporary understanding of active imagination appears to be a somewhat straightforward process and is explained in simple enough terms, but what unfolds as the process as Jung experiences it in *The Red Book* proves to be complex and convoluted.²²² In addition to the multiplicity of voices, there are instances such as in the series of scenes that begin with 'Divine Folly', that present literally an active imagination within an active imagination (or a play within a play), such that during one active imagination with one set of characters, Jung falls asleep to awaken to a different set of characters for a few episodes, then returns to the original active imagination.²²³ This is terribly difficult as Jung himself is unclear how and specifically when this occurs. Further, one must keep in mind that each of the episodes occurs during evening sessions in which Jung concentrated on these descents after which he inevitably returns to his professional life during the days. When he returns the next evening, it appears that he assumes the very place in the active imagination that he left the previous evening. Not only is this challenging in terms of narrative flow and analysis of text, but in terms of considering active imagination as a therapeutic process.

As with any thesis the question of what to omit is always a challenge, but in this case what became a trial was the decision to omit material that was not relevant

²²² Active Imagination is included here with a discussion of Jung's own essay on the Transcendent Function above, section: 1.3, p. 12.

²²³ 'Divine Folly' through to 'Nox Quarta'. See extensive discussion below in sections: 4.6- 4.11, pp. 249-284.

to the purpose of the study, but if omitted would make the narrative as it reads almost impossible to understand. Decisions such as how much secondary dialogue to include in order to support primary points became difficult. The decision fell toward making the presentation of the study more intelligible given the complex nature of Jung's own narrative, while adhering to the study's focal point; Jung's relationship with the dead.

1.9 Primary Sources and Methods

Given the relatively recent publication of *The Red Book*, there has appeared no thorough and substantial study of the text, its content, and most importantly its reception by the community of academics and analysts. Yet, this thesis has as its focal point a very specific narrative thread, that of Jung's relationship with his dead and their influence on his understanding of the unconscious. By examining passages from *Memories, Dreams, Reflections* and *The Red Book* a fuller picture of the dead's role in Jung's work can be gleaned.

The supporting primary text *Memories, Dreams, Reflections* (and to a certain degree material from *Analytical Psychology*) assists in expanding upon the *prima materia* presented in *The Red Book*. Jung's personal story lends itself to a chronological approach and assists in highlighting his continued relationship with the dead. In terms of approach, the main corpus of material is derived from *The Red Book*, (with the exception of chapter 2, based on Jung's dream material from *Memories, Dreams, Reflections*) and is supplemented with material from *Memories, Dreams, Reflections* throughout. This study understands Jung's encounters with the dead to have begun in childhood but manifested in intensity up to two years before

and during his confrontation with the unconscious. Because of the profound nature of Jung's dream of his deceased father, occurring twice in 1896, this begins the discussion of the role of the dead in his dream material, the majority of which occurred between 1911 and 1912. The study undertakes close examination of his death dreams and visions in Chapter 2, and then proceeds onto the analysis of *The Red Book; Liber Primus* (Chapter 3, p. 119); *Liber Secundus*, (Chapter 4, p.189); and *Scrutinies* (Chapter 5, p. 292).

In terms of the material that composes *The Red Book*, many episodes from *Memories, Dreams, Reflections* used through years of scholarly research, now need to be reframed with the arrival of this monumental primary text.²²⁴ Episodes like Elijah and Salome, discussed briefly in *Memories, Dreams, Reflections* and laid out more fully in the 1925 seminars, become more dramatized and detailed in their presentation in *The Red Book*. This happens many times and hopefully should encourage Jungian scholars to return to *Memories, Dreams, Reflections* to re-examine details that the biographical memoir omits.²²⁵

Shamdasani's section, 'The Editorial Note' for the work is necessary in understanding his own task in making certain decisions with regard to the multiplicity of documents presented as various versions of *The Red Book*. What is important to remember is that the original material that makes up the volume, 'is an unfinished manuscript corpus...a series of manuscripts, of which no single version can be taken

²²⁴ *The Red Book* is also known as *Liber Novus* which includes three parts; *Liber Primus*, *Liber Secundus* and *Scrutinies* a portion of which includes what was formerly known as *Septem Sermones ad Mortuos*.

²²⁵ Appendix A assists in showing the reader the differences in the various versions of episodes such as Elijah and Salome and the Siegfried murder.

as final.²²⁶ One appreciates the complexity of Shamdasani's task when considering the many useful footnotes included in the work that guide the reader to specific documents with certain explanatory details.

Throughout the thesis I have included footnotes to assist the reader with ease of narrative and to contextualise Jung's experiences alongside either historical or psychological material. In addition, content in footnotes leads back to Shamdasani's own helpful remarks often found in his own footnotes. As to the composition of the thesis itself, considering the difficulties outlined here, I have aimed at transparency. This thesis does not consider Jung's calligraphic volume or any of the visual material included as a major part of the work as a whole and on which Jung worked into the 1950's.

The Red Book is rich in presentation and clearly resonant of the psychological themes Jung would later develop as a result of its content. As such, the work itself is of paramount importance when detailing the original encounters Jung had with the dead. Shamdasani's suggestion that *The Red Book* be considered as a preparatory text for *Memories, Dreams, Reflections* might be justified:

The work on *Liber Novus* was at the centre of Jung's self-experimentation. It is nothing less than the central book in his oeuvre. With its publication, one is now in a position to study what took place there on the basis of primary documentation as opposed to the fantasy, gossip, and speculation that makes up too much of what is written on Jung...²²⁷

²²⁶ *TRB*, p. 225a.

²²⁷ Sonu Shamdasani, *The Red Book Project* [online]. Available from: < <https://philemonfoundation.org/philemon/#/page1/> > [accessed 6 June 2009].

He continues to say that the work, ‘...provides a unique window into how [Jung] recovered his soul and, in so doing, constituted a psychology.’²²⁸ What I would add, is that specifically his understanding of the unconscious was aided by his encounters with the dead, and this thesis attempts to explore how this was done.

1.10 *Memories, Dreams, Reflections*

In spite of the problematic nature of *Memories, Dreams, Reflections*, scholars have used this text as a primary biographical source for Jungian material. Aniela Jaffé’s biographical memoir of Jung was ‘published posthumously in a heavily edited form.’²²⁹ Although this work is widely accepted as a primary source for details of Jung’s life and work, there has been much speculation as to its conception, what has been omitted, and what has been included in the various editions worldwide.²³⁰ In addition to this work, there also appear versions of several of the same dreams in his 1925 seminars compiled into the edition titled *Analytical Psychology*.²³¹ What makes this a valuable primary resource is the fact that it is a compilation of public lectures given by Jung with detailed participant questions in addition to Jung’s responses. Thus the motivation for accuracy in the face of public accountability is high whereas

²²⁸ Ibid.

²²⁹ The Philemon Foundation ‘Who is Philemon’, https://www.philemonfoundation.org/about_us/philemon#1 [accessed May 22, 2011]. Shamdasani uses the term ‘biographical memoir’ and I have consistently adopted this.

²³⁰ Sonu Shamdasani, *Jung Stripped Bare: By His Biographers, Even* (London: Karnac, 2005), pp. 33-38. Shamdasani quotes Hannah as stating that *MDR* ‘...will always remain the deepest and most authentic source concerning Jung.’ ‘Memories Dreams, Omissions’, *Spring*, 57, (1995), p. 116.

²³¹ For instance the Siegfried murder and the Elijah and Salome episode appear treated in the lectures. Jung, C.G., *Analytical Psychology: Notes of the Seminar Given in 1925*, ed. by William McGuire, Bollingen Series XCIX (Princeton: Princeton University Press, 1989). An updated version of this volume became available just after this thesis was submitted and includes notes and references to *The Red Book*, its title is *Introduction to Jungian Psychology; Notes of the Seminar on Analytical Psychology Given in 1925 by C.G. Jung*, ed. by Sonu Shamdasani, Bollingen Series XCIX (Princeton: Princeton University Press, 2012).

the retrospective nature of a biography always holds a measure of doubt as to precision and definitiveness. The lectures follow the same sequence of dreams as Jung recounts during his creative illness in *Memories, Dreams, Reflections* so using this material in a comparative fashion has added to a picture of Jung's developmental thought on episodes such as Elijah and Salome.

In addition to the heavy editing, Jung's lukewarm reception to the project, and Aniela Jaffé's attempts to tackle such an endeavour is the fact that the work, although cited universally by Jungian scholars, maintains its fair share of lacunae. This complicates the study in that at times Jung's reflections (and/or recollections) are not easily identified as having been made at the time of the dream, shortly after the dream, or many years after the dream in recollection. Yet, in spite of these challenges the manner in which the dreams are told and the content of the material lends itself to a rich speculative inquiry that not only reveals the emotional conditions surrounding Jung at the time, but also the role of the dead in the years before and during Jung's confrontation with the unconscious.

1.11 Jung's Primary Orientation to the Dead

It is well known that Jung experienced a curious identification with two tangible aspects of his personality.²³² What he initially identified as two personalities in his mother, 'one innocuous and human, the other uncanny' and 'unexpectedly powerful', he also identified in himself.²³³ Jung described No. 1 and No. 2 as 'actually two different persons' and yet, he insisted, they had 'nothing to do with a 'split or

²³² *MDR*, pp. 50, 51, 62, 84, 108, 252.

²³³ *MDR*, pp. 66, 68.

dissociation.²³⁴ Although in his description the two often vied for influence, at other times they seemed to sit side by side.²³⁵ It was No. 2 who was ‘of prime importance’ and was ‘a spectre, a spirit’ a ‘spirit of one who had long been dead and yet was perpetually present in timelessness until far into the future’.²³⁶ The fact that Jung related his No.2 as being both dead and alive revealed that his self-perception was fundamentally linked and inherently tied to a presence of or an orientation to the dead. According to Charet, ‘...the nonspatial and timeless quality Jung associated with No. 2 he would later find characteristic of the dead.’²³⁷

Now, *The Red Book* reveals that specifically No. 2, or the spirit of the depths, was *foundational* in managing Jung’s journey to and through the unconscious.²³⁸ Not only does the spirit of the depths link Jung to the deepest reaches of his unconscious and to his dead, but he plays a seminal role in assisting Jung to locate and identify his soul as ‘a living and self-existing being.’²³⁹ In fact, the discovery of his soul is defined by the orientation he has first to the spirit of the depths. Jung’s orientation

²³⁴ *MDR*, p. 62. This is an important distinction because even retrospectively Jung never identified anything pathological in the dynamic. Previous interpretations of Jung’s No. 1 and 2 disregard Jung’s own views that the ‘play and counterplay’ was not a ‘split’ or dissociation in the ordinary medical sense’ (p.66). Several Jungians still designate this description as dissociation and therefore neglect that the presence of the dead, as Jung describes, has a purpose. Brian Skea uses biographical details of both H el ene and Jung to confirm: ‘the splitting and repetition compulsion in interpersonal relationships seen commonly in patients suffering from Multiple Personality, Borderline Personality, or other dissociative or post-traumatic stress disorders. Jung has been described by others as narcissistic (Homans, 1979), even as a childhood schizophrenic (Winnicott, 1964), but some form of dissociative disorder seems more appropriate to the data.’ Brian Skea, ‘Trauma, Transference and Transformation: A Study of Jung’s Treatment of His Cousin, H el ene, A Jungian Perspective on the Dissociability of the Self and on the Psychotherapy of the Dissociative Disorders’ [online].

<http://www.cgjungpage.org/index.php?option=com_content&task=view&id=802&Itemid=40> [accessed 10 May, 2009].

²³⁵ *MDR*, p. 84.

²³⁶ *MDR*, pp.50, 62, 84, 108 respectively.

²³⁷ Charet, p. 82.

²³⁸ In his introduction Shamdasani equates the spirit of the times and the spirit of the depths with Jung’s No. 1 and 2. *TRB*, p. 208a.

²³⁹ *TRB*, p. 232b.

inward is then facilitated by the spirit of the depths and his role in initiating Jung into his visual faculty. Details that were gleaned from Jung's various discussions in *Memories, Dreams, Reflections* about No. 1 and No. 2 are now clearer.

Liber Primus begins with a detailed discussion of Jung's No. 1 and No. 2:

I have learned that in addition to the spirit of this time there is still another spirit at work, namely that which rules depths of everything contemporary...But I did not consider that the spirit of the depths from time immemorial and for all the future possesses a greater power than the spirit of this time who changes with the generations.²⁴⁰

Compare his statement above to that in *Memories, Dreams, Reflections* about No. 2:

(I)...still claimed No.2 as my own personal world, there was always, deep in the background, the feeling that something other than myself was involved. It was as though a breath of the great world of stars and endless space had touched me, or as if a spirit had invisibly entered the room.²⁴¹

In each description, Jung relays the quality of timelessness that each shares. Jung called the relationship between No.1 and 2 'the play and counter-play' that had 'run through [his] whole life.'²⁴² As he clearly considered No. 2 a spirit who was always present, it is no wonder that during his university years he questioned, 'why, after all, should there not be ghosts?'²⁴³ Perhaps this was an attempt to legitimise the potent and, at that time, disturbing acknowledgment that this second personality was a reality he lived with daily.

The relationship between the spirit of the depths and his similarity to Jung's No. 2 personality must be noted as similar again to both figures, Elijah and Philemon.

²⁴⁰ *TRB*, p. 229b.

²⁴¹ *MDR*, p. 84.

²⁴² *MDR*, p. 62.

²⁴³ *MDR*, p. 120.

Jung confirms how Philemon ‘developed out of the Elijah figure,’ while he also notes Philemon’s relationship to No. 2 as:

the “old man,” the “ancient,” whom I had already experienced as a child, is personality No. 2, who has always been and always will be. He exists outside time...In my fantasies he took the form of Philemon, and he comes to life again at Bollingen.²⁴⁴

There exists a correspondence between the spirit of the depths as Jung’s No. 2, Elijah, and Philemon, with Philemon identified as Jung’s No. 2. But, this association does not suggest that they are all the same figure, rather they all share a similar perspective, one oriented in the collective unconscious and one inherently positioned to assist Jung with his relationship to the dead.

1.12 Paranormal Beginnings

An additional element to understanding the climate in which *The Red Book* was produced is Jung’s familial background as well as his professional position regarding the dead prior to his confrontation with the unconscious. In order to contextualise the composition of *The Red Book*, it is helpful to examine Jung’s personal history alongside his professional writings during this time.

Jung came from a family well noted for their psychic propensities and one in which ‘paranormal events were virtually commonplace’.²⁴⁵ Growing up in the Swiss countryside assured that Jung was exposed to lay stories about strange occurrences, sightings, and happenings. His family was composed of members clearly skilled at psychic practices.

²⁴⁴ *TRB*, p. 252.

²⁴⁵ Roderick Main, *The Rupture of Time* (Hove and New York: Brunner-Routledge, 2004), p. 66.

His maternal grandfather, Samuel Preiswerk, believed himself to be continually surrounded by ghosts and devoted one day each week to conversing with the spirit of his deceased first wife, for whom he kept a special chair in his study (Jaffe 1984: 40). Jung's grandmother Augusta, Preiswerk's second wife, was believed to be clairvoyant (Jaffe 1984: 40). And the couple's daughter, Jung's mother experienced 'strange occurrences' with sufficient regularity to write a diary exclusively dedicated to them (Jaffe, 1971:2).²⁴⁶

Augusta, known to the family as Gustele, thought she had accompanying her at all times two monks, one good and one bad.²⁴⁷ Family stories relate how these two monks supposedly relayed historical details that Gustele had no way of knowing, but her husband Samuel later confirmed to be true.²⁴⁸ Jung's mother, Emilie, used to tell stories about Gustele's psychic talent. When she was a teenager, she fell into a trance for several days. Everyone thought she was dead, except her mother who was convinced otherwise and proved it by holding 'a hot iron to the nape of Gustele's neck...[and] brought her back to life'.²⁴⁹ From that point, Gustele was known for her accurate 'second sight'.²⁵⁰ Biographer Deirdre Bair claims that this is why Gustele was a suitable match for Samuel as he also experienced 'waking hallucinations (mostly visions, often whole dramatic scenes with dialogue, etc.)'.²⁵¹

Jung's grandparents lived openly with paranormal and spiritualistic realities as very much a part of everyday family life. Samuel's dedication to speaking to his deceased first wife and his sensitivity to other spirits in the house prompted him to

²⁴⁶ Main, *Jung on Synchronicity*, p. 66.

²⁴⁷ Deirdre Bair credits Gustele with being the first in the family to speak in terms of two personalities. *C.G. Jung* (New York: Back Bay Books, 2003), p. 15.

²⁴⁸ Bair, p. 16.

²⁴⁹ Bair, pp. 15-16. See Bair's confirmation of the story in her footnote *n.* 63, p. 656.

²⁵⁰ *Ibid.*

²⁵¹ *Ibid.* From Jung's dissertation: 'On the Psychology and Pathology of So-Called Occult Phenomena' in *Collected Works*, vol. 1, *Psychiatric Studies*, ed. by William McGuire (Princeton, Princeton University Press, 1957) §37.

have various family members, including Jung's mother Emilie, stand behind him when he wrote sermons so that spirits would not disturb him.²⁵² Such paranormal activity was, for them, normal.

Before Jung's birth, his mother had delivered two stillbirth children, both girls, and one boy named after his father Paul, who had survived only five days before his death.²⁵³ According to Bair, 'Paul insisted the boy be named not for himself and his dead son (as Emilie wished), but after his father.'²⁵⁴ So Jung was named after his paternal grandfather. Although Jung was the oldest child he was actually fourth born and would have been born into a 'bereaved family', which no doubt contributed to a family atmosphere already predisposed to *post mortem* contact.²⁵⁵ Considering Emilie's background and her own leaning toward a personality No. 1 and No. 2, it has been suggested that she 'continued to talk with the child who had died.'²⁵⁶ With Paul Jung's position as pastor, the family lived in the vicarage with proximity to the cemetery where Jung certainly would have witnessed many funerals and burials.²⁵⁷

A year after Jung went to university, in January of 1896, his father died and this significant personal event is where the examination of material for this study begins.

²⁵² Barbara Hannah, *Jung His Life and Work* (New York: G.P. Putnam's Sons, 1976), p. 22.

²⁵³ Bair, p. 18.

²⁵⁴ Ibid.

²⁵⁵ Robert Wright, *In My Father's House C.G. Jung's 'Memories, Dreams, Reflections: A son in search of father.* (unpublished doctoral, University of Ottawa, 1999), p. 59. André Green would call Emilie a 'dead mother': 'a living mother who is like a dead person, lost in sad thoughts'. Ann Ancelin Schützenberger, *The Ancestor Syndrome: Transgenerational Psychotherapy and the Hidden Links in the Family Tree* (London: Routledge, 1998), pp. 88-89.

²⁵⁶ Wright, p. 76.

²⁵⁷ Ibid.

Six weeks after his death he had an important dream in which his father returned and spoke to him.²⁵⁸ It was this dream that Jung called in retrospect, during the composition of *Memories, Dreams, Reflections*, ‘an unforgettable experience’ and proved to be significant in his inquiry into the dead and their relationship with the living.²⁵⁹

1.13 Thesis Chapter Findings

The thesis explores Jung’s encounters with the dead, as they appear in his dream material and active imaginations in *Memories, Dreams, Reflections* and *The Red Book*. Chapter 2 explores Jung’s death dreams in which the dead appear, occurring in 1896 then again between 1911-1912 suggesting the possibility that the dead were instrumental in preparing Jung for his intense encounters with the unconscious beginning in 1913. In the dreams of his deceased father, the Ancestral Spirits, the Austrian Custom Official, the Loggia, and the Row of Tombs, the dead consistently point to themselves as lively figures, attempting to draw Jung’s attention inward, while at the same time showing him the nature of the unconscious as a venue of activity. Repeatedly the dead show themselves as alive and dynamic participants in the dream space, while revealing the unconscious to be both a place (as in the Austrian Customs Official dream) and a venue of transformation, (as in the Loggia Dream). A close reading of these dreams and supportive material shows Jung experiencing the unconscious in terms of levels, both personal and collective.

²⁵⁸ See the discussion of this dream in section 2.3.

²⁵⁹ *MDR*, p. 117. This dream is the first of five death dreams that Jung would have in the two years preceding his ‘confrontation with the unconscious’.

Chapter 3 of the thesis examines competing unconscious material, which emerges from Jung's initial descent into the unconscious as presented in *Liber Primus*, the first part of *The Red Book*. It begins with a disoriented Jung attempting to discern the spirit of the times from the spirit of the depths alongside his own soul who emerges as a distinct entity. Once Jung is able to distinguish between them, the spirit of the depths proves crucial in initiating Jung not only into the depths of his unconscious, by requesting that Jung awaken his dead, but by, assisting him in visualising all that he encounters.

As Jung becomes familiar with the deepest part of his psyche and able to visualise, he experiences his first active imagination, the murder of Siegfried and culmination with the in-depth encounter with Elijah and Salome in the Mysterium. The first active imagination reveals Jung's first progressive movement through the psyche paired with equally visual details of a physical setting. The Siegfried murder proves Jung's sacrifice of his dominant function, which in turn makes libido available for his further explorations. His arrival in the underworld to meet Elijah and Salome prompts a close examination of an unconscious possibly hosting different types of figures in the same psychic space. This study suggests that in a similar manner as with the spirit of the depths, Elijah demonstrates objective qualities that make him a suitable representative of the community of the dead, whereas due to Salome's interactions, she appears to be a figure of Jung's personal unconscious. Jung's role in the restoration of Salome's sight results in a permanent change. Jung emerges from this final episode with confidence that he has managed the contents of his unconscious and this prepares him for experiences in *Liber Secundus*.

Chapter 4 embarks Jung on the most extensive part of the work with regard to interactions with the dead. He encounters a range of experiences with both figures of the unconscious and his dead in his personal and collective unconscious. The chapter begins with a discussion of how figures of the unconscious emerge, interact, and function in a similar manner as do the dead with the exception of the last step of the transcendent function, which has figures, as projections, dissolving and integrating into Jung's personality. This is discussed with the first two episodes of *Liber Secundus*, 'The Red One' and 'The Castle in the Forest' so as to stand in contrast to Jung's encounters with the dead. The remainder of the chapter looks at the variety of experiences Jung encounters in his journey through the unconscious. It is here that he meets the dead on their way to Jerusalem, the same dead who will return two years later to haunt his house before the composition of the *Sermons*.

A large section of chapter 4 discusses the details of Jung's commentary of 'Nox Secunda', in which he explains how he sees himself in service to his dead. Each episode of active imagination shows Jung becoming more adept at managing what he meets in the unconscious and becoming more aware of his own participation in his unconscious dynamic.

Chapter 5 of the thesis addresses the culmination of *The Red Book* material including the last section of the work called *Scrutinies*. Here, *Septem Sermones Ad Mortuos*, appears with substantial preceding material and additional content and commentary. A shade, who I suggest is the deceased H el ene Preiswerk, approaches Jung to discuss the community of dead and their importance to the living. Helly, with Jung's help, conducts a Mass for the dead, which appears to prepare them to receive

the teachings of the *Sermons*. In terms of the material in this study, the *Sermons* can now be interpreted as a work specifically addressing the dead, their needs, and their adjustment to their new lives as discarnates. What becomes clear in the reading of his commentaries in *Liber Secundus* alongside his efforts in the *Sermon* material is Jung's acknowledgement that awareness of the dead while alive assists the dead but also assists with the transition into death.

Chapter 6 concludes this study with a discussion of the directions of further research that would benefit from reconsideration in light of *The Red Book* material. Examining themes such as mediumship, Jung's position in light of both Western Esoteric traditions as well as Transpersonal psychology, his professional writings post-*Red Book* in addition to a look at the literary tradition in which *The Red Book* might now sit, are considered in light of what this study has uncovered in terms of consideration of the literal dead in Jung's work. This section is presented in terms of the research directions needed to be taken now that the dead appear so prevalent in Jung's work.

An Appendices section contains supplementary information that is useful for the discussion but which the body of the thesis could not accommodate. The Appendices includes, A: The Table of Contents for *The Red Book*; B: Comparative versions of episodes from *Memories, Dreams, Reflections*, and *Analytical Psychology* of Jung's first active imagination and the Siegfried episodes; C: The *MDR* version of the Elijah and Salome episode; D: Jung's Death Dreams post 1916; and E: Jung and Reincarnation; F: The Moon and the Dead; G: *Septem Sermones* and *Systema Munitotius*.

Chapter 2

2.1 Death Dreams and Visions: *Memories, Dreams, Reflections*

Jung experienced four death dreams between 1911-1912, before his 'confrontation with the unconscious' in 1913.¹ These, in addition to the pivotal dream of his deceased father in 1896, served as a preparatory phase that would prime Jung for what he was to experience during his confrontation with the unconscious detailed in *The Red Book*. These encounters with the dead served as a 'prelude' to what he was to discover and eventually 'communicate to the world about the unconscious'.² The dead were attempting to point to themselves as a psychological reality. Additionally, they were demonstrating that the unconscious was a dynamic venue of transformation, in which there appeared levels of action and activity. These levels within the unconscious were not simply locales where the dead resided but their identification was assisted by Jung's participation there. The dead appeared to guide Jung into the unconscious, which he discovered to be 'seething with life.'³

To grasp how the dead assisted Jung's eventual understanding of the unconscious requires an understanding of the subtle tension between what Jung called 'the dead' and other 'figures of the unconscious', whom he meets in the same psychic space. Scholarship to date has considered the appearance of the dead in dreams to be

¹There is no date for the Row of Tombs dream, but it appears in *MDR* between the Loggia dream of 1912 and Jung's visions of the floods in October 1913, so it can be assumed to have occurred about this time.

² *MDR*, p. 217.

³ *MDR*, p. 202.

projections of a mourning and subjective psyche.⁴ Yet, to designate the dead to this category alone does a disservice to the role they played in assisting Jung with his discoveries of the unconscious.

Details about the dead in *The Red Book* show that the dead were not equivalent to other figures of the unconscious. Jung himself designated a difference when he referred to ‘figures of the unconscious, or that other group which is often indistinguishable from them, the “spirits of the departed”’.⁵ This idea is challenging and it is understandable why practitioners of Jungian psychology prefer to interpret the appearance of the dead in visions and dreams as figures of a subjective unconscious and not the discarnate souls Jung experienced them to be. This study is concerned with how Jung experienced the dead differently from other figures in the same psychic space and what he learned about the unconscious as a result of these encounters. This study is a dedicated examination of these encounters with the dead. Integral to this is an attempt to examine how Jung distinguished the dead from other figures of the unconscious. At this stage, what is evident in Jung’s dream material is that his attention is drawn particularly to their recurring appearance and as a result the question of after-death survival grows in importance.

⁴ Verena Kast describes ‘the unconscious guides the mourning process and in doing so constructs a new identity for the mourning individual.’ *A Time To Mourn* (Switzerland: Daimon Verlag) 1982, p. 21. Jungian analyst Susan Olson describes her approach: ‘Rather than emphasizing the powerful emotions associated with mourning, I follow the unconscious currents that shape and channel it. Bereavement dreams...track the mourning process, show us where we are in it...Dream images of the dead often provide unexpected comfort and counsel, as though the dead are showing us how to grieve and teaching us to allow grief to inform and transform our souls.’ Olson, p. 7. In these two instances it is the grieving process that informs encounters with the dead (‘image’ in Olson’s case) and this applies to dreaming only. Below, I include a well-known case study told by Marie-Louise von Franz in which she discusses that in some of the analysed dreams in a series there were indications of projection by the dreamer, and yet there were particular dreams, which simply had to be interpreted as the presence of the deceased himself. (2.4)

⁵ *MDR*, p. 338.

2.2 The Big Dream

The first mention of Jung's father in *Memories, Dreams, Reflections* is of an early memory in which a corpse is found in the falls near the vicarage.⁶ His father exclaims, 'Yes, Yes, I want to see the dead boy at once.'⁷ That Jung's first memory of his father is associated with a corpse seems important given the consistent occurrence of the dead in his subsequent dreams. With this foundational background to Jung's childhood, it is not surprising that death was a constant theme throughout his life and work.

Jung was present when his father died and noted the process of deterioration at the end of his life, describing it as 'death agony.'⁸ Yet, he was 'fascinated' because he 'had never seen anyone die before.'⁹ The first of the two death dreams occurred in 1896, six weeks after his father's death.¹⁰ Paul Jung appeared so clear and close that it was in part what prompted Jung throughout his lifetime to consider and reconsider the role of the dead from a psychological perspective. He recalls, 'my father appeared to me in a dream':¹¹

Suddenly he stood before me and said that he was coming back from his holiday. He had made a good recovery and was now coming home. I thought he would be annoyed with me for having moved into his room. But not a bit of it! Nevertheless, I felt ashamed because I had imagined he was dead. Two

⁶ Ibid.

⁷ Ibid.

⁸ *MDR*, p. 117.

⁹ Ibid.

¹⁰ Paul Jung died on January 28, 1896. Bair, p. 38.

¹¹ *MDR*, p. 117. Jung's description suggests that his deceased father appeared to him in a dream not that he dreamed about his father, which would indicate the experience of a projection of Jung's mourning psyche.

days later the dream was repeated. My father had recovered and was coming home, and again I reproached myself because I had thought he was dead.¹²

Jung's perspective in the dream is one of surprise, that the appearance of his father 'seems so real'.¹³ He confesses shame as he 'imagined' his father to be dead. This idea of imagining his father dead differs fundamentally to 'knowing' or 'understanding' that his father is dead. Even in the space of a dream, by imagining, Jung is making an important distinction about his perception of the dead. He is locating his dead father to a particular area of the unconscious, a specific area for the dead themselves.

Jung recounts that his father was temporarily away on 'holiday' and is now returning 'home.' The word 'holiday' in English is significant as it is composed of the two words Holy and Day, which can refer to the eight holy days of the Christian calendar. The last of these days, The Last Great Day is meant to celebrate the Lord's raising of the dead.¹⁴ Framed in this way, Paul Jung has returned from his Holy Day of resurrection from the dead with the intention of making an appearance to the living Jung. A 'good recovery' seems to point to a successful resurrection or successful attempt at being recognised by the living albeit dreaming Jung.

The expression 'coming home' now can be considered as the resting place in the unconscious where Jung's father resides. 'Home' includes a sense of arrival, and now occupies a medial space, not in life or death, but rather an intersection within the

¹² Ibid.

¹³ 'People often speak of a visitation dream as feeling 'realer than real,' and when the dreamers awaken these electrifying feelings carry over into waking awareness, remaining surprisingly strong and easy to recollect many years later.' Kelly Bulkeley, *Dreaming Beyond Death: A Guide to Pre-Death Dreams and Visions* (Boston: Beacon Press, 2005), p. 18.

¹⁴ Ezekiel 37. 1 –10, Revelation 20. 11-15. Therefore it puts the time of the dream sometime in the second week of March, two weeks before Easter that year, on 5 April.

dream. A similarity exists between the idea of returning home and a typical metaphor of death as a journey.¹⁵ Jung's long-time associate Aniela Jaffé explains:

The motif of the journey is an ancient image of death, which we also encounter in many myths. Most of them tell of a journey of the soul that has left the body in order to make its way through the spheres or stations of heaven. Sometimes it is a journey through the underworld of depths... The images of death as a journey imply that—for the psyche which creates these images—death is not an end nor life after death a nothingness... When one interprets the image of a journey one is likely to see the idea of development in it.¹⁶

Thus the visit from Paul Jung appears to entail a journey in which he emerges from an unknown unconscious space toward a conscious recognition by Jung himself. In addition to the feeling of surprise there is a feeling of guilt on Jung's part. This guilt derives from Jung having 'moved into his room' and therefore assumed his father's place, both literally and figuratively.¹⁷ Not only does Jung feel guilt for not believing his father could have survived his own death, but he feels shame in imagining his father's end. His surprise is not from the recognition of death, but an affirmation of life in death. The importance of this dream rests with the appearance of the deceased Paul Jung, but also it is the first visitation dream of such a personal relationship. This dream serves as an important first stage to these encounters with the dead.

¹⁵ Bulkeley, p. 37.

¹⁶ Jaffé, *Apparitions*, p. 42. Also, Von Franz notes 'It is interesting that dreams of people shortly before death do not present death as an end but as an alteration of condition, for instance through images of a long journey, of moving to another house, or of a reunion with people who have already died. *Dreams* (Boston: Shambhala, 1991), p. 31.

¹⁷ This is further supported by his mother's statement that his father had 'died in time for you'. Jung concludes that this meant: 'You did not understand each other and he might have become a hindrance to you.' *MDR*, p. 116.

The conditions of such a dream prompt him to reflect, ‘What does it mean that my father returns in dreams...?’¹⁸ This is an important question, which needs further exploration. The question is quite different to, ‘what does it mean that I dream about my deceased father?’ Rather, Jung is asking ‘what does it mean that my deceased father has returned and I am able to see him in my dreams?’ The distinction assumes that Jung’s father has taken his place amongst the dead and returns to visit in Jung’s dreams. This interpretation also permits Jung to experience his father alive in the unconscious.¹⁹ This is a seminal question because not only was the dream ‘unforgettable’, but it also prompted Jung, ‘for the first time to think about life after death.’²⁰ Jung certainly would have thought about after-death survival before the death of his father, especially considering his family background. But it is the profound personal nature of the experience, which necessitates him to look further into the possibility of life after death.²¹

¹⁸ *MDR*, p. 117.

¹⁹ Analyst Susan Olson considers this dream from another perspective, describing its central problem as: ‘... a conflict between two different perceptions of reality—that of the dream-father and that of the dream-ego’. She continues to explain Jung’s issue with the dream: ‘Our loved ones can be both dead in the outer world and “alive” in our imaginal world, but we may not quite “get” this yet.’ (pp. 67, 68 respectively). Although this perspective is of interest to archetypal psychologists and analysts it is actually unhelpful to this study, as it does not acknowledge Jung’s objective experience of the dead as discarnate souls. Olson’s explanation does not add to the direction the dead were assisting Jung in understanding, that is the nature of the unconscious. A fuller discussion of the subjective approach to Jung’s death dreams post-1916 appears in the Appendix D.

²⁰ *MDR*, p. 117. The sightings recounted in his ‘First Years’ chapter in *MDR* could also be considered in this category of experience. Jung describes: the ‘nocturnal atmosphere had begun to thicken...From the door to my mother’s room came frightening influences...One night I saw coming from their door a faintly luminous, indefinite figure whose head detached itself from the neck and floated along in front of it, in the air like a moon. Immediately another head was produced and again detached itself. This process repeated itself six or seven times.’ (p. 33). These could be considered sightings of the dead, but Jung does not appear to know them personally.

²¹ Jung the next year pursued the topic vigorously with his fellow students during the Zofingia lectures.

A controversial approach might be to consider this first death dream to be a ‘big dream’ for several reasons.²² The visit from his father comes with powerful emotional content and prompts Jung to delve into a much larger question, that of after-death survival. I suggest that as a result of this dream, his profound interest in the dead would continue not only through his dream content, but also throughout *The Red Book*. Since the dream elicited a need to explore this immense question, the content of the dream suddenly transcended his personal relationship with his father and became principally ‘a universally human problem, which because it [had] been overlooked subjectively forces itself objectively upon the dreamer’s consciousness.’²³ Having been exposed to paranormal influences throughout his life, Jung was unclear of his personal position about life after death and the dream posed questions that prompted him to examine it from a psychological perspective.²⁴

An additional feature of ‘big dreams’ is their perceived derivation. Jung asserted that the ‘collective unconscious... lies at a deeper level and is further removed from consciousness than the personal unconscious...the big or ‘meaningful’ dreams come from this deeper level.’²⁵ Here Jung is pointing to a quality of the unconscious and designating a perceived location from which big dreams derive. He

²² There is one element missing in the allocation of this death dream as a big dream. It lacks the mythological or symbolic content, rich in imagery and symbolism, which would make its meaning unforgettable. But, as a visitation dream, it remained unforgettable for Jung.

²³ C.G. Jung, ‘On the Nature of Dreams’, *The Structure and Dynamics of the Psyche, Collected Works*, vol. 8, §555.

²⁴ This psychological perspective is important in terms of his position at the time of the composition of *MDR*. In terms of building a sequential narrative, which draws attention to the dead’s influence on Jung, it is important to include here the influence of this dream. The telling of the dream, even retrospectively shows Jung to have considered it a major moment in his consideration of the dead. That the dream was about such a close relationship seems seminal and points to the possibility that its resonance and significance remained with Jung from the time it occurred to its telling in *MDR* much later.

²⁵ *CW*, 8, §555. See 2.3, p. 101 regarding Jung’s discussion of relative distance in relation to rebirth, discussed with Jaffé and noted in Shamdasani’s article ‘The Boundless Expanse’, p. 25.

also alludes to a type of psychological topography, which assists in laying the terrain of the unconscious in general. This terrain becomes more vividly described in *The Red Book*.²⁶ In his discussion about the dead, he explains:

I have been convinced that at least part of our psychic existence is characterized by a relativity of space and time. This relativity seems to increase, in proportion to the distance from consciousness, to an absolute condition of timelessness and spacelessness.²⁷

Through examination of various dreams and visions, what becomes apparent is the perceived location of the dead in terms of Jung's conscious awareness as an incarnate participant. Jung is specific about a variety of details regarding his surroundings in both dreams and active imaginations and this lends clues to how and where he experiences the dead alongside other figures of the unconscious.²⁸ It is significant that Jung's father might have come from a deeper place in the unconscious and, at the same time, to have 'seemed so real'. This suggests the possibility that it is not necessarily the quality exuded by the deceased Paul Jung that locates him in the unconscious, but how *Jung* perceives his deceased father that lends him this 'real' quality.²⁹ Throughout Jung's dreams and active imaginations, his incarnate perspective becomes more significant in defining what is occurring in the unconscious.

²⁶ This idea of the collective unconscious being 'deeper' or existing in layers, Jung discovers through dreams within an active imagination, or rather falling asleep while already in an active imagination. This takes Jung deeper into the unconscious. *TRB*, p. 302.

²⁷ *MDR*, p. 336. Jung explores this concept of distance even further in *The Red Book*, most specifically, in all of *Liber Secundus*.

²⁸ For example The Austrian Customs Official dream (2.4.3, p. 122) lends details about time of day, surroundings and perception of dream figures including the quality of not dying properly. *MDR*, p.186.

²⁹ Dream researcher Kelly Bulkeley suggests that visitation dreams or dreams in which deceased friends or family appear are often described as; '... incredibly vivid and intense, so unlike "ordinary" dreams that the people wonder if they were even sleeping during the experience. The dead person, they say, was *really there*...it felt as real as anything in waking life.' *Spiritual Dreaming* (New York: Paulist Press, 1995), p. 7.

2.3 Where and How are the Dead Exactly

Marie-Louise von Franz, in *On Dreams and Death*, addresses the idea of ‘those dreams wherein the dead appear to a still-living person.’³⁰ She considers the subjective and objective reality of the appearance of the dead and discusses how Jung ‘...usually interpreted such images on the subjective level, that is to say, as symbols of psychic contents to be found in the dreamer himself.’³¹ Traditionally, a Jungian approach to the dead in dreams sees the dead as projections of the dreamer and as symptoms of attachment to the dead.³² Yet, von Franz discusses instances when the only possible interpretation is indeed that there has occurred a visit from the dead himself:

I...was once asked by a woman analyst to study the dreams of a patient of hers, a young girl who had lost her fiancé, a pilot, in an airplane accident. She dreamed of the pilot almost every night, and the analyst and I at first interpreted the dream figure as the image of her own animus, which she had projected onto the fiancé. The unconscious seemed to be suggesting that she withdraw this projection and, by so doing, cure herself gradually of the “loss of soul” suffered through the fiancé’s death—that she detaches herself from her tie with the dead. But there were six dreams, which somehow I could not interpret in this manner. Therefore I told the analyst that in those dreams the appearance of the pilot was probably the dead man himself.³³

The most interesting part about this case is that the analyst, disagreeing with von Franz’s conclusion, took the dreams to Jung who, without knowing von Franz’s conclusion, not only chose the same six dreams out of the sequence as different from the others, but concluded, as von Franz did, that these particular dreams needed the

³⁰ Marie-Louise von Franz. *On Dreams & Death: A Jungian Interpretation*. (Boston & London: Shambhala, 1987), p.xiii.

³¹ Ibid.

³² See discussion regarding analysts approach to the dead in *n.* 17 above. See section, 1.1, p. 6.

³³ Von Franz, *On Dreams and Death*, xv.

objective perspective to be understood.³⁴ She qualifies this by stating, ‘It seems to me that one can “feel” whether the figure of a dead person in a dream is being used as a symbol for some inner reality or whether it “really” represents the dead.’³⁵

This is a profound statement for this study as it presents a psychological discussion of the possibility that the dead might exist *in se* within a dream context.³⁶ Jung appears not to have shied away from the explanation of such a possibility. Although this case occurred after Jung’s confrontation with the unconscious, it proves that Jung accommodated the possibility that the dead, *in se*, appear in dreams.

Perhaps Jung’s father exuded this quality that the dead have when they appear either in dreams or visions that makes one question the fundamental nature of the experience. Perhaps their appearance exudes a presence or quality that significantly affects the dreamer and maybe that feeling or quality is a numinous one. Von Franz admits that the subjective level too can often yield a numinous quality and notes the difficulty in ascertaining ‘universally valid criteria’ for this feeling.³⁷ I propose that Jung, too, felt that these two types of visions, one called the dead and the other figures of the unconscious, defied ‘universally valid criteria’ for discerning them apart from one another. I also suggest that this was the reason that it took Jung almost forty-two years to publish his essay, ‘The Transcendent Function’, first written after

³⁴ Ibid.

³⁵ Ibid.

³⁶ Hillman notes: ‘What he sought and achieved, already in his doctoral dissertation, was the integration of the parapsychological within a broadened psychological theory.’ James Hillman, ‘Some Early Background to Jung’s Ideas: Notes on C.G. Jung’s Medium by Stefanie Zumstein Preiswerk’, *Spring* (1976), 123-136 (p. 126).

³⁷ Von Franz, *On Dreams and Death*, xv.

emerging from his confrontation in 1916, principally because these two types of figures were so very difficult to discriminate from one another.³⁸

Further to the discussion of the dead in visitation dreams, von Franz recounts one of her own dreams she had three weeks after *her* father died.

It was about ten o'clock in the evening, dark outside, I heard the doorbell ring and 'knew' at once somehow that this was my father coming. I opened the door and there he stood with a suitcase. I remembered...that people who died suddenly should be told that they are dead, but before I could say so he smiled at me and said 'Of course I know that I am dead, but may I not visit you?' I said 'Of course, come in,' and then asked: 'How are you now? What are you doing? Are you happy?' He answered: 'Let me remember what you, the living, call happy. Yes, in your language, I am happy.'³⁹ I am in Vienna...Then he went into the house, we climbed the stairs and I wanted to lead him to his former bedroom. But he said: 'Oh, no, now I am only a guest,' and went up to the guestroom. There he put his suitcase down and said: 'It is not good for either the dead nor the living to be together too long. Leave me now. Goodnight.'⁴⁰

She presented the dream to Jung who said, 'This is an objective dream, it is not your father-animus, but it is really a visit from your real father.'⁴¹ Jung asserts again that there are certain occasions when the dead return and this particular visitation was not a 'father-animus'. By identifying the dream as objective, Jung was designating von Franz's deceased father in the objective psyche.⁴² Von Franz wonders how Jung was so sure this was a visitation dream and concludes that the

³⁸ See section: 1.3, p. 12.

³⁹ Hollenbeck recounts the Seer of Prevoist who asked a spirit 'if it heard other people speaking. The spirit told her, "I hear them through you. When you hear others, you think what they speak, and I read their thoughts."' Hollenbeck concludes: 'From this example, it is clear that the objectification of thoughts constitutes a significant feature of the existential landscape of disembodied spirits.' Jess Hollenbeck, *Mysticism: Experience, Response, Empowerment* (Pennsylvania: Penn State University Press, 1996), p. 166.

⁴⁰ Von Franz, 'Archetypes Surrounding Death', pp. 5-23 (pp. 17-18).

⁴¹ *Ibid.*

⁴² The terms subjective and objective referring to the levels of the psyche and are used by Jung as a method of interpretation of unconscious content. I have included the terms here to further Jung's discussion of dream material. Later in this chapter, I employ the terms personal unconscious and collective unconscious, which assists in the analysis of how and what Jung experiences during his own encounters. These terms become particularly useful when discussing *The Red Book* material.

subjective approach, which would assume the appearance to be her father-animus, provided a 'rather poor meaning for a dream which was a most numinous experience.'⁴³

In another instance, during a conversation in 1957 between Jung and Aneila Jaffé, Jung discussed a dream he had of Toni Wolff coming back to life, '... there had been a type of misunderstanding that she had died, and she had returned to live a further part of her life.'⁴⁴ During the discussion Jung shared that:

He had the impression that Toni Wolff was nearer the earth, that she could manifest herself better to him, whilst his wife was on another level where he couldn't reach her. He concluded that Toni Wolff was in the neighbourhood, that she was near the sphere of three dimensional existence, and hence had the chance to come into existence again.⁴⁵

This admission to Jaffé is an important one in that for Jung there was a likely possibility that he was not dreaming about a deceased Toni Wolff, but that she, in her *post mortem* form, appeared to him 'closer to earth.' The discussion here fully suggests that Toni Wolff appeared as herself and that this was not a dream in which a subjective approach would suffice. Jung was not framing the dream in terms of attachments or projections of a subjective psyche. The dream is so similar to the visitation dream of Jung's father, having returned from holiday prepared to take up his place again amongst the living, it might be plausible to suggest the two visitation dreams were derived from similar levels of the unconscious.⁴⁶

⁴³ Ibid. , p. 19.

⁴⁴ Protokoll der Sitzung, Jung papers, ETH-Archive (known as Jung-Jaffé protocols), p. 138 refer to Sonu Shamdasani, 'The Boundless Expanse', p. 25.

⁴⁵ Ibid.

⁴⁶ We do not know Jung's reaction to the dream apart from this reference, so there is no further detail suggesting Jung's feelings about it.

A further detail here needs attention. During the discussion, Jung contrasts the type of dream encounter that he had with Toni Wolff with where he thinks his wife might be. That 'he couldn't reach her' seems to point to his attempt at trying to do so.⁴⁷ In a similar manner as Jung imagined his father to be dead, he has allocated his deceased wife somewhere in the unconscious, and she appears to be difficult to find. Inherent in this seems to be a perceived distance or an inability for Jung to feel his wife's presence in the same manner that he has experienced his father and Toni Wolff. The reason could very well have something to do with what Jung described to Erich Neumann shortly after Emma Jung's death:

...two days before the death of my wife, I had what one can only call a great illumination which, like a flash of lightning, lit up a centuries-old secret that was embodied in her and had exerted an unfathomable influence on my life. I can only suppose that the illumination came from my wife, who was then mostly in a coma and that the tremendous lighting up and release of insight had a retroactive effect upon her, and was one reason why she could die such a painless and royal death. The quick and painless end...and this experience have been a great comfort to me. But the stillness and the audible silence about me. The empty air and the infinite distance are hard to bear.⁴⁸

The conditions surrounding Emma's passing, as described above, seem to locate her in 'another level.' This could be likened to the difference in Jung's perception between personal dreams and big dreams, the latter stemming from deeper in the unconscious. Thus here we have an insinuation that the dead inhabit various levels of the unconscious either closer to consciousness or further away. Implied is that this appears dependent on their plans next. Toni, being closer in consciousness, indicated her ability to incarnate easier with the added benefit of appearing to Jung

⁴⁷ At this stage in his life and career Jung would have been very familiar with mediumistic practices as well as his own process of active imagination, so I suggest either he tried various methods of contacting her himself or used someone practiced in the mediumistic process to do so.

⁴⁸ C. G. Jung, *Letters: 1951- 1961*, Vol. 2. (Princeton: Princeton University Press, 1975), pp. 145-146. Letter to Erich Neumann dated 15 December 1955.

more clearly. Whereas, the ‘great illumination’ that Jung experienced with Emma was able to launch her further or deeper into another level of the unconscious, perhaps because of what might follow next in her ‘life of the dead.’⁴⁹

In the chapter, ‘On Life After Death’, Jung refers to one of his most meaningful dreams, which occurred in 1956, close to a year after Emma’s death, at a time when he *was* able to make contact with her. Jung relays how he awoke one night knowing for certain that he had been with her in the south of France, ‘...she was continuing her studies...but the thought that my wife was continuing after death to work on her further spiritual development...struck me as meaningful and held a measure of reassurance for me.’⁵⁰

Jung felt that he had been with Emma because an ‘...interpretation on the subjective level...yielded nothing of interest,’ thus an objective experience with the deceased Emma appearing to Jung is what the encounter appeared to be.⁵¹ In this instance Jung and Emma appeared together in a dream space or a shared part of the unconscious where the dreaming and dead mingle. From this momentous reunion,

⁴⁹ Jung reflects in his chapter ‘On Life After Death’, ‘Certain souls, I imagine, feel the state of three-dimensional existence to be more blissful than that of Eternity. But perhaps that depends upon how much of completeness or incompleteness they have taken across with them from their human existence.’ (*MDR*, p. 353).

⁵⁰ *MDR*, p. 341. Kugler discusses this dream, pointing out that Jung shifts his interpretation of the dream from a subjective to the objective level because perhaps his approach ‘had become tired, worn out, and monotonous...’ He suggests this shift assisted Jung ‘*to keep the meaningfulness of the dream alive.*’ Does he mean by ‘meaningfulness’, Jung’s connection to the now discarnate Emma? During this discussion, Kugler never addresses the significance of the possible presence of the discarnate Emma, his interest is rather in Jung’s change in interpretation. Kugler incorrectly concludes: ‘What we view metaphorically at one point in the human life cycle, may appear increasingly literal at another moment...During the process of aging, *the quality of Jung’s sense of time changed, and that transformation exerted a significant influence on his understanding of the role of the dead in psychic life.*’ His italics. We now know through *The Red Book* material the extent to which Jung experienced the dead *in se*. Kugler, pp. 125 and 127 respectively.

⁵¹ *Ibid.*

Jung discovered what Jungian analyst Greg Mogenson calls the 'life of the dead.'⁵² Emma was continuing her work on the Grail, which Jung equated with continuing her spiritual development. There is indication from Jung's reaction to the dream that he was pleased that she was concentrating on self-development even after her death.⁵³ As the dream is recounted, it appears the experience was a numinous encounter for Jung and certainly felt 'real.' This dream sits appropriately alongside the dreams of Paul Jung and Toni Wolff as being another example of a visitation dream.

There is one more dream about Emma, 'which was like a vision,'⁵⁴ important for this discussion in which Jung confirms, 'I saw her':

She stood at some distance from me, looking at me squarely. She was in her prime, perhaps about thirty and wearing the dress, which had been made for her many years before by my cousin the medium. It was perhaps the most beautiful thing she had ever worn. Her expression was...rather, objectively wise and understanding without the slightest emotional reaction, as though she were beyond the mist of affects. I knew that it was not she, but a portrait she had made or commissioned for me. It contained the beginning of our relationship, the events of fifty-three years of marriage, and the end of her life also. Face to face with such wholeness one remains speechless, for it can scarcely be comprehended.⁵⁵

This vision is so moving for Jung that he defines it as purely objective and concludes, 'The objectivity which I experienced in this dream...is part of a completed individuation, with all projections and emotional ties removed.'⁵⁶ Jung does not specify, but it is clear this is Emma's completed individuation. There remains a sense

⁵² Mogenson, p. 105.

⁵³ Emma Jung and Marie-Louise von Franz, *The Grail Legend* (Princeton: Princeton University Press, 1960), p. 7. It seems apt that Emma would appear to Jung in a visitation dream revealing that she had been working on this material given that the Grail vessel: '...in its meaning as grave, and especially the grave of Christ...is [where]...the mysterious transition from death to life, the resurrection, took place'. p. 128.

⁵⁴ *MDR*, p. 327. Jung described this dream to be like a vision and to point to the vivid nature of the experience.

⁵⁵ *Ibid.*

⁵⁶ *MDR*, p. 328.

that in order to grasp Emma in such objective splendour, a refined attitude was necessary on Jung's part. In order to even grasp Emma in this light, Jung's own projections and ties needed to be removed and only then would he be able to 'find her.' Mogenson expands on this idea and thinks the dream and its telling reveal:

In Jung's view he was seeing her objectively, that is as an essence quite distinct from his projections and emotional ties. When Jung says that these experiences were not products of imagination I believe he means (and here I employ a distinction drawn by Henry Corbin) that they are not imaginary, but rather real events taking place in the imaginal realm.⁵⁷

I would replace 'the imaginal realm' with the unconscious realm or psyche.

For Jung, the objective psyche or this part of the unconscious becomes a major focus with respect to appearances of the dead throughout *The Red Book*. In addition, their position within the unconscious seems to affect the manner, clarity, and possibility of seeing them at all in the first place.

The dreams discussed above, in particular, help sketch a working idea of the terrain in which the dead occupy the unconscious and this comparative discussion is useful in highlighting the nuances that Jung himself identified. These visitation dreams prompted him to look deeper at the issue of life after death as well as to determine the difference between psychological projections and actual visits from the deceased. As von Franz pointed out, although Jung's wont was to explain these occurrences in terms of the psychological disposition of the person involved, there were occasions when this approach was insufficient in scope and the role of the objective psyche was necessary to consider.

⁵⁷ Mogenson, p. 73 n. 6.

As discussed in the last chapter, analyst Jeffrey Raff designates the encounters with spirits and the dead to the psychoid realm, which can be defined as an objective unconscious with transpersonal elements. He attributes the experience of visions to two types of figures:

The first type originates in the inner, unconscious world and personifies archetypes and complexes. These figures may also embody the self with its power and wisdom. The other type derives from the psychoid world, from an imaginal world that is real unto itself and that transcends the psychic world of human beings. Figures of the second type may incarnate from this other reality in the psyche of the human being.⁵⁸

This is an important consideration when examining the possible source of visions and their experience. Raff confirms the possibility that the objective psyche originates externally, transcendent to the psyche. The dead therefore can enter the psyche of the individual from the psychoid realm and prompt a visionary experience. Raff considers the dead to exist in this ‘part of the psychoid realm’.⁵⁹ He goes on to confirm the position Marie-Louise von Franz shared with Jung:

If they [i.e. the dead] enter the dream of a person, that dream has a different feel to it than if the person is dreaming about a part of their own psyche projected onto the dead. So on death I think we move into the psychoid realm.⁶⁰

According to Raff, the psychoid realm is what permits the dead to encounter incarnates in both dreams and visions and lends a different quality to the experience entirely.⁶¹ In Emma Jung’s case, there appeared a quality about her death that

⁵⁸ Jeffrey Raff, *Jung and The Alchemical Imagination* (York Beach, ME: Nicolas-Hays, 2000), p. 31.

⁵⁹ Personal correspondence. January 25, 2009.

⁶⁰ Ibid.

⁶¹ As quoted in chapter 1, Raff defines the difference in quality between these experiences: ‘If [the] entity belongs to the unconscious, the nature of the encounter, however profound it may be, is psychic and imaginal...If the entity is of the psychoid realm, the encounter not only includes this inner, imaginal sense but has psychoidal affects as well. Such affects might include a major shift of

qualified her for a refined placement in the unconscious, one more difficult for Jung to locate later. Yet, when he was able to find her, it appeared they shared a dream space together, which relied on Jung meeting her in that space i.e. the South of France. These differences in placement or designation are specific to the discussion of the dead in Jung's work and become more important as Jung becomes more adept in the spaces of the unconscious.

2.4 The Dead in *Memories, Dreams, Reflections*; 1911-1913

The set of four dreams below sits appropriately alongside the previous discussion of visitation dreams and demonstrates the varied encounters with the dead that Jung had preceding his confrontation with the unconscious. The dreams cover the time until his first active imagination and can be considered as a preparatory stage to this important shift in the way he experienced the unconscious. The dreams increase in activity as Jung's involvement within the dream space becomes more directed and engaged. The role of the dead in each dream reveals further details about the unconscious as well as about the dead themselves.

2.4.1 Ancestral Spirits Dream

After the dream of his deceased father in 1896, Jung's next death dream occurred in 1911, which years later during the writing of *Memories, Dreams, Reflections* Jung concludes was about a 'kind of ancestral spirit, or, spirit of the dead'.⁶²

consciousness into an altered state...In such cases, the inner image creates a sense or feel of another that appears to be outside you, outside your own inner world...' Jeffrey Raff, *Healing the Wounded God* (York Beach, ME: Nicolas-Hays, 2002), p. 121.

⁶² *MDR*, p. 338. Shamdasani dates this dream in 1910: 'The Boundless Expanse', pp. 9-30 (p. 16).

In the dream I was in an assemblage of distinguished spirits of earlier centuries... The conversation was conducted in Latin. A gentleman with a long, curly wig addressed me and asked a difficult question, the gist of which I could no longer recall after I woke up. I understood him, but did not have a sufficient command of the language to answer him in Latin. I felt so profoundly humiliated by this that the emotion awakened me.⁶³

This dream does not appear chronologically in *Memories, Dreams, Reflections*, but is included in the chapter titled 'On Life After Death' where Jung discusses what spirits learn from the living.⁶⁴ By including the dream here, Jung was not debating the existence of spirits of the dead, but was explaining that when spirits do appear in one's dreams or visions they require something from the encounter with the living.

Whereas Jung's father prompted him to reflect on the universal problem of after-death survival, these ancestors want something from Jung that he appears unable to offer. He describes feeling 'humiliated' when unable to respond. During the dream of his father, Jung describes feeling 'ashamed' when he assumed his father was dead. These encounters appear to put Jung in a position of 'such intense inferiority,' unequal to the deceased and weighted with expectations from them.⁶⁵ Jung feels daunted in the face of the immensity of the unconscious, both conceptually and experientially, that when faced with the psychological unknown his scientific approach does little to assist.⁶⁶

He understands what this 'gentleman' or 'spirit of the dead' is saying, but his difficulty lies in being unable to respond. It is not the case that he does not know the

⁶³ *MDR*, p. 338.

⁶⁴ This is discussed in 'What the Dead Know', section, 2.4.2, p. 115.

⁶⁵ *MDR*, p. 338.

⁶⁶ This is confirmed at the beginning of *Liber Primus* when the spirit of the times struggles to keep his position in the light of the spirit of the depths. *TRB*, pp. 229b-230a.

answer to the question, rather he does not know how to answer. He did not have enough command of Latin, (a 'dead' language or here the language used to speak with the dead) to respond. He did not have enough experience with the language of the unconscious to bridge the psychological and temporal communication gap to make himself understood by the ancestral spirits. Considering that he was then working on his book *Psychology of the Unconscious*, which was a study on how the relationship to the unconscious develops, he was researching the language of the unconscious itself. Therefore, it is not a surprise that the ancestor posed him a question, which he did not know how to answer.

Jung's engagement with these spirits puts demands on him in two respects. First, he acknowledges their presence and by doing so he validates them as a psychic reality. Then, he engages the ancestor by attempting to answer the question, thus communicating with them. These ancestors are asking for a collaboration. By acknowledging the distinguished spirits, Jung is functioning in their context, the unconscious. Since this encounter triggers immediate action, the spirits of the dead incite Jung to action in the conscious world. The assemblage of spirits has already proved to be a different encounter with the dead than with his father or the previous visitation dreams with Toni Wolff or Emma. Here the encounter with the dead prompts him to make a change in his conscious daily life by ending his holiday and returning to work on the book, *Psychology of the Unconscious*.

It was after this dream Jung concluded that the dead need the living more than the living need them:

I had an obscure feeling that by working on my book I would be answering the question that had been asked by, as it were, my spiritual forefathers, in the hope and expectation that they would learn what they had not been able to find out during their time on earth...⁶⁷

Jung felt that the dead were inherently linked to the living by the living's efforts and pursuits to continue learning. This position is different from contemporary spiritualist circles of the time that maintained the dead were able to offer broader knowledge inaccessible to the living.⁶⁸ Here Jung identifies himself with 'spiritual forefathers' as if he considers himself connected not only to these particular ancestral spirits, but also to ones who shared his proclivities and particular questions.⁶⁹ By this Jung links himself to an ancestral tradition to which he identifies himself as an integral member and who not only has something to discover on their behalf, but to contribute as well. This indicates that Jung alone is capable of answering this particular question for this particular ancestry.⁷⁰ Jung discussed this idea with Aniela Jaffé on June 13, 1958 and '... noted that one could only find one's myth if one was together with one's dead. He felt that he had given answers to his dead...however, his answers were applicable to *his* dead.'⁷¹

⁶⁷ *MDR*, pp. 338-339.

⁶⁸ Jung notes: '...according to the traditional views the dead are the possessors of great knowledge. People have the idea that the dead know far more than we...' Jung takes these thoughts from the mediumistic circles of the time in which contacting deceased spirits involved information gathering (*MDR*, p. 339). Shamdasani also highlights this point in his paper, 'The Boundless Expanse', pp. 26-27.

⁶⁹ Jung states: 'I became aware of the fateful links between me and my ancestors...of things or questions which were left incomplete and unanswered...' (*MDR*, p. 260). In reference to the Tower: 'There is nothing to disturb the dead...Moreover, my ancestor's souls are sustained by the atmosphere of the house, since I answer for them the questions that their lives once left behind'. *MDR*, p. 265.

⁷⁰ Shamdasani's paper asserts that this particular dream is *the* dream, which connects Jung to a theology of the dead particularly with respect to the ancestor's question alongside Jung's own about his myth. (pp.18-19).

⁷¹ Shamdasani, 'Boundless Expanse', pp. 9-30 (pp. 26-27). Several other scholars mention the association of Jung's myth to his dead as well. Mogenson explains, 'Jung's mythology of the dead, a mythology informed by his own dreams as well as those of his patients, hypothesizes that life continues after death in an imaginal form.' (p. 108). Other authors associated the dead with Jung's

What is so intriguing is Jung's account of this dream in *Memories, Dreams, Reflections*. He details:

Quite early I had learned that it was necessary for me to instruct the figures of the unconscious, or that other group which is often indistinguishable from them, the 'spirits of the departed.'⁷²

Although discussed briefly in the last chapter, a few details need to be addressed with regard to Jung's distinction. Jung is stating that it is difficult for him to tell the difference between a manifestation of the unconscious and the dead. And yet, Jung's use of 'often' indicates that there are some occasions when they can be distinguished from one another as in the above examples of his father, his wife, and Toni Wolff. This signals that the dead can be treated as separate entities next to other figures of the unconscious. The other important assumption here is the implicit indication that the dead inhabit or are to be found in the unconscious, both personal and collective.

Jung confirms that this dream was 'the first time I experienced' instructing the figures of the unconscious. Reflecting many years later, Jung associates this dream with his role in providing ancestors with knowledge that they request.⁷³ Yet, in the dream Jung is unable to help the ancestors with their question and feels humiliated as

myth: Charet points out 'the myth that was ordering his life seemed to be associated with the dead.' (pp. 239-240). Murray Stein attributes it to the *Sermons*; 'This work contains what I believe one can consider a central piece of Jung's myth for the second half of his life.' Murray Stein, 'Individuation: Inner Work', *Journal of Jungian Theory and Practice*, Vol.7, No.2 (2005), p.2. Evans Lansing Smith points out that in Jung's commentary of *The Tibetan Book of the Dead* he 'comments that the initiatory revelation occurring at the moment of death corresponds to "the transformation of the unconscious that occurs under analysis" (523), thus suggesting that the descent to the underworld was the central myth of his psychotherapy.' *Descent to the Underworld in Literature, Painting, and Film 1895-1950: The Modernist Nekyia*, (London, Edwin Mellen Press, 2001), p.11.

⁷² *MDR*, p. 338.

⁷³ The idea of Jung instructing the dead becomes clearer in *Liber Secundus*, in the 'Nox Secunda' commentary when Jung states clearly that the living need to 'dedicate the night to bringing about salvation of the dead.' *TRB*, p. 296b.

a result. He concludes that cutting short his holiday to return to work on *Psychology of the Unconscious* was in a way answering the question posed to him in the dream.⁷⁴ Because his experience was not successful within the unconscious terrain of the dream space, his resolution came in terms of consciously altering his plans. It was not in the dream space where he was able to answer the ancestors, but in the actions of his daily life.⁷⁵

Jung suggests that he is consciously guiding and teaching both figures of his unconscious as well as the dead. Yet, this is not the relationship that he develops later with Philemon. On the contrary, Philemon serves as a type of ‘spirit guru’ and supplies Jung with many illuminating ideas, the most important being ‘psychic objectivity, the reality of the psyche.’⁷⁶ What needs to be considered is that during the composition of *Memories, Dreams, Reflections*, Jung considers his relationship with all figures of the unconscious including the dead and he sees himself serving their needs. This is considerably more accurate in terms of Jung’s role in the delivery of the *Sermons*, in which he actively assists with teaching the dead.⁷⁷ What Jung could be saying is that, quite early, he saw the connection between the requests of the dead and his life in the conscious world.

2.4.2 ‘What the Dead Know’

By including the Ancestral spirits dream in the chapter ‘On Life After Death’, Jung meant to use it as an example of an occasion when the dead were seeking out the

⁷⁴ Shamdasani, ‘Boundless Expanse’, pp. 9-30 (p. 17).

⁷⁵ This idea of one’s life being an answer in itself to the dead is fully explored in Chapter 4, 4.9, p. 267.

⁷⁶ *MDR*, p. 208. This would of course be the case with the spirit of the depths, his No. 2 personality and Elijah with whom all four share a similarity.

⁷⁷ Chapter 5, 5.6, p. 328.

living for knowledge and answers.⁷⁸ How did Jung come to the understanding that it was a necessity to instruct the figures of the unconscious and the dead? The answer can be found by examining details in this chapter compiled much later than the first set of death dreams. The content here is fundamental in establishing an understanding of what Jung thought about the dead in relation to the nature of the unconscious.

He discusses in detail the opinion that ‘souls of the dead “know” only what they knew at the moment of death and nothing beyond that’.⁷⁹ Using examples from his own death dreams as well as those of his patients and students he outlines his thoughts about the dead and their discarnate life and nature. The contents of the chapter reveal Jung having thought thoroughly about the psychological possibilities of after-death survival; more specifically how this might appear to the living and to the dead. He challenges what he calls ‘the traditional view’ held that the dead were ‘possessors of great knowledge’ in order to explain how his own experiences with the dead seemed to prove otherwise.⁸⁰

Jung lay the foundation for the discussion by admitting, ‘There does seem to be unlimited knowledge present in nature, it is true, but it can be comprehended by consciousness only when the time is ripe for it...’⁸¹ The unconscious ‘possesses better sources of information’ due to ‘its spatio-temporal’ relativity.⁸² And most importantly, the unconsciousness ‘knows more than consciousness...but it is knowledge of a special sort, knowledge in eternity, usually without reference to the

⁷⁸ According to Yates this chapter was ‘recorded in 1958-1959’. p. 9.

⁷⁹ *MDR*, p. 339. Also discussed in Marie-Louise von Franz’s excellent article ‘Archetypes Surrounding Death’, pp. 5-23, (p. 18).

⁸⁰ *MDR*, p. 339.

⁸¹ *Ibid.*

⁸² *Ibid.* p. 335.

here and now.’⁸³ Thus Jung designates qualities to the unconscious that are vast and omniscient while at the same time limited from the viewpoint of consciousness.

He recounts a dream of one of his students who expressed a fear about dying.

It describes what might be considered one facet of the ‘life of the dead’:

She had entered the hereafter. There was a class going on...an atmosphere of general expectation prevailed. She looked around for a teacher or lecturer...Then it became plain that she herself was the lecturer, for immediately after death people had to give accounts of the total experience of their lives. The dead were extremely interested in the life experiences that the newly deceased brought with them, just as if the acts and experiences taking place in earthly life, in space and time, were the decisive ones.⁸⁴

Jung notes carefully that it is the psychological life or ‘the final psychological results of a human life,’ which the dead are really interested in here and particularly that part which the recently deceased are able to carry over with them. Although the region called the unconscious seems endowed in an eternity of knowledge, the deceased appear intrigued by the psychology of the living condition or how the living come to know and use what they have learned psychologically.⁸⁵ What will become important in Jung’s encounters in *The Red Book* is his orientation as an incarnate in contrast to the dead as discarnates. Jung’s experience of the unconscious is influenced by encountering the dead and other figures as one who has a body and therefore has an ability to process information differently to figures that do not.⁸⁶

⁸³ Ibid, p. 343.

⁸⁴ *MDR*, p. 336.

⁸⁵ See also in *MDR* the example of Jung’s dream of a deceased friend who in life had ‘...remained stuck in [an] unreflecting attitude’. When Jung found him, his daughter was explaining to him about psychology and he was so fascinated he showed no interest in visiting with Jung. Jung’s conclusion; ‘... he was required to grasp the reality of his psychic existence, which he had never been capable of doing in his life.’ pp. 340-341.

⁸⁶ It must be noted here briefly the role of blood in the material of *The Red Book*. It is not simply a libido symbol, but it is the mediating symbol that allows the dead to forge a connection to the living. Of course, this recalls Odysseus’ Nekyia, which is fully explored in discussions below. Blood as libido

Jung's own description of the dead is quite revealing:

I frequently have a feeling that they are standing directly behind us waiting to hear what answer we will give to them, and what answer to destiny...as if they were dependent on the living for receiving answers to their questions...on those who exist in a world of change: as if omniscience, or as I might put it, omniconsciousness were not at their disposal...⁸⁷

Similarly, as with his interpretation of his Ancestral spirit dream, here he senses the dead are waiting on the living to answer them, to give *them* information. In Jung's opinion 'omniconsciousness' needs the living, but also needs change in order to be useful. Change allows for the evolution of knowledge and its proper application in the world. Without the living's ability to respond, change, and evolve, unlimited knowledge is useless. The technicality inferred here seems to suggest that 'omniscience...could flow only into the psyche of the living, into a soul bound to a body.'⁸⁸ The living body with a 'bound' soul permits the dead an opportunity to make their eternity of knowing applicable and perhaps increase consciousness. For Jung, this was a critical aspect of the relationship between the incarnate and the dead. His discussion continues:

The mind of the living appears, therefore, to hold an advantage over that of the dead in at least one point: in the capacity for attaining clear and decisive cognitions.⁸⁹

symbol plays prominently for example in 'One of the Lowly', *TRB*, p. 266b and the Mass performed by the deceased Helly Preiswerk in *TRB*, p. 339b.

⁸⁷ *MDR*, p. 339.

⁸⁸ *Ibid.* This is the point that differentiates the incarnate Jung from the dead, who do not have bodies. *TRB*, p. 294b. These points become important again in the discussion in Chapter 5 about the *Sermons*. The theme of the body and soul becomes paramount in the *The Red Book* material as it is Jung's incarnate state and the dead's discarnate one that becomes pivotal in terms of what the dead know and how the living are able to assist them.

⁸⁹ *Ibid.*

Jung concludes here it is the living mind in a living body that is the best container by which to receive information from the dead. He actually considers how the living fare in relation to the dead. Jung infers the dead still maintain a faculty that might be similar to mind, but it is not able to cogitate as a living mind does and this he sees as specific to human consciousness. Although the living do not have ready access to 'unlimited knowledge' as do the dead, they have the ability to make use of what they do have by virtue of being in a physical body and this is precisely the disadvantage for the dead. Thus, what appeared to be a discarnate advantage in terms of access to an unlimited flow of information from the unconscious becomes useless if there is not a conscious perspective to accommodate it.

Yet, Jung presents some problematic reasoning regarding the dead when he qualifies, 'The maximum awareness which has been attained anywhere forms, so it seems to me, the upper limit of knowledge to which the dead can attain.'⁹⁰ This is quite a complex and important statement. It reinforces what the dead must know upon death, and how the 'life of the dead' continues. By using the phrase 'to which the dead attain', Jung is suggesting that the dead do in fact strive to attain. Implicit here is the possibility that the dead *can* change, and appears to contradict Jung's earlier suggestions that the dead only know what they know at death. With the use of the phrase 'anywhere', Jung is suggesting that this ability to attain knowledge can happen at the highest degree of accumulated knowledge, either in consciousness or the unconscious. By considering that knowledge resides in both 'places' or rather

⁹⁰ Ibid.

‘conditions’, this gives the dead the *ability* to strive to understand and acquire knowledge in either the conscious or the unconscious as long as the knowledge exists somewhere. Perhaps as with the living who have varied knowledge bases and vastly different attainments, the dead possibly have an equally varied degree of knowledge. The important point inferred here is that when examining the prospect of knowledge, the dead, in their continued existence, have the conditions possible to attain further knowledge, in a similar manner as with Emma Jung continuing with her Grail studies.

But how does this occur? When Jung turns attention to the discussion of increasing consciousness he stresses, ‘Only here, in life on earth, where the opposites clash together, can the general level of consciousness be raised.’⁹¹ Emphasising that raising consciousness can only contribute to the collective consciousness via the living seems to contradict many of the examples he has set out in this same chapter. Even with such efforts to understand the dead and their condition, he maintains a conscious-centric idea, which sees earthly life as most important and the dead and figures of the unconscious the support team for the experience of living. As an aside he suggests, ‘That is probably why earthly life is of such great significance,’ and it is with this position that Jung disinherits the dead of their discarnate advantage and in turn their ability to assist in the evolution of ‘general’ consciousness.

What is clear are examples which support the idea that the dead are interested in the psychological condition of the living as well in what Jung describes as being ‘most interested precisely in what was lacking in their own condition.’⁹² This can be applied both to Emma Jung’s pursuit of her Grail studies, which she had not yet

⁹¹ *MDR*, p. 343.

⁹² *Ibid.*

completed upon her death, as well as von Franz's account of her father, who appeared in a visitation dream carrying a violin case. He was a gifted musician who had ignored this during his lifetime and now 'he [was] working on what he had neglected in life.'⁹³

It must be said, similar to Marie-Louise von Franz's position, that the dead are 'living in such utterly different conditions' this makes it difficult to understand them as inhabitants of an ever-dynamic unconscious from the conscious, incarnate perspective. Yet, Jung attempts to reconcile his role in the lives of the dead as a result of his intense encounters with them throughout *The Red Book*, specifically in his commentary in *Liber Secundus*.⁹⁴

To end this discussion of what the dead know, the most pertinent point must include Jung's own conclusion to the chapter *On Life After Death*, 'It may even be assumed that just as the unconscious affects us, so the increase in our consciousness affects the unconscious.'⁹⁵ This significant thought shows how Jung finally considers integrating more unconscious material that will have bearing in an integral way on the unconscious. So how does this statement apply to the dead?⁹⁶ The examination of *The Red Book* material now indicates how thoroughly Jung considered his encounters with the dead and his commentary in 'Nox Secunda' suggests that it is possible to empty the unconscious of the dead, 'Through drawing darkness from my beyond over into the day, I emptied my beyond. Therefore, the demands of the dead disappeared,

⁹³ Von Franz, 'Archetypes Surrounding Death', 5-23 (p. 18).

⁹⁴ *TRB*, pp. 295b-298a.

⁹⁵ *MDR*, p. 358.

⁹⁶ This question is raised again in a discussion of the introduction to the *Sermons* Chapter 5, when I ask, 'If the purpose of the transcendent function is to increase consciousness by integrating unconscious material, then what does this process look like for the dead, who might just be the ones contributing that unconscious content?' 5.6, pp. 325-326.

as they were satisfied.⁹⁷ By being of service to his dead, Jung proved to balance the effects of the dead with his conscious life, and in a sense integrate an understanding of them into his life.⁹⁸ As a result, he concludes, 'The immortal in me was saved.'⁹⁹

If the dead assist the living they are in a sense endeavouring to assist themselves. It is in such a cyclical manner that evolution of consciousness as well as 'maximum awareness' is able to increase. Jung accommodates for the possibility that the dead can improve their knowledge by virtue of what the living do with their lives as a result of the information that the dead pass on to them from the unconscious. In this way, Jung arrives at his role of instructing 'the figures of the unconscious, or that other group which is often indistinguishable from them, the 'spirits of the departed.'¹⁰⁰ The incarnate Jung, aware of the discarnate state, engages with the dead and thus assists with the augmentation of their knowledge.¹⁰¹

2.4.3 Austrian Customs Official/Knight Dream

Jung's next death dream occurred in 1912 while Jung was working on *Psychology of the Unconscious*. He said it was 'one of the most significant' dreams and 'presaged the forthcoming break with Freud.'¹⁰² It is not surprising, considering the mounting tension surrounding Jung's relationship with Freud, that the dead would appear again.

⁹⁷ *TRB*, p. 323a. The same dynamic of course appears with the arrival of the dead from Jerusalem clamouring for the *Sermons*.

⁹⁸ Consider the previous discussion of the transcendent function, the dead themselves have not integrated into Jung's personality, they have shared the experience of Jung's incarnate life in the process of Jung serving them, as a result, they are sated and disappear into their lives as souls in the unconscious.

⁹⁹ *TRB*, p. 323a and also *TRB*, p. 230a.

¹⁰⁰ *MDR*, p. 338.

¹⁰¹ Jung arrives at the idea of serving his dead by means of his interaction with the ancestral spirits in this dream. His further encounters with the dead also see him understanding the exact nature of his service to them and this is explored in his commentaries in *TRB*, 295b-298a discussed in 4.9, p. 267.

¹⁰² *MDR*, p.186.

Whereas in the preceding dreams it seems that the ancestral spirits have sought out Jung, here, it appears as if he has entered the dream space at a specific time and period:

It was towards evening, and I saw an elderly man in the uniform of an Imperial Austrian customs official. He walked past, somewhat stooped, without paying any attention to me. His expression was peevish, rather melancholic and vexed. There were other persons present,¹⁰³ and someone informed me that the old man was not really there, but was the ghost of a customs official who had died years ago. "He is one of those who still couldn't die properly."¹⁰⁴

Jung enters this dream at a specific time and location, interacts with other dream figures and ascertains details of the dream space. That Jung sees something, which 'was not really there' needs discussion. In one respect, Jung is seeing what is not physically present, i.e. he is able to see in the unconscious. An additional quality of the unconscious is introduced here; the 'other persons present' inform Jung that the customs official was not really there. That is, *for them* within a shared dream space, he appears as a ghost and still is not really there. These dream figures see this ghost quite distinctly different and separate from themselves. The ghost therefore appears as a ghost to both Jung and to these other dream figures. What quality of the unconscious presents a ghost to figures already in the unconscious as well as to the dreaming psyche of Jung's personal unconscious? Could it be that the 'other persons present' are a part of the collective unconscious and Jung has dreamed deeply out of his personal unconscious? Is it reasonable to suggest that this is a further example of the various levels of the personal and collective unconscious into and out of which

¹⁰³ In the version of the 1925 seminars, Jung relays: 'I was walking with someone, but did not know who it was—today I would say it was my shadow.' *AP*, p. 38.

¹⁰⁴ *Ibid.*

events and figures occur, levels similar to where Paul Jung and Emma Jung reside?

Levels similar to the ghost and his soon to be discussed counterpart, the knight?

Jungian analyst Robert Bosnak, in his book *Tracks in the Wilderness of Dreaming*, examines a particular lucid dream in which, upon discovering that he was dreaming, shares the fact in an elated fashion with a passing cabdriver. Within the dream, the cabdriver reacts as if Bosnak were crazy. In a similar manner as with this dream, Bosnak meets other figures already present in the dreamspace and concludes ‘while dreaming, the imaginal world is objectively present: we actually find ourselves there.’¹⁰⁵ He further expounds:

The cabdriver ‘lives’ in the world that I call ‘dream.’ At the very moment of the dreaming itself, his existence is as real to him as mine is to me now. The fact that, when awake, I call their world ‘dream’: means nothing to the people who live there. We don’t know whether the dream people exist beyond the moment of our presence in the dreamworld, but one thing is apparent: from the perspective of the inhabitants of each particular dream, the reality they find themselves in is *their* reality. Dream people like the taxi driver live inside this reality—this physicality surrounding them everywhere—in the same way that the ‘I’ in the dream lives inside the dreamworld with the unshakable conviction that the surrounding reality is indeed utterly real.¹⁰⁶

Bosnak continues to explain how this dream changed his approach to dream analysis. By acknowledging the integrity of the cabdriver as an entity in the dream world, and not ‘a so-called sub personality’ of Bosnak’s, he describes that a meaningful shift occurs. This approach makes possible ‘a way of reaching deeper than [he] ever had before.’¹⁰⁷ The objectivity of the psyche’s dreaming space once again shows itself to be in a profound place for helping to reveal meaning. The imaginal in its objective manner manages to illicit in Bosnak a deeper perspective on

¹⁰⁵ Robert Bosnak, *Tracks in the Wilderness of Dreaming* (New York: Delacorte Press, 1996), p. 49.

¹⁰⁶ Bosnak, pp. 12-13.

¹⁰⁷ Bosnak, p. 50.

dream material. The process enables him to understand each individual player in the dream process *in se* while at the same time eliciting in the dreamer a profound empathic response. The process enables them to 'know' each of the players intimately.¹⁰⁸

The question is what does Bosnak's perspective add to what Jung has thus far discovered about the dead? By acknowledging that the dead appear *in se*, their presence is specific to their own needs as a part of the dream or vision space and not necessarily as a result of the dreamer's needs. There is a sympathetic need on the part of both the dreamer and the participants already in the dream space that might lend assistance to them both. Thus an objectivity of consciousness appears not only possible but necessary for the possible benefit of both parties, the dreaming Jung and the dead.

Bosnak recounts how he attended the Eranos conference in 1973 when Henri Corbin 'spoke about the City of Light (and) James Hillman delivered a watershed lecture called "*The Dream and the Underworld*.'"¹⁰⁹ Here another perspective of dream interpretation was presented. Up until then an 'export-oriented' position enabled 'the dream...to be milked for insights and discarded...in order that we in waking life might be wiser.'¹¹⁰ Hillman suggested bringing the day world to the

¹⁰⁸ Bosnak further describes the resultant perspective: 'Most paradoxically of all, though, because the feelings I experienced in identification were not mine to begin with, I could feel them down to a visceral depth much greater than what I could achieve by considering the dream person's feelings as my own...I could not get mired in traps of guilt and shame...I was free to feel fully without blame...I was stirred deeply and affected profoundly by the feelings that had entered my awareness.' p. 51.

¹⁰⁹ Ibid. This lecture became Hillman's monograph of the same title.

¹¹⁰ Bosnak, p. 52.

underworld to allow a fuller understanding of the dream.¹¹¹ By excavating the material within the dream setting, a reconciliation of effects into day life could be possible. (In Jung's next dream, it becomes evident how this idea of addressing what one finds in dreams can yield varied results.)

This particular death dream with the appearance of a ghost introduces a similar idea; that the dreamworld is already in existence and Jung has in a sense stepped into it. Each party meets in the dream space from different vantages and experiences the presence of a ghost. It is the 'other persons present' who designate the official as a 'ghost' with qualities of not really being there and who can't die properly. Given Jung's own analysis of the dream and his attributes of the ghost as 'shadowy' and 'prosaic', this seems to suggest that the quality of its appearance in the unconscious is weak. Maybe the official has earned his ghostly status because in a sense he is stuck between death and being fully dead or between his death and perhaps the state Jung's father attained, fully integrated in what death entails and resurrected from death to exhibit live qualities for the dreaming Jung. There appears something of the earth-bound in its presentation while the luminous quality typical of ghosts is noticeably absent.

In the next part of the dream, the apparition is very different to the ghost appearing in the preceding part, '...after a hiatus came a second and far more remarkable part':¹¹²

I was in an Italian city, and it was around noon, between twelve and one o'clock...the blazing sun stood at the zenith, and everything was bathed in an

¹¹¹ In a sense this is the idea of catabasis, which Jung explores thoroughly throughout his active imaginations beginning in *Liber Primus. TRB*, p. 237b.

¹¹² It is not clear how long this 'hiatus' lasted.

intense light. A crowd came streaming towards me, and I knew that the shops were closing... In the midst of this stream of people walked a knight in full armour... he wore a helmet of the kind that is called a basinet with eye slits and chain armour. Over this was a white tunic into which was woven front and back, a large red cross.¹¹³

When Jung relates this dream to his audience at the 1925 seminars he details the setting and time of the dream, '...the sun was blazing in full noon', then inserts 'which as you know is the hour when spirits are abroad in southern countries'.¹¹⁴

This is delivered with such ease and in such a factual manner one wonders what the reaction of the audience was at that time. What could Jung have meant by 'southern countries'? Could he have been referring to the fact that daytime in the northern hemisphere equates with night in the southern when most people are sleeping? Or could he simply have been referring to Mediterranean countries whose inhabitants might have been predisposed to the belief in spirits?

In any case his comment poses a few interesting possibilities. Is Jung inferring that spirits could appear as the result of out-of-body experiences of those who are simply asleep? Might the condition of nighttime in one hemisphere presuppose the ability for spirits to flit about in the other? It appears such a statement implies that the unconscious serves as a holding place, or transitional space for *all* spirits. If Jung found the knight walking around in his dreamscape, especially when the knight or the customs official might have been a spirit appearance from the southern hemisphere,

¹¹³ *MDR*, p. 188. The 'red cross' here is a mirror image of the Swiss Flag introduced in 1889. In 1863, The Red Cross organization adopted a red cross against a white background, as tribute to the organization's Swiss founder, and adopted the symbol as an international sign of protection. A further examination might suggest that the neutrality of Swiss politics is mirrored onto the knight who represents a neutrality of the unconscious whose meaning and interpretation is determined by the observer.

¹¹⁴ *AP*, p. 39. Note, here in contrast to the 'evening' hour when the previous part of the dream occurred.

then is it possible that all ghosts and spirits inhabit the same unconscious space along with other competing visionary expressions? These issues are important to consider when sketching a working definition of the unconscious and those who reside there.

Jung identifies this knight as a Crusader. The medieval connection he admits ‘...was in the deepest sense my own world which had scarcely anything to do with Freud’s.’¹¹⁵ Freud as a father figure was dying for Jung at this time. The world that was temporally closest was fading in importance for him and the world furthest away was more alive and more accessible. Jung began to move away from advocating Freud’s ideas to shift toward a ‘crusade’ for a psychology with its seminal concept being a multifarious unconscious.¹¹⁶

As the focus of action in the dream is the contrasting figure of the officer versus the knight, a contrast in time periods is obvious. Less obvious might be the homonymic play of the words ‘knight’ and ‘night’. The knight here serves as the symbolic night or unconscious, which Jung readily perceives. Since Jung is seeing the knight at noon when ‘the blazing sun stood at the zenith, and everything was bathed in an intense light,’ he appears to be casting light into the unknown part of the psyche.¹¹⁷

In *Memories, Dreams, Reflections* Jung continues the narrative with a description of thoughts about what he was seeing during the dream.

¹¹⁵ *MDR*, pp. 188-189. See also Jung’s interpretation of the dream pointing to Freud as the customs officer and luggage inspection as analysis.

¹¹⁶ The break with Freud was attributed to conflicting opinions about libido: Freud insisted that the unconscious was a storehouse for repressed sexual libido and Jung advocated a more transformational nature inherent in the unconscious: ‘But Freud clung to the literal interpretation of [incest] and could not grasp the spiritual significance of incest as a symbol. I knew that he would never be able to accept any of my ideas on this subject.’ *MDR*, p. 191.

¹¹⁷ *Ibid.*

What struck me as particularly odd was that none of the many persons walking about seemed to notice him. No one turned his head or gazed after him. It was as though he were completely invisible to everyone but me. I asked myself what this apparition meant, and then it was as if someone answered me¹¹⁸—but there was no one there to speak: ‘Yes, this is a regular apparition. The knight always passes by here between twelve and one o’clock and has been doing so for a very long time (for centuries, I gathered) and everyone knows about it.’¹¹⁹

In contrast to the vision of the customs official as ghost, here ‘none of the many persons...seemed to notice him,’ and Jung assumes in the dream that he is the only one able to see the knight. Since ‘everyone [already] knows’ that he is there each day, it appears that the knight’s presence is for Jung’s recognition. The scene, as Jung describes it, indicates collective knowledge on the part of those already present in the dream space.¹²⁰

In the same manner as with the customs official, Jung is able to observe dream details and draw conclusions like, ‘I knew that the shops were closing.’¹²¹ In the second scene, he engages in self-reflection by pointing to the meaning of the knight, ‘I asked myself what this apparition meant’. This is Jung posing the question to his personal unconscious and by doing so he is applying an analytic attitude within the dream space. His statement shows the ability (similar to Bosnak and Hillman) to bring the day world into the dream world in the hope that a fuller understanding of the meaning of the knight might unfold within the dream space. Jung is aware enough in the dream to be posing questions of an analytical nature. It is Jung’s conscious awareness within the dream that is able to answer his own question confirming that

¹¹⁸ In the 1925 seminars, Jung attributes this question as coming from his shadow...here the shadow points out that no one besides Jung sees the knight and this causes Jung ‘bewilderment’. *AP*, p. 39.

¹¹⁹ *MDR*, p. 188.

¹²⁰ This dynamic will appear again but in an active imagination when Jung enters the cook’s kitchen and while in dialogue with her sees the dead on their way to Jerusalem. 4.7.2, p. 254.

¹²¹ *Ibid.*

the knight is indeed an apparition. That ‘everyone knows about it’ suggests the populated dream space of the preceding scene is repeated and the collective crowd maintains an understanding of the knight as an accepted part of the scene.

In the seminars of 1925 Jung admits:

In the dream the idea of censorship came to my mind...I realized the antagonism between the figure of the Crusader and that of Freud and yet I realized that there was also a strong parallelism. They were different and yet both were dead and could not die properly.¹²²

In contrast, ‘the customs official was shadowy... the knight on the other hand was full of life and completely real...this was numinous, the other (customs officer) was prosaic.’¹²³ This detailed discernment on Jung’s part qualifies the figures in the unconscious not only to be exhibiting varying energetic qualities, but also varying degrees of being dead. Thus, the knight as a numinous and ‘completely real’ figure could be compared to Jung’s last vision of Emma and Paul Jung, who both seem to occupy a similar space as these dead.

A reasonable assumption might be to consider the official and the knight as two contrasting figures, as Jung did. The customs official, as a ghostly and ‘shadowy’ figure could be seen to derive from Jung’s personal unconscious whereas the knight, in a similar fashion to the ancestral spirits, from the collective unconscious. One might very well assume that the ghost, since it is temporally closer, would be easier to perceive, and the knight more difficult. Yet again, the quality of their presentation and effect is what is noticeable to Jung. The knight, with its inherent numinosity, seems similar to Emma in her last vision to Jung. And although Toni Wolff died

¹²² *AP*, p.39.

¹²³ *MDR*, p.189.

before Emma, Wolff appears closer to ‘three dimensional existence.’ In terms of the presentation of the dead themselves, these dreams confirm the unconscious to be an area not bound by time and space as these dead confirm.¹²⁴ And how Jung perceives each has more to do with him as an incarnate presence in the same unconscious space, than any uniformity that all ghosts and the dead might be thought to exhibit.¹²⁵

As Jung notes the customs official was a ‘fading apparition’ and the knight ‘completely real.’ The symbolic meaning of each of these statements seems appropriate given Jung’s waning relationship with Freud alongside his own shift to the concept of an unconscious as a more active principle in his psychological model.¹²⁶ These descriptions remain relevant as details about the dead themselves. A ‘fading apparition’ with ‘shadowy’ countenance seems to point to a lower level of spirit, whereas the knight might come from deeper within the unconscious, similar to Emma Jung. It could be possible that Jung is doing the real moving around the unconscious in order to grasp these figures and not necessarily they to him.¹²⁷

¹²⁴ Jung suggested such qualities of the unconscious, discussed above in ‘What Do the Dead Know’, 2.4.2, p. 115.

¹²⁵ Such as Jung experienced with his vision of Emma in her objectivity. *MDR*, p. 327.

¹²⁶ Jung continues in 1925 from a psychological perspective: The meaning of the dream lies in the principle of the ancestral figure—not the Austrian officer—obviously he stood for the Freudian theory, but the other, the Crusader, is an archetypal Christian symbol that does not really live today, but on the other hand is not wholly dead either’ (*AP*, p. 39). Jung is saying that being ‘not wholly dead’ might imply a numinous quality or a lucidity of consciousness within the unconscious. If it is not alive, then it must be dead. Again, this points to the necessity of a revision of how the dead appear to Jung. Jung expressed a similar sentiment in the extended essay on Elijah and Salome appearing in *TRB*’s Appendix; ‘...they do not belong to a person but have been a spiritual content of the world’s peoples since time immemorial.’ (*TRB*, p. 365b).

¹²⁷ Of course this is obvious in *The Red Book* with his active imaginations that take the form of a journey from one place to another. There is one moment in *The Red Book* that shows Jung’s perspective in relation to his experiences during the episode of ‘The Anchorite’, when Jung visits a holy man in the desert. At the end of their conversation the Anchorite becomes agitated: ‘He jumps up incensed and wants to lunge at me. But I am far away in the twentieth century.’ *TRB*, p. 272b. Although Jung is clear about returning to his daily life after each session of active imagination, this is the only time in *The Red Book* that sees Jung decidedly aware of his transition from the unconscious back to consciousness.

Whereas this dream's focus is the varied qualities of the not properly dead within a multilevel unconscious, the next dream focuses on transformation within the unconscious itself.

2.4.4 The Loggia Dream

In December of 1912, Jung had the Loggia Dream.¹²⁸ The dream's major theme is transformation as it relates to the human spirit. Psychologically, it again revealed for Jung the living contents of the unconscious.¹²⁹ It is by far the most dynamic dream in the sequence because Jung serves as witness to the changes that can occur within the unconscious itself.

I found myself in a magnificent Italian loggia with pillars, a marble floor, and a marble balustrade. I was sitting on a gold Renaissance chair; in front of me was a table of rare beauty. It was made of green stone, like emerald. There I sat, looking out into the distance, for the loggia was set high up on the tower of a castle. My children were sitting at the table too.¹³⁰

The majestic setting of this dream finds Jung sitting in a Renaissance chair, whose time period literally means 're-birth.'¹³¹ The fact that the seat is gold points to

¹²⁸ Although the Loggia dream and the next death dream in the series, The Row of Tombs dream, are both included in Jung's *MDR* chapter titled 'Confrontation with the Unconscious', thematically they are positioned well next to the other dreams Jung experienced during the year before the material included in *The Red Book* begins. Jung's Loggia dream occurred in December of 1912 and the Row of Tombs dream sometime before his visions of massive flooding in October of 1913. Jung resigned from the Jarbuch editorship on October 27, 1913 and his last correspondence with Freud was in September of 1913. Although the Ancestors dream occurred in either 1910 or 1911, it too sits appropriately alongside the two dreams above and anticipates the material in *The Red Book*. In addition to a substantial section of *Liber Primus* not appearing in either *MDR* or *AP*, *The Red Book* material includes Jung's visions of October 1913, his first active imagination, the Siegfried episode, and a much extended interaction with Elijah and Salome.

¹²⁹ Shamdasani reveals that in *Black Book 2*, Jung noted that it was this dream that convinced him 'to embark on a relationship with a woman he had met three years earlier (Toni Wolff)' *TRB*, p. 198b.

¹³⁰ *MDR*, p. 195.

¹³¹ Peter Homans interprets the dream as such: 'It is possible that the aristocratic opulence and the quiet, regal grandeur of this dream embodied a theme of narcissistic reinstatement whereby Jung, the former "crown prince," reendowed himself, in imagination, with the valued self esteem he had lost through the breakdown of his relationship with Freud. If this is true, the dream can be understood as initiating in the unconscious a process of restitution whereby Jung began the long task of bringing

a sense of arrival in the alchemical tradition with gold being the end product of the alchemical operation.¹³² In both the 1925 seminars and *Memories, Dreams, Reflections*, Jung confirms that the green table reminded him of the story of the alchemical tablet of Hermes Trismegistus, the Tabula Smaragdina, on which all alchemical wisdom was written.¹³³ With Jung firmly seated, we are to assume that he will witness or oversee an alchemical process. The chair placed in front of the table indicates a seat of wisdom enabling access to secrets about rebirth and the understanding of the inherent transformational qualities of the unconscious.

The Tablet is named after Hermes, the god who escorted souls from earth to the underworld.¹³⁴ Symbolically this has Hermes guiding the newly deceased to the world of the dead and a return to their pre-life forms as souls. The descent to the underworld in itself can be seen as a re-birth or a birth into the realm of death. As the tablet addresses the science and art of transformation, its association with Hermes seems apt. Jung presents just such a dream with its emphasis on the spiritual attainment of humans or rather the spiritual actualisation of human nature.

The dream description continues:

coherence to the self that had been so injured by the loss of connection with Freud and the analytic movement." *Jung In Context* (Chicago: University of Chicago Press, 1979), p. 77. Peter Homans is the only scholar to attribute the transformative dynamic in this dream with Jung's regeneration of self in relation to his personal history with Freud.

¹³² 'The physical goal of alchemy was gold, the panacea, the elixir of life; the spiritual one was the rebirth of the (spiritual) light from the darkness of Physis: healing self knowledge and the deliverance of the pneumatic body from the corruption of the flesh.' C.G. Jung, *Mysterium Coniunctionis*, ed. by William McGuire, trans. by R.F.C. Hull, *The Collected Works*, Vol. 14, (Princeton, Princeton University Press, 1963), p. 90, §104.

¹³³ *MDR*, p.196.

¹³⁴ March, pp. 390-391.

Suddenly a white bird¹³⁵ descended, a small sea-gull or a dove. Gracefully, it came to rest on the table, and I signed to the children to be still so that they would not frighten away the pretty white bird. Immediately, the dove transformed into a little girl, about eight years of age, with golden blonde hair. She ran off with the children and played with them among the colonnades of the castle. I remained lost in thought, musing about what I had just experienced. The little girl returned and tenderly placed her arms round my neck. Then she suddenly vanished, the dove was back and spoke slowly in a human voice. "Only in the first hours of the night can I transform myself into a human being, while the male dove is busy with the twelve dead." Then she flew off into the blue air and I awoke.¹³⁶

The second part of this dream acts out the transformative process hinted at by the emerald table. The transmogrification of the bird to girl to bird again can be seen as the connection between human being and human spirit, the dove often associated with the Holy Spirit and love.¹³⁷ This physical transformation highlights the inherent presence of a spiritual quality in the human being.¹³⁸ This transformational dynamic takes place within a dream space in the unconscious and points to its capacity for such change. The dream presents the opportunity to locate spirit or the soul in the unconscious.¹³⁹ Perhaps, the unconscious itself, due to its nature, enables metamorphosis and highlights the spiritual or otherwise hidden facet of the human being.

¹³⁵ In *Scrutinies*, Jung states, 'The daimon of spirituality descends into our soul as the white bird. He is half human soul and is called desire-thought.' (*TRB*, p. 353a.) Jung notes that in the Babylonian underworld birds are images of souls. *Psychology of the Unconscious: A Study of the Transformations and Symbolisms of the Libido*, ed. by William McGuire, Supplementary vol. B (Princeton: Princeton University Press, 1916) §331. In *Symbols of Transformation* Jung discusses the symbolism; '...birds, as aerial beings, symbolize spirits or angels.' *CW*, vol. 5 (Princeton: Princeton University Press, 1956), §538.

¹³⁶ *MDR*, p. 195.

¹³⁷ *CW*, vol. 5, §198.

¹³⁸ Jung mentions the primitive's association of soul to birds and how he 'attributes serious physical diseases to loss of soul. There are innumerable rites for calling the 'soul-bird' back into the sick person.' 'The Psychological Foundation of Belief in Spirits', *CW*, vol. 8, §586. In Greek mythology there exists a tradition of birds associated with transformation as a result of grieving over the dead. Alcyon, is changed into a kingfisher after the loss of her husband, Ceyx (March, p. 76) and the sisters Procne and Philomela are transformed in grief into a nightingale and swallow respectively (March pp. 732-734).

¹³⁹ Here, I am equating spirit and soul.

The idea of the human spirit located in the unconscious points to the sense of immortality or survival of death.¹⁴⁰ The metamorphosis of the bird as girl as bird again brings Jung to the understanding of the connection and fluidity between the conscious and the unconscious. The dream communicates the idea that the unconscious, in addition to hosting the dead, or that part which survives death, also houses the part that is spirit.

When looking closely at the dream, it is useful to consider the details of the inscription on the Tabula Smaragdina. The Latin inscription reads:

Visita Interiora Terrae Rectificando Invenies Occultum Lapidem
 Visit the Interior of the Earth and Rectify What You Find There and You will
 Discover the Hidden Stone.¹⁴¹

In other words travel inward and reconcile what you find so that you might discover the truth or the true self. Jung noted in *Mysterium Coniunctionis*, ‘As the “Tabula Smaragdina” shows, the purpose of the ascent and descent is to unite the powers of Above and Below,’¹⁴² or to harmonize the conscious and unconscious. The dynamic of transformation in the dream decidedly points to this idea and the green stone table reminded Jung much later, not only of the concepts of alchemy in general, but of this treatise in particular.

¹⁴⁰ Discussed in the commentaries of *The Red Book*, Jung makes this decisive statement, ‘...your soul is your self in the spiritual world’ (*TRB*, p. 288b). This comes after a variety of figures of the unconscious with whom Jung attempts to discern from one another including his own soul. He associates the spiritual world with the world of his No. 2 personality, known as the spirit of the depths, as well as the world of his own soul. *TRB*, pp., 208a, 236a respectively.

¹⁴¹ The Rosicrucian Archive [online]. Rosicrucian Library, updated 7 September 2003 [cited 26 March 2008]. Available from: <<http://www.crcsite.org/Tabula.htm>> and Thomas Cavalli, *Alchemical Psychology* (New York: Tarcher/Putnam, 2002), p. 197.

¹⁴² C.G. Jung, *Mysterium Coniunctionis*, ed. by William McGuire, trans. by R.F.C. Hull, *The Collected Works*, Vol. 14, (Princeton, Princeton University Press, 1963), §288.

Von Franz mentions that one of the goals of the alchemist was ‘the making of the philosopher’s stone [which] was linked with the idea of death.’¹⁴³ The pursuit and discovery of the stone becomes comparable to grasping the spiritual or immortal self and ‘was conceived as the “immortal body” of the dead.’¹⁴⁴ Psychologically, such searching makes more conscious what has been unconscious. By considering the dream in this regard, Jung defines the concept of transformation not only in terms of rebirth, but specifically in regards to the meaning of the dead. The mention of the twelve dead, who assist at least in terms of their presence, orients the dead in the realm of the unconscious, which hosts the dream. The masculine and feminine elements of the dream could point to the energetic dynamic of the masculine ability to change and the feminine, intuitive and visionary quality necessary for that change. That the bird is able to change into a human while the male is busy with the twelve dead might suggest that the female embodies the spiritual in order to become human, while the male principle is busy bringing the alchemical realities to fruition by enacting the twelve steps of the emerald tablet. Could the significance of the twelve dead rest with the possibility that the instructions of the Tabula Smaragdina can appear in twelve steps?¹⁴⁵ After contemplating the meaning of the dream, Jung remained puzzled about the significance of the ‘twelve dead’.¹⁴⁶

The timing of this process is an important detail to consider; ‘only in the first hours of the night’ could such transformation occur. Similarly, Jung was specific about the time when the knight arrived in his last dream; ‘around noon, between

¹⁴³ Von Franz, ‘Archetypes Surrounding Death’, 5-23 (p.6).

¹⁴⁴ Von Franz, p. 7.

¹⁴⁵ According to the Rosicrucians the text of the tablet appears in twelve premises.
<http://www.crcsite.org/Tabula.htm>

¹⁴⁶ ‘...I could find no solution to the enigma’. *MDR*, p. 196.

twelve and one o'clock.'¹⁴⁷ This detail points to pivotal hours that mark the transition into the heart of the day or night. Midday is considered when the sun is at its zenith and midnight, when the realms of darkness and the other world are more readily accessible.¹⁴⁸ These hours indicate a possible time in which the greatest potential for transformation might occur. Equally, they might reveal the best moment to perceive liminal places of time and space, which hold the potential for 'death and transformation'¹⁴⁹ These designations and in particular Jung's note in the 1925 seminars regarding the hour in the southern hemisphere when spirits are perceived, point to transformational moments for the dead in the dream context. The fact that the change occurs 'when the male dove is busy with the twelve dead' indicates an obvious activity, which affords the dead a vital quality not normally associated with them.

Jung's children in the dream could refer to his literal offspring, but also might represent the figurative contents of the unconscious. As with the description of Jung's No. 2 personality as being 'the son of the maternal unconscious' Jung's children could represent the offspring of his unconscious.¹⁵⁰ When Jung speaks of making a sign for the children to keep quiet, perhaps he is suggesting to the figures of the

¹⁴⁷ In the seminars of 1925, he mentions during the discussion of the knight dream that this is when spirits are about in the southern hemisphere. *AP*, p. 39.

¹⁴⁸ In an examination of Nietzsche's *Thus Spoke Zarathustra*, Jung notes: '...the moment of eternity is the noonday hour, sacred to Pan. C.G. Jung, *The Archetypes and the Collective Unconscious*, Vol. 9 part 1, *The Collected Works*, trans. by R.F.C. Hull, (Princeton: Princeton University Press, 1959)

¹⁴⁹ Hall, James. 'The Watcher at the Gates of Dawn: The Transformation of Self in Liminality and by the Transcendent Function' in *Liminality and Transitional Phenomena*, ed., by Nathan Schwartz-Salant and Murray Stein (Illinois: Chiron Clinical Series, 1991), p. 44. The full quote here is useful: 'From an archetypal viewpoint, liminality does not imply the universal archetypal experience of death, but rather the more complicated archetypal patterns of death and transformation, death and rebirth, or death and resurrection. Considered clinically, liminality implies regression of the self in the service of the Self.'

¹⁵⁰ *MDR*, p. 252.

unconscious to observe the process of transformation as it occurs and to learn how figures embody spirit to become 'reborn' into conscious life.

Jung struggled with the need for a redefinition of the dead as he grappled over the meaning of the twelve dead to no avail. Yet, he also recognised that this dream was pointing to, 'unusual activation of the unconscious'. It was then he noticed the repetitive theme as 'something dead...present, but... also still alive...for example 'corpses were placed in crematory ovens, but were then discovered to be still living.'¹⁵¹ This quality and feeling tone would repeat throughout the first series of death dreams and was in part the paradox, which prompted him to examine further the unconscious and how it related to the presence of the dead.

Although it is after the Loggia dream when Jung points out his recurring fantasy of something dead yet alive, this dynamic appears to have been present as far back as the dream of his father's return. He explains that these fantasies pointed to a resolution in the Row of Tombs dream.

2.4.5 Row of Tombs Dream¹⁵²

In the dream I...saw before me a... lane with a long row of tombs. They were pedestals with stone slabs on which the dead lay. They reminded me of old church vaults, where knights in armour lie outstretched. Thus the dead lay in my dream, in their antique clothes, with hands clasped, the difference being that they were not hewn out of stone, but in a curious fashion mummified. I stood still in front of the first grave and looked at the dead man, who was a person of the eighteen-thirties. I looked at his clothes with interest, whereupon

¹⁵¹ Ibid. Charet, also links the association of the concept of the dead with Jung's discovery of something dead and alive. p. 240.

¹⁵² There is no date indicated for this dream, but it appears in *MDR* between the Loggia dream of 1912 and Jung's visions of the flooding in October of 1913. Jung's first Active Imagination and the Siegfried murder occurred in December of 1913 and are included in *The Red Book, TRB*, p. 237b and pp. 241b-242a respectively. Jung refers to the Siegfried episode as a 'vision' and not a dream as he calls it in *MDR*, p. 204.

he suddenly moved and came to life. He unclasped his hands; but that was only because I was looking at him. I had an extremely unpleasant feeling, but walked on and came to another body. He belonged to the eighteenth century. There exactly the same thing happened: when I looked at him, he came to life and moved his hands. So I went down the whole row, until I came to the twelfth century- that is, a crusader in chain mail...for a long time I looked at him and thought he was really dead. But suddenly I saw that a finger of his left hand was beginning to stir gently.¹⁵³

For Jung, this dream pointed to the birth of the idea of archetypes, but also continues to expand on the experience of Jung with the dead.¹⁵⁴ Once again what appears dead is really alive. The operative concept here is, 'because I was looking at him,' suggesting that where Jung placed his attention and focus there followed a resurrection of life,¹⁵⁵ and in these instances a discovery of life in death. Jung's participation in the dream scene facilitates this resurrection; Jung brings the dead to life. This dynamic exemplifies the idea of *betrachten*, meaning to make pregnant.

Jung explains:

looking psychologically, brings about the activation of the object: it is as if something were emanating from one's spiritual eye that evokes or activates the object of one's vision...That is the case with any fantasy image; one concentrates upon it, and then finds that one has great difficulty in keeping the thing quiet, it gets restless, it shifts, something is added, or it multiplies itself; one fills it with living power and it becomes pregnant.¹⁵⁶

His encounter with the dead appears here as an activation of contents. Again Jung experiences 'an extremely unpleasant feeling' when faced with what should be dead and yet has life. This recalls the insecurity he faced with his father as well as the

¹⁵³ *MDR*, pp. 196-197.

¹⁵⁴ *Ibid.*

¹⁵⁵ Compare this to Jung's first recorded dream from his childhood of a phallus: 'skin and naked flesh' with 'rounded head and no face'. The same anticipation seems present here very early on, afraid that animation might occur: 'The thing did not move yet I feared that it might at any moment crawl off the throne like a worm and creep towards me. I was paralysed with terror.' *MDR*, p. 27.

¹⁵⁶ Joan Chodorow quotes from Mary Foote's private mimeographed seminar notes from Lecture I, May 4, 1932, p. 3. Chodorow, p. 7. Also noted in his commentary in *Liber Secundus*: 'One inquires into the desire of the ridiculous, and that is enough for it to change.' *TRB*, p. 263a.

ancestral spirits. His reaction reveals feeling ill at ease with the significance of his role in the unconscious landscape and in particular with the dead. The time periods that Jung visits point to the layers of the collective unconscious of the psyche, and even to its inherent vitality. Yet, when Jung concentrates and seems to illicit movement, he embarks on a discovery of the dead hidden within the unconscious. This demonstrates concentrated attention in the dream space while simultaneously eliciting and witnessing that change. This detail becomes important later when considering the discovery and development of active imagination.

Jung mentions a curious detail that the knights were not ‘hewn out of stone.... but were mummified.’ To be mummified means to be in a state of preservation.¹⁵⁷ What has been preserved for Jung is a quality of life in death; ‘But dreams like this, and my actual experiences of the unconscious, taught me that such contents are not dead, outmoded forms, but belong to our living being.’¹⁵⁸ The archaic descriptions do not refer to memories or dream details, but rather a lively part of Jung’s psyche. The dead, represented by mummified figures thought to be carved from stone, are not dead at all.

Jung speaks about feeling disturbed by these images, being unable to interpret them and using play therapy as a way to access their meaning.¹⁵⁹ As the dead became more active in his dreams, this was mirrored in activities such as play in order that he might activate in consciousness what might have been occurring beneath it. The same

¹⁵⁷ See ‘Mummification’, 3.7.2, p. 169, that includes a discussion about the several occasions Jung used the term mummified; here (*MDR*, pp. 196), in reference to the dwarf in his first active imagination (*MDR*, p. 203), and in a conversation with Freud of some significance (*MDR*, p. 180).

¹⁵⁸ *MDR*, p. 197.

¹⁵⁹ *Ibid.*

response was seen with his return to work on his book after his conversation with the ancestral spirits.¹⁶⁰ Jung responds to the activity in his dreams by addressing their meaning in his daily life, appear to be acting out the alchemical wisdom of ‘as above, so below’ as shown in the Loggia dream (2.4.4, p.132).

2.5 Conclusion

Examining the dead as they appear in Jung’s death dreams yields some important results, which suggest that the dead who began to appear to Jung in 1896, then again in 1911 assisted in preparing him for the confrontation with the unconscious he was to experience after his break with Freud in 1913.¹⁶¹ In these dreams, the dead consistently point to themselves as lively and literal figures that were attempting to draw Jung’s attention inward serving as a type of visual anchor-point and orienting him within his unconscious terrain. They were also showing Jung the unconscious to be a venue of action and activity. What begins with Jung’s deceased father prompting in him a deep personal engagement with the question of after-death survival, shifts to the dead revealing to Jung; the lively nature of the unconscious (Austrian Customs Official); the unconscious as a place of dynamic transformation (Loggia dream); and his ability to effect change with conscious awareness (as in Row of Tombs dream).

Jung’s role in each dream shows his increased participation. Where the dream of his father began as a simple dialogue with profound effect, the dream of the Row of Tombs shows Jung’s attuned awareness in the dream space as eliciting change not only through an increased engagement, known as *betrachten*, but as a willingness to

¹⁶⁰ Section 2.4.1, p. 110.

¹⁶¹ Note, there exists some discrepancy with this date, Shamdasani has the Ancestral Spirits dream occurring in 1910, yet it appears in *MDR* as 1911.

participate more fully in the engagement with the dead. The importance of the dream of his father cannot be underestimated as it prompts him not only to question where his deceased father is exactly, but also looks toward an accommodation of the dead within the unconscious landscape. The *Zofingia* presentations confirm Jung attempting to grapple with the deeply personal experience of an after death visitation dream while trying to contextualise the experience in a 'more secure and scientifically credible' framework.¹⁶² Perhaps it can be suggested that Jung remembered the 'big dream' of his father not only for the specific impression it left on him, but for the feeling of connection that he felt. This could be the reason why Jung appears able throughout other dream material to be so definite as to whom he labels 'the dead'. Although there is always the possibility that the dead, particularly in the dream material, *represent* the dead, in one sense this understanding is already assumed given the Jungian approach to symbolic interpretation. But it is in the investigation of Jung's death dreams that it is necessary to abandon the metaphorical understanding of the dead for the more literal approach in order to grasp further Jung's encounters with them in his active imaginations.

In both the dream of his father and the Ancestral spirits dream, Jung engages in conversation with no apparent physical detail. It appears that Jung positions his father as one of the deceased in a space of the unconscious, while in the Ancestral spirits dream Jung appears to encounter generations further removed from his father, that is figures whom he calls 'ancestral spirits or spirits of the dead.'¹⁶³ Therefore, it can be suggested that Jung has experienced the deceased Paul Jung in his personal

¹⁶² Charet, p. 11.

¹⁶³ *MDR*, p. 338

unconscious and a group of spirits of the dead from ‘earlier centuries’ as a part of the collective unconscious.¹⁶⁴ As Jung describes the unconscious in terms of depths and location, which appear proximate alongside other experiences (and appear equally so in *The Red Book* material), the dead not only assist and in a sense guide him with these perceptions, but also provide opportunities to interact.

Whereas the guilt Jung experiences with his father’s dream seems to prompt him to pursue an understanding of the dead from a psychological perspective, the ancestors present to him the experience of not only conversing with a group of deceased far removed from his contemporary world, but permit Jung to connect himself to a lineage of ancestors or ‘spiritual forefathers’.¹⁶⁵ As a result of this encounter in the collective unconscious, it prompts him to return to the research and writing of *Psychology of the Unconscious*, where he works out his own understanding of the role of libido and how his position differs to Freud’s.¹⁶⁶ In this way, Jung feels he was answering ‘his spiritual forefathers, in the hope that they would learn what they had not been able to learn during their time on earth.’¹⁶⁷ This particular dream, Jung identifies, as being an example of how his own life served their unfinished ones.¹⁶⁸ In particular, these two dreams with the dead from both his personal and collective unconscious anticipate the in-depth and varied encounters that Jung will have in *The Red Book*.

¹⁶⁴ Ibid.

¹⁶⁵ Ibid.

¹⁶⁶ ‘My idea was to escape from the then prevailing concretism of the libido theory — in other words, I wished no longer to speak of the instincts of hunger, aggression, and sex, but to regard all these phenomena as expressions of psychic energy.’ *MDR*, p. 234.

¹⁶⁷ *MDR*, pp. 338-339.

¹⁶⁸ ‘Nox Secunda’ commentary expands on how Jung saw himself in service to the dead, by tending to their questions and redeeming them their status amongst the living. *TRB*, pp. 295-298.

The Austrian Customs Official/Knight dream is the first death dream in which he appears to arrive *in medias res*. Jung experiences a much more active opportunity for engagement wherein he has entered a scene in progress and responds to the dream environment. Here, as a result of experiencing a ‘ghost’ within a dream alongside other figures of the unconscious already present, he discerns simultaneously the personal and collective unconscious with the contemporary ghost juxtaposed alongside the centuries old knight. Jung witnesses the paradox of a ‘shadowy figure’ temporally close and a medieval figure who appears ‘real’. It cannot go unnoticed how Paul Jung also appeared ‘real’ suggesting either that he and the knight came from the same level of the unconscious regardless of the possibility of them being oriented in either the personal or collective unconscious or that it is Jung’s experience of each that designates them as ‘real’ (rather than any objective quality each might display). Either way, the other figures of the dream scene confirm for Jung that the customs official has not died properly, which is the first indication that the unconscious can serve as a holding space for those in varying degrees of being or becoming dead.¹⁶⁹

Considering this is pre-*Red Book* material, the status of not dying properly could be considered symbolically and objectively. The official as Freud had not died for Jung, but in literal terms the meaning of not dying properly takes on a deeper significance as it highlights for Jung not only where the official is in the unconscious but how he is. In light of the theme of the literal dead in Jung’s material the viability

¹⁶⁹ The idea of being dead by degree is explored in detail in the discussion of the episode ‘One of the Lowly’ in Chapter 4, 4.4, p. 237 and of course in terms of the dead who have not passed over fully as the focus of the *Sermons. TRB*, pp. 265-267 and pp. 346- 354 respectively.

of both approaches reveals an inherent quality of a multipurposed and multifaceted unconscious terrain.¹⁷⁰

Although there is significant symbolism in the Loggia Dream, the importance for this study rests in the demonstration of the dynamic transformative nature of the unconscious as both place and process discovered by Jung as he observed the transmogrification of the bird to girl to bird. Inherent in this change is the demonstration of the spiritual value, which resides in the human being. But more importantly the dream anticipates Jung's identification of his own soul in *The Red Book*.¹⁷¹ The importance of the bird as soul symbol is that it prepares Jung to seek out, identify (and reunite with) his own soul as a separate entity from the position of his narrative Self. This is a seminal moment occurring early in *The Red Book* material. This dream's significance rests with the fact that by Jung experiencing the spiritual value within the human in this dreamspace, it presages Jung's own identification with this part of himself as well as identifying it as a discernible yet distinct quality alongside his physical body. In this way, the dream looks to introduce the dualistic experience that Jung in 'The Zofingia Lectures' had been suggesting and which he experiences in his confrontation.

As the dream credits the 'the twelve dead' as essential for the action of such transformation to occur, once again the unconscious as venue of action is never too far away from either the dead presiding over such activity or associating themselves in its midst. Here, even in a dream context, Jung associates such transformation as

¹⁷⁰ Susan Olson addresses this quandary regarding the literal vs the symbolic reading of the dead and looks to favour a symbolic reading. See chapter 5 *n.* 131.

¹⁷¹ *TRB*, p. 232a-b.

bird/girl, soul/body with the presence and participation of the dead for its successful completion. Though Jung is unable to identify the significance of the twelve dead specifically and to his satisfaction, perhaps their illusiveness remains with their literalness, i.e. the literal dead, assist with the designation of soul or spirit in body. Therefore when Jung says that it was the Row of Tombs dream that suggested the resolution to the twelve dead dilemma, he could have arrived at the realisation that not only are the symbolic dead alive in dream material, but the literal dead are as well.

The Row of Tombs dream again exhibits clearly how the unconscious activates when attention is directed in a certain concentrated manner. Jung found the experience 'extremely unpleasant', but the fact that he maintains measured attention that facilitates a change in the dream context serves as a point of reference when he will later introduce active imagination as a method of direct access of unconscious content. This particular dream therefore serves as an important last dream before Jung begins to experiment with active imagination. When he embarks on his descent he has been exposed to the knowledge that the terrain he will enter will change as he holds his extended concentration in the same manner in which the dead came to life in the Row of Tombs.¹⁷²

¹⁷² The dream also points to levels of depth within the unconscious that he credited toward assisting him with the idea of the archetype (*MDR*, p. 196). The immediate connection between Jung's experience of the dead and the emergent idea of archetypes should be explored more fully as I state in the Introduction. This is an important question that this study cannot include in the manner it deserves and necessitates. In *The Red Book* material, Elijah, associated with the literal underworld and world of the dead, emerges as an archetypal figure, a significant detail in connecting the dead with Jung's concept of the archetype.

Jung's personal material during this preparatory phase has elucidated his initial and growing participation in his dream space. Here, the dead appeared and challenged him to consider them as an integral part of the unconscious landscape, and a part found in the same psychic space. As a preparatory phase, the dead in these dreams not only point to themselves as symbolic of the unconscious itself, but to themselves as singular and distinct souls existing in the same unconscious.

These dreams prepare Jung for the prominent role the dead play in his material in *The Red Book*. Their presence during 1911-1912, reveals that they were preparing Jung to encounter layers of activity in the unconscious and the dynamic and evolving nature of the unconscious itself while also revealing how similarly they functioned alongside other figures of the unconscious. By focusing Jung's attention the dead assist him with finding a starting point in the unconscious to which he could return. His discovery of the dynamic of *betrachten* would soon prompt his full engagement with active imagination with figures of the unconscious and interpsychic rapport with the dead.

While this chapter examines how the dead appeared in Jung's dream material, the passages discussed from *The Red Book* derive principally from Jung's engagement with the process of active imagination. This process provided a more direct exposure to the unconscious than the material provided by dreams. The next three chapters continue the discussion of the increased role Jung's dead played in assisting him with his understanding of the unconscious. The profound nature of Jung's continued relationship with the dead and his dedication to serve them also unfolds.

Chapter 3: *Liber Primus*

3.1 Introduction

The recurrent presence of the dead in Jung's dreams the preceding years before his confrontation with the unconscious reveal an orientation that is fully enhanced and explored in *The Red Book*.¹ These dreams contributed to a preparatory period in which the dead; the ancestral spirits, the Austrian Customs official, the knight in the Row of Tombs and even the curious reference to the twelve dead in the Loggia dream, appear to be pointing to themselves as definitive entities situated in Jung's unconscious. By consistently drawing attention to themselves, these dead assist Jung in anchoring his focus in the unconscious and ready him to examine them in addition to other figures of the unconscious against the backdrop of an ever-transformative unconscious. Eventually the dead assist Jung in understanding the more varied and detailed landscapes and figures that he discovers in the same psychic space later in the narrative.

Where the preceding years dealt with personal dream material, it must be remembered that the content that makes up *The Red Book* is composed almost exclusively of material gleaned from Jung's experiment known as active imagination

¹ Consider the confusing compilation that Shamdasani calls in his Editorial Note, 'the sequence of extant manuscripts' that contributes to *The Red Book. Liber Primus* begins in the autumn of 1913 and the last entry dates December 25, 1913. Shamdasani explains 'The material in the *Black Books* commences in November 1913, *Liber Secundus* closes with material from April 19, 1914, and *Scrutinies* commences with material from the same day. *The Black Books* run consecutively until July 21, 1914, and recommence on June 3, 1915.' *TRB*, p. 225b- 226a.

(along with accompanying explanatory commentary).² Shamdasani's footnotes and editorial annotations assist the reader in following the difference between the original material taken from Jung's *Black Book* entries and the commentary and reflections on those original visions added later. Often Jung's commentary is quite helpful in terms of contextualising the vision alongside his own analysis of the symbolism and I have used this as well as the copious content in Shamdasani's footnotes to assist in creating a clearer picture of the significance of the dead amidst other competing material that Jung discovers in the unconscious.

The first section of *The Red Book*, known as *Liber Primus*, serves as a rich introduction to what has been referred to as Jung's confrontation with the unconscious.³ *Liber Primus* presents several key episodes for this study, the importance of which rests in demonstrating how Jung came to identify the dead as such, while elaborating on the influence the dead had on his understanding of the unconscious as both place and process. In addition, what was previously understood to be Jung's No. 2 personality, as presented in *Memories, Dreams, Reflections*, is now fully conceived here in the exchanges with his spirit of the depths. Now, a clearer understanding of Jung's conception of his No. 2 emerges, which proves to be of *foundational* importance in terms of his orientation to his unconscious, his dead, and his journey through the material composing *The Red Book*.

² One notable exception to consider is the case with the Siegfried episode presented as a dream in *MDR*, but the episode in *TRB* begins with 'I had a vision' along with Shamdasani's note that reads: '...The *Draft* has "a mighty dream vision rose from the depths."' *TRB*, p. 241, n. 112.

³ As in *MDR*, Chapter VI. N.B. The dreams discussed in the Chapter 2 of this study bring the material up to the autumn of 1913, with the Loggia dream not appearing in *The Red Book*, but his first active imagination and the Siegfried dream do (both occur in December, 1913). So although due to the organisation of *MDR*, his confrontation with the unconscious includes the Loggia dream and the Row of Tombs dreams, these do not appear in *The Red Book*.

This chapter examines the role played by the spirit of the depths in guiding Jung to the deepest reaches of his personal and collective unconscious. His purpose is specific; to assist Jung in awakening the dead.⁴ Once the spirit of the depths orients Jung's focus inward, he initiates Jung not only into the deepest regions of the unconscious, but also into its very exploration, active imagination. Through key episodes including Jung's identification and discernment of personalities No. 1 and No. 2 (i.e. the spirit of the times and the spirit of the depths, 3.2, p. 152);⁵ the search and discovery of his soul as a separate functioning entity (3.3, p. 154); his first active imagination (3.6, p. 160); the murder of the hero Siegfried (3.8, p. 181); and finally his encounter with Elijah and Salome (3.10, p.195), Jung discovers the unconscious to be both place and process. Jung's principle struggle and achievement in *Liber Primus* is moving toward discernment of all figures of the unconscious.

There are a few details that make the reading of *Liber Primus* and its interpretation clearer. The narrative action of the book focuses on the spirit of the depths and his initiation of Jung into the depths of his unconscious with the specific purpose of awakening his dead.⁶ What also occurs is that Jung meets other figures of the unconscious who inhabit the same personal and collective unconscious as do the dead. While Jung struggles with the spirit of the depths and his demands, Jung's soul emerges as a separate and distinct entity adding yet another dimension to Jung's

⁴ *TRB*, p. 235b.

⁵ *TRB*, p. 208a. Shamdasani makes the link here and suggests: 'Thus this period can be seen as a return to the values of personality No. 2.' Barbara Hannah describes; '...through his still earlier experience of his own and his mother's No. 1 and No. 2 personalities – he was already familiar with the idea of an eternal and a temporal figure in each of us, which, many years later, he named the Self and ego...' (p. 70). Both Shamdasani and Paul Bishop connect the spirit of the times to the same expression used by Goethe in *Faust*. *TRB*, p. 229, n. 5 and Paul Bishop, 'The Red Book in Relationship to German Classicism', lecture at Jung's *Red Book*: a Conference, San Francisco Jung Club (4 June, 2010).

⁶ *TRB*, p. 235b.

challenge in discerning all figures of the unconscious.⁷ The introduction of his soul in the dialogue lays the foundation for Jung's first active imagination, the murder of Siegfried and finally the meeting of Elijah and Salome, which Jung refers to as the 'Mysterium Encounter'.

The concept of initiation is an important theme throughout *Liber Primus* and points to the ancient Mithraic mysteries, which Jung discusses in his 1925 seminars.⁸ Specifically, he considers what occurred during the last episode in the Mysterium, similar to what the ancients encountered during the mysteries:⁹

Awe surrounds the mysteries, particularly the mystery of deification. This was one of the most important of the mysteries; it gave the immortal value to the individual—it gave certainty of immortality.¹⁰

Jung's suggestion of the certainty of immortality is not directed at deification. Jung is referring to winning the battle over the fear of death as the way to attain the 'immortal value.' Jung did not emerge from this initiation imbued with the sense of having become a god, as has been suggested by Richard Noll, but rather that he had overcome a fear of death, which in turn enabled him to forge a life-long relationship

⁷ *TRB*, p. 232a.

⁸ *AP*, p. 97-98. Murray Stein points to initiation as the function of the spirit of the depths, but he uses the sense of the term to mean the region/time period as opposed to Jung's obvious singular personified sense of the term: ('You are right to fear the spirit of the depths, as *he* is full of horror.' *TRB*, pp. 238b, my italics) 'As it turns out, this is an initiation into what is named 'spirit of the depths' (der Ger der Tiefe).' Stein contrasts this term with the literal plural form of 'spirits of the times.' Murray Stein, Critical Notice, Jung, C.G., *The Red Book: Liber Novus, Journal of Analytical Psychology*, 55 (2010), 423-434, (p. 426).

⁹ *AP*, p. 97: 'These images have so much reality that they recommend themselves, and such extraordinary meaning that one is caught. They form part of the ancient mysteries; in fact it is such figures that made the mysteries.'

¹⁰ *AP*, p. 97.

with the community of the dead.¹¹ Principally, the spirit of the depths assists Jung with 'healing the immortal' in him.¹²

3.2 'The Way of What is to Come'

Liber Primus opens with the discussion of the two conflicting perspectives of Jung's personalities, No.1 and No. 2. His No. 1 personality, known as the spirit of the times, assisted Jung the doctor to orient in the physical world. Personality No. 2, known as the spirit of the depths, called to Jung from a deeper more enigmatic place that the course of *The Red Book* explores in detail. The majority of *Liber Primus* is concerned with the spirit of the depths and his initiation of Jung into the deep realms of his unconscious. He plays a much more central role in Jung's discoveries of the unconscious than previously gleaned from references in *Memories, Dreams, Reflections*, here assuming the roles of initiator, psychopomp, and representative of the community of the dead.¹³ In fact, the spirit of the depths is the principal entity through whom Jung identifies and orients himself to his internal surroundings. His influence and importance cannot be underestimated and with the recent publication of *The Red Book* needs reconsideration. The spirit of the depths was not simply a psychological distraction, but served as the principal motivating agent for Jung's

¹¹ Richard Noll, *The Jung Cult* (New York: Simon & Schuster, 1994), pp. 214-215. Shamdasani, in his book *Cult Fictions*, takes up Noll's assumption that Jung 'formed a cult based on his self-deification' (p.12). Shamdasani explains that Noll's claim is based solely on Jung's vision in which he experienced assuming the Christ figure during crucifixion. Noll's explanation regarding the symbolic encounters being similar to a mystery initiation now look to be accurate in light of the version published in *The Red Book*. Yet, I disagree with Noll's end result because he fails to address the psychological significance that the encounter prompts i.e. that initiates into the mysteries participate in rites whose end result allows them to experience themselves in transformation. Thus, by concluding that Jung's psychological experience can be reduced to self-deification with cult status seems to be ignoring the psychological dynamic of not only the transcendent function, but the psychological effects of initiations in general.

¹² *TRB*, p. 230a.

¹³ *TRB*, p. 207b, *MDR*, pp.50, 51, 62, 84, 108.

discovery of all figures of the unconscious, yet principally among these being the dead. In *Liber Primus*, Jung can be seen working to understand the role and influence held by each of his No. 1 and No. 2 personalities and how these played into his understanding of the unconscious as both place and process.

At the outset of *Liber Primus* the spirit of the depths proves this foundational role by orienting Jung inward, by defining Jung in terms of an image of eternity, and by attributing himself as a source of prophetic vision.¹⁴ Jung claims the spirit of the depths ‘possesses a greater power than the spirit of this time, who changes with generations.’¹⁵ Implied is that the spirit of the depths does not change over time but remains a constant both in presence and perspective.¹⁶ Jung further describes how the spirit of the depths:

took away my belief in science, he robbed me of the joy of explaining and ordering things and he let the devotion to the ideals of this time die out in me. He forced me down to the last and simplest things.¹⁷

In one sense, the spirit of the depths deposes the influence of the spirit of the times, forcing Jung to question not only his perspective as a scientist, but also his very livelihood. Just how the spirit of the depths was instrumental in this was by way of his first words to Jung:

You are an image of the unending world, all the last mysteries of becoming and passing away live in you. If you did not possess all this, how could you know?¹⁸

¹⁴ *TRB*, pp. 229b-230a.

¹⁵ *TRB*, p. 229b.

¹⁶ This becomes clear as the spirit of the depths orients Jung to the land of the dead as do both Elijah and Philemon: ‘Oh, ΦΙΛΗΜΩΝ, you are a teacher and friend of the dead.’ *TRB*, p. 316b.

¹⁷ *TRB*, p. 229b.

By awakening Jung to his depths and awakening in him the image of an unending world, the spirit of the depths connects Jung to his own immortality and lays the way for his discovery of the unconscious, the underworld and his dead. To the spirit of the depths, Jung appears as an image, in a sense expressing immortality in bodily form. The phrase ‘unending world’ includes a ‘perpetually present timelessness’ previously associated with personality No. 2.¹⁹ It is this quality, and through the spirit of the depths himself, that connects Jung to the community of the dead.²⁰ The spirit of the depths wants Jung to grasp this same quality in himself, as an orientation point. Although Jung struggles to understand, this orientation serves him later as he explores the very regions and qualities that the spirit of the depths represents as well as introduces to him. Thus Jung’s link to the unconscious and in fact his very entrée into the realm of the dead is by way of the spirit of the depths, his personality No. 2.

3.3 Jung’s Soul

Part of the spirit of the depths’ project is to prepare Jung for solitude.²¹ Such solitude allows Jung to perceive images as the method of communication employed by the spirit of the depths. Jung describes his difficulty in resisting the spirit of the depths:

The mercy which happened to me gave me belief, hope, and sufficient daring, not to resist further the spirit of the depths...But before I could pull myself to

¹⁸ *TRB*, p. 230a. Compare this exchange to one included in *MDR* in the chapter The Tower: ‘There I live in my second personality, and see life in the round, as something forever coming into being and passing on.’ *MDR*, p. 265.

¹⁹ *MDR*, p. 84.

²⁰ Shamdasani points to Jung’s attempt ‘to understand himself’ in relation to, amongst other things, the community of the dead. *TRB*, p. 207b.

²¹ The examination of material in this section partially includes content in ‘Redefining the Soul’, pp. 231-232.

really do it, I needed a visible sign that would show me that the spirit of the depths in me was at the same time the ruler of the depths of world affairs.²²

It was at this point that Jung experiences the visions of flooding in Europe.²³

In his commentary he explains:

The vision of the flood seized me and I felt the spirit of the depths, but I did not understand him. Yet he drove me on with unbearable longing and I said: My soul, where are you?²⁴

Here emerges the precise intersection between Jung's recognition of the spirit of the depths and that of his own soul. The vision of the flood, attributed to the spirit of the depths, prompts Jung to call out for a seemingly absent soul. Perhaps the 'unbearable longing' reflects the sense of distance Jung feels from the spirit of the times and equally his soul or perhaps Jung begins to realise how immersed in the spirit of the depths and this region of the unconscious he has become. Shamdasani suggests the vision was linked to Jung's break with Freud and his resignation from the editorship of the *Jarbuch für Psychoanalytische und Psychopathologische Forschungen*.²⁵ Perhaps all of these reasons contribute to Jung needing to seek out his soul:

²² *TRB*, p. 230b. The mercy to which Jung refers is the confirmation by the spirit of the depths that the process of introspection is a calling of such magnitude that there is simply no avoidance possible on Jung's part; Jung has no choice but to respond and this brings relief. 'The desert calls you and draws you back, and if you were fettered to the world of this time with iron, the call of the desert would break all chains. Truly I prepare you for solitude.' *TRB*, p. 230b.

²³ This vision occurred spontaneously during a train journey, 'in broad daylight' in October 1913, '... I saw a terrible flood that covered all the northern and low-lying lands between the North Sea and the Alps. It reached from England up to Russia, and from the coast of the North Sea right up to the Alps. I saw yellow waves, swimming rubble, and the death of countless thousands. The vision lasted for two hours, it confused me and made me ill.' He includes the detail of the sea turning to blood as well as his visions the next summer of 'a terrible cold descended from space. All seas and rivers were locked in ice, every green living thing had frozen.' *TRB*, p. 231a, and *MDR*, p. 199.

²⁴ *TRB*, p. 232a.

²⁵ There is a gap of sixteen days between Jung's resignation letter (and break with Freud) on October 27, 1913 and this entry on November 12, 1913 when he calls out to his soul. *TRB*, p. 232, n. 33.

Therefore the spirit of the depths forced me to speak to my soul, to call upon her as a living and self-existing being. I had to become aware that I had lost my soul...I had to accept that what I had previously called my soul was not at all my soul, but a dead system. Hence I had to speak to my soul as to something far off and unknown, which did not exist through me, but through whom I existed.²⁶

It appears as if Jung needs an introduction to his very depths in order to recognise his soul's absence. He experiences himself separate from her and by way of the spirit of the depths is able to discern this absence and in turn reorient himself to her. With the visions of the flood confirmed by the outbreak of the war less than a year later, Jung answers the question; were his visions based on an external verifiable truth?²⁷ He deems that indeed the spirit of the depths whom he associates with the emergence of sweeping images of death and destruction comes from a place with access to knowledge of future events; '...an inner voice declared: Look at it, it is completely real, and it will come to pass. You cannot doubt this.'²⁸ It is apparent that even at this early stage in the narrative Jung struggles to understand the promptings of the spirit of the depths, his soul, and both in relation to visions of future events.

Jung grants that due to living from the perspective of his spirit of the times his life bestowed him 'honor, power, wealth, knowledge and every human happiness.'²⁹ Yet, his desire for all this decreased and he found himself yearning. Shamdasani notes that Jung himself explained this phase, 'A point exists at about the thirty-fifth year when things begin to change, it is the first moment of the shadow side of life, of

²⁶ *TRB*, p. 232b. Important here is that the spirit of the depths too is not visually apparent to Jung.

²⁷ *TRB*, pp. 230b-231a.

²⁸ *TRB*, p. 231a, *MDR*, p. 200, *AP*, p. 41.

²⁹ *TRB*, pp. 231b- 232a.

the going down to death.³⁰ It appears that this was the case with Jung, thus he needed to meet this challenge head on.³¹

3.4 'On Service of the Soul'

The real relationship between the spirit of the depths and the dead emerges by way of Jung's descent and discovery of the contents of his unconscious.³² Here Jung describes:

During six further nights, the spirit of the depths was silent in me, since I swayed between fear, defiance, and nausea...I could not and did not want to listen to the depths. But on the seventh night, the spirit of the depths spoke to me: Look into your depths, pray to your depths, waken the dead.³³

And it is precisely here that the importance of the spirit of the depths becomes clear. He initiates Jung into his own unconscious and into the land of the dead.³⁴ At this early stage in the narrative, Jung is overwhelmed by his discoveries and resists him. Yet, the directive to look inward, to pray, and to awaken the dead, in a sense is to orient Jung to seek the same region where the spirit of the depths himself resides and to prompt Jung to uncover his own relationship to it. This scene sets the course for Jung's further descents and of course his eventual discovery of the dead and other figures in the unconscious. By directing Jung inward and guiding him where to look, the spirit of the depths facilitates Jung's discoveries in the unconscious. Although

³⁰ *TRB*, p. 232, n. 32. Shamdasani notes this quote is from an ETH lecture Jung gave on June 14, 1935.

³¹ Not only was Jung intrigued with the Nekyia episode of the *Odyssey*, but he was also reading Dante during this time. *Library of Congress Webcasts* [online]. Carl Gustav Jung and the Red Book (part 1), 19 June, 2010. [cited 6 June, 2011]. Available from: <http://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=4909>

³² *TRB*, p. 234b. Entry on November 15, 1913.

³³ *TRB*, p. 235b.

³⁴ A note on terminology: The terms land of the dead, the underworld, and the Beyond, are all terms Jung uses, and in this study I use them interchangeably to refer to that part of the unconscious in which the dead reside. What is clear is that although a theoretical association has been made between these terms and the unconscious, through Jung's dreams and then active imaginations Jung proves the literal designation that these terms represent.

Jung has experienced the dead consistently in his dreams the previous year, here the spirit of the depths indicates not only *that* he can find the dead, but *where* they can be found during his active imagination.

Jung responds to the spirit of the depth's command:

I stood helpless and did not know what I could do, I looked into myself, and the only thing I found within was the memory of earlier dreams³⁵...I wanted to throw everything away and return to the light of day. But the spirit stopped me and forced me back into myself.³⁶

Jung is unsure what the spirit of the depths is asking of him and since he finds only memories of previous dreams and not the dead to which the spirit of the depths refers, he is frustrated and wishes to abandon the project of introspection. Insistent, the spirit of the depths 'force[s]' Jung back into himself. But, Jung's introspection has only brought him to a certain level of his personal unconscious, not the deeper, more collective level the spirit of the depths is asking him to reach. The spirit of the depths is intent on uniting Jung with his own depths for the purpose of finding his dead. This proves the seminal role played by the spirit of the depths in orienting and guiding Jung during the initial throes of his confrontation with the unconscious.

3.5 The Desert and Its Greening

This episode marks the first of many detailed descriptions of physical settings.³⁷ It also marks the shift from a narrative comprised principally of discourse to one inclusive of descriptive terrains. One suggestion for the noticeable shift in description

³⁵ Although Jung does not specify which specific dreams, Shamdasani points out the two dreams that Jung describes in *MDR*, that led him 'overwhelmingly in favour of science'. *MDR*, p. 105.

³⁶ *TRB*, p. 235b.

³⁷ Entry on November 28, 1913. In addition to 'The Anchorite' episode this is set in the desert. The majority of detailed terrains experienced by Jung occur in *Liber Secundus*.

could be due to the spirit of the depth's insistence that Jung be 'forced... back into' himself in order to awaken the dead. This prompts Jung to delve deeper, bringing his attention inward and perhaps enabling him to visualise. Up to this point, dialogue has remained central with little or no visual descriptors suggesting that Jung experienced his encounters with his spirit of the depths and soul as conversations. Jung questions the desert setting, 'I did not think that my soul is a desert... Why is my self a desert? Have I lived too much outside myself in men and events?'³⁸ By questioning where he is and why it appears as such, Jung begins to understand the reason for the desert's appearance: 'I had cultivated my spirit, the spirit of this time in me, but not that spirit of the depths that turns to the things of the soul, the world of the soul.'³⁹ Not only does the visual setting correspond to Jung's inner orientation, but there appears a shared inner terrain inhabited by both the spirit of the depths and his soul. His inner landscape appears arid and barren and this Jung attributes to his neglect of both the spirit of the depths and the world of his soul.⁴⁰

This scene is the first in *The Red Book*, which points to the unconscious being both a place and a process. Here the greening of Jung's desert is a direct result of his efforts to grow closer to the realm of the spirit of the depths and in turn his soul. As his perspective of proximity grows, his perception of his inner terrain changes. The greening of his desert is a by-product of the process of inner focus and shows the facility of the unconscious to respond to such concentrated libido.⁴¹

³⁸ *TRB*, p. 235b.

³⁹ *TRB*, p. 236a.

⁴⁰ *Ibid.*

⁴¹ This again is an example of *betrachten*. This can also be interpreted as the transcendent function where his focused dialogue affects his environment. See a similar dynamic with The Red One in *Liber Secundus*.

As Jung concludes this episode, his commentary details that it took twenty-five nights for his soul 'to awaken from a shadowy being to her own life, until she could approach me as a free standing being separate from me.'⁴² The appearance of his soul reveals a process by which the soul grew not only closer to Jung, but Jung's perception of her became clearer. With his attention and effort to understand all that he was encountering came his soul's ability to reveal herself as a clear entity distinct and separate from the spirit of the depths. What this episode shows clearly is Jung's difficult task to discriminate unconscious content emerging simultaneously.

Again, up to this stage, Jung's encounters have been narrative in form; Jung hears and responds to both the spirit of the depths and his soul through discourse. This is the first indication that he is now grasping each of these as visual entities. So the project of distinguishing the spirit of the depths from his soul can also be credited with assisting Jung with the more involved project of all that his first active imagination entails.

3.6 Introduction to Jung's First Active Imagination⁴³

In spite of Jung's identification of his soul and the greening of his desert as a result, Jung still finds himself descending into 'Hell in the Future.'⁴⁴ The title suggests that

⁴² *TRB*, p. 237a. Shamdasani notes the following: 'The spirit of the depths was so alien to me that it took me twenty-five nights to comprehend him. And even then he was still so alien that I could neither see nor ask. He had to come to me as a stranger from far away and from an unheard of side. He had to call me I could not address him knowing him and his nature' (p. 238, *n.* 91). So it would appear to have taken the same twenty-five nights to distinguish both his spirit of the depths and his soul.

⁴³ This section begins the discussion about Jung's first active imagination from *The Red Book* episode titled 'Descent into Hell in the Future', p. 237b.

⁴⁴ *TRB*, p. 237b. Entry dated December 12, 1913. Jung's commentary on this episode discusses 'divine madness,' which he sees as 'nothing other than the overpowering of the spirit of the times through the spirit of the depths' Shamdasani's background here (*n.* 89) is helpful in identifying a history of divine madness, specifically as a result of separation from the body. (*TRB*, p. 238b). The title of this episode could refer to the result of the spirit of the depths' overpowering perspective, which has already been

by plunging deeper into the unconscious Jung feels not only as if he has arrived in a place with access to future knowledge, similar to that associated with the spirit of the depths, but that he experiences this region as Hell. This Hell involves not just the descent, but includes the confrontation, conflict, and suffering that ensues.

The episode describes Jung's first extended measured exposure to contents of the unconscious otherwise known as active imagination. Barbara Hannah says:

...the whole of what he discovered at this time can be seen in the term "active imagination," because in it the ego plays an active role—it makes a conscious decision to drop down into the fantasy and then plays an active role in the subsequent development. Before Jung made this experiment in December, 1913, he was just an observer of "passive imagination" that is, he watched fantasy after fantasy, as helpless to have any influence on it as a spectator in a cinema. But once he learned to take an active role in it himself, he found that he could have an influence on its development and that he was no longer a passive spectator at an unending flood of fantasies.⁴⁵

In this first active imagination, Jung moves through his vision exploring his surroundings. Up to this point conversations with both the spirit of the depths and his soul although considered active imagination, have lacked the element of a physical orientation. Here the process takes the form of an active exploration of terrain, differing significantly from being simply an observer and again, lacking discourse. In this episode Jung engages in the process that will '...play such a large role in his

associated with prophecy specifically with respect to visions of the World War (*TRB*, p. 231a). By travelling to these depths, Jung reaches a level of the unconscious that appears either to access knowledge of future events or the level reveals the spirit of the depths' ability to do so.

⁴⁵ Hannah, pp.108-109. What we've seen up to this point is Jung struggling with discernment of the competing attentions of the spirit of the depths and his soul. Although there is struggle here, Jung does not come across in the first part of *Liber Primus* as a 'passive observer.' Hannah could be commenting on private conversations regarding personal material Jung shared or material included in the *Black Books* that is not included in *The Red Book*, to which she might have had access.

psychology later' in part due to its method, i.e. active imagination, and in part due to the end result Jung gleaned from its process, i.e. the transcendent function.⁴⁶

This first active imagination begins as Jung hears a voice yelling; 'I am falling' and expresses his confusion and desire to follow. He then describes how:

The spirit of the depths opened my eyes and I caught a glimpse of the inner things, the world of my soul, the many-formed and changing.⁴⁷

This is a seminal moment in the narrative as the spirit of the depths again initiates Jung deeper into his own recesses. In a continuation of the initiatory command to awaken his dead, he assists Jung in opening his eyes in order to perceive further into the depths.⁴⁸ The assumption here is that the spirit of the depths is guiding Jung in developing his inner vision, the perception that will continue to aid him in discerning all content of the unconscious.⁴⁹

Several scholars have identified a type of visionary experience associated with both the descent and initiation. Joseph Henderson describes how the process of the descent and encounter with the unconscious is in itself initiatory. The descent prompts what he calls a 'visionary primordial experience' and associates this with a 'rite of vision.'⁵⁰ Classicist Walter Burkert's discussion of ancient mystery initiations includes:

⁴⁶ Ibid. Active Imagination and dreams would serve for Jung as the two primary methods of accessing content directly from the unconscious, but he claimed active imagination specifically was preferable to dreams as there was opportunity to consciously participate with what spontaneously arose. C.G. Jung, 'The Tavistock Lectures', *CW* 18, §400 also *CW* 8, §153-155 and §400.

⁴⁷ *TRB*, p. 237b. A passage taken from the *Corrected Draft* says: 'Then the spirit of the depths burst forth and led me to the site of the innermost.' *TRB*, p. 238, n. 91.

⁴⁸ *TRB*, p. 237b.

⁴⁹ 'The visionary phenomenon produced by the first stage of introversion can be classed among the well-known symptoms of hypnagogic vision. They provide the basis for the actual visions or "self-perceptions" of the libido in the form of symbols.' *SOT*, p. 175.

⁵⁰ Joseph Henderson, *Thresholds of Initiation* (Illinois: Chiron, 2005), pp. 153-155.

Quite common and in fact one of the main characteristics of mysteries is the *makarismos*, the praise of the blessed status of those who have 'seen' the mysteries. As the initiate is accepted and hailed by a chorus of those who have gone through the same...his feelings of relief will rise to the heights of exultation. Yet the texts insist that the true state of blessedness is not in this emotional resonance but in the act of 'seeing' what is divine.⁵¹

Burkert's context is crucial in understanding the dynamic of Jung's initiation. Jung has reached a depth that induces a visual experience and this is facilitated by the influence and guidance of his spirit of the depths. According to Burkert, it is Jung's ability to 'see' what he is experiencing that defines the successful initiation into his depths.⁵²

Jung shows himself prepared and now willing to meet the deepest levels of his unconscious at the bidding of the spirit of the depths as the overseer of those same depths. He needed those twenty-five nights to attain a visual threshold that would allow him to perceive the difference between his soul and the spirit of the depths. Once discerned it was the latter who initiates Jung into the deepest realms of his unconscious, into his ability to distinguish those inner realities.⁵³ Thus the spirit of the depths continues to be not just of foundational importance, but the driving force behind Jung's discovery not only of the content of his own unconscious, but the very method he uses to discover that content, active imagination.

⁵¹ Walter Burkert, *Ancient Mystery Cults* (Cambridge, Massachusetts, Harvard University Press, 1987), p.93. Kerenyi's association of the Eleusinian mysteries with the goal of 'visio beatifica' or seeing Persephone, the goddess of the underworld must also be included here. *Eleusis: Archetypal Image of Mother and Daughter* (Princeton: Princeton University Press), p. 95.

⁵² Although the question whether Jung is actually experiencing the divine is less important to this study, he does associate his encounters with the dead in terms of the divine: 'For whoever well-meaningly tears you away from the dead has rendered you the worst service, since he has torn your life branch from the tree of divinity.' *TRB*, p. 296b.

⁵³ Although Jung does not suggest any physical description of either his spirit of the depths or his soul, he does attributes his soul as feminine. Jung consistently gives specifics about terrain, time, and weather after 'The Mysterium Encounter'; he does not lend further description for these two. His treatment of other characters often includes description of specifics such as clothes (the tramp and Death) and character (the Red One) and cognisance (Philemon as The Magician).

3.7 The Vision

Although Jung could be considered to have engaged in active imagination with the spirit of the depths and his soul, this well-known scene must be considered his first active imagination, as it is his first conscious descent and engagement with his surroundings. Thus his first active imagination, detailed below, greatly enhances the version presented in *Memories, Dreams, Reflections*.⁵⁴ His description of the scene shows him exploring a landscape with various levels of the unconscious, and like the version in *Memories, Dreams, Reflections* differs from what Jung would later develop as the method of active imagination.⁵⁵ Active imagination has as its principle method conversational exchange, and yet there appears no dialogue in this episode. Jung's willingness to explore and consider what he finds at each step assists in further developing what will later become his method of active imagination. The richness in visual imagery and symbolism marks a turning point in Jung's discovery of his unconscious content.

The significance of the vision finds Jung confronted with the murder of a hero. He explains, "In order to grasp the fantasies which were stirring in me "underground," I knew that I had to let myself plummet down into them."⁵⁶ In *The Red Book* version below we now understand the reason for the occurrence of the vision. Jung explains:

⁵⁴ *MDR*, p. 203-204 and *AP*, p.47-48. See Appendix B for the *MDR* version for comparison. Entry dated December 12, 1913.

⁵⁵ This episode marks the first episode so rich in imagery that it prompts Jung to further exploration. Beginning with the *Mysterium* and throughout *Liber Secundus*, Jung experiences active imagination as the combination of detailed landscapes and dialogue with the figures.

⁵⁶ *MDR*, p. 202.

Because I was caught up in the spirit of this time, precisely what happened to me on this night had to happen to me, namely that the spirit of the depths erupted with force, and swept away the spirit of this time with a powerful wave. But the spirit of the depths had gained this power, because I had spoken to my soul during 25 nights in the desert and I had given her all my love and submission.⁵⁷

Jung's first active imagination is now understood as a result of the struggles between the spirit of the times and the spirit of the depths as well as his soul. But the spirit of the depths is credited with the ability to have overpowered the spirit of the times. Due to the time and attention devoted to discerning his soul and growing accustomed to the 'world of [his] soul', including the ability to actually see her, this afforded the spirit of the depths the opportunity to displace the previous influence of the spirit of the times on Jung. With this orientation, Jung positions his soul as the new representative of his personal unconscious with his spirit of the depths representing Jung's link to the experience of the collective unconscious.⁵⁸

Included in a footnote, Jung adds an intriguing detail:

Then the spirit of the depths burst forth and led me to the site of the innermost. But he had reduced the spirit of the time to a dwarf who was clever and bustling, yet was a dwarf. And the vision showed me the spirit of this time as made of leather, that is, pressed together, sere and lifeless. He could not prevent me from entering the dark underworld of the spirit of the depths.⁵⁹

The mention of the 'site of the innermost' points to a further threshold of initiation made possible by the efforts of the spirit of the depths. This footnote makes clear the relationship between the two entities with the spirit of the depths asserting

⁵⁷ *TRB*, p. 238b.

⁵⁸ *TRB*, p. 288b. What is certainly to become a much-quoted line, Jung says in his commentary: '...your soul is your own self in the spiritual world.'

⁵⁹ *TRB*, pp. 238-239, n. 91. The quote continues with the line discussed below: 'To my astonishment I realized that my feet sank into the black muddy water of the river of death. [*Corrected Draft* adds: "for that is where death is", p. 41] The mystery of the shining red crystal was my next destination" (pp. 54-55).'

its influence in the deepest regions of the underworld, while shrinking any remaining influence of the spirit of the times. Here the spirit of the times is a dwarf, reduced in size to a little man, with equally little influence in the unconscious world.⁶⁰ From the vantage point of the unconscious, the spirit of the times has literally lost dimension because he is ‘pressed together sere and lifeless’ and stands aside with no ability to prevent Jung from ‘entering the dark underworld.’ Thus the context of the emergence of Jung’s first active imagination can now be understood to have occurred as a result of Jung’s newly earned perspective gained as a result of his attention with both his soul and spirit of the depths.

After the assistance from ‘the spirit of the depths,’ Jung experiences the following:

I see a gray rock face along which I sink into great depths.⁶¹ I stand in black dirt up to my ankles in a dark cave. Shadows sweep over me. I am seized by fear, but I know I must go in. I crawl through a narrow crack in the rock and reach an inner cave whose bottom is covered with black water. But beyond this I catch a glimpse of a luminous red stone, which I must reach. I wade through the muddy water. The cave is full of the frightful noise of shrieking voices. I take the stone, it covers a dark opening in the rock. I hold the stone in my hand, peering around inquiringly. I do not want to listen to the voices, they keep me away.⁶² But I want to know. Here something wants to be uttered. I place my ear to the opening. I hear the flow of underground waters. I see the bloody head of a man on the dark stream. Someone wounded, someone slain floats there. I take in the image for a long time, shuddering. I see a large black scarab floating past on the dark stream.

⁶⁰ Shamdasani includes the dwarf along with other details from the *Draft*. The dwarf in *MDR* is mummified and with ‘leathery skin’ but is not mentioned at all in *AP*. See below for discussion of mummification.

⁶¹ Shamdasani’s footnote in this place reads: ‘The *Draft* continues “A dwarf clad entirely in leather stood before it, minding the entrance” (p.48).’ *TRB*, p. 237, n. 82.

⁶² Shamdasani’s footnote in this place reads: ‘*Black Book 2* continues, “This dark hole—I want to know where it leads, and what it says? An oracle? Is it the place of the Pythia?” The mention of the Pythia, the seer and prophetess of the god Apollo, at this point indicates Jung’s link of the descent with prophecy and knowledge of future events. In a similar manner Jung questions if the spirit of the depths was ‘the ruler of the depths of world affairs’ and then receives a prophetic vision of the World War. *TRB*, p. 237, n. 84, and p.230b-231a respectively.

In the deepest reach of the stream shines a red sun, radiating through the dark water. There I see—and a terror seizes me—small serpents on the dark rock walls, striving toward the depths where the sun shines. A thousand serpents crowd around, veiling the sun. Deep night falls. A red stream of blood, thick red blood springs up, surging for a long time, then ebbing. I am seized by fear. What did I see?⁶³

In the seminars of 1925 Jung himself claims, ‘when I came out of the fantasy, I realized that my mechanism had worked wonderfully well, but I was in great confusion as to the meaning of all those things I had seen.’⁶⁴ He felt that the image of the hole, here the narrow crack, was perfect for initiating a descent, and by concentrating on going deeper Jung explains:

I was using an archetype of considerable power in stimulating the unconscious, for the mystery attaching to caves comes down from immemorial times, one thinks at once of the Mithraic cult, of the catacombs etc...the more I worked on the fantasy hole the more I seemed to descend.⁶⁵

The idea that Jung reaches an ‘inner cave’ or the sticky mass at a cave entrance⁶⁶ demonstrates a clear orientation to the unconscious and to the undiscovered parts of his psyche. Jungian scholar Eric Neumann explains, ‘The cave...belongs to the dark territory of the underworld...’⁶⁷ it is ‘... a dwelling as well

⁶³ *TRB*, 237b. Note, the dwarf does not appear here, but does so in *MDR*. Shamdasani discusses this detail in *n.* 91, pp. 238-239. Appendix A contains the *MDR* and 1925 versions with highlighted differences.

⁶⁴ *AP*, p. 48. Shamdasani explains this comment here in *TRB*, p. 237, *n.* 85.

⁶⁵ *Ibid.*, p. 47. ‘The catacombs were not originally places of concealment, but were chosen as symbolical of a descent into the underworld’ (*AP*, p. 98). Jung also notes in *Symbols of Transformation*: ‘The descent into the earth is a piece of womb symbolism and was widespread in the form of cave worship’ (*SOT*, p. 341). Both David Ulaney and Marvin Meyer locate the worship of Mithras as well as the site of the mysteries in ‘subterranean sanctuaries’ or caves, respectively. David Ulaney, *The Origins of the Mithraic Mysteries*, (New York: Oxford University Press, 1989), p. 35 and Marvin Meyer, *The Ancient Mysteries A Sourcebook*, (San Francisco: Harper and Row), p. 199.

⁶⁶ This detail is included in *MDR*, p. 203.

⁶⁷ Erich Neumann, *The Great Mother*, (Princeton: Princeton University Press, 1955), p. 44. Jung in his discussion of the Koran entitled ‘The Cave’ says: ‘The cave is the place of rebirth, that secret cavity in which one is shut up in order to be incubated and renewed.’ He calls this the ‘rebirth mystery’ *CW* 9, pp.135, 240.

as a tomb... the vessel of death.⁶⁸ Jung himself associated the cave with a grave showing that such an underground orientation holds symbolic association with not just the unconscious but with death itself.⁶⁹

In his *Draft* Jung added, 'To my astonishment I realized that my feet sank into the black muddy water of the river of death. [*Corrected Draft* adds: "for that is where death is", p. 41].⁷⁰ This detail added in the *Corrected Draft* suggests that Jung is experiencing travelling distances and arriving at a place that prompts the very real sensations of death. His description appears to suggest not a metaphoric understanding of death's locale or even a symbolic representation of it, but rather a literal one.⁷¹ This vision begins the journey motif, which is explored in great detail throughout the rest of *The Red Book*.

Jung refers to the entire vision as 'a drama of death and renewal with the rebirth symbolized by the Egyptian scarab.'⁷² In the *Memories, Dreams, Reflections* version, the physical descriptions point to themes of death, but discernibly of birth as

⁶⁸ Ibid. p. 45.

⁶⁹ 'The cave is the equivalent of the grave.' *SOT*, p. 338.

⁷⁰ *TRB*, p. 239, n. 91. See quote in *SOT*: '...man at death comes to the waters of the Styx, and there embarks on the "night sea journey." Those black waters of death are the water of life, for death with its cold embrace is the maternal womb, just as the sea devours the sun but brings it forth again. Life knows no death' (*SOT*, p. 218). This quote not only ties together several thematic ideas present in Jung's first active imagination, but also reveals the inherent transformative quality of the unconscious that Jung begins to discover during the process of these descents. He expresses the same idea, inclusive of additional elements in *Psychology of the Transference*: 'The night-sea journey is a kind of *descensus ad inferos*- a descent into Hades and a journey to the land of ghosts somewhere beyond this world, beyond consciousness, hence an immersion in the unconscious.' *CW* 16, §455.

⁷¹ During the episode 'Death' in *Liber Secundus*, Jung observes the process of how all living things pass over into death. The scene gives the impression that Jung is experiencing the sensations of what death as a process entails (*TRB*, pp. 273-275). Although in *MDR*, Jung links the unconscious to the 'mythic' land of the dead, his telling here reveals the physical sensations that he associates with it (*TRB*, p. 216). The distancing from a literal interpretation of the underworld will come with Hillman's *The Dream and the Underworld*, in which he suggests that the unconscious is the underworld populated by images. These images, the foundation of the archetypal school, stand in contrast to the concrete manner in which Jung experiences his encounters in *The Red Book*.

⁷² *MDR*, p. 204. In *Scrutinies*, *TRB*, p. 339.

well. Descriptors such as ‘soft, sticky mass’, ‘complete darkness’, and ‘squeezed past...through the narrow entrance’ indicate birth motifs.⁷³ Jung is being birthed into the deepest reaches of his psyche as well as into the very method of its exploration. This scene is the first in *The Red Book* that links the unconscious with both death and rebirth. Again although this scene lacks dialogue, Jung’s inner focus and desire to follow the experiment where it leads prompts not only the rich visual details, but lays the way for figures of the unconscious to emerge along with the conversational component in later attempts.

3.7.1. Significance of images

Further details of the vision require examination to highlight the revelations to which the vision points. There is a shift here from the theme of encounters with the dead to the experience of death and rebirth. The colour red and the overwhelming outpouring of blood give this first vision a slightly different emphasis than Jung’s death dreams the previous year.

3.7.2. Mummification

Although *The Red Book* makes clear that Jung experiences the spirit of the times as a dwarf, in the *Memories, Dreams, Reflections* version of the episode Jung squeezes past the dwarf who is just as much guardian of the entrance into the deeper level of the psyche as witness to Jung’s discovery there. The dwarf here represents both the shadow and perhaps even the mummified or preserved feelings that Jung holds for

⁷³ *MDR*, p. 203. *The Red Book* version reveals less birth imagery and instead stresses Jung’s terror at the discovery of the dead youth. In 1925, Jung refers to the murder of the youth as ‘secret’ because ‘If you give up this thinking, this hero ideal, you commit a secret murder—that is, you give up your superior function.’

p. 48. This detail is not included in *TRB* or *MDR*.

Freud.⁷⁴ Whereas Jung passes the dwarf and willingly continues deeper into his vision, the dwarf remains on the previous level worn and leathery and most importantly, as if mummified.

The use of the term ‘mummified’ warrants examination as on three occasions Jung uses this term when recounting dreams or visions; here referring to the dwarf, in the Row of Tombs dream; and in a conversation in 1909 of some significance to this discussion.

In 1909 Freud and Jung travelled to the United States together to give talks at Clark University. He and Freud had a conversation when they met up in Germany, where Jung began discussing the bog-men of Bremen. He describes:

...but being a bit muddled, [I] confused them with the mummies in the lead cellars of city. This interest of mine got on Freud’s nerves. “Why are you so concerned with these corpses?” he asked me several times...vexed by the whole thing and during one such conversation...he suddenly fainted.⁷⁵

Jung had been thinking about a sort of preservation not only of the past, but of the dead. And his apparent slip using the word mummies, but really meaning bog men, clearly points to Jung’s focus on depth, layers, and preserved activity, specifically of the dead. Jung also seems to have differentiated the bog men corpses from the mummies in the cellar, perhaps due to his interest in their ‘natural mummification’ and accessible visibility.⁷⁶ The fact that Jung became muddled between the two is less important than the two were occupying his thoughts enough

⁷⁴ Steven Walker notes that the dwarf represents a shadow figure and specifically “murderous energy” similar to the shadow/primitive in the Siegfried dream. *Jung and The Jungians on Myth* (New York & London: Routledge, 2002), p. 44. Contrarily Marie-Louise von Franz accounts that dwarfs can also represent luck and good ideas in Betty Addelson, *The Lives of Dwarfs Their Journey From Public Curiosity Towards Social Liberation* (New Jersey: Rutgers University Press, 2005), p. 105.

⁷⁵ *MDR*, p.180.

⁷⁶ Jung’s in-depth description of these bog men reveals his fascination. *MDR*, p.179.

that he wanted to seek out these bog men for observation. The scene points to Jung's fascination of life after death in all of its preserved forms.

During the same trip, Jung and Freud spoke at length about their dreams and one in particular which Jung noted '...the dream became for me a guiding image, which in the days to come was to be corroborated to an extent.'⁷⁷ The dream refers to a house with many levels and in the cellar a vaulted room. Jung identifies Roman walls and descends into a cave 'with bones and pottery, like remains of a primitive culture...[and] two human skulls, obviously very old and half disintegrated.'⁷⁸

In his retelling of the dream, Jung is much more engaged with the significance of the levels of the house and the symbolism of the skulls. The remains signified 'the remains of a primitive culture, that is, the world of the primitive man within myself—a world which can scarcely be reached or illuminated by consciousness.'⁷⁹ With Freud's insistence that the skulls represented a death wish, Jung remained frustrated.⁸⁰ He knowingly lied to Freud to see how he would respond, and in fact Freud 'seemed greatly relieved' by Jung's response that the skulls could be associated with a death wish towards his wife and sister. Jung knew 'perfectly well that there was nothing within [him] which pointed to such wishes,' because he 'felt violent resistance to any such interpretation...and had some intimation of what the dream might really mean.'⁸¹

⁷⁷ *MDR*, p. 185.

⁷⁸ *Ibid.*, p.183.

⁷⁹ *Ibid.*, p. 184.

⁸⁰ After the telling of the bog man conversation and Freud's fainting episode, Jung says that Freud 'was convinced that all this chatter about corpses meant I had death-wishes towards him.' *MDR*, p.180.

⁸¹ *Ibid.*, p. 183.

Skulls could represent death, but here for Jung symbolised a level of the unconscious accessible by a descent, which Jung readily recognised. Thus again, a symbol associated with death for Jung meant old, but also alive and accessible. Jung claims that the year 1909 was indeed seminal toward the dissolution of his relationship with Freud. According to Freud Jung's seeming preoccupation with death, or rather the dead in death, was enough to rattle him, his fainting revealing the threat of the topic and perhaps his overwhelmed feeling of being confronted by his anointed son.⁸² The use of the word appears again in 1912 in Jung's Row of Tombs dream. He describes:

...thus the dead lay in my dream...with hands clasped, the difference being that they were not hewn out of stone, but in a curious fashion mummified.⁸³

To be mummified is to be preserved from death or in Jung's case to be prepared to meet it: 'In Egyptian belief the preservation of the corpse was crucial to the continuation of life after death.'⁸⁴ The most fundamental meaning of mummification is an intentional preservation; a purposeful desire to preserve something that has lost its life properties. What remains points to the past and becomes a relic of an historic time and a marker of symbolic significance. For the Egyptians, mummification was used to insure a successful passage into the afterlife. Von Franz explains how 'the Egyptians' sacred art of mummification was a symbolic performance whose goal it was to produce the resurrection body or "eternal body" of

⁸² 'Freud frequently made allusions indicating that he regarded me as his successor. These hints were embarrassing to me, for I knew that I would never be able to uphold his views properly, that is to say, as he intended them.' *MDR*, p. 181.

⁸³ *MDR*, p. 196.

⁸⁴ *Ancient Egypt*, ed. by David Silverman (Oxford; Oxford University Press, 2003), p. 138.

the dead.’⁸⁵ That Jung uses this word three times in his writings to identify certain images is not in itself important, but rather the context might reveal why he chose this particular word to describe his images.

The mummified images prepare Jung in the first instance to orient his focus where alchemical work occurs, in the unconscious. Then to discover both the lively contents of the unconscious as it is related to the dead and how it serves as the location of the transformation towards immortality. Mummification, as the recurrent image on these occasions, points back to the Loggia dream when Jung witnesses the potential for transmogrification, a capacity that the unconscious holds. In that dreamscape, he witnesses a change of forms (when the girl shifts into a bird), which mummification as a process also attempts.

3.7.3. The Colour Red

The movement of the entire vision is framed at the beginning and end by the colour red; at the beginning with the ‘luminous’ crystal and the end with the newborn sun.⁸⁶ In the 1925 seminars the luminous crystal covering the hole is ‘like a ruby’ and the setting sun, ‘luminous’, ‘red’, and ‘newborn’.⁸⁷ These images, framing the movement

⁸⁵ Von Franz, ‘Archetypes Surrounding Death’, p.6.

⁸⁶ Jung also explains of this vision, “At the end, the dawn of the new day should have followed, but instead came that intolerable outpouring of blood.” *MDR*, p. 204. Regarding the symbolism of a newborn sun, although this image emerges from the water, scholar Peter Kingsley explains: ‘Right at the roots of western as well as eastern mythology there’s the idea that the sun comes out of the underworld and goes back to the underworld every night. It belongs in the underworld... The source of light is at home in the darkness... [Pythagoreans] saw volcanic fire as the light in the depths of darkness... For them the light of the sun and moon and stars were just reflections, offshoots of the invisible fire inside the underworld. And they understood that there’s no going up without going down, no heaven without going through hell. To them the fire in the underworld was purifying, transforming, immortalizing...’ *In the Dark Places of Wisdom* (California, Golden Sufi Center, 1999), p. 68-69.

⁸⁷ *AP*, p. 48.

of the vision, represent the colour of the feeling function. Jung explains this relationship in alchemical terms:

The growing redness (rubedo) ... denotes an increase of warmth and light coming from the sun, consciousness. This corresponds to the increasing participation of consciousness, which now begins to react emotionally to the contents produced by the unconscious.⁸⁸

The colour red points to a loosening of Jung's superior or thinking function and its sacrifice makes available 'the libido necessary to activate the inferior functions.'⁸⁹ The colour marks a warming of his previous mental approaches to the world with the appearance of the newborn sun serving as confirmation that consciousness is responding to unconscious content.⁹⁰

The rubedo or red stage in alchemy represents the colour and stage of transmutation and is considered the completion of the philosopher's stone.⁹¹ Marie-Louis von Franz states, '...the philosopher's stone of the alchemists was conceived as the 'immortal body' of the dead. Its completion happened in the stage of the rubedo-redness.'⁹² In this third stage, 'consciousness discovers the divine world.'⁹³ This alchemical process seems apparent in the symbolism of Jung's first active imagination and indicates that within the unconscious is all one needs to forge a relationship to the immortal self. Inherent as a part of Jung's vision is the descent as initiation into the mysteries of the unconscious.

⁸⁸ C.G. Jung, *CW* 14, 307.

⁸⁹ *AP*, p.48.

⁹⁰ What Jung claims about this vision in 1925 is: '...the hero...can be taken as the sun of the day, that is, the superior function. After he goes comes black night, which then gives birth to a new sun. The thing that appears should be in our expectation a new hero, but in reality it is a midnight sun.' *AP*, pp. 61-2.

⁹¹ Von Franz, 'Archetypes Surrounding Death', p.8.

⁹² *Ibid.*

⁹³ Thom Cavalli, *Alchemical Psychology: Old Recipes for Living in a New World*, (New York: Tarcher/Putnam, 2002), p.182.

In Jung's own commentary of the vision, he explains:

Blood shone at me from the red light of the crystal, and when I picked it up to discover its mystery, there lay the horror uncovered before me: in the depths of what is to come lay murder. The blond hero lay slain. The black beetle is the death that is necessary for renewal; and so thereafter, a new sun glowed, the sun of the depths, full of riddles, a sun of the night. And as the rising sun of spring quickens the dead earth, so the sun of the depths quickened the dead...⁹⁴

Herein lies Jung's own interpretation of the vision. The newborn sun points to the vision's purpose for Jung's future encounters in the unconscious.⁹⁵ Just as the sun drives away the winter and warms the earth for new growth, the midnight sun, or sun of the depths emerges to 'quicken' or awaken the dead in the unconscious. The new sun could be seen to awaken any dormant content, not just the dead. But, as the project of the spirit of the depths is to assist Jung in meeting the depths, awakening the dead, and initiating the visual faculty to discern what he discovers there, then it appears that the new sun augurs Jung's future relationship with all figures of the unconscious and amongst these the dead in particular.

What unfolds for Jung is a vivid display of death and regeneration. The blond youth⁹⁶ is fatally wounded in the head indicating that the thinking function upon which Jung relied up to this point has been sacrificed or belaboured to extinction. This theme is confirmed with the murder of Siegfried a week later. By abandoning

⁹⁴ *TRB*, p. 239.

⁹⁵ Shamdasani notes that Jung quoted 'partially in reference to this fantasy...' in an ETH lecture in 1935: 'The sun motif appears in many places and times and the meaning is always the same—that a new consciousness has been born. It is the light of illumination which is projected into space. This is a psychological event; the medical term "hallucination" makes no sense in psychology. / The Katabasis plays a very important role in the Middle Ages and the old masters conceived of the rising sun in this Katabasis as of a new light, the lux moderna, the jewel, the lapis. (Modern Psychology, p. 231).' *TRB*, p. 239, n. 96.

⁹⁶ There is no mention of the youth being blond in this version of the episode, only in its commentary (p. 239a where he calls the youth 'the blond hero') and Jung's painting of the scene in the calligraphic volume shows the floating body with blond hair. Folio iib. In *AP*, Jung calls him 'fair-haired.' p. 48.

the spirit of the times and his perspective and following the instructions of the spirit of the depths, Jung descends to and wades through the dark waters of the underworld. There he discovers the murdered youth and the location of death. Before this vision, the spirit of the depths commands Jung to wake his dead, but it was unclear how Jung was to do this. Jung's ability to abandon the spirit of the times quite possibly was the defining move that facilitated him to participate in this vision in the first instance.

Now, it appears from the vision and what we know about the Siegfried murder, that the libido resulting from this sacrifice, the sacrifice of his spirit of the times, i.e. Jung's dominant thinking function, will result in Jung's capacity to continue his explorations of the unconscious and his ability to awaken the dead. This possibility would appear positive as the youth, although dead, appears floating on a current of water, indicating continued movement and corresponding to Jung's ability to assimilate the emotional aspects of the vision.

3.7.4. Blood

In 1925 Jung includes another important detail to the vision. Concerning the vision's end and the outpouring of blood he states, 'I withdrew from the hole and the blood came gushing from it as from a severed artery...the blood kept gushing up and would not stop. I had the feeling of being absolutely powerless...'⁹⁷ Jung thought the 'intolerable outpouring of blood — an altogether abnormal phenomenon.'⁹⁸ Although he expresses confusion about the meaning of the blood, he attributes it to his visions

⁹⁷ *AP*, p. 48.

⁹⁸ *MDR*, p. 204.

of blood across the European continent, experienced two months earlier.⁹⁹ Jung considers that the blood can augur both death and life.¹⁰⁰

In addition to blood symbolising those who would perish in the World War as well as pointing to the possibilities of new life, blood takes on a particular significance in later scenes of *Liber Secundus* with regard to the dead. In some instances the dead request blood in order to facilitate and maintain their connection to the living. For Jung throughout *The Red Book*, blood is a libido symbol, a symbol of psychic energy able to be transferred and made available for his future use.¹⁰¹

The connection between blood and necromancy or the ancient practice of speaking to the dead is a theme that needs attention here. It is well known that shortly after the break with Freud, Jung went on a cruise on Lake Zurich with friends, one of whom was Jung's oldest friend, Albert Oeri. Several times Oeri read aloud the Nekyia scene from Homer's *Odyssey*, the episode when Odysseus journeys to the Land of the Dead.¹⁰² Odysseus can only commune with the dead when he offers them sacrificial blood, it is then that the dead are able to approach and he is able to see and to speak to them.¹⁰³ That Jung wanted to hear this passage several times is important because

⁹⁹ Ibid. And Shamdassani notes that Jung had the vision on his way to visit his mother-in-law for her birthday, which was on October 17, 1913. *TRB*, p. 231, n. 16.

¹⁰⁰ *TRB*, p. 239b. '...all this that takes place in these days must also be, so that the renewal can come. Since the source of blood that follows the shrouding of the sun is also the source of the new life.'

¹⁰¹ The tramp's death produces blood that is transferred to Jung. Jung's soul and the deceased shade, whom I suggest is 'Helly', both request to drink blood from him. In addition there is a scene in which a woman, later discovered to be Jung's soul, requests him to commit necrophagia by eating the liver of a deceased child. *TRB*, pp. 266a, 340a, 290b, respectively, discussed in Appendix

¹⁰² Vincent Brome relays the story from an interview with Jolande Jacobi and tells that this cruise occurred 'simultaneously' with the break with Freud. *Jung Man and Myth* (London: House of Stratus, 1978), p. 171. Deirdre Bair tells of times the two of them liked to sail together, 'taking turns reading passages aloud, particularly the "Nekyia."' p. 263.

¹⁰³ Homer, *The Odyssey*, Book 11. l. 28-49. Note that Odysseus did not actually travel to the Underworld in the same or as detailed a manner as Aeneas in Bk. 6 of Virgil's *Aeneid*. During the sacrifice made to the dead, Odysseus sees and speaks with his deceased mother as a result of the blood

he was at the brink of engaging in his own descent. In 1935 in his essay on Picasso, Jung addresses the Nekyia and its significance:

The Nekyia is no aimless and purely destructive fall into the abyss, but a meaningful *katabasis eis antron*, a descent into the cave of initiation and secret knowledge. The journey through the psychic history of mankind has as its object the restoration of the whole man, by awakening the memories in the blood.¹⁰⁴

From this perspective, it seems possible that his first active imagination presents a type of initiation rite into his ability to see the dead and anticipates his eventual ability to speak to them. This quote, although coming later in Jung's professional writings, not only suggests the connection between the descent into the unconscious and the initiatory process, but points to the descent enabling access to the collective unconscious. This looks to be felt in an almost visceral way. The idea of memories in the blood is helpful when considering how urgent the dead's requests are for blood in episodes of *The Red Book*. Perhaps their need stems from the memory of their incarnate life, or perhaps blood is the symbol of life for them. Either consideration allows the dead to draw nearer to the living.

sacrifice. In fact Homer writes that after the animal sacrifice is made in the sacrificial pit '...the souls gathered...From every side they came and sought the pit with rustling cries...Meanwhile [Odysseus] crouched with [his] drawn sword to keep the surging phantoms from the bloody pit...' thus indicating that the souls appear to Odysseus at the pit, as opposed to Odysseus travelling *to* them. More accurately Jenny March describes 'Odysseus travelled to the edge of the Underworld...' *Cassell's Dictionary of Classical Mythology* (London: Cassell, 1998), p. 343. There is no journey imagery here as in *The Aeneid*. Ogden distinguishes the difference: 'Aeneas accomplished his necromancy by descent rather than by the raising of ghosts.' Perhaps Jung was intrigued that due to its very brief description the passage lent itself to a further and perhaps freer psychological interpretation than Virgil's most detailed account. Daniel Ogden, *Greek and Roman Necromancy*, (Princeton: Princeton University Press, 2001), p. 174.

¹⁰⁴ Jung, C.G., 'Picasso', in *The Spirit in Man, Art and Literature*, (London: Routledge, 1966), pp. 139-140.

3.7.5. Serpents

Towards the end of the vision as Jung catches sight of the new sun shining from the watery depths, he describes terror at the sight of 'small serpents...a thousand serpents...veiling the sun.'¹⁰⁵ The serpent is also a libido symbol and one that reappears several times in *The Red Book*.¹⁰⁶ The image here of serpents clearly explains what was all too briefly described in Jung's 1925 seminars and brings clarity to the 1925 discussion.¹⁰⁷ The snake is not just a libido symbol but also a symbol of rebirth, 'The dead heroes transform into serpents in the underworld.'¹⁰⁸ That is, the libido of the highest ideal, the hero, is transformed into the snake or serpent. At the end of his active imagination, after seeing the dead youth, Jung witnesses the collective libido available to him for further exploration of the unconscious and this is indicated to him in the form of the thousands of snakes covering the sun.

A comment by Jungian analysts Joseph Henderson and Maud Oakes in the work *The Wisdom of the Serpent*, is useful when regarding the symbolism of the serpents in Jung's material:

Most snakes representing death also represent the souls of the dead, and they are only dead to this life; they live a heightened and more important life in the other world to which they have retreated. As such, they are the ghosts or ancestral figures, or mythical, primal titanic men who walked the earth in former times. Although impersonating death in its ghostly aspect, they are

¹⁰⁵ *TRB*, p. 237b.

¹⁰⁶ *TRB*, p. 353a.

¹⁰⁷ 'The serpents I thought might have been connected with Egyptian material.' *AP*, p. 48.

¹⁰⁸ *AP*, p. 95 also p. 89: '...many myths show the hero being worshipped as a snake, having been transformed into it after death.'

also the harbingers of that life which springs anew from the original source of all things.¹⁰⁹

From Oakes' perspective this makes the shift from dead matter to serpents quite fluid. What is populating the underworld as serpents could possibly be the representatives of the underworld as the spirits of the dead.¹¹⁰ Later in *Scrutinies*, again Jung associates the two: 'The serpent is an earthly soul, a half daimonic, a spirit, and akin to the spirits of the dead.'¹¹¹ Not only does Jung experience the possibility of rebirth with the appearance of the new sun, but with the assistance of the spirit of the depths, he has awakened his dead in the form of snakes representing the community of heroic ancestors.¹¹²

Jung's first active imagination is important to include in this study because it proves the effect of the spirit of the depths' commitment to encourage Jung to his furthest depths. This occasion has incited him to experience the first richly visual encounter with no dialogue. Apart from the deceased youth, the vision does not feature the dead as such, but points to the resurrection of the lost or sacrificed libido as represented by the murdered youth. What Jung senses is that he has reached the muddy waters where death resides. These waters point to a source within Jung that houses both the disintegration promised by death and the renewal of libido represented by the newborn sun.

¹⁰⁹ Joseph Henderson and Maude Oakes, *The Wisdom and the Serpent The Myths of Death, Rebirth, and Resurrection* (Princeton, NJ: Princeton University Press), p. 34. Jung also states in *SOT*; '...the snake symbolizes the dead, buried, chthonic hero.' (*CW* 5, p. 431, 671).

¹¹⁰ *AP*, p. 95.

¹¹¹ *TRB*, p.353a.

¹¹² The significance of the snakes veiling the sun could look to the prominence of the ancestors' power to influence Jung in the unconscious setting and could anticipate the role the dead will play in his future active imaginations. Where the symbolism of the sun appeared so prominent in the solar hero myth in *Psychology of the Unconscious*, Jung's experience here looks to rebalance the myth by considering the role of the dead.

A week later, Jung would understand the significance of the vision when he had the Siegfried dream, which he considered to be an energetic continuation of the theme of death and rebirth introduced in this first active imagination.¹¹³ But truly the dynamic of active imagination would be fully inaugurated by Jung in the ‘Mysterium Encounter’ at the end of *Liber Primus* when he meets Elijah and Salome. Thus, Jung experiences the shift from being an observer/explorer in this scene to a participant in the Siegfried murder, then finally an active participant in discourse in the Mysterium. It is this latter seminal episode, which sees Jung engaged in active imagination proper.

3.8 Murder of the Hero Siegfried

Before the scene begins Jung confesses ‘My thoughts were murder and the fear of death, which spread like poison everywhere in my body.’¹¹⁴ Jung recounts these experiences as if he can feel them on a physical level. His fear would suggest that his conflicted feeling about himself implicated in a murder and how that might force him to confront his fear about death.

Jung describes:

On the following night, however I had a vision.¹¹⁵ I was with a youth in high mountains. It was before daybreak, the Eastern sky was already light. Then Siegfried’s horn resounded over the mountains with a jubilant sound. We knew that our mortal enemy was coming. We were armed and lurked beside a narrow rocky path to murder him. Then we saw him coming high across the mountains on a chariot made of the bones of the dead. He drove boldly and magnificently over the steep rocks and arrived at the narrow path where we

¹¹³ *AP*, p. 61. Jung said in 1925: ‘...so we can say of the dream that it is an elaboration of the vision in the cave.’

¹¹⁴ *TRB*, p. 241b. Entry dated December, 18, 1913. Walker makes a connection between the Sig in Sigmund Freud and that of Siegfried (p. 67). This episode appears as a dream in *MDR*, yet here Jung claims it comes as a vision (*MDR*, p. 204).

¹¹⁵ In *MDR* Jung calls the Siegfried episode a dream. p. 204.

waited in hiding. As he came around the turn ahead of us, we fired at the same time and he fell slain. Hereupon I turned to flee, and a terrible rain swept down.¹¹⁶

Just after the vision Jung explains, 'I went through a torment unto death and I felt certain that I must kill myself if I could not solve the riddle of the murder of the hero.'¹¹⁷ Jung explains that as he was contemplating this necessity of determining 'the riddle of the murder of the hero,' when the spirit of the depths said to him: 'The highest truth is one and the same with the absurd.'¹¹⁸

With the interjection by the spirit of the depths, Jung is able to bring perspective to what he is experiencing and places some distance between the very real events and the resultant emotions. He claims that it was this statement that 'swept away everything in me which was too highly tensed,' and not the rain as previously suggested in *Memories, Dreams, Reflections*.¹¹⁹

Many interpretations have been written about this dream and its significance to the break with Freud.¹²⁰ The murder in this dream recalls the dead youth in his first active imagination the week before.¹²¹ Both refer to the death of the hero. Yet, the

¹¹⁶ *TRB*, pp.241b-242a.

¹¹⁷ *TRB*, p. 242b.

¹¹⁸ *TRB*, p. 242a.

¹¹⁹ *Ibid.*

¹²⁰ Walker compares the dwarf in Jung's active imagination with the small dark skinned hunter here, each having 'murderous energy.' p. 44. Burluson presents an intriguing connection between the description of the Siegfried dream in *MDR* and Jung's description of seeing the 'slim brownish black figure...leaning on a spear' in Africa (*MDR*, p. 283). *Jung In Africa* (London: Continuum, 2005), p. 61. Anthony Stevens identifies Siegfried as 'the heroic image that he himself projected onto Freud, and that the murder (and his subsequent guilt) is to be interpreted as a wilful act of parricide.' *On Jung* (London: Taylor and Francis, 1990), p. 157. Homans agrees; 'Siegfried, the German, wanted to impose his own will, have his own way, just as Jung felt that Freud was imposing his own theory on Jung's innovative efforts.' But, insists that Jung 'did not simply project all the blame upon Freud.' Peter Homans, *Jung in Context* (Chicago, University of Chicago Press, 1995), p. 78.

¹²¹ *AP*, p. 61. Walker links the two. 'The murder of the hero represents the need for a change, for a recalculation of earlier values at midlife. The shadow figures of the savage and the dwarf represent the murderous energy as well as the insight, the shadow wisdom, needed to kill the hero and to transcend a

dream here speaks to death by murder, where Jung is laying in wait to destroy a symbol of strength and beauty, but also of heroics.¹²² Von Franz suggests the dream to be:

a typical dream of middle life...now the hero, who is the midday sun, must die in order to avoid blocking the way for new life. Siegfried's chariot made of the bones of the dead shows...how many other possibilities of life have been sacrificed in the interest of what has so far been achieved by consciousness.¹²³

Since Siegfried appears as a 'mortal enemy', his threat is to Jung's mortal life and self-perception not to his immortal self to which the mysteries point. So Jung's murder of Siegfried removes a threat to his mortal self, his ego consciousness, and allows his spirit of the depths to make way for further exploration. As Siegfried enters the scene riding on a chariot 'made of bones of the dead' his entrance is made possible certainly by means of his previous conquests, but also is facilitated by the dead themselves. Siegfried is a hero rushing to his own death via the destruction he himself has wrought.

In the seminars of 1925, Jung shares his own interpretation:

Siegfried was killed by myself. It was a case of destroying the hero ideal of my efficiency. This has to be sacrificed in order that a new adaptation can be made; in short it is connected with the sacrifice of the superior function in order to get at the libido necessary to activate the inferior functions.¹²⁴

youthful heroic attitude toward life' p.44. Walker also suggests unlike the murder of the blond youth which is followed by regeneration symbols: 'there is no expectation of renewal or resurrection, and given Jung's intense feelings of guilt the feeling tone of the dream is much less hopeful' p.66.

¹²² Jung notes the timing of the dream is 'just before dawn' perhaps indicating there is knowledge to come. *AP*, p. 56.

¹²³ Marie-Louise von Franz, *C.G. Jung: His Myth in Our Time* (Toronto: Inner City Books, 1998), p. 109.

¹²⁴ *AP*, p. 48.

When Jung says the hero 'was killed by myself,' he really means by his 'Self' in the name of preservation with the result being a rechanneling of libido. Unlike other examples of death described by Jung as cases of something dead present yet still quite alive,¹²⁵ this death by murder acts as a transformation. By destroying an aspect of himself, Jung was revealing a previously underused if not unrecognised part of the psyche as well as making way for a new perspective, 'The crime is expiated because, as soon as the main function is deposed, there is a chance for other sides of the personality to be born into life.'¹²⁶

This dream had quite an effect on Jung upon waking. The intensity surrounding the need to understand its meaning increased to the point that Jung heard a voice that said 'If you do not understand the dream, you must shoot yourself!'¹²⁷ This reaction, with its parallel to shooting his heroic ideal in the dream, makes this episode significant. If he did not understand his shooting of the hero in dreamtime, then he had to do the same in waking life in order to grasp the meaning of the sacrifice. When Jung determined the dream's significance he felt the kind of grief 'a man feels when he is forced to sacrifice his ideal and his conscious attitudes.'¹²⁸

The presence of rain in the dream addresses 'the tension between the consciousness and the unconscious... being resolved,'¹²⁹ and 'the feeling of relief... engendered.'¹³⁰ This is critical because it was after this dream that Jung says 'new forces were released in me which helped me to carry the experiment with the

¹²⁵ *MDR*, p. 196.

¹²⁶ *Ibid.*, p. 57. The theme of expiation of a crime repeats in the episode 'Sacrificial Murder' in *Liber Secundus*, *TRB*, p. 288b.

¹²⁷ *MDR*, p. 204.

¹²⁸ *MDR*, p.205

¹²⁹ *Ibid.*

¹³⁰ *AP*, p. 57.

unconscious to a conclusion.’¹³¹ He then goes on to speak about his continued encounters with the process of accessing the unconscious. By sacrificing his dominant attitude he accommodated for the ability to explore the unconscious more directly and freely.

The importance of the Siegfried dream is that now Jung is able to access personified contents in the unconscious with whom he interacts.¹³² The reason the Siegfried dream marks the end of his initial struggle with his dream material or the beginning of a new method of accessing his unconscious is that the rain that occurred during the dream as a sign of reconciliation of the two parts of the psyche also prompts Jung to declare in *Memories, Dreams, Reflections*, ‘I knew that it would wipe out all traces of the dead.’¹³³ The rain does not simply clean away the traces of the murder, or of the body, but wipes out the traces of all that Jung has no use for and which is an obstacle to his further experience of the deepest part of the unconscious. Another way of understanding this expression would be to consider that the rain wiped out all that was ‘sere and lifeless,’ i.e. the perspective of the spirit of the times, a perspective that has no influence and no place in his explorations of the unconscious.

Thus the problematic aspects of the presence of the dead in his dreams and his first active imagination, particularly the quality of the dead being dead yet alive, have been resolved with the Siegfried dream. This is not to say that the dead disappear, in fact the theme now flourishes throughout *The Red Book*. The focus is now on the

¹³¹ Ibid.

¹³² See below for discussion of the appearance of Elijah and Salome.

¹³³ *MDR*, p. 204.

dead themselves and what they are showing Jung in terms of the nature of the unconscious as place and process. In one sense the dead are saying ‘nothing in the unconscious is dead, not figures of the unconscious and certainly not the dead themselves.’ And now that Jung has deposed his superior function all that is alive can now be accessed in the unconscious. With this realisation Jung indicates the murder of the superior function made way for him to make peace with the great unconscious activity contributed by the dead up to this point and in a sense gives him permission to accept the dead and what will be an entire host of figures of the unconscious as a psychological reality.

3.8.1 The Merry Garden

Immediately following the account of the Siegfried murder are curious details of Jung’s next immediate vision. Here appears a ‘merry garden, in which forms walked clad in white silk, all covered in coloured light, some reddish, the others bluish and greenish.’¹³⁴ This entry is explained in Shamdasani’s footnote in which he refers to a conversation Jung had with Aniela Jaffé about this vision in which he interpreted the images to be ‘a vision of the beyond, where men are complete.’¹³⁵ That this vision occurred just after the murder of Siegfried or his heroic ideal is significant. Jung’s vision of the afterlife points to a direct experience of the dead as a result of the sacrifice of his dominant function. Perhaps it could be said that simply accessing the inferior function gives rise to direct experiences in the land of the dead. As this available libido is what seems to prompt Jung’s encounter with Elijah and Salome.

¹³⁴ *TRB*, p. 242. Rudolph Steiner in the lecture ‘At the Gates of Spiritual Science’, delivered in 1906 describes the etheric body ‘glowing with a reddish-blue light, like a phantom, but with radiance...’ *Rudolph Steiner*, ed. by Richard Seddon (Berkeley: North Atlantic Books, 1988), pp. 23-24.

¹³⁵ *TRB*, p. 242, n. 117. Shamdasani takes this quote from the *Draft* (MP, p. 170).

All that Jung has been battling to understand in his death dreams and visions the years before brings him to his ability to murder Siegfried in order that he might engage with the dead and their message, that they exist in the unconscious.

This vision of the beyond helped Jung grasp that he was 'one thing and something else at the same time.'¹³⁶ This paradox sounds like his description of Jung's No.1 and No. 2 personalities, but equally could point to existing with conscious and unconscious perspectives simultaneously. This would make one aware of both one's physical corporality while at the same time recognising 'the unconscious reach[ing] beyond one, like a saint's halo.' Here Jung experiences the vision of man existing in multiple dimensions: the 'shadow was like the light-colored sphere that surrounded the people.'¹³⁷ What Jung sees as 'complete' is to see man's body with an extension of a visible unconscious in the form of light.¹³⁸

In his commentary Jung goes on to say that the rain:

...is the great stream of tears that will come over the peoples. The tearful flood of released tension after the constriction of death had encumbered the peoples with horrific force. It is the mourning of the dead in me, which precedes burial and rebirth...the rain is the fructifying of the earth, it begets...the young, germinating God.¹³⁹

Jung seems to be addressing the immense loss of life as a result of World

¹³⁶ Ibid.

¹³⁷ Ibid. Aniela Jaffé uses this description by Paracelsus: '...thus there are in man two bodies, one compounded of the elements, the other of the stars; therefore these two must be clearly distinguished from each other. In death the elemental body goes to the grave together with its spirit, but the ethereal bodies are consumed in the firmament...' Jaffé expands 'even after death man's "sidereal body," his "star body," walks and takes on the likeness of the dead...' Jaffé, p. 68.

¹³⁸ 'The astral body of man to an initiate can be seen physically as 'an egg-shaped cloud...which not only surrounds the body but permeates it.' Steiner, p. 24.

¹³⁹ *TRB*, p. 242b.

War I, which begins within eight months of the Siegfried dream. Thus retrospectively, Jung sees grief on a collective scale. But, he addresses the mourning of the dead in himself, and this points to not just the dead who have appeared in his dreams the previous years, but his accustomed approach to life through his dominant function. It is this outmoded way of living that no longer suits him. Jung can no longer deny what the spirit of the depths has initiated in him and in a sense the mourning of the dead is not simply the honouring of what is lost, but rather the tending to what emerges from the unconscious as a result of this renewed perspective.

It is not simply Jung's ability to grasp the reconciliation of opposites as the meaning of the statement, but that once again the spirit of the depths is guiding Jung in how to evaluate the experiences of the unconscious. He is guiding Jung in seeing how such a murder can be framed within the context of the depths. This process becomes important when Jung assesses episodes himself in *Liber Secundus*.¹⁴⁰

Shamdasani's inclusion of the conversation with Jaffé and Jung's subsequent vision of the merry garden shows a further understanding to what Jung actually experienced after the murder. Thus previous interpretations, which had the murder about both Freud and the German imposition of will, prove to have been just one perspective.¹⁴¹ Here Jung is experiencing a vision of the afterlife following the murder and although he suffers 'tragic guilt', as a result, the murder affords him with a specific vision about those who appear in their after-death state.¹⁴² Jung considered

¹⁴⁰ In particular the episode 'Sacrificial Murder' sees Jung evaluating his role in humanity's crimes and suffering. *TRB*, pp. 290-291.

¹⁴¹ *Notes* 114 and 115 refer to interpretations of this dream. Also *MDR*, p. 205.

¹⁴² This detail recalls very similar reactions Jung experienced during his death dreams. In particular he spoke about the guilt he had at assuming his father was dead. *MDR*, p. 117.

his participation in the murder and suffered, yet saw this as ‘the first step to individuation.’

Jung concludes this episode with ‘I know, I have stridden across the depths. Through guilt I have become a newborn.’¹⁴³ This attribution to a newborn state suggests a new orientation to the unconscious with the dissolution of such a strong propensity towards Jung’s dominant function, the libido released, exhibited in the falling rain, can now be used to compensate a previously held perspective. In his newborn state he is able to continue his explorations of the unconscious with more available libido to engage in what will be his first in-depth attempt at active imagination with personifications, Elijah and Salome.

3.9 Christ in Hell¹⁴⁴

Before this occurs Jung’s spirit of the depths envelops him and makes him aware of the conception of a new God. This episode does not in and of itself contribute to Jung’s understanding of his dead. But, in accompanying commentary to ‘The Conception of God’, he discusses Christ’s descent into hell:

No one knows what happened during the three days Christ was in Hell. I have experienced it. The men of yore said that he had preached there to the deceased... What they say is true, but do you know how this happened? It was folly and monkey business, an atrocious Hell’s masquerade of the holiest

¹⁴³ *TRB*, p. 242a.

¹⁴⁴ In the commentary following the episode ‘Conception of a New God’, Jung questions: ‘If the God is absolute beauty and goodness, how should he encompass the fullness of life, which is beautiful and hateful, good and evil, laughable and serious, human and inhuman? How can man live in the womb of the God if the Godhead himself attends only to one-half of him.’ *TRB*, p. 243b. Here Jung uses this idea as a platform to discuss Christ’s need to descend to Hell if he is to rise to heaven. Jung addresses this concept later in both *Aion* and *Answer to Job*, see n. 131.

mysteries...Notice that Christ did not remain in Hell, but rose to the heights on the beyond.¹⁴⁵

Jung is sure that he is having a similar experience as Christ did during his descent to Hell. He suggests that Christ must have overcome equally chaotic visions and divine madness. And for both travelling through the shadow was the way to reconcile the Shadow/Antichrist for each, 'Christ had to journey to Hell otherwise the ascent to Heaven would have become impossible for him.'¹⁴⁶ Suggested is that Jung too will not remain in Hell once he connects with his dead. He can be reassured by Christ's example and in a sense Odysseus' too; not only would Jung return to life but through his experiences in the unconscious he would be ever changed.¹⁴⁷ As a result of the discoveries and work completed in the unconscious, he would, in a sense, be renewed/resurrected, like Christ, into a Jung able to continue with his journey.¹⁴⁸ Of course the parallel continues with Jung preaching to the dead later in the *Seven Sermons*.¹⁴⁹

The important point of Jung's comparison of his experiences with Christ's is that he is attempting to address the Christian narrative in terms of his own encounters with the dead in the unconscious. Jung relates to the Christ who descended to Hell, primarily because he himself is speaking to the dead too and is struggling to accommodate such an experience. The traditional Christian narrative is quite clear about the unacceptability of speaking to the dead, so how does a Jung who has had

¹⁴⁵ *TRB*, p. 243b, and see *n.* 134 referring to 1 Peter 4:6.

¹⁴⁶ *Ibid.* 'Christ first had to become his Antichrist, his underworldly brother.'

¹⁴⁷ This in part is why Jung feels his immortality has been healed, *TRB*, p. 230a.

¹⁴⁸ David Miller explains: '...the descent into hell is actually the ascent of the soul. It brings a sense of soul to ascendancy in life, and it gives the human ego a perspective from a soulful point of view. The descent itself is a resurrection.' *Hells & Holy Ghosts: A Theopoetics of Christian Belief*, (New Orleans, Spring, 2004), pp. 36-37.

¹⁴⁹ *Scrutinies*, pp. 346b-354b.

encounters with the dead reconcile this next to an inherited theological understanding of Christ?¹⁵⁰ Certainly such discussions must have emerged at the many séances he attended throughout his personal life. Was there such guilt associated with his ability to see and speak to the dead that in part this is what *The Red Book* explores? So the question must be asked is Jung attempting to do for his dead, what Christ supposedly did during his three days before he rose to heaven? Is he attempting to redeem his dead as perhaps Christ did?

Religious scholar Alan Segal discusses Christ teaching in Hell alongside a ‘peculiar practice in which people were baptized on behalf of the dead’ in Corinth. He quotes 1 Corinthians 15: 29, ‘Otherwise, what do people mean by being baptized on behalf of the dead? If the dead are not raised at all, why are people baptized on their behalf?’¹⁵¹ In addition to questioning who exactly wrote the passage about Christ teaching in hell and what it means, he suggests ‘...Christ can preach to the dead, evidently in the hope of saving them, though exactly which dead—whether the

¹⁵⁰ For a few examples: Leviticus 19:31: ‘Do not turn to mediums or necromancers; do not seek them out, and so make yourselves unclean by them: I am the Lord your God.’ Deuteronomy 18:10-12: ‘There shall not be found among you anyone... anyone who practices divination or tells fortunes or interprets omens, or a sorcerer or a charmer or a medium or a necromancer or one who inquires of the dead, for whoever does these things is an abomination to the Lord.’ In the New Testament, 2 Kings 21:6: ‘And he... used fortune-telling and omens and dealt with mediums and with necromancers. He did much evil in the sight of the Lord, provoking him to anger.’ Mary Douglas notes in her book, *Leviticus*: ‘The Pentateuch did not just ignore its ancestors. It violently hated to be in communication with them.... The surrounding peoples in the Mediterranean and Aegean regions all had cults of the dead, Egypt, Assyria, and Babylonia... and Canaan. But in the Pentateuch there is no sign of it. If it had been deliberately removed before the books were edited, why?’ *Leviticus as Literature* (Oxford, Oxford University Press, 1999), p. 99. The point is that in the Biblical tradition there is strong opposition to contacting the dead.

¹⁵¹ Alan Segal, *Life After Death; A History of the Afterlife in Western Religion* (New York, Doubleday, 2004), p. 589. Segal also suggests the example taken from the visions of Perpetua and Felicitas, in which Perpetua performs a miracle on her deceased brother who comes to her in pain. She is able to cure him, a discarnate, from her incarnate vantage. This could be seen as similar to Jung curing Salome of her blindness, but below I suggest it is Salome who is actually a figure of the unconscious. Jung knew of the example of Perpetua, because Marie-Louise von Franz published a study of a psychological interpretation of her visions. She does not however interpret the appearance of the deceased brother as a visitation dream as she has done in previous examples, specifically with her own father, discussed below.

damned or those already saved who are rising to their beatified place at the end of time—is not entirely clear.¹⁵²

That the reference entails a Christ doing this on behalf of the dead is the comparison that Jung is making. He does so because *The Red Book* makes clear that Jung is assuming the role of guide and redeemer of the dead.¹⁵³ In one respect Jung becomes the salvation for the dead, as we discover in *Liber Secundus*.¹⁵⁴ But at the same time he excuses the pomposity of such a suggestion by calling the actual act a ‘masquerade.’ It appears for Jung to admit that he and Christ have shared this process is difficult for him and he attempts to couch such a confession with a criticism of the process.¹⁵⁵

Further questions worth consideration: Is it Christ’s teachings, or that he does so for the dead, which allows him to ascend? Does the process allow him to reconcile the idea of ‘as above so below’? For Jung the placation of the dead facilitates an integration of unconscious material, but also the dead are instrumental in assisting Jung to assist them. Could this be what occurs with Christ? Although Christ’s dead could be like Jung’s: the ‘Unanswered, Unresolved, and Unredeemed’, could the enterprise be cooperative such that the process benefits both the living Christ (and living Jung) as well as the dead?¹⁵⁶

¹⁵² Segal, p. 591.

¹⁵³ Jung and (who I suggest is) the deceased Helly Preiswerk, together perform a mass for the collective dead before the teachings of the *Sermons* begin.

¹⁵⁴ This discussion begins in the commentary of ‘Nox Secunda’, *TRB*, p. 295.

¹⁵⁵ In fact in ‘Divine Folly’, Jung is actually sent to the madhouse as a result of speaking to the dead. *TRB*, p. 294.

¹⁵⁶ *MDR*, p. 217.

Is there a reason why the process of ascent requires specifically the dead to complete? For Jung to associate his process with that of Christ and his dead is to justify where Jung goes next with his relationship with the dead, that is he will be able to serve them, but in an incarnate state. In *Memories, Dreams, Reflections*, Jung states that after the *Seven Sermons* the dead became to him 'ever more distinct' and in a sense connected him to his life's work.¹⁵⁷ This moment in the narrative commentary gives Jung the opportunity not only to associate the issue of the dead with the Biblical narrative that he knew all too well from his pastor father, but also to bring the dead to the forefront of a psychological discussion.

Jung realises in the discussion that the depths have a tantalising grip and that attempting to be a hero is useless. One question, which Jung asks that is worth attention: 'What if the depths, due to the assault, now change themselves into death?... We cannot slay death, as we have already taken all life from it. If we still want to overcome death, than we must enliven it.'¹⁵⁸ This remains a seminal understanding often mentioned in *Memories, Dreams, Reflections* that is the recognition in Jung's dreams that what appeared dead was actually alive. As discussed in Chapter 2, Jung accomplishes this by bringing conscious awareness to the unconscious both in terms of level and process. By bringing his awareness to his explorations not only does he make discoveries but forges a path through his unconscious content. His conclusion: in order to understand death one must meet

¹⁵⁷ Ibid. In regards to the Ancestor dream Shamdasani notes: '...his first task was to attempt to reconstruct the question that had been posed to him, and that the manner in which he did this was to continue working on his book.' 'Boundless Expanse', pp. 9-30 (pp. 16-17). '...it was the dead who addressed crucial questions to me.' *MDR*, p. 339.

¹⁵⁸ *TRB*, p. 244a. This could also point to the Christ symbol, that enlivening death appears similar to the Christ symbol of everlasting life.

death where it resides, acknowledge it and engage so as to grasp its meaning and overcome its fear.

Jung suggests carrying offerings ‘to dead matter, so that it can win life back’:

The dead matter will change into black serpents. Do not be frightened, the serpents will immediately put out the sun of your days...Take pains to waken the dead. Dig deep mines and throw in sacrificial gifts, so that they reach the dead...Reflect in good heart upon evil, this is the way to the ascent...¹⁵⁹

Once again Jung reiterates the directive from the spirit of the depths, to awaken the dead. Here he reconciles the depths of his unconscious not only with dynamic activity but principally activity by and for the dead. These dead are awakened by his recognition of them, by enlivening them with libido and attention in the dark recesses of the unconscious.

Even though the Christ discussion occurs in a commentary alongside the episode, ‘The Conception of a New God’, it is necessary at this point in the narrative that Jung explore the comparison of his journey to Christ’s on one particular point: the role he plays in relation to the dead. The examination of what so far has occurred with Jung has given him an opportunity to reflect on the significance of what engaging with the dead means. We can assume that the commentary came later in Jung’s composition of *The Red Book*, so the Christ material here was most likely added later to the text.

¹⁵⁹ Ibid. Again an example of snakes as libido and in turn ancestors of the underworld. See my footnotes 96-101 above.

3.10 'Mysterium Encounter': Elijah and Salome

The importance of the last three episodes of *Liber Primus* rests in the complex nature of Jung's interaction with the blind Salome and the prophet Elijah.¹⁶⁰ Through careful examination of the exchange between these two figures and Jung, I suggest that it is Salome who proves to be a figure of Jung's personal unconscious and Elijah who, similar to the spirit of the depths, appears to serve as representative of the community of the dead in his role as prophet (and with regards to forethought).¹⁶¹ Inherent in the interactions of Jung with Salome is a more subjective relationship and with Elijah a more objective one.¹⁶² Jung himself suggests Salome 'is my own soul' and Elijah contributes by teaching him 'salutary wisdom.'¹⁶³ Jung hints at a correspondence between Elijah, Philemon, and his No. 2 personality (Philemon emerges at the end of *Liber Secundus*).¹⁶⁴ But, this association does not suggest that they are all the same figure, rather that No. 2, the spirit of the depths, Elijah, and

¹⁶⁰ This episode is made possible, of course, by the Siegfried murder, but also the resultant rain as Jung explains 'is the fructifying of the earth, it begets the new wheat, the young germinating God.' This refers to the growing seed that will become the new God in the form of Izdubar, in *Liber Secundus*. See Appendix A for a comparison of the *MDR* and *AP* versions of this episode. A discussion of further associations with the names and characters of Elijah and Salome is included in Appendix B.

¹⁶¹ *TRB*, p. 247a. Jung explains in the commentary here: 'The place where Elijah and Salome live together is a dark space and a bright one. The dark space is the space of forethinking. It is dark, so he who lives there requires vision ("that is of thinking. And without thinking one cannot grasp an idea.") This space is limited, so forethinking does not lead into the extended distance, but into the depths of the past and future.' This sounds similar to Jung's description of both the spirit of the depths and his No. 2 personality.

¹⁶² Jung in his commentary included in *The Red Book's* appendix refers to the prophet as a figure 'clear and complete...' *TRB*, p. 366a.

¹⁶³ Although it is feasible to make the connection between Elijah and the spirit of the depths and Salome with Jung's soul, it is enough to keep the correspondence in mind. *TRB*, p. 248b and p.249a respectively. Compare the passage where Jung discusses the objectivity of thought with Elijah here and similarly with his soul: 'Who gives you thoughts and words? Do you make them? Are you not my serf, a recipient who lies at my door and picks up my alms? And you dare think that what you devise and speak could be nonsense? Don't you know yet that it comes from me and belongs to me?' *TRB*, p. 241b.

¹⁶⁴ Shamdāsani: '...the spirit of the depths corresponds to personality No. 2.' Jung equivocates No. 2 with Philemon and confirms Philemon 'developed out of the Elijah figure.' *TRB*, p. 208, *MDR*, p. 252 *MDR*, p. 207, respectively.

Philemon share a similar perspective, one oriented in the collective unconscious and one inherently positioned to assist Jung with his relationship to the unconscious and the dead. The final episodes of *Liber Primus*, are seminal to the understanding that the unconscious is both place and process and is host to different types of figures; figures of the unconscious and principally among these the dead.

The three episodes; ‘The Mysterium Encounter’, ‘Instruction’, and ‘Resolution’, bring *Liber Primus* to an end on Christmas Day, 1913. The scenes show Jung participating in the most comprehensive form of active imagination thus far, which includes a descriptive setting, present in Jung’s first active imagination, as well as in depth dialogue, that was not.¹⁶⁵ These scenes also make clear how Jung begins to experience the unconscious as both place and process and this comes in the form of a final initiation. This initiation combines the previous efforts of the spirit of the depths and brings Jung squarely into the land of the dead.¹⁶⁶ Here he meets the prophet Elijah, who himself has raised the dead just as Jung will continue to do in his active imaginations throughout *Liber Secundus*.¹⁶⁷

Jung’s greatest task in these final episodes of *Liber Primus* is identifying where he is, why Elijah and Salome are together, and how he fits into their story. Elijah, Salome and the incarnate Jung each participate in the same psychic space.

¹⁶⁵ ‘The Desert’ and ‘Experiences in the Desert’ include some detail about the desert as a setting. In the latter it is evident that the shift in terrain occurs as a result of Jung’s attention. His first active imagination and then ‘The Mysterium Encounter’ relay richly detailed scenes that show a sense of progression alongside Jung’s exploration.

¹⁶⁶ *MDR*, p. 205, and *TRB*, p. 246a.

¹⁶⁷ Jung’s encounters with the dead in his dreams the previous year can be considered one example of raising his dead, in addition to heeding the guidance of the spirit of the depths to awaken his dead. The other biblical characters known to have raised the dead: Elisha; *KINGS* 4:17-37, Peter; *ACTS* 9:36-42, Paul; *ACTS* 20:7-12, Jesus; *JOHN* 11:38-44, Elijah; *KINGS* 17:17-24. Jung retells the raising of the dead child by Elijah in *Liber Secundus*, see discussion below about p. 304a.

How they participate in the space is instrumental in highlighting Jung's relationship with each and contributes to the possibility that Elijah is a member of the community of the dead and Salome a split-off portion of Jung's personal unconscious. It is the fact that Jung has travelled further in his unconscious than previously, having arrived at 'the edge of a cosmic abyss' and feeling as if he were in the land of the dead. Perhaps it is these conditions that paved the way for him to engage in such a comprehensive active imagination.¹⁶⁸

Jung's encounter here proves that due to his incarnate presence, he effects change specifically by curing Salome's blindness. What was begun with Jung's participation in the murder of Siegfried is continued here with his ability to meet and respond to what the unconscious offers in terms of the vision. What becomes clear is that Salome in her subjective presentation affects Jung more than does Elijah, that is to say, Jung responds vehemently to Salome's presentation. This points to the possibility that although Salome and Elijah inhabit the same psychic space they might be different types of figures. The emergence of these two characters is important in that it presents the possibility that a representative of the dead and a figure of the unconscious work and exist together in the same psychic space while serving differing roles to one another and to Jung.

Jung begins the description of the account in *The Red Book* with:

On the night when I considered the essence of the God, I became aware of an image: I lay in a dark depth. An old man stood before me. He looked like one

¹⁶⁸ The full quote from *MDR* reads: 'In order to seize hold of the fantasies, I frequently imagined steep descent, I even made several attempts to get to the very bottom. The first time I reached, as it were, a depth of about a thousand feet; the next time I found myself at the edge of a cosmic abyss. It was like a voyage to the moon, or a descent into empty space. First came the image of a crater, and I had the feeling that I was in the land of the dead. The atmosphere was that of the other world.' p. 205.

of the old prophets.¹⁶⁹ A black serpent lay at his feet. Some distance away I saw a house with columns. A beautiful maiden steps out of the door. She walks uncertainly and I see that she is blind. The old man waves to me and I follow him to the house at the foot of the sheer wall of rock. The serpent creeps behind us. Darkness reigns inside the house. We are in a high hall with glittering walls. A bright stone the color of water lies in the background. As I look into its reflection, the images of Eve, the tree, and the serpent appear to me. After this I catch sight of Odysseus and his journey on the high seas. Suddenly a door opens on the right, onto a garden full of bright sunshine. We step outside and the old man says to me, "Do you know where you are?"

I: I am a stranger here and everything seems strange to me...¹⁷⁰

Elijah appears during Jung's reflection on the 'essence of God' and this seems apt as Jung himself identifies Elijah as a prophet of God.¹⁷¹ Given Elijah's association as 'the mouth of God', he does not change or alter throughout Jung's conversations and remains wise, instructive, and consistently emotionally ambivalent to Jung's struggles to comprehend the two of them as a pair.¹⁷² When Elijah's first words to Jung are to ask if he knows where he is, Jung cannot grasp what he is experiencing so responds with a non-committal, 'I am a stranger here.' This is all of which Jung can be sure.

As Jung tries to comprehend who these figures are he questions why Elijah and Salome in particular are together. Elijah explains:

¹⁶⁹ *TRB*, p. 245 n. 156 reads: 'In *Black Book 2* Jung noted: 'with a gray beard and wearing an Oriental robe'.

¹⁷⁰ *TRB*, p. 245b. The images differ from the versions provided in both *MDR* and *AP*. The crystal recalls the one Jung finds in his first active imagination, yet this one is the colour of water and into which Jung is able to see visions. The vision of Odysseus is of course associated with Jung's interest in the *Nekyia* and Odysseus' ability to speak with the dead. Eve and the serpent could point to the attainment of knowledge in general and about the underworld more specifically. The method Jung is using is similar to ancient lecanomancy, or the process of divining visions from water bowls (Ogden, xxviii).

¹⁷¹ This could be a result of the episode 'The Conception of God', when the seeds of Jung's new God are received. In *Liber Secundus* Jung has the thought that he would like to 'imitate Christ' and immediately following the throng of dead appear on their way to Jerusalem. This is the same group of dead who will return from Jerusalem two years later to haunt Jung until he delivers the Seven Sermons to them. *TRB*, p. 294a.

¹⁷² *TRB*, p. 246b.

She is my daughter, the daughter of the prophet...My wisdom and my daughter are one...Her blindness and my sight have made us companions through eternity.

When Jung hears this he asks ‘...am I truly in the underworld?’¹⁷³ and continues despairingly, ‘But I do not belong to the dead.’¹⁷⁴ It is Elijah who assists Jung in defining this experience as occurring in the land of the dead. Perhaps this is due to his associations as both prophet and raiser of the dead himself.¹⁷⁵ All of this indicates Elijah to be a representative or member of the community of the dead or that region of the spirit of the depths.¹⁷⁶

According to Elijah’s description, he and Salome share a functional relationship because they are linked by his prophecy and her blindness. She is the wisdom that makes meaning of his prophecy. As her blindness and his foresight have made them companions, it would seem that this relationship of opposites has always worked for them both.¹⁷⁷

¹⁷³ *TRB*, p. 246a. In Jung’s commentary on Elijah and Salome included in the Appendix, *TRB*, p. 365, Jung says: ‘The blindness indicates her incompleteness and the absence of an essential quality. By virtue of her shortcoming she depends upon her father.’ Further he explains: ‘Logos undoubtedly has the upper hand, in this, my case, since Elijah says that he and his daughter have always been one. Yet Logos and Eros are not one, but two. In this case, however, Logos has blinded and subjugated Eros. But if this is the case, then the necessity will also arise to free Eros from the clutch of Logos, so that the former will regain vision...Salome turns to me, because Eros is in need of help, and because I have apparently been enabled to behold this image for precisely this reason’ *TRB*, p. 366a.

¹⁷⁴ *TRB*, p. 246a. See Appendix on the account of descent just before his meeting of the pair.

¹⁷⁵ In 1925, Jung would explain Elijah as ‘an important figure in man’s unconscious, not in woman’s. He is the man with prestige, the man with a low threshold of consciousness or with remarkable intuition. In higher society he would be the wise man...He has the ability to get in touch with archetypes.’ This seems to indicate the influence of such a presence as an Elijah figure in the psyche. It raises the question as to whether it is Elijah himself who is capable of accessing the archetypes or the man due to Elijah’s presence in his psyche. *AP*, p. 93.

¹⁷⁶ Although the association between Elijah, the spirit of the depths and Philemon has already been made above, apart from Elijah’s obvious orientation in the land of the dead, Jung does not indicate that Elijah himself is dead as he has done with others. Jung calls Philemon ‘a teacher and friend of the dead’ And the figure Death, who appears to oversee the region where ‘passing over’ literally occurs. *TRB*, p. 316b and pp. 273- 275. Jung’s soul is a different case, he says clearly: ‘...your soul is your own self in the spiritual world.’ *TRB*, p. 288b

¹⁷⁷ *AP*, p. 64, *MDR*, p. 206. In 1925, Jung relayed his shock in discovering that Elijah and Salome had always been together; ‘I thought it was blasphemous for him to say this...Elijah and Salome are

This passage raises some pertinent questions. What exactly is Salome blind to? Her surroundings? Her function? Her worth? Or is she simply a literal product of her father's function as prophet of the future and a member of the dead?¹⁷⁸ Jung does indicate in his lengthy interpretation of these figures that 'The prophet is her producer, she emanates from him.' Could this mean that Elijah and Jung share Salome as a projection?¹⁷⁹ Can Elijah as a representative of the dead have his own projections, his own split-off parts of the psyche and if so, does Salome serve that purpose for him? When Salome gains her sight will she see who and what she is, possibly a figure dependant on her surroundings for definition?¹⁸⁰ Perhaps posing such questions as possibilities brings context to Jung's experience and reveals the degree to which the unconscious is varied and ever-changing.

While Jung struggles with Salome, Elijah again suggests that they have been together forever perhaps emphasising that the link is not simply father/daughter, or prophet/blind seer, but rather the eternity that Elijah and Salome share is one by virtue of their location in the unconscious. They have been linked not by being similar in nature, or even opposite in nature, but rather due to their shared psychic field.

During Jung's initial exchange with Elijah, Salome remains silent and her first utterance to Jung is, 'Do you love me?' In fact the first three utterances from Salome

together because they are pairs of opposites', *AP*, p.93. Again Jung will ask: 'How could it be that this unholy woman and you, the prophet of your God, could be one?' Elijah answers, 'Why are you amazed? But you see it we are together.' *TRB*, p. 246b.

¹⁷⁸ In the Appendix material included in *TRB*, Jung examines in a lengthy discussion his interpretation of Elijah and Salome. Here he says 'The prophet is her producer, she emanates from him.' Could this mean that Elijah and Jung share Salome as a projection?

¹⁷⁹ *TRB*, p. 365. The next line is 'The fact that she is assigned to him as a daughter indicates a subordination of Eros to Logos.'

¹⁸⁰ Jung saw Salome as an anima figure. *MDR*, p. 206, *AP*, p. 92.

are, 'Do you love me?', 'I love you', and 'You will love me.'¹⁸¹ These utterances at the outset position Salome to be a figure of Jung's personal unconscious, because she relates to him in a subjective, emotional manner. Jung comes to Salome with his bias in place, that she is a 'bloodthirsty woman' who was in love with John the Baptist whom she murdered.¹⁸² Jung is horrified by Salome's expressions of love for him and wants no such relationship, especially from one responsible for the murder of a 'holy man.' Jung is horrified by Salome's expressions of love for him and wants no such relationship, especially from one responsible for the murder of a 'holy man.' Their conversation continues:

S: You do me wrong. Elijah is my father, and he knows the deepest mysteries... His wells hold healing water and his eyes see the things of the future. And what wouldn't you give for a single look into the infinite unfolding of what is to come? Are these not worth a sin for you?

I: Your temptation is devilish. I long to be back in the upper world. It is dreadful here...

E: What do you want? The choice is yours.

I: But I do not belong to the dead. I live in the light of day. Why should I torment myself here with Salome? Do I not have enough of my own life to deal with?

E: You heard what Salome said.¹⁸³

There are a few details in this exchange that help to explain the distinct perspectives of each of the three. Jung resists everything about this encounter but looks to Elijah whom he esteems in terms of his status as a prophet. He tries to accept his steadfast confirmation of their relationship in the underworld yet, he can only see

¹⁸¹ *TRB*, p. 246a.

¹⁸² The love story belongs to a contemporary Salome, one found in Oscar Wilde and Strauss, it is this Salome who is besotted with John the Baptist, not the Biblical Salome who dances for her stepfather. Jay Sherry explains the cultural significance of Salome; 'Salome was... *the* major fin-de-siècle icon of the femme fatale. She paraded through the art, literature, and music of the period from Moreau to Klimt and von Stuck... and Strauss (even young Picasso drew her). Her popularity crossed the Atlantic and sparked a "Salome craze" that was in full swing when Jung visited in 1909.' 'Carl Gustav Jung, Avant-Garde Conservative' (unpublished doctoral thesis, Freie Universität Berlin, 2008), p. 44.

¹⁸³ *TRB*, p. 246a.

the 'devilish' Salome. He is tormented by her very presence and equally shocked at Elijah's support of her.¹⁸⁴ Elijah's presentation throughout the three episodes remains consistent, measured, and instructive and this does not change throughout the course of the dialogue, suggesting again his more objective relationship to Jung.¹⁸⁵

Salome's attempt to convince Jung of her father's gifts suggests that she is functioning like a bridge from Jung's personal unconscious to the collective unconscious, or the region of the spirit of the depths that Elijah appears to represent. That she is drawing Jung's attention to Elijah sees her also drawing his attention to the very source of prophecy and forethought and to that timeless region of the collective unconscious. Jung later would identify Salome as an anima figure.¹⁸⁶ In *Memories, Dreams, Reflections*, Jung discusses the anima:

I had written down a fantasy of my soul having flown away from me...the soul, the anima, established the relationship to the unconscious. In a certain sense this is also a relationship to the collectivity of the dead; for the unconscious corresponds to the mythic land of the dead, the land of the ancestors. If therefore, one has a fantasy of the soul vanishing, this means that it has withdrawn into the unconscious or into the land of the dead. There it produces a mysterious animation and gives visible forms to the ancestral traces, the collective contents. Like a medium, it gives the dead a chance to manifest themselves.¹⁸⁷

¹⁸⁴ Jung brings to this conversation a preconceived idea as to who Salome is, the temptress who danced for King Herod and asked for the head of John the Baptist (note who interestingly was Elijah returned).

¹⁸⁵ In Jung's own commentary of this episode included in an appendix at the end of *The Red Book*, Jung discusses his assignation of Salome representing Eros and Elijah, Logos. His essay discusses how he came to this understanding. Jung explains 'The old prophet expresses persistence, but the young maiden denotes movement. Their impersonal essence is expressed by the fact that they are figures belonging to general human history; they do not belong to a person but have been a spiritual content of the world's peoples since time immemorial. Everyone has them...' And perhaps Jung means that everyone has access to them. Here it would appear that Jung has experienced Elijah and Salome *in se* or as discarnate presences. Jung's suggestion here looks to create distance from any accusation that would have these figures being a product of Jung's imagination. I would of course disagree with his assignation of Salome as having an impersonal essence. *TRB*, p. 365a and b.

¹⁸⁶ Jung saw Salome as an anima figure. *MDR*, p. 206, *AP*, p. 92.

¹⁸⁷ *MDR*, p. 216. Jung's soul disappears just before the *Sermons*. Shamdassani notes this was January, 29, 1916. *TRB*, p. 346b. What was not known from previous versions of the *Sermons* is that Jung's soul returns to announce the arrival of the dead from Jerusalem. See discussion, 5.6.1.

Not only is there a clear equivalency between the locale of the dead and the unconscious, but it is the anima figure that is responsible for connecting the personal unconscious to the collective unconscious and therefore to the land of ancestors. Also alluded to is the independent nature of the soul with its ability to leave the body and to retreat into the land of the dead. Further, not only is the relationship of anima to the dead quite clearly expressed, but so is Jung's attribution of the soul as anima and the manner in which the dead appear as a result of the soul/anima's efforts. Thus, the presence of the soul/anima allows for the dead 'to manifest themselves.'

Jung even goes so far as to compare the soul/anima to a medium, whose presence permits the dead to appear. This is one of the clearest passages that indicate the autonomy of the dead to appear upon their own volition and not as personal projected material. Jung is describing the ability of the soul/anima to be instrumental in *betrachten*, as it seems that it is her presence that facilitates the visioning process, as if the soul's potential rests in instigating spiritual sight, or access to the soul's world.¹⁸⁸ The association between the anima and the dead is therefore revealed not only in this passage but by way of Salome's actions in *Liber Primus*.¹⁸⁹ And yet, the discourse that unfolds between Salome and Jung in *The Red Book* appears

¹⁸⁸ Although it is clear that it is the spirit of the depths who has initiated Jung into not only awakening his dead but into his ability to see unconscious content, it now looks that it was the absence of his soul and the necessity to see her apart from the spirit of the depths that resulted in his ability to see. Jung could be conflating the two ideas, or simply giving Salome as anima the credit due the spirit of the depths. It could also be that the role of soul and the spirit of the depths is made manifest as Salome and Elijah due to the soul's return to Jung. This issue will need to be carefully followed in future research of the pair.

¹⁸⁹ This seems to be the case even though Jung identifies the appearance of both of them initially and that it is Elijah who speaks first.

antagonistic and angst-ridden for Jung.¹⁹⁰ Even above, he is to distinguish himself apart from his surroundings and specifically as not 'belong[ing] to the dead'.

It is difficult to discern at this early stage in the 'Mysterium Encounter' if it is Salome who prompts Jung to engage or if it is the more objective Elijah who is orchestrating Salome's interactions with Jung. Could it be Elijah's role is to assist the incarnate Jung with his figures of the unconscious, that is, to assist his psychological work with them? Does Elijah assist Jung in managing the tensions that Salome presents to him? In spite of all of Jung's opinions about where he finds himself, Elijah maintains a consistent message regarding the reality of both himself and Salome.

Jung's problem in managing this encounter results from his perception that Elijah and Salome are symbols, i.e. symbols of prophet and of unholy woman. Elijah expressly negates this idea by stressing conclusively, 'We are real, we are not symbols' and later again:

You may call us symbols for the same reason that you can also call your fellow men symbols, if you wish to. But we are just as real as your fellow men. You invalidate nothing and solve nothing by calling us symbols.¹⁹¹

If Jung were to consider what Elijah is saying, that perhaps they are not symbolically together in the unconscious, but rather literally so, then perhaps Jung

¹⁹⁰ Jung recounts the course of his relationship with his anima in *MDR*: For decades I always turned to the anima when I felt that my emotional behaviour was disturbed, and that something had been constellated in the unconscious. I would then ask the anima: 'Now what are you up to? What do you see? I should like to know'. After some resistance she regularly produced an image. As soon as the image was there, the unrest or sense of oppression vanished... To-day I no longer need these conversations with the anima... To-day I am directly conscious of the anima's ideas because I have learned to accept the contents of the unconscious and to understand them... I can read their meaning directly from my dreams, and therefore no longer need a mediator to communicate them. *MDR*, pp. 212-213.

¹⁹¹ *TRB*, p. 246b and p. 249b respectively.

could consider Elijah to be not the *symbol* of the prophet but *the discarnate prophet* sharing the same part of the unconscious as Jung's projection of the 'unholy' Salome. The Biblical account has Elijah never having actually died, but rather having been raised to heaven by God.¹⁹² Thus his claim of being together with Salome for eternity is quite valid and again positions Elijah alongside the spirit of the depths with his quality of 'time immemorial and for all the future.'¹⁹³

This episode ends with Jung rushing out of Elijah's house and questioning if he really loves Salome. Jung fears the love she has been expressing is somehow linked with the Siegfried murder and serves in admiration for such a deed.

3.11 'Instruction'

On December 22, 1913, Jung returns to the house of Elijah and Salome, but he does not know why, explaining a 'longing that stayed behind' that drew him back again.¹⁹⁴ The previous visit ended with Elijah confirming their reality and dismissing any notions of them being symbols. Oddly, Jung confesses, 'It seems to me as if I were more real here. And yet I do not like being here.'¹⁹⁵ This sensation of feeling real while not belonging seems to recall the simultaneous awareness he experiences with his No. 1 and No. 2.¹⁹⁶

The instruction that Elijah offers to Jung is on the objectivity of thought. Elijah asks Jung, 'Must you be your thoughts, because you are in the world of your

¹⁹² 2 Kings 2:11.

¹⁹³ *TRB*, p. 229b.

¹⁹⁴ Entry dated December 22, 1913.

¹⁹⁵ *TRB*, p. 248b.

¹⁹⁶ When he first encountered Elijah, he asked Jung if he knew where he was, and Jung responded: 'I am a stranger here.' *TRB*, p. 245b. See section 1.11, p. 83 for discussion of Jung's No.1 and No. 2.

thoughts? But your thoughts are just as much outside your self as trees and animals are outside your body.’¹⁹⁷ Jung discussed this passage in the 1925 seminars as being instrumental in his understanding of psychological objectivity, yet in *Memories, Dreams, Reflections* this passage is attributed specifically to Philemon.¹⁹⁸

Jung confesses that his ‘thought world was...more word than world’ and *The Red Book* in its entirety could be seen as Jung’s attempt to redress this imbalance. But this lesson is no sooner understood than Salome enters, embraces Jung, and claims not only that they are siblings, but that Elijah is his father too. If Elijah is an elder figure in the same vein as Jung’s No. 2 then this seems an appropriate designation. The important detail is that Salome suggests that Mary, the mother of ‘our Saviour’ is Jung and Salome’s mother. This throws Jung into such turmoil that he cannot process such information and he accuses them both of being symbols, which Elijah again denies. Jung is in ‘terrible confusion’ and it is Elijah who confirms, ‘Here we are, and you have to accept us. The choice is yours.’ Once again Elijah is impervious to Jung’s emotional response and he remains matter of fact about himself, Salome, and most importantly Jung’s interactions with them both.

Yet, it is Salome who wishes to infer symbolic meaning by associating herself and Jung with the Christ story, a fitting move for a figure of Jung’s subjective unconscious as it forces him to question not only the significance of both figures, but prompts in him a reassessment of this particular narrative.¹⁹⁹ What Salome’s

¹⁹⁷ *TRB*, p. 249a.

¹⁹⁸ Although on p. 207 in *MDR* Jung uses the phrase: ‘Philemon and other figures,’ on p. 208 this specific passage he credits to Philemon, not Elijah as it is presented here. Shamdasani discusses the attribution as discussed in *AP*, p. 95, where Jung credits ‘the old man.’ *TRB*, n. 188, p. 249.

¹⁹⁹ *TRB*, p. 368.

suggestion does is to introduce the possibility that all three of them are related to the Christ story in order to prepare Jung for his role in curing Salome of her blindness in the next episode. Salome is asking Jung to assume a role in part of the Christ narrative in order to serve her, and by suggesting their mutual genealogy, she puts him on notice that he will share some attribute of Christ.²⁰⁰

3.12 'Resolution'

This episode serves not only as the culmination of the Elijah and Salome story, and the final episode to *Liber Primus*, but serves as the culminating initiation for Jung.²⁰¹ This initiation sees Jung as witness and participant in his own unconscious process in an active imagination itself culminating in the successful expression of the transcendent function. That this third and last night is also Christmas is an important point, because in so far as it points to the birth of Christ, the episode equally augurs the birth of a more comprehensive participation in an active imagination, which Jung will explore further throughout *Liber Secundus*.

Jung returns again to the house of Elijah and Salome, tormented by guilt and feeling still a 'deep longing to continue experiencing the mysteries...'²⁰² It is here, approaching the entrance of the prophet's house 'below on the foundation of the crater in the underworld', where he witnesses the battle between the black and white serpents. These serpents are not the same as the serpent who accompanies both Elijah and Salome and who will play such an instrumental role in curing Salome's

²⁰⁰ In Jung's in-depth discussion of the significance of Elijah and Salome as Logos and Eros, he includes analysis of Mary as the mother, Elijah as father and he and Salome as siblings, calling it the 'Christian solution' and indicating it to be 'undeniably cathartic'. *TRB*, p. 368a.

²⁰¹ Entry dated Christmas Day, 1913.

²⁰² *TRB*, p. 251a. There is a palatable sense of guilt in Jung's dream of his deceased father discussed in ch.2.

blindness. The battle between these serpents, Jung suggests to Elijah, represents the 'power of the good light [that] will become so great that even the darkness that resists it will be illumined by it.'²⁰³

The last scene of *Liber Primus* finds Elijah commanding Jung to step over to the crystal and prepare himself in its light. Jung receives a vision, the seminal scene being Christ's crucifixion.²⁰⁴ This scene is juxtaposed with the timing of Christmas Day and, of course, points to the theme of death and rebirth. As Jung gazes into the crystal, a shift occurs as he goes from observing the Crucifixion to assuming the same posture himself, 'I spread my arms wide... I see that a terrible and incomprehensible power forces me to imitate the Lord in his final torments...'²⁰⁵ Yet it is the sight of the serpent in the vision of the crystal, which draws him from observer to participant:

I see the cross and Christ on it... at the foot of the cross the black serpent coils itself—it has wound itself around my feet—I am held fast and I spread my arms wide. Salome draws near. The serpent has wound itself around my body, and my countenance is that of a lion.²⁰⁶

²⁰³ Jung discusses the serpents in 1925, which represented the real conflict within himself in terms of his resistance to the descent. *AP*, p. 96.

²⁰⁴ This scene would suggest a vision within his active imagination, or a vision within a vision, which happens in *Liber Secundus* from the episode 'Divine Folly' through 'Nox Quarta'. This would indicate perhaps a shift in the level of the unconscious from which Jung perceives information.

²⁰⁵ *TRB*, p. 252b. This is a similar dynamic as when the spirit of the depths 'forced' Jung back into himself. What is implied in these instances is Jung appears to be at the mercy of the unconscious' effect upon him. This differs to his more pro-active and confident demeanour in *Liber Secundus*, when he offers his assistance to the girl in the castle who is a figure of his unconscious.

²⁰⁶ *TRB*, p. 252a-b. This is the only mention of a lion in this vision making Jung's claim in 1925 regarding Mithraic symbolism almost unfounded: 'The animal face which I felt mine transformed into was the famous [Deus] Leontocephalus of the Mithraic mysteries...' The rest of the quote from *AP* continues '...the figure which is represented with a snake coiled around the man, the snake's head resting on the man's head, and the face of the man that of a lion. This statue has only been found in the mystery grottoes (the underground churches, the last remnants of catacombs).' (*AP*, p. 98). Elijah leans on a marble lion, (p. 248b) and again, the presence of a 'powerful lion' stands outside Elijah's dwelling, (p. 249b). Noll's lengthy article on this singular reference perhaps needs reconsideration now that there appears such a striking difference between *The Red Book* and *AP* accounts. Jung had much time to rework this content as shown in the appendix material, (*TRB*, p. 365), where he reconsiders the Elijah and Salome episode. Noll's insistence that Jung was convinced that he had been 'deified' is inaccurate given Jung's statement in *Liber Primus* regarding the spirit of the depths and his

This is an intriguing shift from the serpent in the vision to the one Jung experiences coiling around his own feet, as if the shift itself is resurrecting the necessary libido to complete the task before him. And, if the serpent is to be considered a member of the dead, i.e. a deceased hero, then it appears as if the incarnate Jung and the deceased hero as serpent mediate the healing shift for Salome.²⁰⁷ Or, in terms of the transcendent function, it takes both the unconscious and conscious perspective to shift Salome's blindness. Jung is horrified at what occurs, that he has shifted from observer to participant imitating the pose of the Crucifixion when Salome declares to Jung, 'You are Christ.'²⁰⁸

The scene continues with the most seminal episode:

It is as if I stood alone on a high mountain with stiff outstretched arms. The serpent squeezes my body in its terrible coils and the blood streams from my body, spilling down the mountainside. Salome bends down to my feet and wraps her black hair round them. She lies thus for a long time. Then she cries. "I see light!" Truly, she sees, her eyes are open. The serpent falls from my body and lies languidly on the ground.²⁰⁹

This scene alludes to an initiatory experience and is critically important for understanding Jung's role in his own unconscious dynamic.²¹⁰ Since the attainment of immortality or rather the realisation of life after death was an essential part of the

contribution to healing Jung's immortality (*TRB*, p. 230a). Further, given the very brief reference here, Noll's supposition that: 'Jung continued to interpret those experiences as an initiation into a specific grade of the Mithraic mysteries— that of "leo" [which] he never publicly admitted...', might now appear as an extreme amplification of the material sans *The Red Book*. Where Noll is convinced Jung 'believed the process of "becoming one-with-god" was the climax of the initiation process in the Mithraic mysteries', we can now correct by considering that Jung's initiation began with the emergence of his visionary faculty and climaxed with the successful transference of libido for Salome's healing. Richard Noll, 'Jung the Leontocephalus' in *Jung in Contexts: A Reader*, ed. by Paul Bishop (London: Routledge, 2000), p. 70.

²⁰⁷ *AP*, p. 95.

²⁰⁸ *TRB*, p. 252b.

²⁰⁹ *Ibid.* Note the Biblical similarity of drying Christ's feet with hair in John 12:3 and Luke 7:38.

²¹⁰ His experiences thus far with respect to the spirit of the depths are considered initiatory stages.

ancient mysteries, Jung felt that he had been ‘put through such an initiation’.²¹¹ Up to this point the spirit of the depths has guided Jung’s initiations and here this initiation involves being prepared to respond to whatever the unconscious presents, and in this instance it is succumbing to the libido in imitation of the Crucifixion.

Active imagination is fully apparent in the episode with its end result an example of the transcendent function, but in somewhat of a reversal of the method one would expect to find with libido being incorporated back into Jung’s personality.²¹² The conversational exchange occurs to the point when either due to Jung’s presence and concentration on the vision in the crystal or due to Salome’s readiness, Jung participates in the transference of libido.²¹³ Through the blood pouring profusely from Jung’s body as a result of the serpent, Salome is able to lie at Jung’s feet and receive the libido from both the blood and the serpent.²¹⁴ If the serpent is meant to signify the deceased hero, then Jung’s ability now to tend to the needs of the unconscious has been assisted by the dead (the serpent), a figure of the unconscious (Salome) and Jung, grounded in his incarnate perspective. The serpent is spent with the transference of libido and so lays ‘as if paralysed’, assuming the role of

²¹¹ *AP*, p. 98. Kerenyi notes ‘The Mysteries conferred but one gift: initiation’ (p.128). He explains; ‘Nothing about the Eleusian Mysteries was so striking as the initiates’ awe of Demeter’s gift, the grain, and their hope of life after death’ (p. 106). Kerenyi continues to discuss briefly how those in the Christian and Jewish faith could gain entrée to the mysteries by explaining biblical and Talmudic passages discussing the raising of the dead (pp. 106-107).

²¹² *Liber Secundus*, The Red One and The Girl in the Castle.

²¹³ Elijah asks Jung to walk over to observe visions in a crystal one of which is the Crucifixion.

²¹⁴ Note in the seminars of 1925, Jung tells how he sweated profusely with water thus making the healing of Salome’s blindness a similar affect to the healing rain after the Siegfried dream and how it reconciled the tension of the murder; here the water announces a cure. Yet, here Jung describes blood, not sweat, pouring from him. This becomes important later in *Liber Secundus* when the role of blood acts as a libido symbol, like in his First Active Imagination.

a current, which has facilitated the shift to occur.²¹⁵ It appears as if the transcendent function here has worked in reverse.

When there is the opportunity in the cycle of the transcendent function for Jung's psyche to absorb the libido represented by either Salome or the serpent, this does not appear to occur. Rather, the serpent acts upon Jung in order to produce libido that shifts to Salome. What results immediately after her sight is regained is that they both attain a type of vision that sees Elijah in a resplendent form of blazing light, perhaps his true form in the collective unconscious. Thus the shift that occurs is one that allows Salome to gain sight and Jung to gain vision. By assisting Salome he is initiated once again, but this time fully into the collective unconscious.²¹⁶ Although the change appears permanent for Salome, she does not dissolve or disappear as do examples in *Liber Secundus* that show a clear last stage to the transcendent function. In fact, Salome returns later on two occasions, seemingly sighted but otherwise unchanged.²¹⁷

One interpretation suggests that by Jung healing his anima figure, he has cleared the way for his own refined vision into both the personal and collective, thus giving way to the great amount of material that will follow in *Liber Secundus*. It could be argued that the transcendent function did not occur because the libido did not return back to Jung, and that it did not work for his immediate benefit, but rather for Salome's. Thus Jung walks away with the knowledge of having had this effect on

²¹⁵ *TRB*. P. 252b.

²¹⁶ It would appear that the spirit of the depths initiated Jung into the same when he directed Jung to awaken his dead. The immediate result of this command was the visionary capacity that allowed him to see his first active imagination, which could be considered a part of his personal unconscious, and this episode could be an inauguration into his collective.

²¹⁷ *TRB*, pp. 325b-326a and

a figure of the unconscious.²¹⁸ But what must be considered is that this profound episode, which Jung called the ‘Mysterium Encounter’ with its obvious associations with initiation, has altered Jung to the degree that he has access in full visionary capacity to the depths of his personal *and* collective unconscious.

Elijah remains witness to this and at its completion says to Jung:

Your work is fulfilled here. Other things will come. Seek untiringly, and above all write exactly what you see.

Immediately Jung observes:

Salome kneels before the light in wonderstruck devotion. Tears fall from my eyes, and I hurry out into the night, like one who has no part in the mystery....²¹⁹

There is a sense that Jung has participated in a profound experience by healing Salome, but now does not belong in the underworld and cannot stay. Upon leaving the scene, he describes ‘My feet do not touch the ground of this earth, and it is as if I were melting into air’. This indicates the sensation of the experience of interacting with them both.²²⁰

It seems that Elijah and Salome need to be left to their own enterprise.²²¹ Jung feels in awe as a result of what has occurred, by kneeling in front of Elijah. Elijah remains unmoved by the ceremony, except for his appearance. Is this due to the shift

²¹⁸ Note, Salome does not dissolve or disappear, but returns when Jung is hanging from the divine tree. It would seem she still has her sight. Thus Jung’s effect in the unconscious appears to be a permanent change for her. *TRB*, pp. 325b-326a.

²¹⁹ *TRB*, p. 252b.

²²⁰ *Ibid.* Shamadasani indicates in a footnote here Jung’s connection of the two figures, ‘...she is a *soror* or *filia mystica* of a hierophant or ‘philosopher’ evidently a parallel to those mystic syzigies...’

²²¹ Elijah and Salome return together at the end of *Liber Secundus*, p. 323a, and in a dream at the end of *Scrutinies*, p. 357b. Salome returns on her own and appears to be unhelpful while Jung as he hangs upside down for three days, p. 325b.

in sight of both Salome and Jung or does Elijah actually change?²²² It is Elijah who claims that Jung has completed the mystery in the underworld and is ready to proceed with the perspective he has gained. That is, Jung proceeds with further visions understanding his ability to partake in the vision and to effect change in his environment. The significance of the mystery for Jung here is not the attainment of immortality, but rather recognition of the reality of the experience and his ability to participate and alter what he sees.²²³

As Biblical prophet, raiser of the dead and symbolic wise man in the land of the dead, Elijah can do nothing to cure Salome's blindness. Perhaps because they have been together so long, there is not enough oppositional tension within the unconscious for him to be able to assist. So, Salome looks to Jung to cure her. Is it possible that only someone actually incarnate can effect change even in the unconscious and this is why Salome looks to Jung? While Jung enters the land of the dead, he retains a level of consciousness, which is connected to his incarnate state; it is this perspective, which Salome calls upon from Jung, the one able to journey this far into the unconscious, she wishes help from this Jung.

When Salome says to him, 'You are Christ', Jung is horrified because although he is participating in the vision, his reaction comes from an ego perspective. What Salome really means is 'you are a Christ figure because you have died to your conscious limitations or have sacrificed your conscious limitations (as seen in the first

²²² Jung details that he 'transforms into a huge flame of white light' yet this is just after his form appears shining 'like a flame. *TRB*, p. 252b. Again his appearance could be as a result of both Jung's and Salome's refined sight.

²²³ One further notable example is when Jung shrinks the hero Izdubar, his ability to do this comes as a surprise, but once again he proves his confidence in being able to alter conditions within his vision: 'Why did this excellent thought not occur to me earlier? I return...and with no difficulty squeeze Izdubar into the size of an egg and put him in my pocket.' *TRB*, p. 283a.

active imagination and the Siegfried dream) and have risen again in the land of the dead.' One who is able to do this can cure my blindness here.²²⁴ Thus Jung has not only healed his anima figure's vision but also his vision of his anima figure. Gone is the repulsed reaction to her as he sees her 'kneel in wonderstruck devotion'.

The importance of the Elijah and Salome episode cannot be underestimated. What is crucial to understand is that once Jung arrives and encounters them he becomes part of their story and a player in their drama, which in a sense becomes his too, as he points out:

This play that I witnessed is my play, not your play. It is my secret, not yours. You cannot imitate me. My secret remains virginal and my mysteries are inviolable, they belong to me and cannot belong to you. You have your own.²²⁵

Likewise in his commentary he states, 'The spirit of the depths has other things to teach you than me.'²²⁶ Jung's initiation, journey, and underworld are his. Others need to find their own link to their spirit of the depths as well as to find their own way in and through the unconscious.

3.13 Conclusion

There is a sense to the narrative of *Liber Primus* that the sequence of encounters guides Jung toward the seminal scenes with Elijah and Salome in The 'Mysterium Encounter'. These scenes serve as a demonstration of the aptitude that Jung has attained through his discoveries in the unconscious up to this point, facilitated by the presence and promptings of Jung's spirit of the depths. In retrospect, the spirit of the

²²⁴ Jung's 'attitude of the Crucifixion' also suggests a sacrifice on Jung's part, he is in a sense succumbing to the process that is the unconscious.

²²⁵ *TRB*, p. 246b [2].

²²⁶ *TRB*, p. 246, n.163.

depths' project appears not only to have been to immerse Jung into his own unconscious depths to the point where he differentiates himself apart from his soul and other figures in the unconscious, but to prompt Jung to awaken the dead. Upon arriving in the underworld, due to his incarnate presence, he effects change.²²⁷ Jung's spirit of the depths, his primary link to the community of the dead, has not only ushered him into the deepest reaches of the land of the dead, but has introduced him to the central dynamic of active imagination.

In fact, all of the encounters in *Liber Primus*: Jung's identification of his spirit of the depths and spirit of the times; his discovery of his soul; his first active imagination; and the Siegfried murder, all look to prime Jung for his encounter in 'the Mysterium'. Once the process of descent begins, and the orientation to his deepest unconscious is located, it is necessary for Jung to have available enough libido to continue further explorations. Therefore, the role of sacrifice and initiation are important thresholds that permit Jung access to libido necessary for further encounters. Thus Jung's first active imagination looks to be an example of the unconscious as place whereas the Siegfried murder looks to reveal the unconscious as process and one that makes libido available to enable Jung to engage in such a committed conversation with Elijah and Salome in the first instance. Jung's curing of Salome looks to reveal his effect on his unconscious process by way of his participation.

The episode of Elijah and Salome is foundational to Jung's understanding

²²⁷ What is interesting to note is the possibility that Jung is able to discern such competing unconscious material due to the fact that he is incarnate. This is an important point when he teaches the newly discarnate about orienting themselves in a limitless unconscious world in the *Sermons*.

of the dynamic of the personal and collective unconscious and should not be underestimated, as what appears in *The Red Book* is a more in-depth version than previously appeared in either *Memories, Dreams, Reflections* or *Analytical Psychology*. Elijah and Salome's orientation in the land of the dead and Elijah's correspondence to the spirit of the depths and to Jung's No. 2 perhaps suggests how Jung might have come to sense figures who were dead. The complication for this study is that professionally Jung moved from his experience of Elijah and Salome to the eventual concept of anima/animus and most likely had such ideas in mind when he composed his transcendent function essay. In his view, Elijah and Salome engaged fully with the transcendent function.

My suggestion is that Salome, in her more emotive and malleable relationship with Jung, is a projection of Jung's personal psyche and is subject to Jung's incarnate influence. This is why she is healed by his presence whereas the shift in libido was not able to happen with Elijah's effort alone. Therefore I place the two in separate categories as a result of the way in which each interacts with Jung in the more detailed version that we have in *The Red Book*. There remains a consistent objective pose that Elijah exhibits throughout the discourse in *Liber Primus* and, in a sense, serves as a counterbalance to Jung's attempts to perceive an ever changing and altering terrain.²²⁸ I also suggest that Elijah with his archetypal qualities, while representing the region of the dead, could very well have assisted Jung with his eventual understanding of the concept of the archetype. In the very least the dead appeared to have played a role in Jung's formation of the idea by way of the spirit of

²²⁸ Perhaps it can be suggested that Elijah's presence assists in holding their respective positions so that the necessary shift of libido and, in turn, healing can occur. This shift was not able to happen with Elijah's effort alone.

the depths, Jung's No. 2 personality, Elijah and Philemon (who will become the teacher of the dead in *Scrutinies*). Whether Elijah represents the collective unconscious and Salome the personal or whether they both share archetypal qualities and could be defined as anima/animus figures might be less important than the fact that their very definition as such rests on the fact that Jung found them in the region of the dead, and was entirely insistent that he, in contrast, did not 'belong to the dead'.²²⁹ In *Analytical Psychology*, he was to state:

One word more on the theme of immortality. It is intimately linked up with the anima question. Through the relation to the anima one obtains the chance of greater consciousness. It leads to a realization of the self as the totality of the conscious and the unconscious functions. This realization brings with it a recognition of the inherited plus the new units that go to make up the self. That is to say, when we once grasp the meaning of the conscious and the unconscious together, we become aware of the ancestral lives that have gone into the making of our own lives... This feeling of the collective unconscious brings with it a sense of the renewal of life to which there is no end. It comes down from the dim dawn of the world and continues. So when we obtain a complete realization of self, there comes with it the feeling of immortality... It is the goal of individuation to reach the sense of the continuation of one's life through the ages. It gives one the feeling of eternity on this earth.²³⁰

Here Jung is making a definitive association between the anima aspect and immortality, but does he necessarily mean to associate 'ancestral lives' and 'inherited...units' as referring to the literal dead? It is wholly obvious his association of the collective unconscious with the process of the transcendent function which makes individuation a continuous process of making the unconscious more conscious. And with this comes the immortal sense of being a part of an inherited and ancestral lineage whose identification contributes profoundly to one's life awareness

²²⁹ *TRB*, p. 246b.

²³⁰ *AP*, pp. 143-144 and in *Notes of the Seminar on Analytical Psychology Given in 1925*, pp. 153-154.

as the totality of the self. But what still must be examined more closely is if the literal dead played the same role as these 'inherited units' and I suggest this is a necessary focus for further research.²³¹

The spirit of the depths and his soul assist Jung with his initial grasp of his unconscious terrain and in attaining the visual skill needed to shift his encounters from dialogue-driven to those with graphic descriptions of exploration due to his emergent visual faculty. It is this turning point that sees Jung consciously descending deeper. Yet, it is the vision of men in their discarnate state after the murder of Siegfried that is of particular interest. Specifically the vision of how the dead appear allows a glimpse into an after-death realm of the unconscious where men appear in their totality. A similar vision occurs again after Jung cures Salome of her blindness at which point both Jung and Salome view Elijah who appears as a resplendent light, one suggestive of his true form as he appears in the collective unconscious. In both instances it seems that the unconscious itself reveals a transformative aspect with respect to the shifting perceptions of Jung as an incarnate.

Throughout all of these encounters, and in particular his conversations with his soul, and other figures of the unconscious, both projections and the dead, Jung maintains a clear narrative voice that never wavers. This perspective cannot be interpreted as his spirit of the times (perhaps suggested to be his persona), because this he abandoned in order to freely explore his depths. So his reliance on the spirit of the depths has been crucial in assisting him with his project. What can now be considered to be this narrative voice is in fact the perspective of his Self and one he is

²³¹ Chapter 6.

able to distinguish apart from the spirit of the depths, the spirit of the times and his soul. The episodes look then to be Jung's Self attempting to become more defined in relation to unconscious content both in terms of projected material and the dead. As Jung orients his Self in relation to his soul, this begins to reveal a similar dynamic to what he observed in the Loggia dream; the recognition of a spiritual aspect. That Jung would later claim '...your soul is your self in the spiritual world' clearly shows him attempting to understand his personal experience.²³² In chapter 4 when Jung encounters the collective unconscious, he again orients his Self and soul in relation to his physical body and experiences these as an incarnate with awareness of competing visual expressions.

Thus, *Liber Primus* sets the stage for the idea that the unconscious landscape hosts different types of figures of the unconscious, those split-off parts of Jung's personal psyche and the dead and even those that appear as an already existing part of the collective unconscious. The unconscious is both place and process and Jung emerges from the initiation into his depths knowing what to expect from such descents of this kind in the future. The 'Mysterium Encounter' prepares him to manage contents of his unconscious and in a sense lays preparatory work for the real intricacies of his journey as it unfolds in *Liber Secundus*, where the most extensive encounters with and examinations of the dead and figures of the unconscious occur.

²³² *TRB*, p. 288b.

Chapter 4: *Liber Secundus*

4.1 Introduction

The last entry of *Liber Primus* is dated Christmas Day, 1913 and marks the end of the first stage of Jung's confrontation with the unconscious. The dynamic that occurred in the 'Mysterium Encounter' proved to be a partial introduction to what Jung would later encounter more fully in *Liber Secundus*, that is, more extensive encounters with both the dead and other figures of the unconscious. He explains, 'the mystery showed me in images what I should afterward live. I did not possess any of those boons that the mystery showed me, for I still had to earn all of them.'¹ Here Jung alludes to the trials he has yet to endure in order to reap the benefits of the confrontation with his unconscious. Fittingly, *Liber Secundus* begins with, 'The door of the Mysterium has closed behind me.'² Jung appears to have left the Mysterium to set out on his own, so that he might apply to his future encounters what he has experienced with Elijah and Salome, dialogue and action in the unconscious.

As *Liber Secundus* begins the following day, December 26, Jung describes, '...my will is paralysed and... the spirit of the depths possesses me.'³ Jung feels he is in the grip of 'the spirit of the depths' and with that comes the fear of what he has yet to confront as a result. What unfolds occurs in the region of the unconscious inhabited by the spirit of the depths. This could account for the fact that *Liber*

¹ *TRB*, p. 254b. This is the last line of *Liber Primus*.

² *Ibid.*, p. 259a. These gates will open once again at the end of *Liber Secundus* when the mysteries are complete and Elijah and Salome return, *TRB*, p. 323b.

³ Stephenson discusses possession as a principle concept in Jung's psychology. He maintains that the possession dynamic is the foundation of Jung's psychology and one which Jung considered contributed toward a healthy psychology (p. 259). Lucy Huskinson calls spirit possession a 'catalyst for growth' pp. 71-95 (p. 92).

Secundus contains the most extensive and detailed descriptions of Jung's encounters with the dead in the entire work.

In *Liber Secundus*, Jung describes the landscapes, which become more detailed, the encounters with both figures of the unconscious and the dead, which become more vivid, and the progressive nature of Jung's journey, which becomes more apparent.⁴ There is a distinct sense that in contrast to the experiences in *Liber Primus*, where the centre of action is with(in) Jung himself, here Jung embarks on a progressive journey. The sequence of scenes details Jung's journey as travelling from one locale to another and includes specifics about terrain, weather, and even passages of time.⁵ It is important to keep in mind that these are descriptions of contents that arise spontaneously, but which Jung later transcribes in a more polished form with, at times, numerous commentaries. Although there is at times a bewildering array of characters who often appear and disappear at will, we must assume that Jung has taken the original material and worked it such that he has kept faithful to the visions as they appeared while crafting an accessible narrative for the reader.

It is not necessary, nor is there space, to discuss each of the episodes in *Liber Secundus*, but rather this chapter deals with those episodes that highlight a clear understanding of Jung's dead, or *by contrast* exemplify the behaviour and function of figures of the unconscious. There is a clear sense to the progression of *Liber*

⁴ In contrast to the setting of Jung's dreams these landscapes always occur in sympathy with what occurs in them. In dreams there is often overlay with regard to action and image for example in the Austrian Customs Official dream, the dream is set in one time period, but then there occurs an anachronistic appearance of a knight, this is not in sync with the time period of Jung as dreamer.

⁵ An example inclusive of these three details occurs in the opening lines of the first episode in *Liber Secundus*, 'The Red One': 'I find that I am standing on the highest tower of a castle. The air tells me so. I am far back in time. My gaze wanders widely over solitary countryside, a combination of fields and forests...I am the tower guard. I look out into the distance.' *TRB*, p. 259a.

Secundus that Jung was delving into the furthest reaches of the psyche experiencing both his personal and collective unconscious. When encountering the dead and other figures, he engages in an unconscious that is a landscape of both place and process. At times it is obvious Jung is encountering a figure of his personal unconscious and at other times it is more obvious that the figures make up what could be termed the 'collective dead' or rather the dead found in the collective unconscious. The dead, who return from Jerusalem in the *Seven Sermons*, are such a collective group as are the throngs Jung meets in the chapter titled 'Death'.⁶ While these distinctions emerge, it is equally clear that Jung's presence in these episodes is crucial to the understanding of the contents and its players in the first instance, that is, Jung has an effect on his psychic space and on the figures there as he did with Salome.

Due to the immense amount of material in *Liber Secundus*, a section on setting hopefully orients the reader to where and how Jung finds himself at the outset of each active imagination. Again, the episodes discussed below deal with Jung's encounters with the dead, his commentary on those experiences, or *in contrast* his encounters with figures of the unconscious who appear as projections of his personal unconscious. The goal is to examine encounters to demonstrate what Jung learned from the dead and other figures of the unconscious through contact and content.

That a clearer idea can emerge as to what he surmised about the unconscious and how his relationship with the dead was shaped by these encounters. What begins at the outset of *Liber Secundus* with a wary and somewhat weary Jung travelling further

⁶ *TRB*, pp. 346b and 273b respectively.

into his depths, becomes at the end of chapter 4, a Jung confident about the dead and their role in his life.

4.2 ‘The Red One’ and ‘The Castle in The Forest’

In the first two episodes of *Liber Secundus*, Jung’s interactions with the devil and then with the girl in the castle, lend clues to his understanding of how figures of the unconscious function.⁷ It is important to examine certain details here so that *by contrast* a fuller picture of Jung’s relationship with the dead becomes clearer. Figures of the unconscious prove to demonstrate an emotional relatedness and eventually dissolve or disappear, as is seen with both The Red One and the girl in the castle. By contrast the dead, as discarnate souls, have a more objective, distanced, and singular quality about them, existing separate and apart from Jung’s encounters with them. Although the dead emerge, act, and interact with Jung similarly as do figures of the unconscious, they have one overriding distinction; when their discourse is complete, there is no need, nor any possibility that they as discarnates can integrate into Jung’s personality in the same manner as figures of the unconscious. As separate soul entities it is not possible for them to participate in the transcendent function’s end result in the same manner, as do figures of the unconscious.

4.2.1 Setting

Jung stands as sentry guard in front of ‘the highest tower of the castle.’ He describes not only being in a ‘solitary landscape,’ but also ‘far back in time.’ As he looks out

⁷ December 26, 1913 and December 28, 1913 respectively, *TRB*, pp. 259–265.

into the distance he sees an approaching red figure, the devil, with whom he has an extended conversation.⁸

4.2.2 Exchange

The Red One, or the devil, greets Jung with a revealing detail, ‘Your waiting has called me.’⁹ This statement suggests that Jung standing guard over the countryside in itself has perhaps conjured the devil to him from the unconscious. This fact suggests The Red One to be a figure of Jung’s personal unconscious. The devil explains his presence by detailing that during his travels he has been looking for those like Jung who are ‘on the lookout for things unseen.’¹⁰ So, the devil also knows that he has been conjured by Jung and by anyone with curiosity about the unseen, i.e. the unconscious.

Not only has Jung been waiting for years because ‘a spell has banished’¹¹ him there, but that he is waiting for ‘some of the world’s wealth...to come to [him].’¹² Typically ‘world’s wealth’ means money, but in this context Jung must mean that he is looking for a conscious perspective to assist him in understanding his present situation as sentry guard. For Jung the sentry, a conscious understanding would appear as the ‘world’s wealth’, out there, and out of reach. Jung confesses that he is not sure why he is standing guard, (perhaps guarding over the structure of the unconscious itself, i.e. the tower castle) but says, ‘...I do know that I must be here to

⁸ *TRB*, p. 259a.

⁹ *Ibid.*

¹⁰ *TRB*, p. 259 a-b.

¹¹ *TRB*, p. 260a.

¹² *TRB*, p. 260b.

justify myself according to my best knowledge.’¹³ Here Jung indicates that extended time with unconscious content allows him in the first instance to experience it, then to understand it more fully. Only then will he be able to justify and explain his experiences in psychological terms. This perspective sees Jung the sentry resonating with Jung’s spirit of the times, attempting to explain the region of the spirit of the depths in order to justify the direction of his work as Jung the psychiatrist.

The Red One claims that Jung is ‘a good diviner of riddles’ who does better than most when guessing who he is. Jung demonstrates his ability to sense the qualities that the devil exhibits, identifying him as having ‘a strange air’ and ‘something pagan’ about him while at the same time exhibiting, ‘nothing classical.’¹⁴ Just as Jung decides the evasive Red One is hiding something, the devil ‘seems to get redder, his garments shine like glowing iron.’¹⁵ At the beginning of this episode, Jung describes the figure ‘wholly shrouded in red’ making Jung think that most likely he ‘will turn out to be the devil’. Only when Jung takes him to task asking him what he is hiding does it become clear to Jung that he is the devil. Thus, the moment when Jung has his suspicions, the figure changes colour. Again at the very end of the episode the devil changes and so does Jung:

¹³ *TRB*, p. 260a.

¹⁴ This is most likely Jung unable to detect the Germanic characteristics of Goethe’s Mephistopheles in his Red One. When Jung accuses the devil of practicing ‘the black arts’ the devil snaps back: ‘You’re too superstitious and too German. You take literally what the scriptures say, otherwise you could not judge me so hard.’ (*TRB*, p. 260a, see also *n.* 12-14). But Jung is Swiss and for him to have his devil accuse him of being too German certainly again draws the comparison between his devil and Faust’s. But, of course, the point the devil makes is that Jung, the sentry, is too conservative in his religious attitude.

¹⁵ *TRB*, p. 260b.

The red of the rider transforms itself into a tender reddish flesh colour. And behold—Oh miracle—my green garments everywhere burst into leaf.¹⁶

This colour conversion and physical change on Jung's part seems to mark not only the conclusion to the conversation, but the reconciliation of its purpose and an example of the transcendent function. Jung's conversation with the devil allows him to manage his own perspectives in the conversation without being swayed by the devil's position or opinion. Here, Jung, as sentry, engages with his opposite. As the conflict of the exchange cools, the colours of each do as well. This suggests a modulating of perspectives, the colour significant of the intensity of each of their positions and their adherence to their respective opinions. With the shift in conversation comes the shift in colour and the result is an example of the transcendent function.

At the very end of the episode the devil, in a trickster gesture, suggests to Jung that he is, in fact, joy and while Jung attempts to grasp this meaning, the devil disappears, 'as through a cloud...his image fades.'¹⁷ Fading or disappearing occurs several times in Jung's exchanges and points to Jung's more emotive and personal connection to figures of the unconscious than to the dead. These disappearances point to the successful completion stage of the transcendent function with a reconciliation of the presentation of the The Red One. Jung concludes:

Surely this red one was the devil, but my devil. That is, he was my joy, the joy of the serious person, who keeps watch alone on the high tower—his red—colored, red-scented, warm bright red joy.¹⁸

¹⁶ *TRB*, p. 260b. There are obvious alchemical indications here, with the transmutation of content and colour.

¹⁷ *TRB*, p. 260b.

¹⁸ *Ibid.*

Identifying the devil as 'his', in addition to the identification of emotion, orients the devil as a projection of Jung's personal unconscious. The devil fading away signifies the energetic resolution of the encounter.

In Jung's commentary on this episode, he suggests not only was this the devil but it was *his own* devil and explains:

I earnestly confronted my devil and behaved with him as with a real person. This I learned in the Mysterium: to take seriously every unknown wanderer who personally inhabits the inner world, since they are real because they are effectual.¹⁹

This proves to be Jung's approach throughout *Liber Secundus*. In a resolute manner, he confronts and exchanges with every figure he meets. His discoveries in the Mysterium include the possibility that figures of the unconscious can present an opportunity for energetic resolution as occurred with the curing of Salome's blindness.²⁰ As an initiatory encounter Jung learned that his presence and participation in these interactions effect change. What was experienced in the Mysterium proved to be an important milestone for Jung's level of participation with the contents of the unconscious. He would adopt this method of engagement with 'every unknown wanderer' throughout his encounters.

What occurs with the girl in the castle is a similar dynamic, but the tone of the exchange differs from the conversation above. Jung reveals his more active role in the second episode, *The Castle in the Forest*.

¹⁹ Ibid. This appears in the commentary so includes a retrospective assessment.

²⁰ 3.12, p. 207.

4.3 'The Castle in the Forest'

4.3.1 Setting

There is no indication how Jung moves from the time/space moment of tower sentry to the castle in the forest, but he says that it is the 'second night', so it must be assumed the first was spent in exchange with the devil.²¹ Again, the physical surroundings are detailed with Jung 'walking alone in a dark forest...on a dark cart track and stumbl[ing] through the darkness.'²² He comes to a small castle where he thinks he should spend the night, he knocks on the door and he waits 'a long time, [and] it begins to rain.'²³ He enters the castle where a servant leads him into a library in which an elderly distracted scholar is writing. Jung asks him if he might spend the night, to which the scholar replies '...please yourself' then the man says goodnight.

Jung understands that the old scholar lives in the castle alone, but as he can't sleep he discovers 'the old man has hidden his beautiful daughter here—a vulgar idea for a novel—an insipid worn-out theme...'²⁴ Simultaneously, Jung participates and critiques. He is definitively involved with being at the castle, while suggesting that the situation is contrived.²⁵ But Jung continues to be unable to sleep and notices that he is freezing, the room cold with an 'uncanny' atmosphere'.²⁶ Suddenly, he sees a

²¹ December 28, 1913.

²² *TRB*, p. 261b.

²³ *Ibid.*

²⁴ *TRB*, p. 262a.

²⁵ Although we know that the composition of *The Red Book* includes many layers of revision, what occurs in the original vision must be assumed to have been what was in Jung's mind as it occurred, while later commentaries suggest Jung adding further analysis of the vision.

²⁶ This dynamic is seen on several occasions throughout the work. His desire to sleep points to his wish to travel to a deeper level in the unconscious than where he is presently engaged in his active imagination.

‘slim girl, pale as death,’ and thinks, ‘the novel wants to become real— does it want to grow into some silly ghost story?’²⁷

Jung is disbelieving of what is happening or more accurately what he is seeing. The girl’s initial utterance is, ‘Have you come at last?’ This is an interesting question as it supposes that the girl has been expecting Jung, in a similar manner as Jung’s waiting conjures the devil. This is the first clue that the girl could be a figure of Jung’s personal unconscious. Jung’s response is one of the more humorous moments of the work when he says, ‘I am truly in Hell—the worst awakening after death, to be resurrected in a lending library!’²⁸ The manner of description suggests Jung is disbelieving of the entire scene and thinks it trite and proscribed. The girl senses Jung’s contempt and accuses:

Oh, so you too think me common... Do you too let yourself be deluded by the wretched delusion that I belong in a novel? You as well, whom I hoped had thrown off appearances and striven after the essence of things?

I: Forgive me, but are you real?²⁹

The girl points to a detail about herself and their interaction. She is accusing Jung of categorising her as ‘common,’ perhaps traditionally considered a societal label, yet here refers to her as a common fantasy unworthy of his time and consideration. Yet, she holds him accountable as she questions why he has dismissed her appearance and has not examined her beyond her exterior. Immediately, Jung asks if she is real, the same concern as was introduced with Elijah and Salome.³⁰ His explanation is that perhaps she is a fantasy or an ‘unfortunate product of [a] sleepless

²⁷ *TRB*, p. 262a.

²⁸ *Ibid.*

²⁹ *Ibid.*

³⁰ In the *Mysterium*: ‘We are real and not symbols.’ and again: ‘We are certainly what you call real. Here we are, and you have to accept us. The choice is yours.’ *TRB*, pp. 246b and 249b respectively.

brain.’³¹ What follows is a histrionic scene in which Jung questions everything about the girl of the castle and her surroundings. As she weeps due to his doubt, he laments finally conceding, ‘despite everything’, that she is real.

The turning point of the exchange occurs when Jung then offers the weeping girl his assistance by asking a seminal question, ‘What can I do for you?’³² This is a profound moment, not only for Jung’s progress with his unconscious material, but for the narrative of the work as a whole. With confidence, he is asking to be of service to the girl and in extension to his unconscious. This is not the Jung who is responding to the pressure of the unconscious dynamic as exhibited by the literal pressure placed on him by the serpent in the *Mysterium*. But, this newfound confidence comes on the heels of succeeding in the curing of Salome’s blindness, as well as in the conversation with his devil. The end result of both encounters is the transformation of libido. But, the question he poses to the girl reveals Jung clearly committed to managing what he meets in the unconscious. The importance of the exchange rests in the actual posing of the question not in its answer.³³ Once Jung has posed the question, the shift in perspective on both their parts occurs. By posing such a question, he has legitimised the girl as a figure of the unconscious, and proved to himself that however she might respond, he is capable of responding also.

³¹ *TRB*, p. 262a.

³² *TRB*, p. 262b.

³³ Robert Johnson explains the importance of Parsifal’s involvement in the healing of the fisher king: ‘Parsifal regains the Grail castle easily and finds himself in the great hall with the divine procession before him. This time he asks the crucial question, Whom does the Grail serve? And is instantly made aware of its answer, The Grail serves the Grail King...Parsifal need only ask the question; he is not required to answer it. Once the question is asked the answer comes from a source greater than his store of personal wisdom.’ *The Fisher King and the Handless Maiden: Understanding the Wounded Feeling Function in Masculine and Feminine Psychology*, (San Francisco: Harper San Francisco, 1993), pp. 46-47. The question is also resonant of Jung’s implicit desire to understand how to manage the dead.

Revealingly, the girl answers, 'Finally, finally a word from a human mouth!'³⁴

Here, we see that figures of the unconscious have enough consciousness to distinguish themselves from incarnates, that is, Jung appears 'human' to the girl.³⁵ The girl recognises Jung as incarnate in a similar manner as in the Austrian Customs Official dream, when figures in the unconscious display awareness about others sharing their same psychic field. They all recognise the customs official to be a ghost 'who still couldn't die properly,' and the knight to be a 'regular apparition' (2.5.3, p. 94).³⁶

The girl sees that by Jung asking the question, he 'spoke the redeeming word' and 'no longer placed the banal' between them. By asking the question, Jung bridged the gap between them, thus calibrating a connection between the incarnate Jung and the girl as a figure of his personal unconscious. His 'human mouth' and more specifically conscious perspective bring them in relation to one another and thus accommodates his conscious and unconscious perspectives. She continues, 'Know then: I was bewitched by the banal.' This is important; the girl is saying that she was stuck in the unconscious and that without the contrast of Jung's incarnate interaction, she would still be stuck in a type of stasis.³⁷ It is Jung's conscious, incarnate

³⁴ *TRB*, p. 262b.

³⁵ During many of Jung's encounters with figures, it appears they are aware of his presence and how it differs from theirs. For example, in the episode 'Death' as well as during the episode 'Nox Secunda', when Jung meets the throng of dead heading to Jerusalem, they are able to tell that Jung is incarnate. With the latter, they inform Jung that he may not accompany them because he has a body and that they are dead, *TRB*, p. 294b. Similarly, Jung describes how after a human has communed with the dead, he is marked. *TRB*, p. 299b.

³⁶ *MDR*, pp.187 and 189 respectively.

³⁷ 'So long as the collective unconscious and the individual psyche are coupled together without being differentiated, no progress can be made..' C.G. Jung, 'On the Psychology of the Unconscious' In R.F.C. Hull (Trans.), *The Collected Works of C.G. Jung*, Vol. 7, (Princeton: Princeton University Press, 1943), p. 98. This sentiment must certainly apply too to the figures themselves, and this idea is explored fully in terms of the point and function of the *Seven Sermons*. Jung mentions the same in

presence that serves as a catalyst to promote a shift in the girl, a melting of the bewitchment. In the same way as Elijah could not cure Salome and it was necessary for Jung to do so, the girl's father likewise can not assist his daughter's growth. She explains:

Only what is human and what you call banal...contains the wisdom that you seek. The fabulous does not speak against me but for me, and proves how universally human I am and how much I too not only need redemption but also deserve it.³⁸

To this Jung considers the girl to be strange and uncommon, but she confirms, in fact, that she is 'very common,' or typical for those like her i.e. figures of the unconscious.

What the girl calls redemption is in fact the care and attention that the incarnate Jung offers, that in some way this relationship, if tended, is mutually beneficial. For the girl, the attention is considered redemption, for Jung the attention he gives her will allow him to reintegrate all that she represents back into his personality.

It appears that Jung experiences a clear shift from disbelief, to a willingness to assist, and finally to seeing the girl clearly. He claims, 'How beautiful and worthy of adoration is the expression of your soul in your eyes. Happy and enviable is the man who will free you.'³⁹ Yet, Jung is the man who is freeing her, and by recognising this quality in her soul, he confirms that she is a figure of his unconscious. This attribute

reference to Elijah and Salome: 'I found myself much involved with the figures of Salome and Elia, Then they receded,, but after about two years they reappeared. To my enormous astonishment, they were completely unchanged; they spoke and acted as if nothing had happened in the meanwhile...Only later did I understand what had happened: in the interval the two had sunk back into the unconscious and into themselves...into timelessness.' *MDR*, p. 337, *TRB*, p. 357a.

³⁸ *TRB*, p. 262b.

³⁹ *Ibid*.

of soul is not due to her being a discarnate, as the dead are defined. Rather, Jung identifies the element that makes her his projection, something he did not see at the beginning of the exchange.

She then asks, 'Do you love me?', the same question first uttered by Salome.⁴⁰ In fact, the end of this scene is marked by the girl's last words, '...I bring you greetings from Salome.'⁴¹ By association, the girl reveals herself to be similar to Salome. Why does the greeting not include Elijah? Because Elijah and Salome are different entities, the girl and Salome are both experiences of Jung's personal unconscious and both subject to the dynamic of the transcendent function and thus share a common perspective. After sending greetings from Salome and thanking Jung, she 'dissolves into darkness' in a similar manner as with The Red One. Jung himself draws an important conclusion, which comes in his commentary following the episode:

I accepted the absurdity of this adventure. No sooner had this happened than I also saw how the maiden transformed herself and signified an autonomous meaning. One inquires into the desire of the ridiculous, and that is enough for it to change.⁴²

Jung is making two points here about figures of the unconscious; first, he needed to remain open to what he was encountering for the purpose of the girl's appearance to reveal itself; and second, figures of the unconscious appear as visual presentations who transform as a result of Jung's recognition and participation with them. In a similar fashion to the Row of Tombs dream, Jung is made aware that

⁴⁰ *TRB*, p. 246a.

⁴¹ *TRB*, p. 263a.

⁴² *Ibid.* Also *AP*, p. 97. Here Jung is suggesting an expansion of the idea of *betrachten*. He is bringing the example of Salome, the devil and the girl into this category.

observing contents of the unconscious brings about change to that which he is observing, and more importantly, participating with those contents elicits their mutual transformation (2.4.5, p.138). As soon as Jung asks the question, 'What can I do for you?' the two establish a rapport, one that enables them to relate to one another in the same psychic space.⁴³

The encounter with the girl too appears as a fine example of the process of the transcendent function with the result of her dissolving into darkness being the psychological resolution of the exchange. In a similar fashion as Salome, the girl expresses her love for Jung.

Conclusion

It is important to have examined these two initial encounters alongside that of Salome to grasp how Jung comes to differentiate the dead from figures who are split-off portions of his personal psyche. Salome, The Red One and the girl in the castle all relate to Jung in a personal and emotive way. Their orientation is poised at the outset

⁴³ Shamdasani notes that in the Kore essay, Jung designates the girl in the castle as 'a kind of ghost, complaining that people always only consider her as a fantasy.' (*TRB*, p. 263, n. 23.) Jung is appealing more to the visual experience of figures of the unconscious having ghostly qualities than actually designating her as a discarnate, or a member of the dead. This is the fundamental confusion over what is defined as the dead vs. figures of the unconscious. As visionary experiences they both share a type of ghostly quality, discernibly different to that experienced with physical sight. Yet, the term ghost is specifically used to refer to those apparitions who are dead and more often than not appear to the naked eye, not as with the case here in an active imagination. Here, Jung uses the term to highlight the autonomous nature of the girl as well as the quality of her appearance. Nowhere in Jung's encounters with the dead in *The Red Book* does he identify any as ghosts. He does use the term 'shades' when referring to the dead, but not ghost. Again this could be due to the possibility that a ghost experience is more often than not experienced with the naked eye. Green and McCreery discuss, 'one of the earliest studies of hallucinations in the sane, that of Sidgwick et al. (1894, p. 75), who wrote of the person perceiving an apparition: "[T]he percipient, while experiencing the hallucination, is at the same time normally perceiving real objects within this range of vision, and the hallucinatory percept is brought into relation with these, so as to occupy apparently as definite a place in the field of vision. The phantasm appears to stand side by side with real objects." In contrast to these views, we have suggested (Green and McCreery, 1975) that the whole visual field may be hallucinatory in such experiences, and not just the unrealistic or non-existent element.' Celia Green and Charles McCreery, *Lucid Dreaming: the paradox of consciousness during sleep* (London: Routledge, 1994), p. 57. Thus, although Jung experiences ghost in the dream context, he does not in his active imaginations.

to engage Jung in discourse and to prompt from him a continued exchange. Salome's blindness, The Red One's change of colour and eventual dissolution, and the girl's redemption in the form of validation all contribute to their transformation and Jung's ability to see and experience their autonomy. But it is Jung's incarnate presence that assists in their shift and with The Red One and the girl's eventual disappearance.⁴⁴

Jung proves his investment in the journey in the next important episode for this study, 'One of the Lowly' where he raises specific questions about the nature of Hell.

4.4. 'One of the Lowly'

4.4.1 Setting

This episode occurs on the third night in *Liber Secundus*.⁴⁵ Jung is wandering 'in a homely, snow-covered country. A gray evening sky covers the sun. The air is moist and frosty.'⁴⁶ Jung notices someone has joined him, a one-eyed, dirty tramp. They

⁴⁴ Jung's The Red One emerges briefly again (with Ammonius, the anchorite) in the episode 'The Remains of Earlier Temples', but he has changed: 'As they draw near I recognize the tall one as the red rider. How he has changed! He has grown old, his red hair has become gray, his fiery red clothes are worn out, shabby, poor...What changes! And where are these utterly different people coming from? I approach them and bid them good day. Both look at me frightened and make the sign of the cross. Their horror prompts me to look down at myself. I am fully covered in green leaves, which spring from my body. I greet them a second time, laughing.' With reference to the leaves, and the description this looks to point to Jung's devil. The possible reason for the change in physical countenance could be due to Jung himself being more confident in his movements within the unconscious and thus his projections would reflect this shift. The devil holds no emotional charge for Jung now, thus he appears old, dishevelled and actually frightened of Jung. *TRB*, p. 275b.

⁴⁵ *TRB*, p.265a. Entry dated December 29, 1913.

⁴⁶ *TRB*, p. 265a. The physical description sets the tone for what is about to occur with the dead. Throughout *Liber Secundus* Jung is quite detailed about his surroundings and these often correspond to the content of the episode. For example the scene when Jung travels to Death is described with an equally cold and distant terrain. In *Liber Primus* in the chapter 'Desert', Jung discovers the absence of his soul and wonders 'I did not think that my soul is a desert.' *TRB*, p. 235b.

walk and talk together while they search for a place to stay overnight.⁴⁷ Finally, they arrive at an inn for a meal and to sleep, when the tramp dies.⁴⁸ The episode raises the possibility that the unconscious is a venue of death, which takes the form of energetic transformation while at the same time suggesting the possibilities of complex levels of the unconscious terrain where figures of the unconscious and the dead exist concurrently.

4.4.2 Exchange

Jung proceeds to engage in a vivid exchange with the tramp about the tramp's life. He is embarrassed to learn that the tramp spent time in prison, but his anxiety is eased as he sees that no one takes any notice of the conversation.⁴⁹ This is further confirmed when they arrive at an inn for the night and Jung notes, 'I am recognized as a "gentleman" and led into the better corner where a chequered cloth covers the end of a table.'⁵⁰ This suggests the possibility that the inn patrons recognise Jung to be an incarnate, which could be the reason for his special treatment.⁵¹

The tramp tells the story of the brawl in which he lost his eye and was sent to prison. Literally and figuratively, the tramp sees only a part of himself and his

⁴⁷ For the first time in the narrative there is a scene suggestive of sequence as well as progression, that is, Jung is walking from one place to another with a sense of destination in mind while engaging in a progressive conversation. In contrast Jung goes to the Mysterium and the action occurs "there". The Red One comes to Jung while he is standing guard at a tower; Jung arrives at the castle and converses with the maiden. These conversations occur *in situ*.

⁴⁸ The episode could be considered an extension of the Siegfried dream, where Jung participates in murder, here he appears to assist and witness the tramp's passing.

⁴⁹ *TRB*, 265b, equally he notes later in the exchange 'I look around to make sure that no one is listening to me talking with a former convict.' This concern reveals Jung's worry about his social standing, which is carried over even in the unconscious setting.

⁵⁰ *Ibid*.

⁵¹ Similar to the maiden in the previous episode, who said, 'Finally words from a human mouth'. In an exchange with the Anchorite on Jan 1, the anchorite interrupts with, 'I don't want to intrude on your mysteries, but I feel that you come from a strange world that has nothing to do with mine' and Jung responds, 'you speak truthfully. I'm a stranger here, more foreign than you've ever seen.' *TRB*, p. 271b.

situation due to his injury. During the exchange, the tramp concludes, ‘prison really isn’t all that bad,’ and Jung wonders, ‘Are there also prisons in Hell for those who never saw the inside of one while they were alive?’⁵²

This reflection suggests a few possibilities; a) Jung perceives his surroundings to be Hell, b) Hell offers the possibility to experience that which was not experienced in life, c) Jung is currently identifying the tramp as not alive, perhaps due to their location being Hell, d) although the question applies to the tramp, it rightly could be asked of Jung given the situation in which he now finds himself. Perhaps Jung perceives that he has wandered into a prison of his own making, a veritable personal Hell in part because of his struggle to understand what is occurring. Yet, most intriguing is the possibility that Hell provides the opportunity to work on issues not previously encountered while ‘on earth’.⁵³ The idea of prison as confinement in terms of the loss of social and personal freedom could be experienced not only *in* Hell, but *as* Hell. This could well apply to both Jung and the tramp. Perhaps, Jung and the tramp find themselves in a collective Hell, both term and terrain. When Jung speaks of Hell could it be that he is referring to a psychological state as well as a literal region where the dead can be found? Jung continues to wonder:

Incidentally— mustn’t it be a peculiarly beautiful feeling to hit bottom in reality at least once, where there is no going down any further, but only upward beckons at best? Where for once one stands before the whole height of reality?⁵⁴

⁵² *TRB*, 265b. In this episode this is the second time Jung questions conditions in Hell, the first being: ‘I have to think of Hell, where there are also cinemas for those who despised this institution on earth and did not go there because everyone else found it to their taste.’ *Ibid*.

⁵³ *Ibid*.

⁵⁴ *Ibid*.

Jung could be referring to the fact that the tramp has spent time in jail and that there is beauty in being able to go where life takes one even to prison without concern for social stigmas. The other possibility is that Jung literally identifies being in the deepest part of the unconscious, that is, being in the land of the dead where there is nothing further and the only way forward is up, towards consciousness.⁵⁵ Jung's experience recalls James Hillman's understanding of death and the unconscious:

Where do contents of the consciousness go when they fade from attention? Into the unconscious says psychology. The underworld has gone into the unconscious: even become the unconscious. Depth psychology is where we find the initiatory mystery, the long journey of psychic learning, ancestor worship, the encounter with demons and shadows, the sufferings of Hell.⁵⁶

These observations seem particularly poignant as Jung finds himself grappling with the tramp and questioning the nature of Hell, which is also the nature of the unconscious. Here, Jung confirms in experience all that Hillman describes.

4.4.3 The Tramp's Death

As Jung and the tramp retire to their rooms to sleep, the tramp reveals, 'there's something wrong with my lungs'.⁵⁷ A short time later, Jung hears the tramp coughing, runs to the man's room and discovers:

Moonlight floods it...blood is flowing from his mouth and forming a puddle on the floor. He moans half choking and coughs out blood. He wants to get up but sinks back again — I hurry to support him but I see that the hand of death lies on him. He is sullied with blood twice over. My hands are covered with it.

⁵⁵ J. Hillman also discusses Freud's contribution to the 'psychical locality' of the unconscious in *The Dream and the Underworld*, (New York: Harper Perennial, 1979), pp. 16-18 and further in Chapter 3, 'Psyche'.

⁵⁶ Hillman, p. 65.

⁵⁷ *TRB*, p. 266b.

A rattling sigh escapes from him. Then every stiffness loosens, a gentle shudder passes over his limbs and then everything is deathly still.⁵⁸

Jung is left standing with literal blood on his hands and asks, 'Where am I? Are there also cases of death in Hell for those who have never thought about death?'⁵⁹ This question again can apply to both the tramp and to Jung and is similar to the previous question regarding prisons, but strikes a more personal and immediate note. The entire scene and subsequent question raises some considerations; Can death occur when already in Hell? If one has never reconciled the issue of death during life, can the emotional and psychological enterprise be postponed until after death, when foreseeably it is impossible to avoid?

If Jung's question refers to the tramp, who might not have considered the idea of death up to this point, is it possible that when Jung initially meets him that the tramp is engaged in the act of dying? And is it possible that Jung's incarnate presence, in fact, facilitates that goal for him? An additional question might be apt, 'Can the dead die?' Obviously, Jung has been grappling with the dead for many years.⁶⁰ But, if he is referring to himself with the question, then he still has not reconciled the idea of after-death survival or even death in death. Is this why he has been subject to such an involved and graphic encounter, one from which he emerges with literal blood on his hands? If so, his unconscious has presented him with the opportunity not only to participate and assist in the passing of a figure of the unconscious, but also to understand this dynamic within the unconscious itself.

⁵⁸ *TRB*, p. 266.

⁵⁹ *Ibid.* Note, Jung asked a similar question in the 'Mysterium': 'Am I truly in the underworld?' (p. 246). The conditions of conversing with figures of the unconscious incite him to question his surrounds.

⁶⁰ His deceased father's dreams and all dreams included in ch.2 in addition to the more philosophical questions discussed during his university days in the Zofingia lectures.

Jung's question attempts to grasp the nature of the unconscious in relation to questions of the dead and how they appear in psychic space. Thus far in the narrative, Jung's presence and participation have been instrumental for the reconciliation of energy and meaning with figures in the unconscious. Is it possible that it was literally Jung's incarnate presence that assisted the tramp to his final dissolution, i.e. was the tramp able to transition to his final death due to Jung's presence? Although Jung has encountered the dead in the unconscious as a part of the dream space, apart from the Siegfried episode, (3.7, p. 182), this is the first time he has participated in a passing.⁶¹

4.4.4 The Tramp: a Figure of the Unconscious or Dead?

It is possible that the tramp's status is similar to that of the Austrian Customs Official, when others identified him as unable to 'die properly' (2.4.3, p. 122).⁶² The tramp also does not die properly, and because Jung thinks he is in Hell, considering the graphic nature of the death scene, it is possible that the tramp is transitioning to becoming a member of the dead. Yet, what Jung points to in his commentary immediately following the end of the episode suggests otherwise. He observes:

We stand on the spiky stones of misery and death. A destitute joins me and wants admittance into my soul, and I am thus not destitute enough.⁶³

⁶¹ On the question 'Does the Siegfried episode fall into this category?' No, because the murder was tied to Jung's survival. The tramp episode could be considered an extension or even parallel to the Siegfried dream. Jung's question re: the death resonates with his passage in *MDR*: If we assume that life continues 'there' we cannot conceive of any other form of existence except a psychic one; for the life of the psyche requires no space and no time. Psychic existence, and above all the inner images with which we are here concerned, supply the material for all mythic speculations about a life in the hereafter, and I imagine that life as a continuance in the world of images. Thus the psyche might be that existence in which the hereafter or the land of the dead is located. *MDR*, p. 351-352.

⁶² *MDR*, p. 187.

⁶³ *TRB*, p. 266a.

This comment points to the possibility that the tramp is acting like a figure of Jung's personal unconscious. This would make the tramp subject to the transcendent function and whose destituteness could eventually be integrated into Jung's personality. Jung's perception that the tramp wanted 'admittance' into Jung's soul also indicates the lure of the tramp's presence for Jung. Considering Jung also felt, 'Something can be learned from this man,' this gives further credence to the idea that the tramp might be a figure of Jung's unconscious rather than one of the dead.⁶⁴

There is a possibility that the tramp is one of the dead who simultaneously functions like a figure of Jung's unconscious. This, of course, is what makes discerning each type of figure a challenge. Jung is not explicit in identifying the tramp as dead. Therefore, a possibility exists that as a discarnate or one who is on his way to becoming so, the tramp is able to act symbolically within Jung's psyche. Perhaps the tramp, *in se*, is transitioning to become a member of the community of the dead, that is, he is a wandering soul and not conscious of the fact that he is discarnate. Yet, during his interaction with Jung, he acts like a split-off portion of Jung's psyche whose message, or symbolic resonance of 'tramp' or 'destitute' Jung is able to integrate into his own personality. Jung's statement, 'Where was my destitution when I did not live it?' resonates not only with the previous questions he poses, but also points to his recognition of what was lacking in him, making the tramp a suitable projection at that moment.⁶⁵ The discussion of Hell and the tramp's actual expiration seems to support that the tramp is unaware of being fully discarnate.

⁶⁴ *TRB*, p. 265b.

⁶⁵ *TRB*, p. 266a [2].

The encounter actually forces Jung to consider what death means within the unconscious context.

This is the most complex episode in regards to asserting if figures of the unconscious are either figures easily subjected to the transcendent function or the dead. What the episode exemplifies best is the multifaceted and multidimensional nature of the unconscious. The unconscious here shows itself to be all things to all participants. If one is dead and unknowing, perhaps an encounter with an incarnate who also questions the nature of things might raise consciousness in those same places so as to assist in shifting the necessary libido for both parties. The result of the episode for Jung is to question the nature of death as an experience within a psychic unconscious space.

He concludes in the commentaries for this section, ‘the knowledge of death came to me that night, from the dying that engulfs the world. I saw how we live toward death, he overcomes death through overcoming life.’⁶⁶ Jung perceives the death of the tramp as he would in waking life, he sees it as a cessation even in the unconscious and it prompts in him recognition of death’s effect on the world. His suggestion of living ‘toward death’ in life points to a type of mastery over life so as to understand death’s nature more fully.

This episode serves as an energetic continuation of the Siegfried dream. The murder of Siegfried results in a healing rain that symbolises a shift of libido. Jung’s role in the murder is reconciled by the cleansing rain, a release of tension and the transfer of libido, which prompts Jung to an acceptance of the sacrifice of his

⁶⁶ Ibid. , p. 267a.

dominant function in favour of a less developed function.⁶⁷ The death of the tramp also shifts libido to Jung, but here as blood, so that he is forced to question some very basic principles about the nature of endings and the role of death in the unconscious. The libido now available to Jung will assist him to explore the idea of collective death in the 'Death' episode discussed below. The Siegfried dream provided Jung with a death encounter on a personal level, whereas the death of the tramp spoke to Jung in terms of the nature of 'the dying that engulfs the world' and addresses the experience of death in the collective unconscious as a universal experience.

It appears that figures of the unconscious and the dead have a life expectancy dependent on Jung's interaction with them. Possibly Jung's level of conscious awareness during the interaction with the tramp facilitates his expiration. It was the exchange *per se* that allows for the tramp's transformation and Jung's subsequent libidinal acquisition. Is it possible that all manner of consciousness within the unconscious is transferred in some way upon death to the still living? As Jung assisted with the tramp's passing, it is he who is recipient of the tramp's libido, because otherwise there is no receptacle for it. Perhaps, this is what becomes Jung's understanding of the salvation of the dead, which he discusses in *Nox Secunda*; that the living benefit most from the consciousness of the dead, and it is the living's duty to be recipient and benefactor of its future use.⁶⁸

4.4.5 Final Considerations

Jung's final word on the episode from his commentaries summarises his thoughts:

⁶⁷ *AP*, p. 48. Below see 3.8, p. 181.

⁶⁸ Jung begins speaking directly about salvation of the dead in 'Nox Secunda', p. 297b. This is also discussed in 'What the Dead Know', 2.4.2, p. 115.

I went to inner death and saw that outer dying is better than inner death. And I decided to die outside and to live within. For that reason I turned away (from death) and sought the place of the inner life⁶⁹

This marks the moment when Jung advocates the almost sacred nature of his inner life and the relinquishment of his outer concerns, specifically with regards to professional commitments.⁷⁰ Inner death is what Jung experienced with the tramp. This kind of death, the loss of an inner reality seems too difficult for Jung to bear. And yet outer dying or the conventional notion of death as passing away out of physical form seems a bearable notion. By turning away from death, Jung is denying all death and acknowledging an inner life that partakes in the transformative nature inherent in the unconscious, which accommodates death as such a transformation. Thus he accepts all that the unconscious has so far presented to him.⁷¹

Jung's choice to nourish his internal and perhaps, in turn, his eternal life, is the lesson that began in the *Mysterium* (3.10, p. 195). The initiate gains a glimpse of 'immortality' and is confronted with a full consideration of internal worlds and their workings. Yet, how does this episode differ from the *Mysterium* and what has this particular interaction taught Jung that the *Mysterium* did not? The transfer of libido in this episode can be likened to the curing of Salome's blindness. Jung put himself in service to the unconscious in both instances; with regard to Salome's cure and the tramp's passing. Thus, Jung's incarnate presence appears to be the key, which

⁶⁹ *TRB*, p. 267b.

⁷⁰ Jung resigned on October 27, 1913 from the *Jarbuch* editorship and on April 20, 1914 resigned as president of the International Psychological Association and on April 30th from the faculty of the Medical school. Murray Stein notes that this was an attempt to free himself from 'the spirit of the times.' Murray Stein, *Carl Jung's Red Book- Part 1*. (webinar). January 22, 2010 (cited 15 November 2010). Available from < <http://ashevillejungcenter.org/>>

⁷¹ The 'Nox Secunda' commentary explores quite literally how exactly Jung lives alongside the dead and how he experiences their interaction. He is also clear as to his role as redeemer. *TRB*, p. 296a.

facilitates the cure and the death process, and then receives the available libido.⁷² Yet it is in this episode that Jung suffers the finality of endings in the conventional understanding of death, and yet seems to find meaning in the ever-cyclic nature of libido that is the unconscious.

Although the tramp does not appear in any future scenes of *The Red Book*, there can be no conclusion as to if he disappeared in a similar manner as previous figures of the unconscious or if he simply moved on with an autonomy of consciousness that the dead as souls presumably maintain. At this point what is clear is that Jung has seen how the unconscious treats death and for him the encounter confirms the transformative workings of an unconscious that accommodates for it.

From the Siegfried death came not only a sacrifice but also a rebirth into a new self-consideration and renewal of Jung's inferior function. Jung will use the libido from the tramp's death for the next stage of his inner journey, which leads to an experience of collective death.

4.5 'Death'

After Jung's discussion with the Anchorite⁷³, he wanders out of the desert and into a 'northern land...under a gray sky, in misty hazy cool-moist air.'⁷⁴ This terrain differs markedly from the deserts Jung has travelled through previously. The physical

⁷² For Salome the shift was evident in that the libido allowed both of them refined vision.

⁷³ Entry dated January 2, 1914. It seems fitting that in the next episode, titled *The Anchorite*, Jung travels again to the desert to test out his understandings gained thus far and to consult with the desert father regarding retreat and isolation. Although this episode does not add to this study's focus on the dead it is of interest to note the features that make the Anchorite a figure of the unconscious whom Jung later witnesses travelling with the Red One.

⁷⁴ *TRB*, p. 273b. The description of this terrain is very similar to what was described in 'One of the Lowly', *TRB*, p. 265a, (4.4.1, p. 236).

surroundings are similar to the tramp episode and so Jung associates death with cool and moist climbs. Here he describes:

Slowly, with restrained breath, and with the great and anxious expectation of one gliding downward wildly on the foam and pouring himself into endlessness, I follow my brother, the sea. It flows softly and almost imperceptibly, and yet we continually approach the supreme embrace, entering the womb of the source the boundless expansion and immeasurable depths...we wander along the hills quietly and they open up to a dusky, unspeakably remote horizon, where the sky and the sea are fused into infinity.⁷⁵

Jung describes approaching an expansive 'source', the womb and soon to be identified as the actual location of 'death.' Jung approaches a dune where a man 'in a black wrinkled coat ... stands motionless and looks into the distance. I go up to him...he is gaunt...with a deeply serious look in his eyes.'⁷⁶ Jung knows this figure as the 'dark one' who stands 'at the last corner of the world.'⁷⁷

Death invites Jung to stand by him but says, 'As you can see, I am cold and my heart has never beaten.'⁷⁸ Jung wishes to feel the vastness and depth, which death encompasses when he says, 'know you are ice and the end...you are the highest snow on the mountains and the most extreme frost of outer space.'⁷⁹ What Jung recognizes as death is not only the epitome of cold and ice, but also of distance, so it appears apt that such a personification as death is described with such extreme attributes. This is the most graphic description in *The Red Book* of the source of the dead and in particular the archetypal image of the grim reaper, as overseer of those who are passing away. Death is surprised by Jung's visit and asks:

⁷⁵ *TRB*, p. 273b

⁷⁶ *Ibid.*

⁷⁷ *Ibid.*

⁷⁸ *TRB*, p. 274a.

⁷⁹ *Ibid.*

What leads you here to me, you living matter? The living are never guests here. Well, (he adds) they all flow past here sadly in dense crowds, all those above in the land of the clear day who have taken their departure / never to return again. But the living never come here, what do you seek here? ⁸⁰

Death is surprised that Jung, as 'living matter', has found himself in the literal land of the dying, soon to be dead, or soon to be transformed. Jung followed 'the living stream', the flow of water or the life of emotion, and found himself 'here.' From Death's perspective even the living 'who have taken their departure' never return to what Death describes as, 'the land of clear day.' This is an odd remark and one that raises questions in terms of how Jung's dead differ from what he discovers being dissolved here?

Jung asks, 'I gather this is your rightful place?' The dark one responds, 'Yes, here it leads into the undifferentiable, where none is equal or unequal, but all are one with one another.'⁸¹ Death describes what he oversees as a boundless expanse, that all of life and death come together in one location. There is an objective quality about Death here, non-emotive and cold and most certainly representative of death itself.

Death then asks Jung to describe what he sees:

I see densely pressed multitudes of men, old men, women and children, between them I see horses, oxen and smaller animals, a cloud of insect swarms around the multitude... They are already near, how stiff and cool they all look, their feet do not move, no noise sounds from their closed ranks... The first rows have reached the point when the surf and the stream flow together violently. And it looks as if a wave of air were confronting the stream of the dead together with the surging sea, whirling them up high, scattering them in black scraps and dissolving them in murky clouds of mist. Wave after wave approaches and ever new droves dissolve into black air. Dark one, tell

⁸⁰ Ibid. , p. 274a. There is a tradition in ancient mythology of the living who travel to the underworld and are still able to return above to the living, they are for the most part heroes. They include: Hercules, Theseus, Aeneas, but also Psyche and Orpheus and Sisyphus. Odysseus could be included here, see Chapter 3, p. 149, *n.* 103. March, pp. 343 and 706.

⁸¹ *TRB*, p.274a.

me is this the end? ...The dark sea breaks heavily—a reddish glow spreads out in it— it is like blood — a sea of blood foams at my feet —...is it the sea or is it the sky? Blood and fire mix themselves together in a ball red light erupts from its smoky shroud — a new sun escapes from the bloody sea.⁸²

This very graphic depiction that Jung experiences seems to suggest that he has travelled from his personal unconscious further into the collective unconscious where he discovers the source where the dead converge to their end or seeming dissolution. . Jung is horrified and does not doubt what he sees, but rather observes what Death insists that he see.

The concept of rebirth is readily discernible in the scene. The newborn sun rising up from below making the sea red with blood is, of course, resonant of the same found in Jung's first active imagination. Whereas his first active imagination presented symbols of death and rebirth, here Jung sees how the land of the dead inherently has at its core the facility to rebirth the sun if not life as well.⁸³ The bloody sun is the image, which birthed Jung into an understanding of life beyond death. These experiences led him into a land and time fertile with life, 'When I comprehended my darkness, a truly magnificent night came over me and my dream plunged me into the depths of the millennia and from it my phoenix ascended.'⁸⁴ Jung describes when he entered death itself, with all that it involved; he experienced a renewed recognition not unlike the phoenix rising anew. This episode might be pointing to the possibility that the unconscious holds no state of death at all, but only

⁸² *TRB*, p. 274a.

⁸³ See quote in *Symbols of Transformation*: '...man at death comes to the waters of the Styx, and there embarks on the "night sea journey." Those black waters of death are the water of life, for death with its cold embrace is the maternal womb, just as the sea devours the sun but brings it forth again. Life knows no death' (p. 218, §319).

⁸⁴ *TRB*, p. 274b.

transmutations and rebirth; a recycling of all sorts of matter from one form to another with a possible existence in another part of the unconscious.⁸⁵

In Jung's first active imagination, the newborn sun serves as completion to the vision. Here having faced and observed death and dissolution on a mass scale, the image of the new sun suggests a sign of rebirth. This process in a sense allows Jung to experience the idea of immortality in terms of a cyclical nature of all energy, that the dissolution and break down of life forms gives way to libido that will be recycled and possibly used again in some other form. This idea is embodied in the reference to the rising phoenix, which itself represents new life from the ashes of the old.⁸⁶ The scene in its entirety could be considered yet another step of initiation for Jung into the depths of his personal and collective unconscious.

4.6 'Divine Folly'

'Divine Folly' and subsequent episodes 'Nox Prima' to 'Nox Quarta' serve as the halfway point of Jung's personal material in *The Red Book*.⁸⁷ More so than any other episode this section looks toward the origination of the *Seven Sermons*. The set of five episodes serves as its own play within a play revealing various levels of the unconscious as well as various figures whom Jung meets in each. To understand the sequence of what occurs a brief discussion and outline of the episodes is warranted.

⁸⁵ It is unclear here if we are to conclude any reference to reincarnated forms as a result of this episode. See discussion of 'Sacrificial Murder' in Appendix E: Jung and Reincarnation.

⁸⁶ 'The ancient civilizations of the Near East were familiar with a sun-worship dominated by the idea of the dying and resurgent god—Osiris...Tammuz, Attis-Adonis, Christ, Mithras, and the phoenix.' *SOT*, p. 109 §165, similarly stated in *POU*, p. 102, §188. Although this encounter also feels initiatory, it does not point to any particular mystery initiation other than the dynamic quality of life after death.

⁸⁷ Entry dated January 14, 1914.

One of the most perplexing parts of the *Seven Sermons* is its beginning, with the opening lines, ‘The dead returned from Jerusalem not having found what they sought.’⁸⁸ Scholars have attempted to glean meaning from this initial sentence, yet now with the publication of *The Red Book* it is confirmed exactly when the dead left for Jerusalem and why.⁸⁹ The dead set off for the holy city a full two years before they returned to incite Jung to write *Seven Sermons*. During that intervening time Jung continued to struggle with the content that originally emerged between November of 1913 and April of 1914. He was to reconsider and write commentary about the original material for another two years, at which time in April of 1916, announced by the haunting of his house, the dead reappeared to discuss with Jung the content of what he took down as the *Septem Sermones ad Mortuos*, *Seven Sermons to the Dead*, included here under the section, *Scrutinies*.

4.6.1 Structure and Setting

The intriguing dynamic of this series of episodes are in the two levels of action, indicating two levels of the unconscious in which Jung engages.⁹⁰ The episode begins with Jung entering a library located on the right side of a hallway, ‘It’s as if I must choose between right and left.’⁹¹ The atmosphere of the library’s reading room is described as, ‘troubling—scholarly ambitions—scholarly conceit—wounded

⁸⁸ In *TRB* appears on p. 294b.

⁸⁹ They appear to be on their way to Jerusalem to pray at the holy sepulchre when Jung meets them on January 17, 1914. *TRB*, p. 294b.

⁹⁰ The description at the beginning of ‘Divine Folly’ includes ‘I am standing in a high hall. Before me I see a green curtain between two columns. The curtain parts easily (one level). I see into a small deep room with bare walls...I set foot on the stair leading up to this room between the pillars and enter (a further level).

I see a door right and left.’ *TRB*, p. 292a. Parentheses are mine.

⁹¹ In the commentary for this episode added in the second layer, Jung states ‘On the right is my thinking, on the left is my feeling.’ *TRB*, p. 295b. The significance of this perspective is consistent throughout the episode.

scholarly vanity.⁹² Considering where Jung has found himself in his personal life, it is no wonder that he describes the right side of the hallway with such intense emotion.

He is not sure why he is there but meets a librarian and requests the book by Thomas à Kempis, *The Imitation of Christ*.⁹³ He explains to the librarian that the book 'is written from the soul' for as it seems, '...I value science extraordinarily highly. But there are actually moments in life where science also leaves us empty and sick.'⁹⁴ Jung and the librarian continue an exchange in which Jung advocates a reconsideration of Christianity.⁹⁵ He then takes the book and leaves the library.

4.7 Nox Secunda

4.7.1 Setting

When Jung returns to his active imagination in Nox Secunda, he re-enters the hall and notes, 'On leaving the library, I stood in the anteroom again. This time I look across

⁹² *TRB*, p. 292a.

⁹³ The title of Thomas' book is significant because Jung uses it to discuss his understanding of the idea of imitation. Jung is taken both by the idea of imitating Christ but sees also the complication inherent in imitation, 'On what basis should I presume to teach you? I give you news of the way of this man, but not of your own way. My path is not your path, therefore I / cannot teach you. The way is within us, but not in Gods, nor in teachings, nor in laws. Within us is the way, the truth and the life. Woe betide those who live by way of examples! Life is not with them if you live according to an example, you thus live the life of that example, but who should live your own life if not yourself? So live yourselves.' (*TRB*, p. 231a-b.) Here Jung advocates clearly that the method of living by religious law is over for him and that the true teaching is to be found within, which *The Red Book* proceeds to demonstrate. Again, in the commentary on 'The Way of the Cross' Jung discusses the same theme, 'Truly, the way leads through the crucified, that means through him to whom it was no small thing to live his own life, and who was therefore raised to magnificence. He did not simply teach what was knowable and worth knowing, he lived it. It is unclear how great one's humility must be to take it up oneself to live one's own life.' *TRB*, p. 310a.

⁹⁴ *TRB*, p. 292b.

⁹⁵ 'We haven't come to an end with Christianity by simply putting it aside. It seems to me that there's more to it than we see.' *TRB*, p. 292b. And '...there seem to be all sorts of things in Christianity that maybe one would do well to keep.' p. 293a.

to the door on the left.’⁹⁶ Jung enters a kitchen where he engages in conversation with ‘a large fat woman standing at the stove—apparently the cook.’⁹⁷ He asks if he can enter and says, ‘It’s cold outside and I must wait for something.’⁹⁸ What he is waiting for, perhaps not consciously (or, in this case, unconsciously), are the dead who will rush through the kitchen on their way to Jerusalem. He speaks to the cook about the book that holds interest for them both; *The Imitation of Christ*.⁹⁹ To further explain Jung’s unconscious vantage when experiencing this passage, later in the commentaries Jung states:

I leave the spirit of this world which has thought Christ through to the end, and step over into that other funny- frightful realm in which I can find Christ again. The “imitation of Christ” led me to the master himself and to his astonishing kingdom...I can only follow the master who governs this other realm in me.¹⁰⁰

Jung is addressing his own shift in perspective from the spirit of the times to the experience of the depths and it is from these depths Jung can see the course that the Christ narrative has taken. For Jung the Christ story appears to have been analysed to the point of containing no mystery whatsoever. Jung’s shift in perspective to the depths has invites for him a resurrection of the Christ story and a reassessment from an internal, unconscious experience. This allows him to ‘find Christ again’.

⁹⁶ Entry dated January 17, 1914. *TRB*, p. 293b.

⁹⁷ *Ibid.* The geography of the scene is significant to examine in order to understand the importance of the arrival of the dead. The kitchen sits opposite the library or more specifically on the left. Jung having explored the library with its ‘conceit’ and ‘vanity’ now moves across the hall to the left, where the cook stands at the stove. The alchemical symbolism cannot be overlooked while as cook she is obviously in charge of recipes, mixtures, and assuring the right ingredients form the intended end result; something digestible. The presence of the cook points to the possibility that on Jung’s left side, in the kitchen, a transformation will occur.

⁹⁸ *TRB*, p. 294a.

⁹⁹ This is known to be a form of divination called bibliomancy, a method by which answers to questions were obtained by opening the Bible to a random passage and interpreting it as an answer.

¹⁰⁰ appears in the commentaries, *TRB*, p. 295b.

Thus, Jung's experiences in the unconscious gives him an opportunity to reassess himself and anything that he once held as true such as science and religion.

Jung continues to think:

But the beautiful way in which Christ does this [i.e. lives his life] must nevertheless be of special value. I would like to imitate Christ.¹⁰¹

This is a seminal moment considering what it prompts. As soon as Jung has this thought, he hears the sounds of the throng of dead moving through the kitchen on their way to Jerusalem. What both à Kempis and Jung are addressing is the courageous manner in which Christ fully lived his life. Jung wishes to imitate Christ's ability to commit to his own life and decisions no matter what the consequences. Jung's project thus far has been weighted with the doubt of what he has encountered, so the moment shifts Jung to acknowledge 'the special value' entailed in living in a daring and committed fashion. And it is the suggestion of such a possibility that ushers in the collective dead.¹⁰²

¹⁰¹ Ibid.

¹⁰² The term 'collective dead' can be used to describe this group of dead not simply because they travel here en masse but more importantly because they appear to emerge from the collective unconscious. As Jung has fallen asleep in the kitchen, during an already concurrent active imagination, he has found himself in a deeper level of the unconscious. The text indicates the cook awakening Jung on the fourth night of this active imagination (*TRB*, p. 302).

4.7.2 The Dead Arrive

As Jung thinks, 'I would like to imitate Christ,'¹⁰³ he describes, 'an inner disquiet seizes me—what is supposed to happen?' and then he hears:

...an odd swishing and whirring- and suddenly a roaring sound fills the room like a horde of large birds—with a frenzied flapping of wings—...shadowlike human forms rush past...(a) babble of voices utter the words: "Let us pray in the temple."¹⁰⁴

These are the dead who will play such a central role in the genesis of *Seven Sermons*. Jung yells, 'Where are you rushing off to?' and the dead respond, 'We are wandering to Jerusalem to pray at the most holy sepulchre.'¹⁰⁵ Now, for the dead to be on their way to pray at Christ's tomb is intriguing. The holy sepulchre is understood to be the tomb of Jesus, a site commemorating his physical death, but also is suggestive of the location of his resurrection.¹⁰⁶ The dead find value in praying where the human Jesus was resurrected to life, like the dead seem to be doing here. Yet, what does it mean for the dead to pray at a tomb commemorating a physical death? Are they praying to the Christ who preached to the dead before his resurrection or are they looking to Christ's life? Which Christ would be of most value to the collective dead?

Jung responds enthusiastically to this idea and suggests to the dead:

¹⁰³ Where the contemplation of the new God appears to evoke Elijah, here the contemplation of the imitation of Christ appears to evoke the arrival of the dead, 'On the night when I considered the essence of the God, I became aware of an image: ... An old man stood before me. He looked like one of the old prophets' *TRB*, p. 245b.

¹⁰⁴ *Ibid*.

¹⁰⁵ *TRB*, p. 294b. This detail is not mentioned or included in the previously published versions of *Seven Sermons*.

¹⁰⁶ McMahon, Arthur. "Holy Sepulchre." *The Catholic Encyclopedia*. Vol. 7. New York: Robert Appleton Company, 1910. 28 Apr. 2011 <<http://www.newadvent.org/cathen/07425a.htm>>.

‘Take me with you.’
 ‘You cannot join us, you have a body. But we are dead.’¹⁰⁷

This is a seminal exchange that points to a precise definition of what Jung has meant when he uses the term ‘the dead.’ Jung’s dead are discarnate entities or souls without bodies and this supports further why when Jung speaks about the dead as a distinct group apart from other figures of the unconscious, this is due to the fact that as souls unbridled by a physical body, they are not meant to be subject to the transcendent function. These dead *in se*, are not meant to be integrated into Jung’s personality. He is unable to accompany the dead to Jerusalem precisely because he is incarnate, yet this does not stop him from trying. He continues:

“Who exactly are you?”
 “ I am Ezechiel and I am an Anabaptist.”

The meaning of the exchange rests in Ezechiel’s association of raising the dead and the principle related to the Anabaptist belief in the concept of rebirth. Jung’s encounters in the *Mysterium*, the process that initiated him into speaking with figures of the unconscious and the dead were specifically tied to Elijah, the prophet able to raise the dead. Here, the first of the collective dead to speak to Jung is Ezechiel also a prophet and also associated with raising the dead, specifically by bringing life back to human bones.¹⁰⁸ By claiming to be an Anabaptist, Ezechiel is espousing the concept of rebirth and more specifically the rebirth of the dead.

¹⁰⁷ *TRB*, p. 294b.

¹⁰⁸ Ezekiel 37:1-14.

4.7.3 The Discussion

The dead appeal to Jung when they explain that they are going to Jerusalem, but they do not know exactly what is compelling them to go:

‘...it seems that we still have no peace, although we died in true belief.’¹⁰⁹

There are several interpretations of the literal meaning of the word Jerusalem, ‘city of peace’ or more literally ‘teaching peace.’ Yet, the more accurate translation might be ‘pointing the way towards completion.’¹¹⁰ This last possibility considers that the dead return because they have not found their peace or found a way to it. Because the dead are not at peace they are not yet complete in their deceased state.¹¹¹ Clearly, although the dead were believers, this has not helped them now that they are dead, they are still left with the same questions and unfinished business as in life.¹¹² Although they proceed to Jerusalem, they return to Jung two years later so that he might present the teachings as laid out in the *Sermons*.¹¹³

Jung wants to know why they have no peace if they died in belief and

Ezechiel explains: ‘It always seems to me as if we had not come to a proper end with

¹⁰⁹ *TRB*, p. 294b.

¹¹⁰ ‘The place name Jerusalem (pronounced yerushalaim in Hebrew) is a combination of two words. The first is "yeru" meaning "flow". This word has several applications such as the flowing of water in a river, the throwing of something as being flowed out of the hand or as the flowing of a finger in the sense of pointing out the way one should go. This last use is the use in the name yerushalaim. The shalayim is from the word shalam meaning complete and whole (the word Shalom is also derived from shalam, while it is usually translated as peace it more means to be complete or whole). When these two words are put together they mean something like "pointing the way to completeness". Jeff A. Benner, *Biblical Hebrew E-Magazine, Issue 008, October 2004*. <http://www.ancient-hebrew.org/emagazine/008.doc>

¹¹¹ This could be due to the same issue as not having ‘died properly’ or with regard to the Tramp not being completely deceased.

¹¹² This looks to be what prompted Jung’s statement in *MDR* ‘Quite early I had learned that it was necessary for me to instruct the figures of the unconscious, or that other group which is often indistinguishable from them, the “spirits of the departed.” *MDR*, p. 338. Also *MDR*, p. 339, ‘It seems to me as if they were dependent on the living for receiving answers to their questions...’

¹¹³ *Scrutinies* starts p. 346b.

life.’¹¹⁴ This could suggest one of two possibilities. Either the dead have unfinished business with the living, or their actual passing fully into death is incomplete.¹¹⁵ The expression ‘coming to a proper end’ resonates with Jung’s previous phrase used to describe the customs official who had not learned how to ‘die properly.’¹¹⁶ Many suggestions arise as to why this might be the case; attachment to incarnate life; attachment to relationships; unresolved emotions; even the unsuccessful transition into levels of the unconscious appropriate or compatible to the life lived.¹¹⁷ Whatever speculation applied, the exchange reveals that these dead remain unappeased, still searching, and heading to Jerusalem as a result. Jung continues to ask Ezechiel why it seems that life did not come to a proper end:

E: It seems to me that we forgot something important that should also have been lived.

Jung: And what was that?

E: Would you happen to know?¹¹⁸

This is an extraordinary question that the discarnate Ezechiel poses to Jung, because he is appealing to Jung’s sense of knowing as an incarnate participant in the unconscious who holds a perspective that could assist them in their deceased state. The dead need the help of the living Jung. Principally, the dead do not know and

¹¹⁴ Consider this alongside the idea appearing in Jung’s previous material of not dying ‘properly’ or fully.

¹¹⁵ This becomes a pivotal point when Philemon discusses why the dead are requesting to be taught by him for the *Sermons*. *TRB*, p. 266a-b (5.5, p. 325).

¹¹⁶ *MDR*, p. 187.

¹¹⁷ For the last example a quote by Jung clarifies; ‘There are many human beings who throughout their lives and at the moment of death lag behind their own potentialities...Hence their demand to attain in death that share of awareness which they failed to win in life.’ *MDR*, p. 340. Jung also relays the dream about a deceased friend, the contents of which revealed to him ‘he was required to grasp the reality of the psychic existence, which he had never been capable of doing during his life.’ *MDR*, p. 341. Marie-Louise von Franz discusses this idea in regards to the dream of her deceased father who was taking time to learn the violin, which, although gifted musically, he had not pursued while alive. (p.18).

¹¹⁸ *TRB*, p. 294b.

more importantly cannot *remember* what they possibly missed while alive. This points to one of the reasons that prompted Jung to consider the possibility that the living are responsible for teaching the dead and other figures of the unconscious.¹¹⁹ Although they understand their discarnate state is different from Jung's incarnate one, they have not retained details about their lives. They are functioning as the dead without the capacity to remember how their condition when alive was to affect them as discarnates. Jung continues:

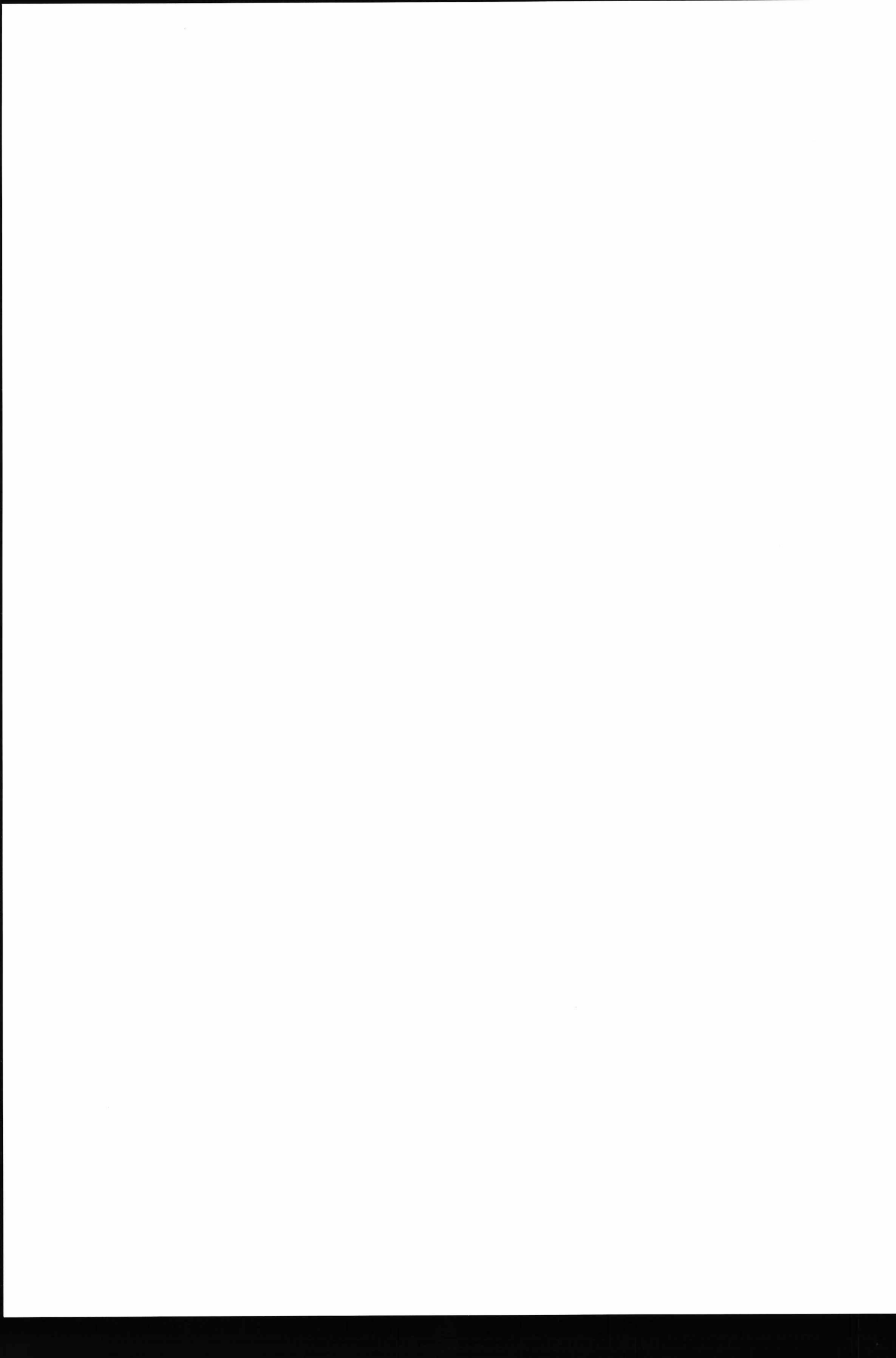
With these words he (Ezechiel) reaches out greedily and uncannily toward me, his eyes shining as if from inner heat...Let go daimon, you did not live your animal.¹²⁰

The fact that Ezechiel reaches out 'greedily and uncannily' suggests a need and envy to have what Jung so obviously exudes. Ezechiel sees that Jung is in fact incarnate and possesses a knowing that the dead do not. That Ezechiel then shines 'from an inner heat' suggests his unsated hunger and desire or the heat as a visual reflection of how Jung as an incarnate appears to the dead.

Jung's accusation that Ezechiel did not live his animal could refer to that which he has taken over into death as a result of not integrating while alive. His inner heat or animal passions could include hunger, sexual passions, mental drive, and aspirations. Perhaps these drives have not been integrated on all levels, mentally physically, spiritually and sexually. Due to this they are unable to fully transition into a deceased state or die properly. Yet, the dead have been prompted to head to

¹¹⁹ Ibid. *MDR*, p. 338.

¹²⁰ *TRB*, p. 294b. Marie-Louise von Franz also discusses heat in relation to a dream of her father. *Archetypes Surrounding Death*, pp. 17-18.



Jerusalem when Jung discovers them moving through the cook's kitchen perhaps due to this inner heat that Jung sees so clearly in Ezechiel.

Jung's own explanation in the commentary regarding Ezechiel's inner heat includes the idea that animals live in communion with one another in a socially balanced way, where the natural order is kept in tact, with the environment and with one another.¹²¹ Ezechiel appears still heated with a life-like desire for power and because this was not tended to in life, in death it emerges as a reminder during the exchange with Jung. The inner heat is the physical manifestation of the psychological remains of their unlived life. The dead bring with them the life they did not live.

Marie-Louise von Franz discusses the very different conditions lived by the dead and discusses a dream she had about her deceased father from which she awoke '...so hot as if with a fever.'¹²² As discussed above, Jung confirmed for von Franz that this dream was '...really a visit from your real father.' But Jung also noted that 'being in touch with a dead person makes one feel the cold chill of death.'¹²³ Von Franz concludes that her response was in part due to 'a strong physical reaction against this chill of death, like a call back into the body and into life.'¹²⁴ It seems that von Franz becomes aware of the physical limitations of these types of encounters and the excessive heat could be the prompt that reminds her of her incarnate state. Jung's experience of Ezechiel's 'inner heat' could be what confirms for Jung the

¹²¹ *TRB*, p. 296a.

¹²² MLVF, *Archetypes Surrounding Death*, pp. 5-23 (p. 18). This dream is discussed in

¹²³ *Ibid.* Von Franz's father informs; 'It is not good for either the dead nor the living to be together too long.' By 'dead person' Jung presumably means the discarnate soul not the dead body.

¹²⁴ *Ibid.*

fundamental differences between the living and dead. This is the moment Jung accepts that he cannot accompany them to Jerusalem.

Specifically what Ezechieel wants from Jung is knowledge, a kind of knowledge that only the incarnate Jung can bestow. When Ezechieel asks, ‘Do you know?’ he wants not just Jung’s knowledge, but the perspective that the incarnate Jung can lend the dead in order to explain to them their deficiency.

The biblical Ezechieel, whose name means ‘the power of God’, was a prophet during the Israelite exile. As a prophet he represents the ability to access the future, functioning in a similar role to Jung’s spirit of the depths and Elijah. That he, or one similarly named, appears in Jung’s vision of the dead setting off to Jerusalem seems apt. As an Anabaptist advocating a direct relationship with God, here he is unknowing, while wondering why he hasn’t died properly. The episode recalls the question as to why another great prophet, Elijah, could not cure Salome of her blindness but instead turned to the incarnate Jung to do so.¹²⁵ Ezechieel’s inner heat suggests a hunger for this type of knowledge, the ability to master the ways of the unconscious. He sees Jung better able to do this for the dead than the dead are.

4.8 Jung Returns and is Led to the Madhouse

Ezechieel’s lunging towards Jung seems to have startled Jung back to his focus in the kitchen.¹²⁶ The cook is concerned, shakes Jung and asks, ‘...What’s wrong with you? Are you in a bad way?’¹²⁷ Due to her reaction, it is obvious that the cook has not experienced or even seen what Jung has in the same space of the kitchen and that the

¹²⁵ *TRB, Liber Primus*, p. 252b.

¹²⁶ *TRB*, p. 294b.

¹²⁷ *Ibid.*

level of the unconscious where Jung converses with the librarian and meets the cook in the kitchen, is different to the realm where he has conversed with Ezechiel and witnessed the throng of dead.

The scene, which immediately follows, is one of the most humorous and outlandish in the entire text, and must be considered the reason for the title of the initial episode, 'Divine Folly.'¹²⁸ A comedic scene follows in which the librarian rushes into the kitchen 'laughing maliciously' and claiming, 'Oh, I might have known! Quick, the police.'¹²⁹

In a series of scenes observed by a crowd of onlookers, Jung is hoisted into a white van and admitted to the 'madhouse' because he hears voices. That this has occurred just after his encounter with the dead is significant, as the scene appears to act out the fears Jung harboured regarding the entire enterprise detailed in *The Red Book*.¹³⁰

As Jung is being led away, he remembers he is still clutching the book by Thomas and wonders, 'What would he say to this new situation?'¹³¹ His eyes fall on the line '... We can hardly escape temptation.'¹³² Is temptation really about the lures of the unconscious in general and the dead more specifically? Presumably Jung is being led away to a mental facility because he was speaking to the dead. Is this the temptation to which the line refers? And what has landed Jung in such a confrontation with authority? Could this scene be unfolding as it does due to Jung's

¹²⁸ This episode actually occurs in 'Nox Secunda', but these four nights' entries come under the action of 'Divine Folly'.

¹²⁹ *TRB*, p. 294b.

¹³⁰ *TRB*, p. 298a

¹³¹ *TRB*, p. 294b.

¹³² *Ibid.*

guilt over his desire to accompany the dead to Jerusalem in the first place? Was the temptation to join the dead so great that, in turn, the scene compensates for this to the extent that he is led to the 'madhouse' in such a public fashion?

In Jung's commentary of 'Nox Secunda' he clearly states, 'What we call temptation is the demand of the dead who passed away prematurely and incomplete through the guilt of the good and the law.'¹³³ Temptation, as Jung understands it, is not the battle to tame human desires for a more righteous life but rather is the unacknowledged effect and presence of the dead on the living. In his commentary, Jung explicitly details how the dead live alongside the living and that the living are the dead's salvation.¹³⁴

Jung concludes, 'This knowledge had evidently brought me into conflict with society. I was flanked by policemen left and right.'¹³⁵ His acknowledgement of what is left untended and the actual cost of such a crime, manifests in the form of an arrest. Not only does Jung know he is going 'to the madhouse' but the fact that he is being taken by law enforcers on the left and right reveals that both his approaches—left and right; intuitive and intellectual; cook and librarian—are being contained.¹³⁶ The challenge of being sent to the madhouse will recalibrate for him the correct way of being in the world, that is reconciliation between left and right. In Jung's dealings with the tramp he was slightly embarrassed that someone could see him speaking to a

¹³³ *TRB*, p. 297b.

¹³⁴ See discussion below in 'Nox Secunda The Commentary', 4.9, p. 267.

¹³⁵ *TRB*, p. 295a.

¹³⁶ 'On the right is my thinking, on the left is my feeling.' *TRB*, p. 295b.

convict, while at the same time revelling in the ‘peculiarly beautiful feeling to hit bottom.’¹³⁷ Here he seems to be acting out this possibility.

4.8.1 The Madhouse

The following few exchanges are humorous and are worth quoting at length in order to grasp the quandary in which Jung finds himself. One of the doctors (also a professor, of course) inquires what book Jung is carrying and the exchange between them proceeds:

Pr. “So, a form of religious madness, perfectly clear, religious paranoia.-You see, my dear, nowadays, the imitation of Christ leads to the madhouse.”

J: “That is hardly to be doubted, professor.”

Pr. “The man has wit- he is obviously somewhat maniacally aroused. Do you hear voices?”

J: “You bet! Today it was a huge throng of Anabaptists that swarmed through the kitchen.”

Pr. “Now, there we have it. Are the voices following you?”

J: “Oh, no, Heaven forbid, I summoned them.”

Pr. “Ah, this is yet another case that clearly indicates that hallucinations directly call up voices. This belongs in the case history...”

J: “With all due respect Professor, may I say that it is absolutely not abnormal, but much rather the intuitive method.”

Pr. “Excellent. The fellow also uses neologisms. Well- I suppose we have an adequately clear diagnosis. Anyway I wish you a good recovery, and make sure you stay quiet.”

J: “But professor, I’m not at all sick, I feel perfectly well.”

Pr. “Look, my dear. You don’t have any insight into your illness yet. The prognosis is naturally pretty bad, with at best limited recovery.”¹³⁸

The obvious dynamic here is the professor’s (as doctor) patronizing assumption that the patient knows nothing of what he suffers. The exchange seems to be an exaggerated reaction to all that is not the intuitive method according to Jung. Jung is battling himself as professor and patient against the establishment of healing

¹³⁷ *TRB*, p. 265 and below, 4.4.2, p. 236.

¹³⁸ *TRB*, p. 295a.

attitudes. What emerges is Jung's frustration in the face of a predisposed diagnosis without so much as any personal consideration of Jung's situation as such.

The exchange sees Jung advocating an 'absolutely not abnormal' opinion regarding auditory (and visual) hallucinations. This seems to be comically less confident than 'absolutely normal', but Jung is trying to stress that for him the situation lacks pathology. In fact, what appears to prove this is the resolute confirmation he gives when he states that the voices aren't following him but rather he has summoned them. He is not being haunted by voices, but has sought them out and there appears an underlying assumption that not only was this process normal but necessary. Not only has he sought out the communication with the librarian and cook, but the dead as well and not just any dead but those questioning why they are unfulfilled by their lives and their deaths.

Jung confirms that the intuitive method delivers conditions in which the visions and voices manifest. The dead appear as Jung discusses the book with the cook, in the kitchen on the left of the hallway. Again a cook's job, as a possible alchemist, is to transform basic ingredients into another form. One suggestion is that this kitchen acts like an alchemical vessel of transformation. That the dead appeared to Jung in the kitchen is important, the room of the house designated specifically for transformation of all kinds of nourishment. Jung's arrival at such a venue preceding the appearance of the dead seems to have facilitated the encounter at the outset.

Jung's confirmation to the professor that there is nothing pathological about the voices or their occurrence is undeniably certain. Yet, he hears what he fears most; that a professor (perhaps even a psychiatrist?) concludes a 'pretty bad' prognosis for

recovery due to the nature of what has brought him to the mental ward. Is this not one of Jung's struggles in his professional life, that some of his discoveries were going to convince the public that he was harbouring a personal and very private madness? How would he attempt to convince them otherwise if not to develop a psychological model, whose central tenets assist in explaining such occurrences with all figures of the unconscious? This is in part why this episode is a seminal turning point in the narrative. Jung has initiated, encountered, and processed his biggest fear while able to maintain a certain clear narrative perspective.

The concluding scene to 'Nox Secunda' has Jung checked into the hospital with his 'clothes inventoried-then the bath-and...taken to the ward.'¹³⁹ So his persona, the clothes he wears or rather the role he plays, are surveyed. Then he is washed and his role cleansed. Again the reference to the left and right reveals his position in relation to the two perspectives he's struggling with, 'The person to my left is lying motionless with a transfixed gaze, while the one to the right appears to possess a brain whose girth and weight are shrinking. I enjoy perfect silence.'¹⁴⁰ Jung sees that his left, his intuitive side, is represented by a person with a fixed gaze, fixed on other interiors, other levels of the unconscious, as Jung did in the kitchen while the cook watched. To his right, his previous way in the world of relying on rationality, is shrinking, the brain/intellect on which he relied so heavily before is now shrinking in relation to the intuitive method he has discovered during his encounters in the

¹³⁹ *TRB*, p. 295a.

¹⁴⁰ *Ibid.*

unconscious. He is able to sit between the two in silence and balance in observance the effects of the two approaches.¹⁴¹

Jung asks at the end of this episode, 'What if the form of society were integrated into madness? At this point things grow dark, and there is no end in sight.'¹⁴² Jung takes up this idea in the commentary that follows this section and examines it thoroughly. The question he poses is what if we were to invite the dead into our lives or bring the collective into our living or conversely what if society became integrated into the collective history of humanity?

Part of Jung's confrontation with the unconscious is the very act of compensation itself, an attempt at rebalancing the unconscious with the conscious attitude.¹⁴³ That Jung was able to emerge with understanding, even several months after such intense encounters is impressive. He grasped that part of what was happening was a redress of his unconscious attitude to align with his conscious way in the world. The appearances of the dead, although extreme were instrumental in assisting him to see the need for such a rebalance. By considering the dead and taking their exchange seriously, he was engaged in the concept of 'as above so below' introduced in the Loggia Dream (2.4.4, p. 132).¹⁴⁴ Jung reaches the collective level of the unconscious in the kitchen while conversing with the dead, and by way of his exchange, he is able to redress the overused right side. He is resting between these

¹⁴¹ Ibid.

¹⁴² *TRB*, p. 295a.

¹⁴³ 'Since I was a thinker, my feeling was the lowest, oldest, and least developed. When I was brought up against the unthinkable through my thinking and what was unreachable through my thought power, then I could only press forward in a forced way. But I overloaded on one side, and the other side sank deeper. Overloading is not growth, which is what we need' *TRB*, p. 295, n. 178.

¹⁴⁴ *MDR*, p. 195-196.

two extremes in the mental ward and the man with the shrinking brain is confirmation that his redress is successful.¹⁴⁵

4.9 ‘Nox Secunda’ Commentary on the Dead¹⁴⁶

The lengthy commentary added to the second night of this episode is the most extensive analysis of Jung’s thoughts about the dead in the entire work. Here he reflects in an almost intimate manner his understanding of the dead, their needs, and his relationship to them. What was considered the most authentic exchange with the dead, the *Seven Sermons*, now must be considered next to Jung’s thoughts here about the collective dead. Nowhere in *The Red Book* does he discuss this more fully than in this lengthy commentary.¹⁴⁷ It must be remembered that commentaries throughout the work were added later and sometimes reworked for many years. It is probable that Jung’s thoughts discussed below emerged after his experiences ended and perhaps even long after the composition of the *Sermons*.

4.9.1 Chaos

Jung describes how:

Every man has a quiet place in his soul, where everything is self-evident and easily explainable, a place to which he likes to retire from the confusing possibilities of life...there everything is simple and clear...¹⁴⁸

¹⁴⁵ This scene could be considered an extension to the action, which occurred with the murder of Siegfried. Here with humour Jung engages with what is unfolding while equally aware of the challenges and changes the scene is requiring of him.

¹⁴⁶ Entry dated January 17, 1914. Commentary begins on p. 295b through to p. 298a.

¹⁴⁷ *Septem Sermones* has been received as a quirky text sitting outside of Jung’s more formal writings on psychology. But, what was considered Jung’s Gnostic myth and revealed to be an almost occult experience with the dead is now reconsidered next to this extensive commentary, which details so much of how Jung actually experienced the dead.

¹⁴⁸ *TRB*, p. 295b.

He continues to describe a type of ‘snugly sheltered and frequently polished crust over the mystery of chaos.’¹⁴⁹ This is as easy to locate as a wall within oneself and ‘If you break through this most everyday of walls, the overwhelming stream of chaos will flood in.’¹⁵⁰ Jung has identified the graphic distinction between his personal and collective unconscious most likely as a result of his encounter with both Ezechiel and the dead. Jung describes the chaos not only as ‘the boundless, the abyss’¹⁵¹ but containing an ‘unending multiplicity’ and ‘filled with figures that have a confusing and overwhelming effect due to their fullness.’¹⁵²

He continues to describe who exactly he discovers:

These figures are the dead, not just your dead, that is all the images of the shapes you took in the past, which your ongoing life has left behind, but also the thronging dead of human history, the ghostly procession of the past, which is an ocean compared to the drops of your own life span.¹⁵³

The difficulty in this passage lies with the phrase ‘the images of the shapes you took in the past’. Jung appears to suggest that one’s own past incarnations along with any residual elements of previous lives that ‘ongoing life has left behind’ can also be discerned in the unconscious. Since Jung describes these past incarnations like ‘images of shapes’ it would seem that he experiences this like animated memories.¹⁵⁴ Yet, in the next line of the description it becomes clear what Jung

¹⁴⁹ *TRB*, 296a, This description is resonant of the ‘effectual’ quality Jung describes about figures of the unconscious and the dead. *TRB*, p.260b, and Chapter p. 4 respectively.

¹⁵⁰ *TRB*, p. 295b-296a.

¹⁵¹ The phrase ‘the boundless expansion and immeasurable depths’ is found in the section ‘Death’ describing the physical surroundings that meet everything alive that comes to its end. *TRB*, p. 273b.

¹⁵² *TRB*, p. 295b-296a,

¹⁵³ *TRB*, 296a . Roger Woolger discusses the question in his informative Appendix 2 titled: ‘Did Jung Believe in Reincarnation?’ p. 343.

¹⁵⁴ Equally unclear is if this type of psychological material would act like a figure of the unconscious and be susceptible to the transcendent function. One assumes that if it is a personal memory of a past incarnation that perhaps working its way back into the present personality might make good sense. But

means by 'the thronging dead.' Amidst one's own past there appears a veritable treasure of 'the thronging dead of human history,' which presumably makes up the collective unconscious. And this thronging dead must be the same dead that Jung has just encountered in the kitchen on their way to Jerusalem.

The notion that Jung alludes to is the personal and collective nature of the unconscious in terms of his experiences of the dead. He identifies, 'not just your dead', which presumably means one's immediate circle of deceased relatives, but also the 'thronging', which could make up the collective unconscious. With the tricky phrase 'the images of the shapes you took in the past', Jung provides for the possibility that the unconscious serves as a holding place for the collective pasts of all peoples, all incarnations, including what could be described as a depository of each deceased person's personal unconscious. What Jung perceives could be the collective archive of history's deceased souls including *their* personal unconsciousnesses; a residual collection of unconscious content from previous generations that make up the collective unconscious. This seems to suggest that at death one carries over one's personal unconscious in spite of the possibility of reincarnation.

In his descriptions of interactions with the dead, Jung seems to arrive at some definitive understandings about how the dead live alongside the living. Jung continues in the passage:

I see behind you, behind the mirror of your eyes, the crush of dangerous shadows, the dead, who look greedily through the empty sockets of your eyes, who moan and hope to gather up through you all the loose ends of the ages,

equally if these are soul essences then presumably these would not do well to be integrated into the personality.

which sigh in them. Your cluelessness does not prove anything. Put your ear to that wall and you will hear the rustling of their procession.¹⁵⁵

The vivid description addresses how Jung is able to perceive the dead through the eyes of the living.¹⁵⁶ The detail that the dead ‘moan and hope to gather up through you all the loose ends of the ages’ points to their purpose in appearing in the first place. It is not the individual deceased relative here desiring what Jung has to offer as an incarnate, but it is the collective dead who look to finish their lives in their death and look to do so through the work of the living.¹⁵⁷ The ‘cluelessness’ to which Jung refers addresses the practically universal denial of the dead’s existence in the first instance and reveals Jung’s frustration with this popular opinion.¹⁵⁸ He wishes to emphasise just because you don’t see the dead does not mean they’re not there. And yet, he stresses the ease with which one can find the dead simply by ‘put[ting]... an ear to the wall’; as easy to find as looking and listening.

The wall separates the living from the chaos just under the surface and what waits on the other side is ‘What you excluded from your life, what you renounced and damned, everything that was and could have gone wrong, awaits...’¹⁵⁹ This is further indication that the wall not only divides the conscious from the unconscious, but also serves as a threshold for the repository of choices and paths not taken. It seems apt

¹⁵⁵ *TRB*, p. 296a.

¹⁵⁶ *TRB*, p. 294b. His encounter with Ezechiel as he lunges for Jung ‘greedily and uncannily’ is recalled here.

¹⁵⁷ *MDR*, p. 339.

¹⁵⁸ Towards the end of this explicatory section of commentary Jung elaborates in the same vein: ‘What the ancients did for their dead! You seem to believe that you can absolve yourself from the care of the dead, and from the work that they so greatly demand, since what is dead is past. You excuse yourself from disbelief in the immortality of the soul. Do you think that the dead do not exist because you have devised the impossibility of immortality? You believe in your idols of words. The dead produce effects, that is sufficient. In the inner world there is not explaining away, as little as you can explain away the sea in the outer world. You must finally understand your purpose in explaining away, namely to seek protection.’ *TRB*, pp. 297b-298a.

¹⁵⁹ *TRB*, p. 296.

that the collective dead would share an unconscious terrain not only with memories of all past human lives, but with all that was not lived as well.

These two passages reveal how Jung came to understand the dead as presented in *Memories, Dreams, Reflections*. The dead are their unanswered questions and unredeemed acts passed down through human history. The sighs emitted are the sound of their unrequited needs and desires left so by incomplete lives. Shamdasani claims that Jung's 'theology of the dead...does not take the form of literally saving the souls of the dead, but [involves] taking on the legacy of the dead...answering their unanswered questions.'¹⁶⁰ This appears to be Jung's redemptive effort on their behalf.¹⁶¹

Jung says that the dead are found where 'day and night agonizingly merge.' This could refer to twilight, which was also referenced in Jung's preparatory dreams, or could refer to the quality of the atmosphere in the unconscious itself; the merging of light and darkness, consciousness with the unconscious. Only in these conditions could the dead reside but could Jung, as visitor to the realm, perceive them. The idea of making the unconscious more conscious, that is bringing light to the darkness, is exactly what enables Jung to discover the dead in the first place.

As Jung continues describing how the dead make themselves known to the living, he begins to reveal what might be considered haunting conditions:

While you mock them one of them stands behind you, panting from rage and despair at the fact that your stupor does not attend to him. He besieges you in

¹⁶⁰ Sonu Shamdasani, *Library of Congress Webcasts* [online]. Carl Gustav Jung and the Red Book [sic] (part 1), 19 June, 2010. [cited 6 June, 2011]. Available from: http://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=4909

¹⁶¹ Ibid.

sleepless nights, sometimes he takes hold of you in an illness, sometimes he crosses your intentions. He makes you overbearing and greedy, he pricks your longing for everything...he devours your success in discord. He accompanies you as your evil spirit, to whom you can grant no release.¹⁶²

This is probably the most graphic description in *The Red Book* of the dynamic of haunting and how the dead incite such conditions. It appears that such a dynamic results not only from being dismissed but also ignored. Thus the 'stupor,' 'illness,' and 'longing' look to come from a neglected community of dead hoping to become an acknowledged part of the living. Jung seems to side with the frustration of the dead over the living's mocking and 'cluelessness'. Jung suggests the dead have the ability to drive the passions and desires of the living. In a sense this might suggest what Mogenson calls 'the life of the dead,' that their significance emerges from the effect they have on the living, whose lives they not only share but appear to influence.

Jung elaborates, 'But I speak of the dead who fell prey to power, broken by force and not by themselves. Their hordes people the land of the soul.'¹⁶³ Jung qualifies the type of dead who conduct themselves as such are the very ones who have in life suffered the same. They would seem to exercise power over the living if they had not reconciled the same power during their lives.

The discussion here relates to the dead, like Ezechiel, who remain in the land of the soul having misspent their own power or misused it while alive and therefore

¹⁶² *TRB*, p. 296a. This would make an apt passage in support of C. Stephenson's work *Possession*. The hauntings here appear to suggest how the dead take hold and remain so in an almost primitive way.

¹⁶³ *Ibid*. This appears as confirmation that the dead inhabit the same region as 'the land of soul' or equally the land of the dead is defined in terms of the dead as discarnate souls. If Jung was following his soul's journey, inevitably he was going to come upon the collective dead, for this is where the hordes remain.

still hold unresolved aspects of life with them in the unconscious. They were broken by life's circumstances and were unable to respond in a reconciliatory manner, therefore they remain unappeased with an inability to move towards resolution, dissolution or any type of atonement.

Jung warns, 'If you accept / them they fill you with delusions and rebellion against what rules the world.'¹⁶⁴ That is if one takes up the dead and their needs as one's cause, they will challenge everything one thinks to be true. Perhaps if one understands the dead to be the dead *in se*, then this assumption will challenge all presumptions about life and reason, the scientific principles of 'what rules the world', and on which generations have built a foundation of understanding. As a result, the conventional acceptance of how things work is shattered by the acceptance of the community of the dead and their needs. Toward the end of this particular commentary, Jung's tone shifts as he asks the reader:

Have you asked them for whose sake they believe they have suffered death?
Have you entered the beauty of their thoughts and the purity of their
intention?¹⁶⁵

In essence the question Jung is asking is 'what have you done for your dead?' What efforts have you made to assist them in understanding not only their lives but also their deaths? This shift serves as notice that Jung has reached an acceptance in regards to his service to the dead. What really troubles Jung is the lack of attention due the deserving dead and what psychological repercussions might occur as a result of such inattention. This is what warrants true haunting on the part of the dead.

¹⁶⁴ Ibid.

¹⁶⁵ *TRB*, p. 296b.

Thus Jung emerges as one in service to the dead and even instructs how the needs of the dead are specific to each and how they differ in relation to other figures of the unconscious whom Jung has also discovered on this journey.¹⁶⁶

He further instructs:

When the time has come and you open the door to the dead, your horrors will also afflict your brother...Hence withdraw and enter solitude, since no one can give you counsel if you wrestle with the dead. Do not cry for help if the dead surround you, otherwise the living will take flight, and they are your only bridge to the day. Live the life of the day and do not speak of mysteries, but dedicate the night to bringing about salvation of the dead.¹⁶⁷

This is an important statement; that the living are in debt to the dead and are responsible for bringing about their 'salvation.'¹⁶⁸ Their purpose lies in the necessity of the living to partake in their redemption in whatever form that might be. This work is secret business and seems to exist as a covenant between the living Jung and his dead and yet other living people need not know about it.¹⁶⁹

Yet with the commitment Jung shows toward the dead, there appears a caveat that suggests taking care not to get involved with the glamour of servicing the dead, because this is not how salvation for them unfolds. Speaking aloud about the

¹⁶⁶ He then quotes Isaiah 24:66, 'And they shall go forth and look upon the carcasses of the men that have transgressed against me for their worm shall not die neither shall their fire be quenched.' This is important because the work began with a quote from Isaiah about prophecy, and here at the commentary's end is a note that only the body dies, not the wishes, dreams or even man's evil disappears at death and so man carries these with him into death.

¹⁶⁷ *TRB*, p. 296b. Here he links the mysteries specifically with speaking to the dead.

¹⁶⁸ He later expresses: For the dead need salvation. The number of the unredeemed dead has become greater than the number of living Christians; therefore it is time that we accept the dead. (Jung might be making comment regarding the confronting question to Christians when the dead return to the living, for there are references that deem these connections evil. Jung addresses the need to tend to them as there are more of them than there are those who are speaking out against their existence. He stresses the importance that the dead are the living's business, it is up to the living to precipitate healing so that they may be able 'to die properly' or to be at peace in death.

¹⁶⁹ As the passage appears in the commentary it perhaps comes with the confidence of retrospection and continued engagement with the dead.

mysteries dispels the special nature and relationship to the dead and what being of service to them entails.¹⁷⁰ Jung is trying to underscore the importance of the work while at the same time separating it from the pedestrian concerns of the living. This is different work so one must treat it differently not expecting people to understand what these intense encounters with the dead demand. Jung stresses the importance of the relationship:

For whoever well-meaningly tears you away from the dead has rendered you the worst service, since he has torn your life branch from the tree of divinity.¹⁷¹

This significant image points to Jung's life and work with the dead as a part of the tree of life rooted and nourished by the divine. Severing this relationship is like separating Jung from himself and the lineage of 'ghostly throngs of humanity,' a sin too damaging to consider. Jung has already equated the work with the dead to that with the soul, but now the entire project sits in relation to the divine. Thus Jung links his own life not only to a lineage of the dead, as expressed with the image of a branch of the human tree, but also to the divine. Jung's compassionate feeling toward the dead continues when he advises:

...turn to the dead,¹⁷² listen to their lament and accept them with love. Be not their blind spokesman...But we seek salvation and hence we need to revere what has become and to accept the dead, who have fluttered through the air and lived like bats under our roofs since time immemorial.¹⁷³ What seeks to distance you from Christianity and its holy rule of love are the dead, who

¹⁷⁰ Jung's association of the mysteries with the dead once again links the idea of initiation with both speaking to the dead and affecting the necessary change that the living are able to do. This passage also speaks to Ezechiel's question if Jung happened to know what the dead were missing in death (*TRB*, p.294b.) His hope appears to be that the incarnate Jung is able to perceive something that the discarnate Ezechiel cannot. Jung offers his services to the dead for such questions and his efforts in *Septem Sermones* appear to be further effort to assist the dead in their 'salvation'.

¹⁷¹ *TRB*, p. 296b.

¹⁷² 'The *Draft* continues, "Whose champion you are" (p. 388)'. *TRB*, p. 297, n. 184.

¹⁷³ *TRB*, p. 297a.

could find no peace in the Lord since their uncompleted work has followed them. A new salvation is always a restoring of what is lost.¹⁷⁴

This is the summation of the episode in which Jung advocates a true calling for the dead. This calling is not because the dead need a voice, but because their state of incompleteness in death was due to their devotion to a Christian faith that failed to deliver. Had their Christian faith proved successful, the dead would not find themselves yearning in death. In some reverse manner, the living are the dead's salvation just as Christ serves as saviour for the living. The salvation of the dead rests with the living Jung and Jung's salvation rests in finding meaning with his dead.

The term 'salvation' comes with a decidedly Christian value suggesting that a soul can find salvation with Christ. The dead whom Jung encounters in the kitchen, were believers but are still in need of 'salvation' which the living Jung seems able to deliver. Jung's project in this regard is not to restore in the dead a belief in Christ, because this direction has failed them. Rather, it is for Jung to hear the 'Unanswered, Unresolved, and Unredeemed' whose questions they have brought into death.¹⁷⁵ The dead are not asking Jung to live the lives they left incomplete, but rather, as Shamdasani has stressed Jung sees it as his responsibility to make his life an answer to both the dead and to their questions.¹⁷⁶

If the connection to the dead is not recognised and then honoured or realised in some manifested way, all that is left is the haunting attributed to them. But, if honour and a sense of connection is recognised by the living, then the dead's

¹⁷⁴ *TRB*, p.297a, see *n.* 185, which associates the 'spokesman' with Nietzsche.

¹⁷⁵ *MDR*, p. 217.

¹⁷⁶ Shamdasani builds on this idea by using the Ancestral spirits dream as illustration. Discussed above in Chapter 2. 4.1, p. 110. Shamdasani, 'Boundless Expanse', pp. 16-17.

salvation can occur. The living with their conscious attitude toward the dead that allows for temptation to be turned to recognition and as Jung states, ‘temptation will become the wellspring of your best work.’ Jung emphasises the importance for the living, of efforts made on behalf of the dead:

There is one necessary but hidden and strange work—a major work—which you must do in secret, for the sake of the dead. He who cannot attain his own visible field and vineyard is held fast by the dead, who demand the work of atonement from him. And until he has fulfilled this, he cannot get to his outer work, since the dead do not let him. He shall have to search his soul and act in stillness at their behest and complete the mystery, so that the dead will not let him. Do not look forward so much, but back and into yourself, so that you will not fail to hear the dead.¹⁷⁷

This is a foundational passage in that Jung speaks clearly about the obligations that the living owe to the dead. Those unable to journey to the same depths as Jung has, will be unknowingly subject to the whims and temptations of the dead. Consideration of the dead in one’s life allows for atonement to unfold and until that point, the dead can impede the living’s efforts for a satisfying life. The idea of searching one’s soul to ‘complete the mystery’ is resonant again of Jung’s encounters in the *Mysterium* (3.10, p. 195).¹⁷⁸ Not only is introspection and identification of soul a part of the mysteries, but the location of the dead and the ability to see and speak to them must also be included here.¹⁷⁹

¹⁷⁷ Ibid, p. 297b. This passage continues: ‘It belongs to the way of Christ that he ascends with few of the living, but many of the dead, His work was the salvation of the despised and lost, for whose sake he was crucified between two criminals...I suffer my agony between two madmen. I enter the truth if I descend. Become accustomed to being alone with the dead. It is difficult, but this is precisely how you will discover the worth of your living companions.’

¹⁷⁸ *TRB*, p. 245b-254. See ch.3 n. 42.

¹⁷⁹ Initiation was the goal of the ancient mysteries with the result being, ‘Persephone...the object of vision [was] herself a gift.’ Carl Kerényi, *Eleusis: Archetypal Image of Mother and Daughter*, (Princeton: Princeton University Press, 1967), p. 128 and p. 96 respectively.

Jung specifies finding the dead, 'back and into yourself,' confirming once again that finding one's dead requires an introspection in much the same way as finding one's soul. It is also not surprising that the conversations with the soul often occur nearby those encounters with the dead.¹⁸⁰ One could conclude that a by-product of soul searching (Jung's at least) is encounters with the community of the dead who in their various manifestations appear once one's orientation to soul is established.

A sense of resolution appears at the end of the commentary when Jung states, 'I accepted the chaos, and in the following night, my soul approached me.'¹⁸¹ This occurs almost as if he has earned her appearance through his acceptance and understanding of his responsibility for the dead. Throughout this commentary it is now understood clearly how Jung arrived at a functional understanding and working arrangement with his dead and why. His discussion of the repercussions of being unaware of the dead is convincing, as is his commitment to their salvation.

4.10 'Nox Tertia'

When his soul emerges Jung converses with her about madness and she encourages him not to spurn it, 'Madness is not to be despised, and not to be feared, but instead you should give it life.'¹⁸² She points out that madness 'makes up such a great part of (Jung's) nature.' And yet Jung disagrees with her, even as she points out that in fact

¹⁸⁰ For example the discovery of Jung's spirit of the depths initiated his encounter with his soul. After Jung visits the site of Death, his soul appears in the episode shortly thereafter titled Sacrificial Murder. And below after this section on Chaos, his soul appeared, *TRB*, p. 298a. The soul also appears to dive into the collective unconscious for Jung after Elijah raises the dead boy. (305a)

¹⁸¹ *TRB*, p. 298a. This acceptance Jung equates with the reality and presence of his dead.

¹⁸² *TRB*, p. 298a. This could be interpreted as a response to the Kantian position that such engagement with the is derangement.

he is the one in the madhouse.¹⁸³ The professor walks in to find Jung incoherent, revealing once again Jung has shifted between levels of the unconscious in a similar fashion as he did in the kitchen.

Jung continues to reflect on the meaning of being escorted to the madhouse. Who exactly are the madmen, the professor and the librarian as well as the two hospitalised next to him? The ones who can't and don't understand what Jung is experiencing with the dead and condemn him to madness? Not only is this journey through his unconscious lonely and suffering work, but working on behalf of the dead is a solitary affair, which only he can do for his dead.

Jung shifts from the collective unconscious or 'chaos' to his personal unconscious as he describes the disorientation of being committed.¹⁸⁴ The physical description suggests his emotional and mental state:

Everything inside me is in utter disarray. Matters are becoming serious, and chaos is approaching. Is this the ultimate bottom? Is chaos also a foundation? If only there weren't these terrible waves... Yes, I see and understand: it is the ocean, the almighty nocturnal tide — a ship moves there — a large steamer — I'm just about to enter the parlor... someone comes up to me and says "What's the matter? You look just like a ghost... I believe that I have gone crazy—the floor sways — everything moves—"¹⁸⁵

His question regarding chaos being a foundation and located at 'the ultimate bottom' is resonant of his question about reaching bottom in the Tramp episode (4.4, p. 235). This appears to be a physical and psychological locator for Jung and his inability to gain a foothold is expressed by the sensations of being on a ship. He shifts from experiencing the ocean as a physical sensation, to observing a ship, to being on

¹⁸³ *TRB*, p. 298a.

¹⁸⁴ This is a continuation of the work from January 18.

¹⁸⁵ *TRB*, p. 298b.

the ship, all the while still in his bed in the madhouse.¹⁸⁶ Thus, within his active imagination, once again, he is experiencing levels of depth and distance within the unconscious, in a similar manner as he did in the librarian's kitchen (4.6.1, p. 250)

The detail about appearing as a ghost is significant and also is resonant of the Austrian Customs official dream who also was considered a ghost within the unconscious setting. Here the passengers on the ship identify Jung's incarnate state appearing like a ghost, which indicates that from the unconscious, he appears altered in relation to others participating on the ship at that moment. Since Jung raises the suggestions about chaos it is possible that he is experiencing the passengers as the collective dead who see his participation as ghostly. The whole encounter leaves Jung feeling unsettled and disoriented. He appears to have reached his most desperate moment of incomprehension regarding his experiences. A sense of true madness has gripped him as he describes being literally at sea and at the mercy of the unconscious as ocean, which plays with his literal and emotional balance. In addition to being overwhelmed by the symbols and images of the psyche he is equally unprepared from his scientific/intellectual perspective to manage and understand their meaning.

Shamdasani points out in a footnote that Jung's *Draft* includes this further description of chaos, which he equates with his discovery of the nature of the Beyond:

Once you have seen the chaos, look at your face: you saw more than death and the grave, you saw beyond and your face bears the mark of one who has seen chaos and yet was a man. Many cross over, but they do not see the chaos; however the chaos sees them, stares at them, and imprints its features on

¹⁸⁶ This series of sequential perspectives appeared when Jung gazed into the crystal to see the Crucifixion and then suddenly assumed the crucified position in *The Mysterium Encouter*.

them. And they are marked forever. Call such a one mad, for that is what he is; he has become a wave and has lost his human side, his constancy.¹⁸⁷

This describes a slightly different dynamic between the living and dead.

Indicative is the distinction that the 'beyond' is further distanced from both the physical marker of the grave and death and perhaps includes the collective dead. Jung's phrase, 'your face bears the mark of one who has seen chaos and yet was a man' clearly draws the distinction of being incarnate amidst the dead. Those who have consorted with the dead, are set apart from even the dead themselves. What results is a quality of difference, discernible even amidst the dead themselves.¹⁸⁸

The 'many' who cross over to chaos are considered mad because they have done so unaware. It is the look of chaos recognising them as incarnate which gives way to madness.¹⁸⁹ Jung is experiencing on several levels just how the psychotic become so; those caught in the unconscious that has gripped them. According to Jung the madness about which he speaks points to those unable to distinguish incarnate and discarnate realities.

¹⁸⁷ *TRB*, p. 299, n. 198.

¹⁸⁸ There is an important distinction that Jung raises here and it categorises those who have travelled to 'chaos' and the beyond, while still human. Those who have journeyed to these places are never the same, they have caught sight of the dead and hence always carry a 'mark.' This is not dissimilar to the end result of the mysteries, when the initiate is forever changed having experienced a quality of immortality. Yet the mark, which Jung refers to is the one that is discernible by the dead and other figures of the unconscious. In *Hekate, Liminal Rites*, D'Este and Rankine note the word 'Brimo' was used as a password in the Orphic Mysteries, being recorded on funerary tablets as one of the words the dead soul had to repeat to prove it was an initiate and entitled to enter the paradisiacal Elysian Fields.' (BM Avalonia: London), p. 171-172. Perhaps this mark is what Salome, the girl in the castle, and the tramp recognise and are able to identify; that Jung as an incarnate travelling in their spaces has successfully become an initiate. This identification is what assists in identifying Jung as one who could make changes in the unconscious, like Salome's cure. It is not clear when Jung says "many" cross over if he means the recent dead, still live humans, or those who are unable to distinguish that reality from their incarnate one. Or is Jung referring to those mythical heroes Orpheus, Hercules, Odysseus, and Aeneas who made the necessary journey to the underworld only to return to their lives forever altered and exceptional amongst humans?

¹⁸⁹ An important point here is the connection Jung seems to be making between crossing the threshold to the places in the unconscious where the dead reside and incarnate man's inability to distinguish the difference between their incarnate reality and their sojourns into the depths of the unconscious.

A further intriguing ability is that the dead who have looked upon these visitors in the Beyond, have not only recognised them as incarnate but because they have recognised them have left *their* mark. For one who has journeyed to the underworld, he will always be recognised as having done so by its inhabitants. Could there also be an obligation associated with such a ‘mark’? Perhaps this mark obligates the living to serve their dead simply because they are knowers of the chaos and its ways. Perhaps, the dead recognise the mark on Jung that makes him recognisable in the unconscious.

Jung shifts from his conversations on the ship back to the hospital bed where he engages with a fellow patient who asserts, ‘We are in Hell. But of course you haven’t noticed it yet.’¹⁹⁰ Jung still suffers from seasickness and grabs his bedrails to steady himself.

4.11 ‘Nox Quarta’: Back to the kitchen

Jung is confused and does not know if he is asleep or awake, dead or alive when he hears laughter and emerges from a ‘blind darkness’ to find the cook waking him.¹⁹¹ The cook informs Jung that he has been sleeping for an hour.¹⁹² Jung has used the cook’s kitchen as a launching point into the collective unconscious from which he has emerged with definitive ideas about the dead, and the living’s relationship to them.

What Jung has experienced in this ‘dreadful play’ is the reality that throughout his encounters, he knows he must counteract his confrontations with some

¹⁹⁰ *TRB*, p. 298b.

¹⁹¹ Entry dated January 19, 1914.

¹⁹² This is the second time the cook has awakened Jung, the first being after the appearance of the dead on their way to Jerusalem. *TRB*, p.294b.

safe place either with his soul or in his physical life. When he awakes from the dream he is still in the level of the personal unconscious, which began with the cook. He has arisen closer to consciousness than the deeper levels in which appeared the chaos of the community of the dead. He states, 'I must have dreamed...Did I fall asleep in the kitchen? Is this really the realm of the mothers?'¹⁹³

Although the course of the episode lasted over six nights, Jung managed to return to the same place in the cook's kitchen after this series of active imaginations. By asking if he is in the realm of the mothers, he reveals his awareness of being in various levels of the unconscious. He calls his participation in the mental ward a 'dreadful play' and he returns where he started, back to the cook in the kitchen. The fact that he referred to one aspect of his experience as a play alludes to the possibility that he felt as if he were watching himself go through the motions of being committed to the madhouse, in a type of paranoia dream.

Jung bids the cook goodbye and thanks her for 'the accommodation,' almost as if this assisted Jung in his explorations further into the unconscious. He leaves the kitchen to return the book to the other side of the corridor and wonders if the librarian understands what goes on in his kitchen. Jung is sure the librarian '...has certainly never gone in there for a temple sleep.'¹⁹⁴ This comment humorously suggests that such an endeavour as the ancient healing process of incubation, or dream therapy, would yield far too much for the academic librarian to process.¹⁹⁵ He asks the

¹⁹³ *TRB*, p. 302a. Shamdasani notes that in 1958 Jung associated the expression with the collective unconscious.

¹⁹⁴ *TRB*, p. 302b.

¹⁹⁵ The mention of incubation is resonant of Jung's dream about his mother who was caring for married souls, 'I knew that this was the room where my mother, who in reality had long been dead, was visited, and that she had set up these beds for visiting spirits to sleep. They were spirits who came

librarian if he's had an incubation sleep in his kitchen to which the librarian responds that such an idea had never occurred to him. Jung is suggesting an incubation sleep to a figure of the unconscious, which demonstrates his awareness of the psychological well being of figures of his unconscious. Jung confidently leaves the kitchen, knowing he has survived his encounters in all levels of the unconscious as well as with the community of the dead.¹⁹⁶

4.11.1 'Nox Quarta' Commentary: The Incest Taboo

Jung's commentary in this section takes an unlikely direction as he wonders what it would be like 'being in love with the dead.'¹⁹⁷ Central to this is Jung questioning the demands of the depths and wondering if the dead would prefer attention in the form of love. An odd suggestion arises when Jung wonders, 'What is this crazy desire craving satisfaction?'¹⁹⁸ His desire to commune with the dead becomes a craving with sexual undertones. He continues this line of inquiry to include the dead asking for 'the seeds of life' to literally enliven them. Previously, the libido most requested by the dead of the living has been blood, but here the procreative seed emerges as a

in pairs, ghostly married couples...who spent the night or even the day there.' *MDR*, p. 240. This dream is further examined in conclusion, Chapter 6, 6.3, p. 377.

¹⁹⁶ When Jung emerges from the library he pulls back a green curtain to find a cast of characters in the anteroom, a theatre, and the characters all resemble Jung. The definitive point to the scene is towards the play's conclusion, Jung emerges from the scene to 'become one with' himself. That his oneself has descended into the kitchen, further into the unconscious then emerged back into the building where he began to emerge back into himself seems a symbolic interpretation of his active imaginations. His conscious now emerges back to life and need not remain in the madhouse. *TRB*, p. 303a.

¹⁹⁷ The progression of the discussion regarding events in the librarian's kitchen proceeds after Jung emerges from the sleep, which found him encountering the dead on their way to Jerusalem. *TRB*, 294a-b.

¹⁹⁸ *TRB*, p. 304a.

possibility and with it comes sexual innuendo. As the discussion shifts to include a sexual element, Jung wonders if he has ‘an unchaste incestuous lust for the dead.’¹⁹⁹

By framing the raising of the dead within a sexual context, referring to it as ‘incestuous’ implies a process of begetting. Firstly, Jung contemplates the symbolic nature of raising the dead from the unconscious and secondly, infers that this is similar to his incest taboo fully explored in *Psychology of the Unconscious*?²⁰⁰ What makes the encounter ‘unchaste’ is the begetting from the same, that is, the emergence of the dead from the unconscious via full immersion in the very same unconscious.

This raises some significant questions. Is Jung experiencing a symptom of the incest taboo as the inversion of libido into the unconscious, and consequently is he unable to withstand its pull? Is Jung suggesting that raising the dead and the resultant relationship is akin to the trials and struggles of the incest taboo? If so, this would prove to be a fundamental quality that distinguishes the dead from other figures of the unconscious; that Jung, in fact, raises his dead but that figures of the unconscious quite possibly raise themselves. Considering that Jung was guided by his spirit of the depths to awaken the dead, this could be seen as Jung raising his dead (3.4, p.157).²⁰¹

His awareness of them allows him to engage in a long-term relationship outside the

¹⁹⁹ TRB, p. 304a.

²⁰⁰ Jung explains regarding the incest taboo dynamic: ‘...the fundamental basis of the “incestuous” desire does not aim at cohabitation, but at the special thought of becoming a child again, of turning back to the parent’s protection, of coming into the mother once more in order to be born again. But incest stands in the path to this goal, that is to say, the necessity of in some way again gaining entrance into the mother’s womb...the myths of the sun or of rebirth teem with all possible proposals as to how incest can be evaded...it is not incestuous cohabitation which is desired, but the rebirth, which now is attained most readily through cohabitation.’ *Psychology of the Unconscious*, §342. The discussion presented here needs further research to explore how the incest taboo relates to Jung’s relationship with the dead. It is obvious that he is aware of this dynamic in the unconscious, which he explored in *Psychology of the Unconscious*, but there is too little space to treat this topic thoroughly.

²⁰¹ Equally, when Jung is carried to the ‘madhouse’ he tells the doctor that he summoned the voices (4.8.1, p. 263).

scope of integration into his personality. Whereas figures of the unconscious as extensions to Jung's personality might appear on their own in an all objective manner, but with the aim of eventual integration. This dynamic could explain the emergence of each kind of figure and would have no bearing on their respective roles in the transcendent function. The discussion thus far has focused on the pivotal relationship of each in relation to the transcendent function, not in the initiation of each type of figure at the outset. It is not clear in the presentation of this direction of exploration what Jung means to imply precisely but further research into this direction would be useful.

Jung continues to ask, 'Are you demanding a lusty commingling with corpses...Are you demanding the desecration of the dead?'²⁰² It is unclear to whom Jung is addressing these questions; his soul, the spirit of the depths, or perhaps himself?²⁰³ The reference to desecration is resonant of the scene in 'The Sacrificial Murder' when Jung was forced to eat the deceased child's liver (Appendix E). He experienced this desecration as necrophilia, when really it was a case of necrophagia. This was a way to communicate the type of defilement the child had suffered. Here, Jung is linking the actual raising of the dead as an unholy pursuit.²⁰⁴ The term 'desecration' refers to making unclean and Jung poses this possibility as a result of raising the dead in the first place. Is he not questioning his own persistent involvement in 'commingling' with the dead? Is Jung recognising a compulsion to

²⁰² *TRB*, p. 304a.

²⁰³ *TRB*, p. 290a. The reference to desecration is resonant of the scene in 'The Sacrificial Murder' when Jung was forced to eat a deceased child's liver See Appendix E, 'Jung and Reincarnation' for a full discussion of this scene.

²⁰⁴ This is elaborated in 'Christ in Hell' discussing the unacceptability of speaking to the dead (3.9, p. 191, *n.* 150).

consort with the dead and likening it to misappropriated sexual desire? What follows is a retelling of the Elijah episode in Kings when Elijah raises to life a dead child, but here the version includes undeniable sexual connotations.²⁰⁵ That Jung is reinterpreting the Elijah episode in this way is unclear, but once again Elijah as prophet who raised the dead seems to reflect Jung's current situation.

4.12 'The Future in the Past'

The episode 'The Three Prophecies' literally points to Jung's understanding of the collective unconscious and his relationship to it via his soul. Jung calls his soul and asks her 'to dive down into the floods whose distant roaring [he] could hear.'²⁰⁶ She did so and yelled back, 'Will you accept what I bring?' Jung agrees, and she returns with a list of items representative of 'prehistory,' and '...stories told down the ages through thousands of generations', 'an entire world'. The description of the soul 'diving' for plunder alludes to the depths she is reaching to discover the riches of the past. Included amongst these items is also, 'fratricide...annihilation of whole peoples'. This collection includes the actions of past peoples, as if their decisions as well as the collective results of those decisions exist tucked away in an archive of human history. Although Jung's soul does not mention the literal dead, an assumption is that their existence is implied. Jung concludes that his soul, 'gave...ancient teachings that pointed to the future. She gave...three things. The misery of war, the

²⁰⁵ 1 Kings 17.17-24. *TRB*, p. 304a: 'That prophet, you say, lay on the child, and placed his mouth on the child's mouth, and his eyes on its eyes, and his hands on its hands and he thus splays himself over the boy, so that the child's body became warm. But he rose again and went here and there in the house before he mounted anew and spread himself over him again. The boy snorted seven times. Then the boy opened his eyes. So shall your acceptance be, so shall you accept, not cool, not superior, not thought out, not obsequious, not as a self-chastisement, but with pleasure...ambiguous impure pleasure...with that pleasure which is lusty repulsiveness, lecherous fear, sexual immaturity. One wakens the dead with this pleasure.' It is unclear to whom 'you say' refers.

²⁰⁶ *TRB*, p. 305a.

darkness of magic, and the gift of religion.²⁰⁷ What the soul found in an ‘eternally deep abyss’ would serve as prophetic for Jung’s personal future. A profound image is presented in the commentary where Jung discusses the nature of the depths as an ²⁰⁸

Jung discusses the evolution of the future and its inception in the past, additional characteristics of the collective unconscious. He continues, ‘The tension of the future is unbearable in us. It must break through narrow cracks, it must force new ways,’ in a similar manner as do the dead with the living:

You do not come to an end with your life, and the dead will besiege you terribly to live your unlived life. Everything must be fulfilled. Time is of the essence, so why do you want to pile up the lived and let the unlived rot?²⁰⁹

This is further confirmation (and recalls his conclusions of the ‘Nox Secunda’ commentary) that Jung is referring to the literal dead, when he says that ‘the dead will besiege’. These are not the symbols of the dead or the mourned lost, but the literal dead who ask of the living to continue their work and unfulfilled desires. His disparaging tone further stresses the opinion of the day that the dead are unimportant. Jung disagrees wholeheartedly. Most importantly this scene reveals a seamless relationship between the soul, the collective unconscious, and the future.

4.13 Philemon the Magician

When Jung meets Philemon, he wonders if he is a magician and asks, ‘does he conjure up immortality for himself, a life beyond?’²¹⁰ Here Jung associates magic

²⁰⁷ *TRB*, p.306a. This scene is resonant of Jung’s dream recounted in *MDR*, p. 182, about the multilevel house which displayed various time periods. Jung attributed this dream to his grasp of the concept of the collective unconscious.

²⁰⁸ *Ibid.*

²⁰⁹ *TRB*, p. 308b.

with the dead. Philemon points to what Jung uncovered in the Loggia dream, that the presence of soul or in Philemon's case, magic, is within everyone. He defines magic as '...everything that eludes comprehension,' and this would certainly include the majority of what Jung has experienced thus far in the unconscious. Philemon stresses, 'The magical way arises by itself. If one opens up chaos, magic also arises.'²¹¹

Philemon guides Jung to see how magic also suggests the ability to manifest anything from chaos including both the dead and figures of the unconscious.

Philemon's 'final mystery' is not only that he is a lover as his name indicates, but a lover of soul.²¹² Yet, Jung concludes:

Oh, Philemon, I cannot fathom you; But do I not see the blue air of your garden? What happy shades surround you? Does the sun hatch blue midday spectres around you? Are you laughing, Oh Philemon? Alas I understand you: humanity has completely faded for you, but its shadow has arisen for you... The blue midday shadows of the dead! Alas there is your humanity, Oh Philemon you are a teacher and friend of the dead. They stand sighing in the shade of your house, they live under the branches of your trees, They drink the dew of your tears, they warm themselves at the goodness of your heart, they hunger after the words of your wisdom, which sounds full to them, full of the sounds of life. I saw you, Oh Philemon at the noonday hour when the sun stood highest; you stood speaking with a blue shade, blood struck to its forehead and solemn torment darkened it. I can guess, Oh Philemon, who your midday guest was.²¹³

Philemon's qualities described here, suggest the same as the spirit of the depths and to an extent Elijah. Principally Jung designates Philemon to be not just any lover but a lover, friend, and teacher of the dead, which also was Jung's relationship with the spirit of the depths. Philemon exhibits allegiance to serve the

²¹⁰ *TRB*, p. 312a. In a comedic sense Jung decides that the elder man working in his garden with his elderly wife Baucis is most likely a retired magician and now appears 'pensioned.'

²¹¹ *TRB*, p. 314b.

²¹² Jung's comparison of Philemon to snakes might more concretely link Philemon to the dead and more specifically to a lineage of ancestry.

²¹³ *TRB*, p. 316b.

dead, which is further confirmed during the *Sermons* (5.6.4, p. 346). It is important to remember that Jung himself has associated Philemon not only with Elijah but also with the spirit of the depths; 'You know, Oh Philemon, the wisdom of things to come; therefore you are old, oh so very ancient...'²¹⁴ The two references to the noon day hour are resonant of the same as it appeared in Jung's previous dreams, the noon hour, associated with the appearances of the dead, and in particular with a liminal part of the day that allows for clarity of the beyond.²¹⁵

These shades appear blue in the regions of the unconscious and are similar to Jung's vision of coloured light appearing behind men in the 'Merry Garden' just after the Siegfried dream (3.8.1 p. 181). The blue shade is actually Christ and Jung is associating Philemon with his role as instructor to Christ as he enters death.²¹⁶ Jung wonders his own significance if he can consort with Philemon, the teacher of Christ, and doubts his worthiness of such company.

4.14 The Poisoner

Jung engages in a lengthy exchange with the serpent, the one in the *Mysterium*, at the end of which Jung concludes he has integrated the wisdom of the serpent from the beyond and into himself. But, he still wonders, 'what might still lie in my beyond.'²¹⁷

He asks his serpent to go into the depths and he hears a voice 'I believe I've reached

²¹⁴ Philemon here is described in a similar manner as the spirit of the depths 'from time immemorial and for all the future...' (*TRB*, p. 229b) and Philemon 'developed out of the Elijah figure.' *MDR*, p. 207. Jung also designates Philemon to be 'father of the will-o'-the-wisps.' The will-o'-the-wisps, as a type of uncertain light sometimes mistakenly seen on the horizon and associated with magic, illusion, and ghostly light, makes Philemon, the father of the shades, an apt title and associates him with visions of the dead.

²¹⁵ Jung frequently designates time or passage of time during both dreams and active imaginations; The Austrian Customs Official Dream, The Loggia Dream, The Siegfried Dream, The Red One.

²¹⁶ In *Scrutinies*, the last scene of the work shows Philemon in his garden again speaking to Christ. *TRB*, 359a.

²¹⁷ *TRB*, p. 322a.

Hell. There is a hanged man here.’²¹⁸ What follows is a conversation Jung has with a man who poisoned his parents and wife. The reason he gives for committing murder was ‘to honor God’ and he ‘loved them and wanted to transport them more quickly from a wretched life into eternal blessedness.’²¹⁹ For the crime, the man was condemned to hang to death. The most intriguing part of the exchange includes details that the man describes about his condition of life in death, and this warrants a closer examination of the exchange in full:

J: Have you found your relatives again in the beyond?

He: That is a strange and unlikely story. I suspect that I’m in Hell. Sometimes it seems as if my wife were here too, and sometimes I’m not sure, just as little as I’m sure of my own self.

J: What is it like? Tell me.

He: From time to time she seems to speak to me and I reply. But we haven’t spoken about either the murder or our children until now. We only speak together here and there, and only about trivial things, small matters from our earlier daily life, but completely impersonal, as if we no longer had anything to do with each other. But the true nature of things eludes me. I see even less of my parents; I believe that I have yet to meet my mother. My father was here once and said something about his tobacco pipe, which he had lost somewhere.

J: But how do you pass your time?

He: I believe that there is no time with us, so there is none to spend. Nothing at all happens.

J: Isn’t that/extremely boring?

He: Boring? I’ve never thought about it like that. Boring? Perhaps, but there’s nothing interesting. In actual fact, it’s pretty much all the same....

J: You come from the beyond and yet you have nothing to report? I find that hard to believe.

He: When I still had a body, I often thought that surely it would be interesting to speak to one of the dead. But now the prospect means nothing much to me. As I said, everything here is impersonal and purely matter of fact. As far as I know, that’s what they say.

J: That is bleak. I assume that you are in the deepest Hell.

He: I don’t care. I guess I can go now, can’t I? Farewell.²²⁰

²¹⁸ Ibid.

²¹⁹ Ibid.

²²⁰ *Black Book 4* has “soul” (p.110); ‘Suddenly he vanished. But I turned to the serpent and said: What should this boring guest from the beyond mean?’ *TRB*, p. 322b.

The passage is seminal in demonstrating Jung's need to understand the nature of the dead and their surroundings. Jung asks what Hell is like. He, as an incarnate visitor, cannot discern the same reality that the discarnate man experiences. Once again Jung has experienced the dead as a discarnate soul entity, but the difference in this passage is the state or nature of the existence of the dead in the unconscious or the part called 'Hell'.²²¹

Although the murderer has a level of awareness and even memory of his incarnate past and a sense of his present, there appears a quality of stasis. He is aware that his relationship ties have carried over, but not as strongly and defined as in 'life' and he appears unaffected that those connections have not continued in the same manner. His designation that 'the nature of things' eludes him suggests that he exists in stasis, no variation and little contact. There is a distinct lack of emotive resonance in how he describes his connections as 'completely impersonal.' He is there because he poisoned his family in the hopes that they would arrive at some intended state of 'eternal blessedness' but this does not seem the case. Rather, it appears he experiences nothing as a result of his decisions.

The poisoner expresses that when alive he had the desire to know what it was like to speak to the dead, but concludes now this holds no interest. The lack of emotion and cognition of the scene is so extreme that when Jung suggests that perhaps the murderer is in Hell, he expresses his utter lack of concern and wonders if

S: I met him over there stumbling around restlessly like so many others. I chose him as the next best. He strikes me as a good example.

²²¹ *TRB*, p. 294.

he can leave.²²² He is unaware of his ability to move; there is neither permission nor desire but simply thought that leads to action when he considers leaving. The serpent elaborates:

there is nothing but motion, when I make my way over there. Everything merely surges back and forth in a shadowy way. There is nothing personal whatsoever.²²³

Jung discusses opposites with the serpent and concludes that personal life and absolute life are not opposites. It stresses how whenever the beyond is a topic of conversation inevitably it withers away 'particularly since we have balanced the opposites and married. I believe the dead will soon become extinct.'²²⁴ This particular idea of the dead becoming extinct is interesting, almost as if when all psychological tensions on earth become reconciled there will be no reason for a storehouse of inherited wisdom to be made available because the unconscious will be ever present in consciousness.²²⁵ When this happens, they will be represented and justified in the lives of the living. This is an extraordinary statement and one that is suited for Jung specifically. Since Jung has journeyed and become aware of the nature of opposites in the unconscious, most likely there will be no need for Jung's dead. Up to this point they have served a purpose in pointing out the dynamics of the unconscious and how

²²² Later, Jung discusses the poisoners' beyond as 'gray and impersonal' because he killed his parents and wife so that they might find peace everlasting, but for his own interest. This could be the reason as to why the murderer experienced the Beyond as he did. Note that Jung does not experience the same conditions, but rather makes comment on it while speaking to the man.

²²³ *TRB*, p. 322b. The detail is similar to the quality described when Jung meets Death and describes seeing the throngs of dead meeting their dissolution (4.5, p. 245).

²²⁴ *TRB*, p. 322b.

²²⁵ J. Raff says 'Marie-Louise von Franz made a statement that the individuated person lives in the world of active imagination: that the ego does not identify with the outer world, nor the inner world, but with the imaginative world—which includes both of the others. The conscious ego that is united with the manifest self experiences life from a central position based in the imaginative worlds and neither identifies with outer life events nor inner archetypal states.' *Alchemical Imagination*, p. 62.

it can prove to be a self-regulating system, yet the reconciliation of the unconscious with conscious could very well make the purpose of the dead redundant.

Jung's commentary on this episode serves as a decisive opinion about his experiences:

Thus I built a firm structure. Through this I myself gained stability and duration and could withstand the fluctuations of the personal. Therefore the immortal in me is saved. Through drawing the darkness from my beyond over into the day, I emptied my beyond. Therefore the demands of the dead disappeared, as they were satisfied.²²⁶ I am no longer threatened by the dead...But through this I have also taken over something of the dead into my day. Yet it was necessary, since death is the most enduring of all things, that which can never be cancelled out. ...But when I recognized the demands of the dead in me and satisfied them, I gave up my earlier personal striving and the world had to take me for a dead man...²²⁷

By facing all that the dead wanted from Jung, to be seen and acknowledged and thus redeemed, he served their needs and thus that part of his unconscious is answered. He has arrived at this understanding because he has seen that his work with the dead is done, (at least retrospectively in commentary.) By way of the wisdom of his soul and his dead, he received the teachings that the spirit of the depths was urging him to pursue in *Liber Primus*. Jung describes living with and tending to the dead by integrating their needs into his day life.²²⁸ Yet, he concludes that death never really disappears and concludes the dead 'can never be cancelled out'.²²⁹ There are always the dead waiting in line, as Jung suggests, seeing what he would do next in life. Jung satisfied them by living with them and their questions. As he commits to

²²⁶ It is important to note that the dead here are satisfied, they are not integrated into Jung's personality, but have gained what they sought from him and now appear to return to the 'life of the dead.'

²²⁷ *TRB*, p. 323a.

²²⁸ In a similar manner as described by Shamdasani that Jung did after the Ancestor dream when he returned to writing his book, *Symbols of Transformation*. Shamdasani, 'Boundless Expanse', p. 18-19.

²²⁹ *TRB*, p. 323a.

this, his external life recognises him not literally as a ‘dead man’ but so removed from his daily concerns that they must see him as if he were dead.

4.15 Elijah and Salome Return

After this commentary, Jung exclaims, ‘Elijah and Salome! The cycle is complete and the gates of the mysteries have opened again.’²³⁰ This sentence suggests a return to the end of *Liber Primus* when Jung initially found himself struggling to understand the mysteries as the conversations with Elijah and Salome. Elijah offers Salome to Jung explaining that she is his. And because she is a figure of the unconscious, of course she is his and now can integrate.²³¹ Jung has earned himself integration of Salome, as an example of a figure of the unconscious, while Elijah stands as representative of the community of the dead, unchanged by the sequence and cycle Jung has engaged in. The conversation with Salome continues as does her weeping and insistence that Jung take her which he persistently refuses to do. Her company and conversation while Jung hangs on the divine tree is the last significant episode in *Liber Secundus* for this study. Salome refuses to help Jung, even after expressing her desire to be together with him. This lack of assistance highlights the fact that as a figure of the unconscious she is most likely unable to release Jung from his suffering

²³⁰ *TRB*, p. 323b. The dialogue continues but features the serpent, who assisted in finding the man who poisoned his family, and an exchange with a bird, a Raven and Satan. There are difficulties inherent in textual analysis of such a work, in an attempt at a brief synopsis of the end of *Liber Secundus*, meeting a sentence such as this proves the ultimate challenge: ‘There sits my bird, the serpent, which has put on her white feather dress.’ *TRB*, p. 326a.

²³¹ This extended conversation continues with a weeping Salome insisting that her love for Jung should warrant their being together. Jung stresses that he cannot assist Salome with growth through her life, as would be appropriate with any figures of the unconscious. The conversation ends and Salome is then present when Jung hangs on the divine tree for three days and nights and appeals to Salome for assistance. She does not help him, and stresses how he must figure out for himself why he is hanging and how to get out of the predicament. Salome’s last words to Jung in *Liber Secundus* are ‘Hang until you understand’ (p. 326b). *TRB* 325a-326b.

in the same way he assisted her with her sight. This is the seminal point of their last exchange.²³²

April 19, 1914 is the last entry for *Liber Secundus*, and speaks to Jung's despair, 'Where is the God?'²³³ What was secret business with the dead is now a part of Jung the marked man.

4.16 Conclusion

Liber Secundus proves to be the most extensive and detailed discussion of Jung's relationship with the dead in the entire work. Jung encounters all aspects of the dead in the unconscious, both personal and collective and journeys through scenes by way of exploration and dialogue. The extensive commentary on the dead reveals how he thought intensely about the interrelationship between the dead and the living and specifically how the living can serve them. In *Scrutinies* Jung explores in detail how this dynamic expresses itself.

Whereas the focus of *Liber Primus* is on the dynamic of the personal unconscious, in which Jung begins to discern the facets of the Self in relation to his encounters with the spirit of the times, the spirit of the depths and his soul, *Liber Secundus* sees Jung shifting from the level of his personal unconscious to that of the collective. His encounters with Death and the collective dead on their way to Jerusalem point Jung to a fuller more panoramic understanding of the collective dead in relation to the personal unconscious. Told clearly by Ezechiel, Jung accepts that he has a body and therefore cannot accompany the throng of dead to Jerusalem.

²³² *TRB*, pp. 325b-326a.

²³³ *TRB*, p. 329b.

What he identifies in *Liber Primus* as his independent soul, he sees in *Liber Secundus* alongside the collective of discarnate souls who inhabit a similar psychic space. Thus Jung is being identified in terms of his incarnate state and understands the dead to be souls without bodies.

Two examples of figures of Jung's personal unconscious provide a basis of understanding how projections of a subjective psyche operate and, in turn, participate in the successful completion of the transcendent function. Through back and forth dialogue Jung presents his opinions clearly and holds these alongside those expressed by both The Red One (his devil), and the girl in the castle. As the dialogue takes shape Jung's position next to these figures adjusts as do the figures to the point where each fades away or dissolves at the dialogue's end. The reason for their physical manifestation in visual form has been reconciled by discourse and they dissolve, their libido integrating into Jung's psyche. These two episodes prove to be perfect examples of what Jung would develop as the method of active imagination and the process known as the transcendent function.

Jung's discussion with the tramp reveals some clues that he is dealing with a figure of the unconscious quite different to ones like the devil and the girl. The fact that Jung questions the fundamental nature of the tramp's life and interaction in relation to himself seems to point to the different nature that the tramp exudes. That Jung witnesses his passing also seems to indicate that the tramp was not fully deceased. This directly reveals Jung participating in an ever-changing unconscious and one that responds to Jung's participation. The tramp's final destination is not indicated but Jung has a direct empathic reaction in terms of 'the dying that engulfs

the world', which indicates Jung's reaction to the grief of endings in both the incarnate and discarnate worlds.

Jung arrives at his lowest ebb in the 'Divine Folly' episodes in which he engages in the implications of a personal madness by experiencing being hauled off to a mental institution. He questions if he is going mad. This could very well be seen as Jung acting out his real fears resulting from being unable to reconcile a Kantian perspective alongside what he is experiencing. That he is a psychiatrist playing out this fear sees the doctor experiencing being the mad patient. Although he could very well assign the experience to the fantasy that Kant suggested as a result of such forays into the unknown, it is the very real possibility of madness that Jung plays out. He is engaging with what could be considered the noumena and emerging from it in the commentaries with some reflective notion about how to serve the dead and why. Jung finally emerges from the madhouse with little hope of supporting any critical Kantian position. Rather, these intense encounters with the dead from both the personal and collective unconscious force Jung to trade a philosophical Kantian view for a psychological healing one which will see the engagement in all that the unconscious holds as the necessary formula for regaining his equilibrium and sanity. In one sense Jung needed to embrace his madness in *The Red Book* experiences in order to find his psychological health.

He describes in great detail how he serves the dead and by doing so redeems them by providing a type of spiritual and psychological salvation. It is Jung's incarnate state that is best able to answer the needs of the dead. He describes those people who suffer unknowingly because of the influences that the rejected dead can

have on the living. He describes the look that men have who have no idea they are being subjected to the frenzied passions of the unanswered deceased. By linking the behaviour of the living to the unredeemed desires of the dead, Jung raises the possibility that being generally driven by a passionate desire could very well be attributed to the dead's influence over the living. If one spends the time to understand what the dead need and want this is what becomes one's ultimate creative endeavour. As soon as one invites the dead to be included in the realm of the living, it is as if one displays a mark that is recognisable by the entire community of the dead.²³⁴

What is important here is that Jung adds his most in-depth commentary about his service and commitment to the dead and it involves a picture much more detailed than *Memories, Dreams, Reflections* relates. Jung appears to advocate a mutually beneficial partnership. These descriptions are further elaborated in *Scrutinies* in which the deceased 'Helly' converses with Jung about forging a community with the dead, and is further highlighted during the delivery of the *Sermons* (5.6).

Just as the momentum of *Liber Primus* arrives at the 'Mysterium' with the encounter of Elijah and Salome, there is a similar momentum to the narrative in *Liber Secundus* that brings Jung to the encounter with Philemon. Philemon here is an elderly, magician from whom Jung wishes to learn and appears quite different to his presentation in *Scrutinies*. He exhibits similar qualities to Jung's no. 2 personality, the spirit of the depths, and Elijah. In *Memories, Dreams, Reflections*, Jung attributes Philemon with teaching him 'psychic objectivity or the reality of the psyche' and this

²³⁴ Discussed in 4.9, p. 267 as the mark of an incarnate who has travelled to the beyond and witnessed the dead. Also referenced in Jung's out of body vision of his doctor being marked for death, discussed in Appendix D on Jung's post *Red Book* death dreams.

particular point combined with being a friend and teacher of the dead, positions Philemon to share the very qualities of both Elijah and the spirit of the depths.²³⁵

Whether the correspondence is a fact or not, Philemon proves to represent the region of the dead in order to link Jung and the teachings that they both will deliver to the collective dead in the *Sermons*.

Jung emerges from *Liber Secundus* not only with a deeper understanding as to levels of the collective unconscious but also the dead who appear in the personal unconscious ('Helly'), and in the collective unconscious (the dead on their way to Jerusalem), and those on the way to a full death (the tramp). During these encounters Jung maintains his clear narrative voice of the Self and in the commentaries explains the dynamic between the dead and the living. This includes a conscious awareness of the dead with the expectation that this partnership can yield inspiration and creativity. The implications for such conclusions are unsettling in that we see Jung willing not only to acknowledge but also to maintain a relationship with not the symbolic dead or spirits about which he speaks in his 1919 paper 'The Psychological Belief in Spirits', but with the literal dead. In a concrete sense, his own soul in *Liber Secundus* has assisted him in seeing the same in the visions he encounters. But it must be conceded that not every vision with whom Jung interacts is made up of the soul of another, but just might be a split-off portion of his own psyche (or perhaps even some other as yet to be identified unconscious content) and this is what makes discernment of the dead so difficult.

²³⁵ *MDR*, p. 208.

But it is the last section of *The Red Book, Scrutinies*, that necessitates a reinterpretation of the *Sermons* in which Jung puts into practice that which he explores in his commentaries here. He becomes a guide to the deceased and with the help of Philemon teaches discarnates how to live in relation to a new state of being souls without bodies.

Chapter 5: *Scrutinies*

5.1 Introduction

Scrutinies, the third and final part of *The Red Book*, begins the very day *Liber Secundus* ends.¹ It comprises new material added intermittently from April 19, 1914, up to and including what has been known previously as Jung's monograph titled *Septem Sermones ad Mortuos*, or *Seven Sermons to the Dead*.² There is a considerable amount of material leading up to the *Sermons* that now necessitates a revision and expanded interpretation of the work. In addition, Shamdasani suggests that material presented in *Scrutinies* makes material in the previous sections more intelligible.³

It will be a dedicated task for future scholars to reframe the *Sermons* in light of its now original presentation embedded amidst new material, including Jung's commentaries. A bold move might be to recast the work outside of a Gnostic context as Basilides, who was previously credited as relaying most of the material to Jung, we now know was added later to the text, during Jung's composition of the calligraphic volume.⁴ Philemon, along with Jung, serves as the principle narrator. Reconsidering

¹ *TRB*, p. 226a. April 19, 1914 the day *Liber Secundus* ends and *Scrutinies* begins. Shamdasani justifies this as the reason to include it in *The Red Book*.

² The start of the sermons here is dated January 29, 1916. From this point on I will refer to this section of *Scrutinies* as the *Sermons*.

³ The most important detail being that the dead who return to haunt Jung before the writing of the *Sermons* actually left for Jerusalem two years previously in the episode 'Nox Secunda.'

⁴ *TRB*, p. 206. Shamdasani confirms that Basilides' authorship was added after Jung's completion of the *Sermons* in the *Black Books* and only then when it was transcribed into calligraphic form. This inclusion would appear as an intentional distancing from the work on Jung's part. Stephan Hoeller calls this move 'a trickster-like scholarly fiction' as Jung gave out several copies with the subtitle 'written by Basilides'. Thus it would have appeared that Jung's part in the production was simply a translation into the German of Basilides' work. For a full discussion of the Gnostic connections to the *Sermons* see Shamdasani's footnote with full bibliography, *TRB*, p. 346 n. 81 and Stephan Hoeller's

the work in light of the newest version confirms Jung's comment in *Memories, Dreams, Reflections*: '...when I wrote the *Septem Sermones ad Mortuos*, once again it was the dead who addressed crucial questions to me'⁵ and 'I was compelled from within, as it were to formulate and express what might have been said by Philemon.'⁶ Jung is clear of the work's authorship, even fifty years later, and even in spite of its unorthodox method of transcription.

Scrutinies stands as an extension to the narrative begun in *Liber Secundus* with the actual *Sermons* composing the last part of the section as a whole. With the *Sermons* now positioned physically and chronologically towards the end of *Scrutinies* after significant preceding material, the question as to the work's overall significance must be posed.

It is an 'exotic and unconventional'⁷ work both in style and content, and unlike any other Jung would write. It serves as a culminating work as it marks the end of Jung's confrontation with his unconscious, but also contains hints of the seminal

thirteen taped lectures covering the entirety of *The Red Book*, confirming his steadfast Gnostic perspective. Stephan Hoeller, *Exploring C.G. Jung's Red Book*, BC Recordings, part 10 [Available at <http://bcrecordings.net/store/index.php?main_page=index&cPath=6>] last modified 18 February, 2010.

⁵ *MDR*, p. 339.

⁶ *MDR*, p. 215. Deirdre Bair includes an extended version of this passage, but not cited: '[Philemon] formulated this thing that was not me and expressed everything that I had not thought...Until the *Septem Sermones*, it was only said by him. Then it was demanded of me that I say it myself...The *Septem Sermones*, that was when Philemon simply lost his absolute autonomy and I had to say it myself.' Bair, pp. 291- 292. Bair quotes Jung's opinion about the *Sermons* (probably from the *Protocols*) that the *Sermons* emerged from '...raw material that flows forth, but that just does not contain the entire person. One must not overestimate the unconscious' and then 'I always said: there is this talk, but it isn't I who is talking. I only hear it, and I perceive it as regrettably poor. I was simply swept up by this stream and felt as if I were in it. But throughout that process I always preserved my critical view. I gnashed my teeth, so to speak, because I didn't agree with it at all.' Bair, p. 295.

⁷ James Heisig, 'The VII Sermons: Play and Theory', *Spring Journal*, (1972), p. p. 207.

psychological material that Jung would explore throughout his professional life.⁸ The content of both Jung's commentaries and the scenes preceding the sermons themselves add further evidence that Jung was attempting to discern the dead in his personal unconscious next to the collective dead from the collective unconscious and still again alongside other figures of the unconscious sharing the same psychic space. Where in *Liber Secundus* the narrative made clear Jung's opinions about the dead and their relationship to the living, in *Scrutinies* this dynamic is further elaborated. Jung discovers that the living's responsibility to the dead is not only to consider them the 'Unanswered, Unresolved, and Unredeemed,' but by doing so in the first instance is to address their needs, validating them as the independent and discarnate entities that Jung experienced them to be.⁹

The importance of this chapter does not rest with an in depth discussion of the *Sermons*, nor even in the analysis of each sermon because other scholars have fully discussed the content and made ample connections to Jung's psychological architecture as a result.¹⁰ The space needed to summarise the *Sermons'* content is not available nor is it necessary for the focus of this study. Rather, this chapter concerns itself with some of the new material not previously considered a part of the composition of the *Sermons* including Jung's commentary and the considerable material preceding the *Sermons* themselves. *Scrutinies* presents further discussion

⁸ Heisig's article is a fine examination of the psychological concepts to be found in the *Sermons* and those that Jung was to work on throughout his professional life. Although written almost forty years ago, I suggest this to be the clearest and most concise analysis of the *Sermons* to be found in English.

⁹ *MDR*, p. 217.

¹⁰ Robert Segal, and Stephan Hoeller. Shandasani's thorough footnote covering the Gnostic treatment of the work serves, in fact, as a comprehensive bibliography of the treatment of the *Sermons*. Now that Basilides is not in the forefront of the sermons' composition history, the Gnostic theme does not need to remain the only method by which to read the sermons and I suggest an alternative reading below that adjusts the work to an updated understanding of the dead who were to receive the teachings.

concerning Jung's whole-hearted commitment to the dead along with the course this relationship was to take for the rest of his life. Alongside this, there is a glimpse into Jung's state of mind towards the end of his confrontation with the unconscious.¹¹

In addition to the new material, which appears as both new interactions with Philemon and Jung's dead, I include some of the accompanying commentary on the sermons themselves seen in *The Red Book* for the first time, which assists in showing the work as tailored for the dead and their needs as discarnates.

There also emerges a different voice to Jung's narrative voice, here called 'I', as well as an extended conversation that I suggest is with the deceased Hélène Preiswerk. 'Helly' and Jung perform a ritual Mass for the community of the dead, which prepares the dead to receive the teachings Philemon and Jung deliver together. Where previously the *Sermons* appeared as a text loosely punctuating Jung's end to his confrontation and 'individual revelation,' now they can be interpreted as his vocation in service to the dead.¹² His work and dedication to the dead that he elaborated in the 'Nox Secunda' commentary in *Liber Secundus* (4.9, p. 269) can be seen in action in the preparatory Mass and the composition of the *Sermons*. It can be suggested that not only did he continue his work as a psychologist, but equally he devoted effort to the discarnate community.¹³ Jung himself mentions repeatedly in

¹¹ Jung describes in *MDR* how just before the haunting of his house 'Very gradually the outlines of an inner change began making their appearance within me' (p. 215). He mentions 'It was only towards the end of the First World War that I gradually began to emerge from the darkness...I began to understand mandala drawings. This happened in 1918-19. I had painted my first mandala in 1916 after writing *Septem Sermones*.' (p. 220).

¹² Jaffé, 'Phases in Jung's Life', p. 177.

¹³ The writing of the *Sermons* served as the beginning of the end to Jung's confrontation with the unconscious. Jung describes in *MDR* how just before the haunting of his house 'Very gradually the outlines of an inner change began making their appearance within me' (p. 215). He mentions 'It was only towards the end of the First World War that I gradually began to emerge from the darkness...I

Memories, Dreams, Reflections, 'All my works, all my creative activity, has come from those initial fantasies and dreams which began in 1912.'¹⁴ Thus, it is fitting that this study conclude with a look at the material not before examined in relation to the sermons and to confirm in agreement with Aniela Jaffé that the *Sermons* '...summarizes the most essential ideas in his fantasies, and is therefore both a review of the phase of introversion now drawing to an end and a preview of work to come.'¹⁵

5.2 *Scrutinies*

Jung begins *Scrutinies* with a barrage of vitriolic accusations against the figure he calls 'I.'¹⁶ Shamdasani suggests that this 'I' is in fact Jung's shadow. Yet, it is possible that this 'I', could be the spirit of the times, whom Jung is able to see more clearly from the vantage of the unconscious.¹⁷ He begins the exchange with accusations, which could just as easily apply to the spirit of the times, 'Have you no good qualities that you can be proud of? You believe that being capable is an art...'¹⁸ and continues:

You are laughably sensitive, self righteous, unruly, mistrustful, pessimistic, cowardly, dishonest with yourself, venomous, vengeful; one can hardly speak about your childish pride, your craving for power, your desire for esteem, your laughable ambition, your thirst for fame without feeling sick. The

began to understand mandala drawings. This happened in 1918-19. I had painted my first mandala in 1916 after writing *Septem Sermones*.' (p. 220).

¹⁴ *MDR* p. 217 See same sentiment described on pp. 225, 232, 249 also in Shamdasani's prologue to *Liber Novus*, vii.

¹⁵ Aniela Jaffé, 'Phases in Jung's Life', *Spring*, 1972, p 178.

¹⁶ Began April 19, 1914.

¹⁷ *TRB*, p. 334, n. 8: '...the meeting with ourselves belongs to the more unpleasant things that can be avoided as long as one can project everything negative into the environment. But if we are able to see our own shadow and can bear knowing about it, then a small part of the problem has already been solved: we have at least brought up the personal unconscious.' *CW*, vol. 9.1 §43-44.

¹⁸ *TRB*, p. 333a.

playacting and pomposity become you badly and you abuse them to the best of your ability.¹⁹

Although such attributes could be the result of an emerging and recognisable shadow, equally they could be used to describe Jung pre-confrontation. Either way, Jung fears that if he allows this 'I' to speak, it will claim to be his soul. This threatens Jung because it has taken him so many months finally to ascertain his soul alongside other figures of the unconscious and the emergence of another voice, in particular with such negative qualities, is disturbing. As a result of this criticism, Jung's 'I' emerges gloomy and burdened with 'enormous suffering.'²⁰

Jung's soul returns, at least it is her voice 'from afar,' claiming that she was 'above...a world apart'²¹ and acknowledges the distance between them.²² Jung does not wish for her to lower herself to 'the darkness of the earth.'²³ She is happy where she is and this seems to anger Jung who accuses her, 'You live from the blood of the human heart.' And she responds, 'No drink is dearer to me than red blood.'²⁴ This confession attributes his soul's happiness to her ability to partake in the life of the living. By drinking human blood, she consumes the libido that connects her to the living, incarnate Jung. This is the same method that the dead use to maintain contact

¹⁹ Ibid.

²⁰ *TRB*, p. 335a.

²¹ Ibid.

²² Shamdasani explains Jung's soul followed the new born God (Izdubar). What is confusing is that there is no indication in *Liber Secundus* that she did this, apart from Shamdasani's detail: 'The ascent of the reborn God is referred to, and his soul returns and explains why she had disappeared.' (*TRB*, p. 226a). Here, she explains where she has been. Added to the confusion, after the birth of the new God, she appears in the episodes: 'The Way of the Cross' and 'The Gift of Magic.' She dives into the depths to bring forth knowledge of humanity's history and gives Jung the magic rod. Jung says of her that she 'followed the God to the eternal realm.' *TRB*, p. 335a.

²³ Ibid.

²⁴ Ibid.

and yet she is not one of the dead.²⁵ That Jung's soul needs 'red blood' to stay connected to him appears to assist in locating him when she is 'a world apart.'²⁶ Her qualifier of specifically 'red' blood suggests the heat or passion of human life that not only fuels her ability to ascend and exist in the realms where she is happiest, but also allows her to return to Jung. Her ability to leave indicates her physical connection to Jung in the first place.

Jung's soul proceeds to show him the bloody battlefields of fallen souls.²⁷

And it is Jung's 'I' who groans, 'I load myself with the dead and cannot haul their number.'²⁸

The exchange between Jung and his 'I' continues:

J: ...Have you not heard that it is said, let the dead bury their dead? Why do you want to be burdened with the dead?²⁹ You do not help them by hauling them.

²⁵ In fact Jung concludes: 'Your soul is your own self in the spiritual world,' which must imply that the soul is the representative of the self in the realm of the spirit of the depths, which Jung discusses after the birth of the new God. Compare this with his earlier statement in *Liber Primus* after his time in the desert: 'I had cultivated my spirit, the spirit of this time in me, but not that spirit of the depths that turns to the things of the soul, the world of the soul. The soul has its own peculiar world. Only the self enters in there, or the man who has completely become his self....' (*TRB*, p. 288b and p. 236a respectively). In both instances Jung is working towards a definition of the self, but experiencing the various realms of the unconscious and drawing conclusions as a result. In both, the soul is on the move and experiences events apart from Jung's conscious awareness of them, including disappearing with the new born God.

²⁶ *TRB*, p. 335a. Note previous references to blood as libido appear in the following episodes: the deceased tramp in 'One of the Lowly', 'Sacrificial Murder' in addition to the deceased shade in this chapter. Jung also invites his soul/Helly to drink directly from his heart. p. 340.

²⁷ *Ibid*.

²⁸ *TRB*, p. 340b.

²⁹ A year later on Sept 17, 1915, Philemon returns and after conversing Jung reflects '...high barriers would still need to be erected between men, less to protect them against mutual burdens than against mutual virtues...How can anyone bear the burden of the other, if it is still the highest that one can expect from a man, that he at least bears his own burden.' (*TRB*, p. 337b). Given this, it appears that Jung associates burden with an inheritance of the dead. Of course, Jung stresses each man must live his own life and with this comes the burden of his own dead and the responsibility of answering to them. Shamdasani discusses a conversation Jung had with Aniela Jaffé in which Jung said 'He felt that he had given answers to his dead, and had relieved himself of the burden of this responsibility.' Shamdasani, 'Boundless Expanse', p. 26.

Then my I wailed: But I pity the poor fallen ones, they cannot reach the light.
Perhaps if I haul them—?

J: What is this? Their souls have accomplished as much as they could. Then they encountered fate. It will also happen to us. Your compassion is sick.

But my soul called from afar: Leave him compassion, compassion binds life and death.³⁰

The exchange is confusing with Jung displaying a confidence about the dead that has evolved due to his intense encounters in *Liber Secundus*. He addresses an 'I' who feels responsible for guiding the dead to the light, but feels equally as if he needs to actually haul them himself. Jung stresses that the dead have a fate, but it is not clear what exactly he means by this. Is he referring to their life, their new life as discarnates or even the moment of death being fated? This is not clear.

The tone and concern of Jung's gloomy 'I' could equally be considered the spirit of the time, who most likely holds no notion as to how to serve the dead. As Jung is now familiar with the perspective of the spirit of the depths, he is able to embrace the inherent cycle of life in death. This is confirmed when he quotes Luke 9:60, 'let the dead bury the dead'. His purpose in quoting this passage is to stress that his project with the dead is not to confirm their demise with burials, but rather to confirm a continuation of life and relationship into death. Jung as incarnate narrator appears more assured if not philosophical about his work with the dead.

Jung is surprised when his soul intercedes and demands 'compassion,' which she claims binds life and death. Implied is that compassion or the desire to understand the plight of the dead and their yearning for an alliance with the living, links the living and their ability to comprehend the dead. The blood, which Jung's soul

³⁰ *TRB*, p. 335b.

requests is the physical libido symbol representing this compassion. Jung, his soul and the 'I' are all addressing the condition in which the dead inevitably find themselves and each perspective here is slightly different. Yet, they each have an articulated opinion as to the significance of the dead.

5.3 The Deceased 'Helly'

On December 2, 1915, Jung recounts:

...three shades approached me. I noticed from their chilly breath that they were dead. The first figure was that of a woman.³¹

Although Jung does not specify exactly who the woman is, there are indications that it might be the deceased H el ene Preiswerk, Jung's cousin and the subject of his doctoral thesis. Their exchange is an important one and although lengthy reveals a few details that make her an obvious choice as the shade whom Jung addresses as 'my beloved'.³² Although Jung was enamoured by many women and was involved with several, including his wife, the content of the exchange and his obvious affection, makes 'Helly' a possible choice.³³ Helly died on Nov. 13, 1911, almost four years before this dated entry,³⁴ which would make her a possible choice.

³¹ *TRB*, p. 339.

³² Charet makes mention: '...Jung's realization of his unconscious identification with Miss Miller appears as a further variation on the theme of "the medium," whose earlier prefigurations can be found in Sabina Spielrein, Helly Preiswerk, and his mother' (Charet, p. 237). There is no date to suggest when Frank Miller died, Maria Moltzer's last dated correspondence is 1934 (Bair, p. 734, n. 22), and Sabina Spielrein death is dated in 27 July, 1942 at the hands of the Germans in Russia. Karen Hall, "Sabina Spielrein" *Jewish Women: A Comprehensive Historical Encyclopedia*. [online] 1 March 2009. Jewish Women's Archive. [cited July 19, 2011] Available at <<http://jwa.org/encyclopedia/article/spielrein-sabina>>.

³³ Sabina Spielrein, Maria Moltzer, and Toni Wolff are just three of the women with whom Jung was thought to be emotionally involved. In a letter to Freud, Jung said about Maria Moltzer and Martha Boddinghaus: 'Between the two ladies there is naturally a loving jealousy over me.' J. Kerr, *A Most Dangerous Method* (New York, 1993), p. 299. Hillman credits a possible love relationship with H el ene to 'transference, participation mystique, or love' suggesting that it was 'only to be expected.' Hillman, 1972, p. 132. Hillman discusses Stefanie Zumstein-Preiswerk's position in *C.G. Jung's Medium* on

When the three shades approach, Jung describes:

She drew near and made a soft whirring sound, the whirring of the wings of the sun beetle. Then I recognized her. When she was still alive, she recovered the mysteries of the Egyptians for me, the red sun disk and the song of the golden wings.³⁵

Jung associates the woman with one who ‘recovered the mysteries of the Egyptians’ for him. Specifically, the Egyptian mysteries point to the idea of survival in the afterlife and to Helly’s mediumship abilities about which Jung based his doctoral research. The description of the red sun disk and the whirring of the sun beetle recall the images in Jung’s first active imagination that signified rebirth (3.6, p.160).³⁶ Jung addresses the Egyptian symbols in his 1925 seminar referring to the vision as ‘a drama of death and renewal’ and here he credits his ‘beloved’ with showing him the mystery of after-death survival.³⁷ As the conversation continues she cries for Jung to find:

The symbol, the mediator, we need the symbol, we hunger for it, make light for us.³⁸

their relationship to be ‘a suppressed love story, with Helly pining to death, tubercular like an operatic Mimi...’ Bair says about Helly that she ‘probably had a school girl crush on Carl.’ p. 48. See also Bair’s description of Jung’s womanising and its effect claiming: ‘the marriage...had veered precipitously toward divorce...as the gossip about Carl’s possible infidelity coupled with [Emmas’s] life in the Burghölzli fishbowl had finally become too much...’ pp. 108-113.

³⁴ Bair, p. 80.

³⁵ *TRB*, p. 339a-b. The whirring sound is the same that the dead make in ‘Chaos’ (*TRB*, p. 294a). This particular description recalls similarities in Jung’s work on the Miss Miller fantasies (*POU* and *SOT*), in particular the ‘Song of the Moth’ in which Jung explains: ‘Under the symbols of the “moth and sun” we have dug down into the historic depths of the soul, and in doing this we have uncovered an old buried idol, the youthful, beautiful, fire-encircled and halo-crowned sun-hero...’ (*POU*, p. 102, § 187, in *SOT*, p. 109, § 164). What is important to remember is that Jung never met Miss Miller (in addition to there being no record of when she died) so this discounts the possibility that she is the deceased shade.

³⁶ *TRB*, p. 237b. In Jung’s first active imagination, the scarab appears, here it is called the sun beetle (*TRB*, p. 237b). The new born sun also appears during Jung’s exploration of ‘Death’. *TRB*, pp. 273-274.

³⁷ *MDR*, p. 204, *AP*, p. 48. With Helly’s return as a deceased shade she enacts the Egyptian mysteries.

³⁸ *TRB*, p. 339b.

‘Helly’ pleads with him for his assistance, prodding him to ‘reach’ and he sees the symbol is placed in his hand. ‘Helly’ recognises it as HAP but Jung sees it as a phallus and expresses ‘boundless astonishment’.³⁹ Jung’s further surprise is ‘Helly’s’ satisfaction in the discovery of the symbol as a phallus, it being a symbol of procreation and, in this instance, of rebirth. Later in the exchange, she equates HAP with a church, ‘that still lies sunken,’ and in which the living and the dead form a community.⁴⁰ This idea of community becomes important during the mass that ‘Helly’ performs on behalf of the dead with Jung.⁴¹

With the phallus being an operative symbol for the deceased’s needs, the exchange continues:

Why do you need HAP?⁴² I replied...
 ...But the dead one spoke full of triumph:
 He is the flesh spirit, the blood spirit, he is the extract of all bodily juices...’
 [‘Helly’]...Your body remains with you, my beloved, your living body.
 The enlightening thought comes from the body...⁴³

³⁹ Ibid. Shamdasani’s footnote helps elucidate the association of the word HAP to what could be occurring in this exchange. He points out that Jung had a copy of a book titled *The Egyptian Heaven and Hell* by W. Budge in which is found Jung having marked this particular passage: ‘In the Book of the Dead these four children of Horus play very prominent parts, and the deceased endeavoured to gain their help and protection at all costs, both by offerings and prayers...the four children of Horus shared the protection of the deceased among them, and as far back as the Vth dynasty we find that they presided over his life in the underworld.’ (ibid. , underlined as in Jung’s copy). Jung’s interest in the passage is with the underlined words. The deceased had underworld protection, as if guarding the soul after death was so important that it warranted the services of Egyptian deities. Suggestive is the idea that Jung himself is being watched over in the underworld and by this particular deceased “beloved”. This footnote points to the possibility that Jung made the association with the name HAP as a protector of the underworld. Helly could be the one seeking protection or offering her protection to the incarnate Jung. Or perhaps, she seeks this word/symbol as necessary protection for them both.

⁴⁰ This idea of community becomes important during the mass that ‘Helly’ performs on behalf of the dead with Jung (*TRB*, p. 342a). The mention of the phallus recalls Jung’s first memory of a dream from his childhood, in which he discovers an underground chamber with a throne on which sits a phallus. *MDR*, pp. 26-27.

⁴¹ *TRB*, p. 340a.

⁴² Shamdasani tells us “There is no mention of HAP in Black Book 5. “ Black Book 5 reads “phallus?”

⁴³ *TRB*, p. 339b. Here Helly also recognises Jung as ‘my beloved’.

'Helly' associates the word or 'enlightening thought' with Jung's physical body. The discarnate 'Helly' is able to discern 'thought' affects Jung's appearance while in the unconscious.⁴⁴ It is not simply that the body holds a type of knowledge, rather, the incarnate Jung, while in the land of the dead, holds a perspective, which yields knowledge accessible to the discarnate 'Helly'.

The narrative continues with 'Helly' encouraging Jung to drink blood and other fluids from a carcass.⁴⁵ Before, the dead were seeking the blood of the living Jung, here, the dead 'Helly' suggests that the living Jung partake in the same as the dead often request. Although it is 'certainly disgusting,' it is 'nourishing.'⁴⁶ The gesture appears to drain life from death and looks to be a metaphor for Jung's journey thus far in *The Red Book*.⁴⁷

Jung is repulsed by the suggestion, even if it means that the living and dead remain close. Her purpose is to give Jung 'tidings of what [he] need[s] to know.'⁴⁸ That the dead need 'the life juices of men' recalls the Nekyia episode of the *Odyssey* and the blood required to form the connection necessary to speak with the dead in the first instance.⁴⁹ Although 'Helly' suggests there is learning to be done by Jung in the land of the dead, he is horrified:

⁴⁴ Jung's interest with the man hanged for poisoning his family is to gain an understanding of what it is like for him to be deceased and Jung makes comments which reveal his own incarnate awareness as quite different to the deceased.

⁴⁵ This appears as a continuation of the dynamic introduced in the 'Sacrificial Murder. *TRB*, p. 290, see Appendix E for full episode with discussion. Jung was asked by his soul to commit necrophagia by eating the liver of a deceased child.

⁴⁶ *TRB*, p. 339b.

⁴⁷ In *Liber Secundus*, Jung discusses the effects of dedicating such intense time to the dead: '...the immortal in me is saved. Through drawing the darkness from my beyond over into the day, I emptied my beyond. Therefore the demands of the dead disappeared, as they were satisfied.' *TRB*, p. 323a.

⁴⁸ *TRB*, p. 339b.

⁴⁹ Homer, *The Odyssey*, Book 11. 28-41. See *TRB*, p. 304, n. 223.

But she looked at me as she had done on the day I had last seen her among the living and on which she showed me, unaware of its meaning, something of the mystery of what the Egyptians left behind.⁵⁰ And she said to me:

“Do it for me, for us. Do you recall my legacy, the red sun disk, the golden wings and the wreath of life and duration? Immortality, of this there are things to know.

Jung: “The way that leads to this knowledge is Hell.”⁵¹

This passage reveals the intimate connection Jung and ‘Helly’ shared and reflects back to a time when she taught Jung unknowingly about the ‘mystery.’ The Egyptians left behind a committed assumption about after-death survival and this is the mystery to which ‘Helly’ refers. A ‘legacy’ is that which lives beyond one’s life to be passed down to others. ‘Helly’s’ legacy is, of course, her ability to speak to the dead, just as Jung is doing now.⁵² Jung is now actively doing what ‘Helly’ did; speaking to the dead. Yet, in spite of Jung’s experience to date, he still identifies the experience, if not also its location as Hell. Perhaps, these encounters are accompanied by a charged confrontation and burden, as if he is experiencing a responsibility to honour the needs of the dead. Yet, ‘the way that leads to this knowledge’ refers also to the route to Hell and all the fear and torment associated with the region.

⁵⁰ Marie-Louise von Franz refers to the importance of the mummification process as preparation for survival of death. ‘Archetypes’, p. 6.

⁵¹ *TRB*, p. 340a.

⁵² Jung recounts another of his visions about his neighbour, whose funeral Jung had attended the previous day. As he lay awake thinking about him describes: ‘Suddenly I felt he was in the room. It seemed to me that he stood at the foot of my bed and was asking me to go with him...He led me out of the house, into the garden, out to the road, and finally to his house...I went in, and he conducted me into his study. He climbed on a stool and showed me the second shelf from the top...that next morning I went to his widow and asked whether I could look up something in my friend’s library. Sure enough, there was a stool standing under the bookcase I had seen in my vision, and even before I came closer I could see the five books with red bindings...They were translations of the novels of Emile Zola. The title of the second volume read: “the Legacy Of the Dead” (*MDR*, p. 344). S. Marlan and D. Miller confirm that there is, in fact, no book by Zola with that title, and call this episode a ‘fiction’ but one which must have haunted Jung. The point of his story in a sense proved itself, that for Jung the dead’s legacy is, as with his neighbour, that they are able to communicate to the still incarnate. The fact that the idea of legacy is associated here in both instances with the deceased and their ability to communicate to the living is significant. Stanton Marlan and David L. Miller, ‘What is the Legacy of the Dead? Jung’ Memories and The Case of Zola’s Missing Book’

There appears a sense with 'Helly's emotional plea, 'Do it for me, for us' that she is requesting Jung's assistance and appealing to him as an incarnate. Another possibility is that she is asking Jung to atone for the scientific position of his dissertation, which presented communication with the dead as intrapsychic.⁵³ The exchange suggests the possibility that Jung is now reconsidering that position. Who better than his research subject to return as a discarnate, and by virtue of their discussion, prove his findings incorrect?

'Helly' proceeds to describe the nature of her life as one of the deceased. When Jung calls to her on the third night asking his 'dead beloved' to teach him 'the knowledge of the worms' and to open to him 'the darkness of the spirits,' her response is, 'Give blood so that I may drink and gain speech...'⁵⁴ Once again she confirms that blood contains the libido necessary to initiate and maintain the connection between the living and dead. Jung responds, 'So take blood from my heart.' She then begins to describe the conditions of being one of the dead:

I thank you, she said, "that fullness of life. The air of the shadow world is thin since we hover on the ocean of the air like birds above the sea."⁵⁵ Many went beyond limits, fluttering on indeterminate paths of outer space, bumping at hazard into alien worlds. But we, we who are still near and incomplete would like to immerse ourselves in the sea of the air and return to earth, to the living. Do you not have an animal form into which I can enter?"

What, I exclaimed horrified, you would like to be my dog?

⁵³ Under Jung's discussion on *heightened unconscious performance* he concludes, 'The image enters consciousness without the mediation of the senses, intrapsychically.' *CW*, 1, §139. He asserts that his study of Helly found her abilities to be 'something quite out of the ordinary,' and in an additional concluding paragraph added later to the thesis, he explains what he set out to do in the study was to 'counter general opinion, which dismisses so called occult phenomena with a contemptuous smile, by demonstrating the manifold connection between these phenomena and the subjects covered by medicine and psychology...' *Ibid.*, §149, and *n.* 135. Jung's dissertation was an attempt to pursue serious research on what he speculated in the *Zofingia* lectures regarding after-death survival.

⁵⁴ *TRB*, p. 340a.

⁵⁵ This is similar to the description of the deceased returning to the boundless expanse in the section 'Death'. *TRB*, p. 273b.

If possible, yes, she replied, I would even like to be your dog. To me you are of unspeakable worth, all my hope, that still clings to earth. I would still like to see completed what I left too soon. Give me blood, much blood...

She whispered with a hesitant voice “Brimo—I guess that’s what you call her—the old one—which is how it begins—the one who bore the son...”⁵⁶

‘Helly’ expresses such dedication to the living Jung that she literally wishes to be reincarnated as a pet, in order to be close to him. The ‘unspeakable worth’ to which she refers possibly points not only to Jung’s function as an incarnate, or their emotional relationship while she was alive, but also to their dedicated interest in her mediumship abilities.⁵⁷ From this exchange perhaps it can be assumed that Jung’s feelings went deeper than previously revealed.⁵⁸ That dogs serve as dedicated companions to the living is revealing and shows the deep urge for ‘Helly’ to incarnate even in animal form if only to be close to Jung, if not for his ability as a living entity to commune with the dead. Her suggestion reveals her condition, which is representative of other deceased who are ‘still near and incomplete.’⁵⁹ ‘Helly’ yearns for what she ‘left too soon’ confirming again the perception that the deceased feel

⁵⁶ *TRB*, p. 340a.

⁵⁷ There has been discussion as to whether Helly Preiswerk was in love with Jung and if this influenced Jung’s ability to observe his cousin with a degree of objectivity during the séances he attended with her. See my note 33.

⁵⁸ We do not know the last time Jung and his cousin Helly saw one another. We know he met up with her in Paris and took her and her sister out several times. At this stage Jung had plans to return to Zurich and shortly after to marry Emma. We also know that Helly returned to Switzerland, opened her own tailor shop and worked until her death at the age of 30 (Bair, pp. 52, 69, 80). Significant too is that Helly made a dress for Emma which was his favourite and in which Emma appeared in one of Jung’s most profound visions of her. *MDR*, p. 327.

⁵⁹ Jung wonders in *MDR*, ‘Certain souls, I imagine, feel the state of three-dimensional existence to be more blissful than that of Eternity. But perhaps that depends upon how much completeness or incompleteness they have taken across with them from their human existence.’ *MDR*, p. 353. In a conversation with Aniela Jaffé about Toni Wolff discussed below Jung makes note that for him Toni felt closer to Earth than Emma. (2.3, p.101)

that their lives and deaths have left unanswered questions that must be addressed to the living.⁶⁰

‘Helly’s whisper of Brimo indicates her as an integral part of Jung’s initiation into the depths and points to the importance of an exchange with a member of the dead who was a relative.⁶¹ Not since Jung’s encounter with his deceased father has he interacted with someone so closely related. The whispering is similar to the priestess officiating at Eleusis who announces the birth of a son from the goddess of the dead.⁶² The name Brimo indicates a birth in death and marks the initiates’ ability to see and hear the goddess. Jung sees and hears his ‘deceased beloved’ yet responds frustrated: ‘Accursed teaching! Is this still not enough of the horrifying Mysterium?’ Jung begins to feel the pressure of such intense exposure and exchange with the dead. Jung perceives a further expectation on the part of the deceased ‘Helly’, which he feels perhaps obligated to fulfil.

Jung expresses his problem with the encounter:

Do you want to suck the life out of me for the sake of the shadow? Should humanity thus completely go to waste for divinity? Should I live with shadows instead of with the living? Should all the longing for the living belong to you, the dead? Did you not have your time to live? Did you not use it? Should a living person give his life for your sake, you who did not live the eternal? Speak, you mute shadows, who stand at my door and demand my blood.⁶³

⁶⁰ This sentiment is expressed by the hordes of the dead heading to Jerusalem who forgot to live a part of their lives. *TRB*, p. 294b. Helly died at age 30, confirming her young death and ‘incomplete’ life.

⁶¹ *TRB*, p. 340a. See my note in 4.10, *n.* 188 regarding the association with Hecate and the name Brimo with the Orphic Mysteries. Kerényi also links Brimo to Hecate: ‘Brimo...a designation for the queen of the realm of the dead, for Demeter, Kore, and Hecate in their quality of goddesses of the underworld’ (p.92).

⁶² Kerényi, p. 92-93.

⁶³ *TRB*, p. 340b.

The use of the word ‘eternal’ is essential to the understanding of this passage. Jung here speaks to the needs and demands that the dead in the unconscious place on the living. He is pointing to a seminal quality important for the ‘success’ of the dead as discarnates. He is referring to those incarnates who made no notice of the dead when alive and lived their lives wholly unaware of the immortal part of themselves. In a similar manner as with the tramp, as well as with the dead on their way to Jerusalem who forgot to live something; they did not contemplate life to include a consideration of death. By ignoring this, the dead pass over unprepared and like the tramp are unaware that they are dead. Jung’s frustration lies with the dead who have not prepared for their deceased state and hence turn to him for further ‘inner’ work. Her response to his complaining is revealing:

You see— or do you still not see, what the living do with your life. They fritter it away. But with me you live yourself. Since I belong to you. I belong to your invisible following and community. Do you believe that the living see you? They see only your shadow, not you—you servant, you bearer, you vessel.⁶⁴

‘Helly’ identifies the real Jung with his soul and what the living see is his shadow. Her point is that the living only experience a part of Jung, not the one dedicated to the dead. Due to this very personal interaction, Jung begins to feel the real demands of his personal dead as opposed to the collective encounters he had with the throngs on their way to Jerusalem. ‘Helly’ stresses, ‘We are shadows; become a shadow and you will grasp what we give.’⁶⁵ Yet, Jung does not want to die to do this. She claims that the people in Jung’s life take advantage of his time and commitment,

⁶⁴ *TRB*, p. 340b. The thought, ‘Since I belong to you’ addresses ‘Helly’ as a member of the community of the dead and does not indicate the same meaning, as it did with Salome, that she might be a projection of Jung’s personal unconscious.

⁶⁵ *Ibid.*

but reassures, 'Your heart belongs to us.'⁶⁶ Literally this is true as on more than one occasion has Jung granted the dead permission to drink from his blood and in this particular instance from his heart.⁶⁷ 'Helly' is able to perceive the 'mark' that the living wear once they have consorted with the dead, discussed in *Liber Secundus*.⁶⁸ She recognises, even in the unconscious realm, that Jung exhibits a sincere dedication to the community of dead.

'Helly' confirms this:

Community with the dead is what both you and the dead need. Do not commingle with any of the dead but stand apart from them and give to each his due. The dead demand your expiatory prayers.⁶⁹

These are extraordinary instructions with considered knowledge of the community. While alive, Helly was in service to the deceased and now is assuming the same role in the beyond as their spokesperson. But, what could the difference be between the community and commingling that she is addressing? Is a somewhat unified community of living and dead healing for both parties while commingling might potentially be detrimental to both?⁷⁰ Where community points to a shared enterprise of perspectives both living and discarnate, does commingling imply a lack of the benefits from such a perspective? Commingling might suggest convening for no purpose. Thus, Marie-Louise von Franz's comment is apt that asserts the dead live in such different conditions as to make it difficult for them to coexist.

⁶⁶ *TRB*, p. 341a.

⁶⁷ *TRB*, p. 304a.

⁶⁸ *TRB*, p. 299, n. 198.

⁶⁹ *TRB*, p. 342a.

⁷⁰ Marie-Louise von Franz speaks specifically about the inherent differences between the dead and the living stressing 'that the dead live in such utterly different conditions' as to make it impossible for a sustained 'commingling' as emphasised here. Marie-Louise von Franz, 'Archetypes', p. 18.

5.4 Mass for the Dead

Immediately following ‘Helly’'s observations, Jung notes that she ‘raised her voice and evoked the dead in my name.’⁷¹ ‘Helly’, then, engages in what appears to be a mass for the ‘community of spirits.’ Literally, this is a mass for the dead by the dead and looks to prepare them to receive the teachings of the *Sermons* which follow.

‘Helly’ speaks on behalf of Jung to the community, invoking firstly the blood necessary for the connection to be made and maintained, ‘My blood and the juice of my life, will be your meal and your drink.’⁷²

It is important to understand the dynamic that is occurring here between Jung, ‘Helly’, and the dead. She is mediating between the collective dead and the incarnate Jung. She speaks to the dead *as if* she is Jung and therefore conducts the mass on his behalf.⁷³ ‘Helly’ is assuming the same role as she did when alive, as medium between the dead and the living. When alive, she passed on information from the dead to the living, here she establishes the connection through the incarnate Jung, and the

⁷¹ Ibid. Just as mass is conducted in the name of Christ as representative of eternal life, this mass appears to be conducted in Jung’s name due to his incarnate state.

⁷² Ibid. Again, during the mass: ‘Take eat, this is my body, that lives for you. Take eat, drink this is my blood, whose desire flows for you. Come celebrate a Last Supper with me for your redemption and mine.’

⁷³ One way to consider the dynamic is that Jung is channelling the deceased Helly who in turn is speaking to the collective dead. The difficulty is that when Helly addresses the dead, she is speaking as if she is Jung; could Helly be channelling the incarnate Jung for the collective dead? It is not clear as the mass reads which way is most likely. According to Religion Scholar W. Hanegraaf: ‘The term channelling refers to the conviction of psychic mediums that they are able, under certain circumstances, to act as a channel for information from sources other than their normal selves. Most typically, these sources are identified as discarnate “entities” living on higher levels of being, but the complete range of channelled sources mentioned in the literature contains almost everything to which some kind of intelligence might be attributed’. And: ‘...communication with spirits of the recently departed—as in classical spiritualism—is not characteristic of New Age channelling.’ Thus this type of communication, that will appear again when Philemon delivers the sermons, in a similar role to that of Helly delivering the mass, appears unique to Jung in that typical channelling involves information derived from discarnates delivered to incarnates. Jung participates in both the Mass and the *Sermons*, which on both occasions is for the benefit of the dead. *New Age Religion and Western Culture: Esotericism in the Mirror of Secular Thought*, (New York: State University of New York Press, 1998), p. 23 and p. 24 respectively.

information passes from the living through the deceased 'Helly' to the dead. This is the same dynamic that occurs with Philemon and Jung when they deliver the sermons.⁷⁴

The dead need the body and blood of the incarnate Jung for the completion of the mass and for the eventual understanding of the *Sermons*. The purpose of the mass is to raise the dead so that they will gain 'speech and life' through the living Jung. It is unclear if it is Jung or 'Helly' who instigates the mass, but it appears to be an effort toward building a collective communion between the living and dead. In any case, the purpose of the mass is to resurrect the dead and to reach a common goal by which the living and dead might coexist with full awareness of one another.⁷⁵ More specifically that the living Jung might coexist with the dead.

This scene parallels the Catholic mass narrative in which the body and blood of Christ serve as the symbols for rebirth and immortality. The mass is an opportunity to remember the life and sacrifice of Christ as he himself conducted the ritual at the Last Supper.⁷⁶ Through the format of the mass, the deceased 'Helly' and incarnate Jung assist the collective dead in remembering their condition as incarnates so that they might better orient themselves to their discarnate lives.⁷⁷ It must be remembered that this mass parallels the Catholic liturgy not the mass for the dead, which assists

⁷⁴ Begins *TRB*, p. 346b.

⁷⁵ Note again, this would not be possible if the dead were projections of Jung's personal unconscious, these dead are interested in working with Jung, not being integrated into his personality. Although the successful dynamic of active imagination and the transcendent function appears here, the end result does not.

⁷⁶ Adrian Fortescue, "Liturgy of the Mass." *The Catholic Encyclopedia*. Vol. 9. [online] New York: Robert Appleton Company, 1910. 16 Jul. 2011 <<http://www.newadvent.org/cathen/09790b.htm>. Jung himself said in his chapter 'Late Thoughts': What is remarkable about Christianity is that in its system of dogma it anticipates a metamorphosis in the divinity...on the "other side." *MDR*, p. 359.

⁷⁷ Ezechiel the member of the collective dead, who spoke with Jung initially, explained that the dead forgot to live something and wondered if Jung remembered what that was. *TRB*, p. 297b, (4.7.2, p. 254).

souls in their quest for everlasting peace. These dead are not at peace and only through the teachings of the *Sermons* that point out to them their discarnate nature will they find peace.

It is useful to see quoted here the mass at length in order to grasp not only its content, but its invocative nature as well:

You dead, I call you.

You shades of the departed, who have cast off the torment of living, come here!

My blood, the juice of my life, will be your meal and your drink.⁷⁸

Sustain yourself from me, so that life and speech will be yours.

Come, you dark and restless one, I will refresh you with my blood, the blood of a living one so that you will gain speech and life, in me and through me.⁷⁹

The God forces me to address this prayer to you so that you come to life. Too long have we left you alone.

Let us build the bond of community so that the living and the dead image will become one and the past will live on in the present.

Our desire pulls us to the living world and we are lost in our desire.

Come drink the living blood, drink your fill so that we will be saved from the inextinguishable and unrelenting power of vivid longing for visible, graspable, and present being.....

Take eat, this is my body, that lives for you. Take eat, drink this is my blood, whose desire flows for you.

Come celebrate a Last Supper with me for your redemption and mine.

I need community with you so that I fall prey neither to the community of the living nor to my desire and yours, whose envy is insatiable and therefore begets evil.

Help me, so that I do not forget that my desire is a sacrificial fire for you.

You are my community. I live what I can live for the living. But the excess of my longing belongs to you, you shades. We need to live with you.⁸⁰

⁷⁸ 'My blood' is Jung's not Helly's.

⁷⁹ As an invocation on the part of Helly, it occurs as a result of the blood given to her by Jung and the prayer is invoked in his name. The perspective here would almost appear to be in Jung's words as it is his incarnate self, which allows the dead to speak. But Helly here is acting as the figurative and literal medium, as she did when alive.

Again, it appears as if Jung is speaking through ‘Helly’ as if she knows what the living need to say to the dead and what the dead need to hear from the living. Who better to serve as intermediary than one who acted in the same role while alive? The crucial element offered to the dead is once again the libido symbol of blood, which serves not only to enable the dead to articulate their desires to the living, but also maintains the connection to the living. The symbol of blood here is a reminder of the corporeal reality that the deceased once knew.

What ‘Helly’ describes in her invocation is a beneficence that results if the living and dead become mutually aware of one another’s intentions. If the living become aware of the possible influence the dead have on their desires, this could yield an ease in making manifest their desires. This important affirmation by Jung at this stage shows the degree of dedication Jung and ‘Helly’ felt for the dead. Jung acknowledges the possible derivation of his desires to be the result of the dead’s influence on him and considers the sacrificial fire to be his driving passion.

The mass makes clear that the intentions of the dead are different in nature to that of figures of Jung’s personal unconscious. The desires of the dead are made manifest by the acts of the living as well as the living’s acknowledgment of the dead.⁸⁰ Figures of the unconscious, although equally autonomous, have as their initial attachment the personal unconscious into which they will eventually integrate.

‘Helly’s explanation of the prayer continues:

Great is the need of the dead...but the dead hear your prayers since they are still of human nature and not free of goodwill and ill will. Do you not

⁸⁰ *TRB*, p. 342a. After the mass Helly disappears and does not return.

⁸¹ This idea is discussed fully in the section on the *Sermons* themselves.

understand? The history of humanity is older and wiser than you. Was there a time when there were no dead? Vain deception! Only recently have men begun to forget the dead and to think that they have now begun the real life, sending them into a frenzy.⁸²

Even deceased, the dead maintain that their human nature inherently explains their need for redemption from the living. Salvation for the dead comes in the form of recognition by the living. Their still existent human nature facilitates their relation to the living even in their discarnate state. 'Helly's point regarding humanity is to suggest that knowledge is a cyclical affair. It requires knowledge to cycle through the dead and living in order to advance further understanding on the part of both. This is resonant of Jung's ideas discussed previously in the section 'What the Dead Know', (2.4.2, p. 115) that although the dead have access to an unlimited amount of knowledge by way of the unconscious, knowledge needs an incarnate perspective to be useful.⁸³

'Helly' finds it laughable, as does Jung, that by forgetting the dead the living can continue their lives. The result of such an approach is a more furious and agitated community of the dead. They still need recognition and as Jung raged in *Liber Secundus*, just because reason has erased the dead does not mean they have disappeared.⁸⁴ In fact, due to this seeming neglect, the dead are in 'a frenzy', which accounts for their collective appearance for the *Sermons*.

⁸² Ibid.

⁸³ Based primarily on material from *MDR*, 'On Life After Death'.

⁸⁴ See 4.9, p. 274, n. 168 for full quote.

5.5 Philemon and Jung's Soul

Philemon, who appeared in 'The Magician' episode in *Liber Secundus*, now returns in the commentary added after the mass.⁸⁵ Jung describes Philemon, 'he came alongside me invisibly, and I felt the presence of the good and the beautiful.'⁸⁶ Jung has become sensitive enough to perceive what is not visible even in the realm of the unconscious, a skill that he has acquired as a result of his journey through the regions.⁸⁷ To sense the invisible within the unconscious might prove to be the culmination of Jung's discernment. Jung's soul also returns and as a result causes conflict with Philemon who voices strong opinions about her influence over Jung.

Philemon raises objections about the influence that Jung's soul has:

What a devilish farce she carries on with you, as long as she still arrogates divine power over you! She's an unruly child and a bloodthirsty daimon at the same time, a tormentor of humans without equal, precisely because she has divinity. Why? Where from? Because you venerate her.⁸⁸

Philemon's opinionated stance departs from his, thus far, objectivity and reveals the feelings of one figure of the unconscious towards another.⁸⁹ It appears that Jung's soul exhibits a definitive behaviour that might run counter to Philemon's position in the same unconscious. He accuses her of a divine connection (the first time she is associated as such) that proves to be the cause of Jung's torment, and the

⁸⁵ Philemon reappears here in the commentary, *TRB*, p. 342b.

⁸⁶ *Ibid*, p. 342b.

⁸⁷ Jung was able to perceive 'tangled invisible beings' in *Liber Primus*. *TRB*, p. 240b.

⁸⁸ *TRB*, p. 342b. The other association with divinity in the text is when Jung discusses his role with the dead in the 'Nox Secunda' commentaries: 'For whoever well-meaningly tears you away from the dead has rendered you the worst service, since he has torn your life branch from the tree of divinity'. *TRB*, p. 296b.

⁸⁹ Hoeller describes Philemon, in the sermons, as one who 'speaks with the conviction of a neumatic Gnostic... whose gnosis can only be doubted in vain'. Philemon holds his position and authority throughout *Scrutinies* in relation to both Jung and the dead. *Exploring C.G. Jung's Red Book*, BC Recordings, part 10.

torment of incarnates in general. Her crime is filling them with passion and longing and thus earns Philemon's description of her as 'bloodthirsty'. Although Jung has associated soul with spirit when he states, '...your soul is your own self in the spiritual world' this particular discussion lends the soul a quality of divinity that when considered within the context of a physical body is what appears to drive passion and longing.⁹⁰

Philemon continues by posing specific questions and answers:

The dead too want the same thing. Why don't they stay quiet? Because they have not crossed over to the other side. Why do they want sacrifice? So they can live. But why do they still want to live with men? Because they want to rule. They have not come to an end with their craving of power, since they died lusting for power.⁹¹

This description of the dead recalls Jung's conversation with Ezechiel before his departure to Jerusalem, 'It always seems to me as if we had not come to a proper end with life.' (4.7.2, p. 254).⁹² Philemon observes the dead yearning for what the living Jung might take for granted, that is the power and life force that the incarnate condition holds. More specifically, he identifies the dead here as not having died completely as they have 'not [yet] crossed over to the other side'. That Philemon is able to perceive this quality in the dead in the same psychic space must be similar to how other figures in the dream space perceived the Austrian customs official who had not died properly (2.4.3. p. 122).⁹³

⁹⁰ *TRB*, p. 288b.

⁹¹ *Ibid.* Philemon's discussion of the dead is similarly continued in the commentary after the first sermon. *TRB*, p. 266a-b.

⁹² *TRB*, p. 294b.

⁹³ Also recalls the tramps situation in 'One of the Lowly', 4.4, p. 235.

Jung also rages against his soul, calling her a ‘concubine of Heaven’ and a ‘divine monster.’⁹⁴ After denying his accusations, she finally confesses that what she wants to take is:

love, warm human love, blood, warm red blood, the holy source of life, the unification of everything separated and longed for.⁹⁵

This is the first association in *The Red Book* of blood connected to the idea of love as the unifying element between Jung and his soul. Earlier, Jung’s soul considered compassion the link between the living and the dead, but not love.⁹⁶ The reference to blood, consistently linking the dead to the living, is now being used by the soul to highlight her orientation to Jung’s physical body.⁹⁷ For the first time, this demonstrates how Jung’s soul sees her role in his life. It is not simply blood as a libido symbol that connects them, but the warmth of both blood and love as a physical attribute that connects the soul to the body.

Jung’s soul has a vision of him as a prophet, bearing a mark as one who foresees doom, ‘You bear the mark of the fire and men are horrified at you. They do not see the fire, they do not believe your words, but they see your mark and unknowingly suspect you to be the messenger of the burning agony.’⁹⁸ Jung’s soul paints him as a Cassandra, one who foresees destruction yet whom no one believes.⁹⁹ Where the mark in *Liber Secundus* identified him as one who has mingled with the dead, the mark here denotes an ability for prophecy, as if continued encounters with

⁹⁴ *TRB*, p. 344a.

⁹⁵ *TRB*, p. 344b.

⁹⁶ *TRB*, p. 335b.

⁹⁷ For instance in the following examples: The Tramp (*TRB*, p. 266), The Sacrificial Murder (*TRB*, p. 288b), The Mass (*TRB*, p. 342a).

⁹⁸ *TRB*, p. 346a.

⁹⁹ March, *Cassell’s Mythology*, p. 187-189.

the unconscious could eventually render access to future knowledge.¹⁰⁰ Possibly, Jung has arrived in a similar role as his spirit of the depths, Elijah, and Philemon, who are associated with both prophecy and the dead. Jung's soul disappears and does not return until the announcement of the dead returning from Jerusalem.¹⁰¹

5.6 Introduction to the *Sermons*

In light of the publication of *The Red Book*, it is necessary to reconsider the *Sermons* in terms of what we now know about the dead. As discarnate souls they have been prepared by 'Helly's' mass in which Jung offered his body and blood to the dead through the discarnate 'Helly'. The dead seek knowledge because neither their trip to Jerusalem nor the unconscious where they now find themselves can reveal what they need to know in terms of how to live as discarnates. The dead do not understand themselves in their new surroundings and as souls without bodies they turn to both Jung for his incarnate perspective and Philemon for his discarnate one. Philemon, now somewhat of an intermixture of Jung's personality No. 2, the spirit of the depths, and Elijah, understands the nature of the unconscious as one of its members and is primed to share with the dead what he knows about the unconscious.

From his incarnate perspective, Jung feels it necessary to answer the questions that are most prevalent to the dead in their state as discarnates. Therefore the *Sermons* become an opportunity for Jung to experience how the dead experience themselves in their discarnate reality. They reveal themselves and the unconscious as lacking enough oppositional tension for either significant self-reflection or for change to

¹⁰⁰ *TRB*, p. 299, n. 198.

¹⁰¹ *TRB*, p. 346b. Shamdasani notes this was January, 29, 1916. This episode he remarks on in *MDR*, p. 216.

occur. They are souls in a sea of the unconscious with little to no reference point for self-definition and it is through their insistence that Philemon describes to them their condition.¹⁰² It is an incarnate Jung, along with the perspective of Philemon's articulation, who is able to ground the *Sermons* so that discarnates come to know and understand themselves from the vantage of the unconscious.¹⁰³

The *Sermons* therefore serve as an instrument to calibrate the unconscious perspective for the dead. Jung's role is not simply as scribe and witness, but is active and at times critical of both Philemon's content and methods.¹⁰⁴ His incarnate vantage permits the dead to gauge themselves amidst the vast unconscious and, by contrast, assists them in pursuing their lives as discarnates. It is Philemon who reminds Jung about the discarnate condition of the dead.

A brief summary of the *Sermons* shows the dead initiating the request to be taught:¹⁰⁵

Sermon #1: 'You have what we desire'¹⁰⁶

¹⁰² Mogenson explains: 'Though death is frequently imagined as a state free from the conflicts of life, it would be an error to assume that death actually resolves these conflicts. The "diffuse omniscience" of the hereafter tends to blur the distinction between the opposites, making it impossible for the dead to struggle with them as the living do. At death the process of individuation is arrested. To the extent that the dead were unable to individuate in life, they become dissolved into the collective unconscious. It is in this sense that they are "unredeemed" (p. 112). I disagree here with Mogenson's point. More discussion appears below on the question if the dead are able to individuate.

¹⁰³ Interestingly, although it would appear that Jung's incarnate state assists in qualifying the teachings for the dead in some way, it is Philemon who after each of the *Sermons* bends down to touch the ground as if to literally ground the knowledge on their behalf.

¹⁰⁴ For example, Jung questions why Philemon teaches like he does, 'It appears ... as if you teach a terrible and dreadful God beyond...' *TRB*, p. 349b.

¹⁰⁵ The actual presentation of the *Sermons* here is consistent in content with previous versions, and varies in terms of terminology, which could be due to translation preference. Apart from Philemon being the principal narrator of the teachings, we see Jung's role at times questioning Philemon's choices and methods. This is new to *The Red Book* version which shows Jung as a much more active participant in the teaching's and commentary than previous published versions.

¹⁰⁶ A fuller discussion of this line appears below as there is more to the beginning of the *Sermons* here than previously known. The *Sermons* begin on p. 346b (#1), then consecutively: pp. 348b (#2), 350a (#3), 351a (#4), 352a (#5), 353a (#6), 354a (#7).

Sermon #2: We want to know about God. Where is God? Is God dead?

Sermon #3: Tell us more about the highest God.

Sermon#4: Speak to us about Gods and devils, accursed one.

Sermon#5: Teach us fool, about the church and holy communion

Sermon#6: Philemon addresses spirituality and sexuality

Sermon#7: We forgot to mention one thing, that we would like you to teach us about men.¹⁰⁷

The course of the *Sermons* begins with the dead inquiring about God and ends with their inquiry about man, suggesting that the dead are suffering from a lack of orientation. Since their questioning begins with God, they are looking to orient themselves firstly amidst the vast unconscious landscape where they now find themselves as discarnate entities.¹⁰⁸ As they end their search with a question about men, they are looking not just to remember their lives as incarnates, but to understand

¹⁰⁷ Jeromson's summary of the *Sermons* is useful: 'In *sermon 1*, Jung/Basilides [read: Jung/Philemon] preaches that the essential for created being is the principle of individuation. The emptiness of material creation is compared with the fullness of the pleroma which is both nothing and everything. It is the fullness of God's powers and, in it, all opposites balance each other. In *sermons II* and *III*, we meet Abraxas, the supreme god of Jung/Basilides' pleroma. Abraxas is superior to all other gods. In *sermon, IV*, Jung/ Basilides talks about various lesser gods. In *sermons V* and *VI*, Jung/ Basilides addresses the libido problem and the connection between sexuality and spirituality, a major theoretical concern for Jung at the time. Finally, in *sermon (sic) VII*, Jung reveals that there is a single star within, a fragment of the pleroma, which is [humanity's] goal.' Barry Jeromson, 'Systema Munditotius and Seven Sermons : Symbolic Collaborators in Jung's Confrontation with the Unconscious' *Jung History*, vol. 1:2 [online] Philemon Foundation, Available at <http://www.philemonfoundation.org/publications/newsletter/volume_1_issue_2/systema_munditotius_and_seven_sermons_symbolic_collaborators_in_jungs_confro> [accessed 22 May, 2008]. See Appendix C for an essay regarding the article by Jeromson.

¹⁰⁸ Erich Neumann in his work *The Origins and History of Consciousness* discusses the development of consciousness. What is of interest here is his description of what he calls: 'The dawn state of the beginning' about which he says: 'Mythological accounts of the beginning must invariably begin with the outside world, for world and psyche are still one. There is as yet no reflecting, self-conscious ego that could refer anything to itself, that is, reflect. Not only is the psyche open to the world, it is still identical with and undifferentiated from the world...' In this respect, it would appear that discarnates, not fully passed over into death, have found themselves with these same challenges. He further suggests: 'Only in the light of consciousness can man know. And this act of cognition, of conscious discrimination, sunders the world into opposites, for experience of the world is only possible through opposites.' p. 6 and p. 104 respectively.

incarnate life from their current vantage as discarnates.¹⁰⁹ After the first sermon, Philemon explains who the dead are, when Jung asks, ‘...why do you lay out such a teaching to this horde, which the night wind swirled up from the dark bloodfields of the West?’¹¹⁰ Philemon answers:

My son,...these dead ended their lives too early. These were seekers and therefore still hover over their graves. Their lives were incomplete, since they knew no way beyond the one to which belief had abandoned them. But since no one teaches them I must do so. That is what love demands, since they wanted to hear, even if they grumble. But why do I impart this teaching of the ancients? I teach in this way because their Christian faith once discarded and persecuted precisely this teaching. But they repudiated Christian belief and hence were rejected by that faith. They do not know this and therefore I must teach them, so that their life may be fulfilled and they can enter into death.¹¹¹

Philemon’s project is to explain a type of psychocosmology to the dead, who are not fully dead or fully transitioned to death, so that they may understand how their faith failed them in life and death.¹¹² Since, ‘they knew no way beyond the one to which belief abandoned’, it would appear that their faith did not prepare them for their transition into death.¹¹³ As discarnates with no particular vantage or orientation, what they grasped about the unconscious while alive could be of assistance. This is more than the dead remembering what it was like to have bodies. Rather, the seminal

¹⁰⁹ This perspective recalls Jung’s question about the tramp: ‘Are there also cases of death in Hell for those who have never thought about death?’ *TRB*, p. 266a.

¹¹⁰ A reference to the millions who perished in WWI.

¹¹¹ *TRB*, p. 266a-b.

¹¹² Not fully transitioned to death describes, the customs official in the Austrian Customs Official dream (2.4.3, p. 122) and the tramp in ‘One of the Lowly’ (4.4.4, p. 240).

¹¹³ Bair’s assessment of the *Sermons* describes its purpose as a, ‘highly stylised, carefully delineated guidebook, a kind of self-help text book (albeit in archaic language) for successful individuation and peaceful acceptance of the collective unconscious...’ (p. 296). Shamdasani calls them: ‘a comprehensive psychotheological cosmology’ (‘Boundless Expanse’, p. 19). Hoeller says: ‘The dead have rejected and been rejected by Christianity.’ Stephan Hoeller, *Exploring C.G. Jung’s Red Book*, BC Recordings, part 10 [Available at <http://bcrecordings.net/store/index.php?main_page=index&cPath=6>] last modified 18 February, 2010.

point is that the dead recognise what they knew about being discarnate while alive.¹¹⁴

Jung suggests:

The maximum awareness which has been attained anywhere forms...the upper limit of knowledge to which the dead can attain...and why it is that what a human being “brings over” at the time of his death is so important.¹¹⁵

It appears that knowledge about the existence after death could possibly assist one with one's discarnate state.¹¹⁶ These dead did not consider death while incarnate and thus ended up disadvantaged in their discarnate state, unable to die properly.¹¹⁷

First, it is useful to look at the final sermon, where Philemon provides the dead with a vision of man from the vantage of the unconscious:

Man is a gateway, through which you pass from the outer world of Gods, daimons and souls into the inner world, out of greater into the smaller world. Small and inane is man, already he is behind you, and once again you find yourselves in endless space, in the smaller or inner infinity.¹¹⁸

¹¹⁴ Jung speculates on this thoroughly in ‘On Life After Death’ and I discuss this in ‘What the Dead Know’ in Chapter 2, 2.4.2, p. 115.

¹¹⁵ *MDR*, p.343. Mogenson explains the same, p. 101.

¹¹⁶ There are some interesting similarities between Jung's ideas about the discarnate state and one of his contemporaries, Rudolf Steiner who explains: ‘One who has a connection with a departed soul can remind that soul of what it knew of the spiritual world while on the earth. This is possible by reading to the dead...thus instructing that soul, so to speak...This enables us to bridge the abyss that separates us from the dead’ and ‘What we are touching upon here is the fact that the spiritual thoughts nurtured by souls here on earth can not only be perceived but be understood by the souls beyond.’ Thus suggesting, as is evidenced from Jung's interactions with the dead, including their instruction, that it is the knowledge during life about after death survival which appears to be the currency that assists the dead in increasing their consciousness as discarnates. This particular lecture of Steiner's was delivered in February, 1913. *Staying Connected: How to Continue Your Relationships with Those who Have Died, Selected Talks and Meditations Rudolf Steiner*, ed. by Christopher Bamford (Massachusetts, Anthroposophic Press, 1999), p. 46-47 and p. 30 respectively. In parallel manner: ‘It is often emphasised that the purpose of reading the Bardo Thotrol to a dead person is to remind him of what he has practised during his life. This ‘Book of the Dead’ can show us how to live.’ Francesca Fremantle and Chogyam Trungpa, *The Tibetan Book of the Dead* (Boston: Shambhala, 2000), xx.

¹¹⁷ Similarly, as with the tramp who appeared not to have considered death.

¹¹⁸ *TRB*, p. 354a. A further examination of some of Steiner's ideas seen in his lectures, ‘The Nature of Man’ describes specifically, ‘Man's Sevenfold Nature’. The layers of man's nature appear as such: The physical body, the etheric body (‘responsible for nutrition, growth, and reproduction), the astral body (‘the seat of all that we know as desire passion, and so on’), the ‘I am’ (‘the name the soul uses only of itself, the God begins to speak within that individual soul’), the *Spirit Self* (‘Whatever part of the astral body has been thus transformed by the ‘I’), *Life Spirit* (‘what he has transformed in the

This 'smaller world' is the result of going from endless space (the world of 'Gods, daimons, and souls') to inhabiting a physical body. Towards the end of the *Sermons*, Philemon attempts to remind the dead of that process, i.e. entering the 'gateway' of a human body. Where the dead find themselves now is the vastness called the unconscious, because they have left behind their lives as men, and inhabit an 'inner infinity', a quality also shared by the unconscious. Thus discerning themselves apart from this vast landscape appears to be the reason for the teachings in the first instance. In fact, what makes the *Sermons* such a singularly odd text, is not simply the language with its Gnostic flavour, but the perspective from which it is written; Philemon explains the conditions of life and death to the dead from their point of view, as souls without bodies.¹¹⁹ This is, in part, why the teachings themselves need to come from Philemon, because it is he, who not only shares their unconscious terrain, but understands it well enough to articulate it in a manner that they can grasp.

The goal of the *Sermons* is to familiarise the dead with all the qualities that the unconscious holds so that they might orient themselves. According to Charet:

etheric body by his own efforts), and finally *Spirit Man* ('the highest achievement open to man on Earth' a type of integration and awareness of all of the above). Richard Seddon, ed., *Rudolph Steiner* (Berkeley: North Atlantic Books, 1988), pp. 23-26. The reason this material is of interest here is that both the Sevenfold Natures and the *Seven Sermons* look to explain to man and to the dead respectively their condition so as to best prepare both for survival in the afterlife. Jung possibly was aware of Steiner's lectures seeing this one was delivered in 1906. The similarities between the two men are notable, such as their interest in Goethe (Steiner having been an editor of Goethe's works) and they both lived and worked in Switzerland with Steiner establishing his spiritual centre, the Goetheanum, originally built in 1913 in Dornach near Basel (Seddon, p.8-9). A comparison of the two can be found in Gerard Wehr's *Jung and Steiner: The Birth of a New Psychology*, (Great Barrington, MA: Anthroposophic Press, 1990) in which Wehr points out, 'Both Steiner and Jung had a particular and profound relationship with the dead' (p.12).

¹¹⁹ Terms such as Pleroma and Abraxas suggest a Gnostic framework, 'There is a distinct Gnostic flavor to the sermons, for Jung was communicating knowledge, not faith.' Charet, p. 266.

In these seven sermons, [Jung] taught them about the nature of reality, the supreme god, gods and devils, the church, spirituality and sexuality, and lastly about human beings. But, in a sense, the entire message was about human beings, their world, their dreams, and their destinies.¹²⁰

The content of what Charet describes is accurate; the text looks to reacquaint the dead with concepts and ideas inherently important to them as men. But, where I suggest Charet is incorrect is when he designates the teachings to be a ‘message...about human beings’. Rather, the message is about the dead themselves; *their* supreme god, *their* gods and devils, *their* church and in particular *their* new community as discarnates.¹²¹ As they grow to perceive all of this and how it differs from that which they experienced in their incarnate lives, they not only are able to cross over fully into a state of death, but will also grasp what their life as the dead entails.

Religious scholar James Heisig explains the overall goal of the *Sermons*:

...Jung gives to the process by means of which any living being becomes itself—Individuation—[which] was to become the cornerstone of his entire theory of psychotherapy. While this notion only appears explicitly in the first sermon, the remaining six spell out precisely what that concept entails...it does not involve striving after static and abstract ideals forged consciously, in

¹²⁰ Charet, p. 266.

¹²¹ Charet believes the content of the *Sermons* is for the benefit of man. This is similar to Stephan Hoeller’s description: ‘The bodily life of humankind is in truth a form of death, not possessing the finality of bodily death, but a death nevertheless. Thus the “dead” are revealed as none other than ourselves, the so-called and self-styled living’. He confirms his position in his series of lectures on *The Red Book* when he says: ‘These dead, these are not spooks, they are us. They are spiritually dead, they are people of our cultural background who have become secularized.’ This position is incorrect and can now be dismissed given Jung’s interactions with his dead in general (and Ezechiel in particular, *TRB*, p. 294b) throughout *The Red Book*. Stephan Hoeller, *The Gnostic Jung and the Seven Sermons to the Dead*, (Illinois: Quest Books, 1982), p. 64 and Stephan Hoeller, *Exploring C.G. Jung’s Red Book*, BC Recordings, part 10 [Available at <http://bcrecordings.net/store/index.php?main_page=index&cPath=6>] last modified 18 February, 2010.

isolation from the unconscious but means remaining true to one's libidinal base...'¹²²

Thus, according to Heisig each *Sermon* is an attempt to explore individuation in terms of each realm of experience; the experience of God as a singular and vast entity, then as it applies to the experiences of plural gods, the community, and finally to men. This process reveals how man lives in and with his world of experience. But how does this entire idea of individuation apply to discarnates?¹²³

This question requires looking again at the transcendent function and how it applies to the dead (1.3, p. 12).¹²⁴ If the purpose of the transcendent function is to increase consciousness by integrating unconscious material, then what does this process look like for the dead, who might just be the ones contributing that unconscious content? In other words, if the result of active imagination is an increase in consciousness, then what is the immediate effect on the dead during the same exchange? Do conversations with Jung raise the consciousness of the dead?¹²⁵ Jung suggests as much: 'It may even be assumed that just as the unconscious affects us, so the increase in our consciousness affects the unconscious.'¹²⁶ So what would raising the consciousness of the dead look like? The answer seems to point to an awareness

¹²² Heisig, 'The VII Sermons', p. 211. Shamdasani explains the relationship between the soul and analysis by quoting Jung's explanation: 'The soul seems to detach from the body pretty early and there seems to be almost no realisation of death... Whatever we do and try in analysis is the first steps towards that goal.' 'Boundless Expanse', p. 24.

¹²³ The question was partially examined in 'What the Dead Know', 2.4.2, p. 115.

¹²⁴ B. Jeromson suggests the *Sermons* and his mandala sketch, called Systema, 'resonate with Jung's transcendent function in action.' Barry Jeromson, 'Systema Munditotius and Seven Sermons : Symbolic Collaborators in Jung's Confrontation with the Unconscious' *Jung History*, vol. 1:2 [online] Philemon Foundation. Available from

<http://www.philemonfoundation.org/publications/newsletter/volume_1_issue_2/systema_munditotius_and_seven_sermons_symbolic_collaborators_in_jungs_confro> [accessed 22 May, 2008].

¹²⁵ *MDR*, p. 358. This topic of discussion is discussed in Chapter 2 'What the Dead Know'.

¹²⁶ *Ibid.*

of death while alive.¹²⁷ That is, arriving in a discarnate state seems to be assisted by having an awareness, or an idea, or even an expectation as to what the discarnate state will be like. In *Memories, Dreams, Reflections*, Jung discusses a dream from one of his students in which she arrives in the hereafter to find that she must give a lecture, ‘for immediately after death people had to give accounts of the total experience of their lives’.¹²⁸

The dead were extremely interested in the life experiences that the newly deceased brought with them, just as if the acts and experiences taking place in earthly life, in space and time, were the decisive ones.¹²⁹

As the incarnate perspective integrates the unconscious to become more aware, then this new awareness must in turn affect the level or capacity of the unconscious itself. What assists the dead is very specific. It is not any incarnate perspective that can assist the dead with their own individuation, but an incarnate state fully aware of the dead and their influence.¹³⁰ This is why both Jung and

¹²⁷ In the ‘Nox Secunda’ commentary, Jung reveals his further thoughts on the relationship: Do not look forward so much, but back and into yourself, so that you will not fail to hear the dead... You seem to believe that you can absolve yourself from the care of the dead, and from the work that they so greatly demand, since what is dead is past. You excuse yourself from disbelief in the immortality of the soul. Do you think that the dead do not exist because you have devised the impossibility of immortality? (*TRB*, pp. 297b-298a.) And Steiner: ‘Many people consider it childish to involve themselves with thoughts of the spiritual world, but this is exactly how they deprive souls after death of needed nourishment.’ Steiner, *Staying Connected*, p. 63.

¹²⁸ *MDR*, p. 336.

¹²⁹ *Ibid.*

¹³⁰ This is evident in Jung’s dream of his father when he returns to ask Jung about marriage. The important point to mention here is that Jung treats his father like a discarnate who returns looking for information that will assist him in his continued life as a discarnate. This encounter and, in particular, the manner in which Jung discusses it, is obviously not a case of Jung encountering a projection of his psyche in the form of his father, because he is equally intent on providing his father with what he will need to meet his mother when she arrives in the hereafter. Could this encounter be interpreted as being about Jung and his own marriage? Perhaps, but Jung himself links the dream to presaging his mother’s death (*MDR*, pp. 344-345). Analyst Susan Olson discusses individuation after death and shows a degree of equanimity toward both the objective existence of the dead *in se* and the advantages of a subjective interpretation that the dead in dreams can offer. She undoubtedly favours a consistent subjective interpretation grounded in the dreamer’s experience of the personal psyche, but she does give Jung credit when it appears ‘in his after-death dreams of his wife and his friend [Jung] assume[s] that the dream-figures of the dead represent “objective” beings inhabiting, the “afterlife” and

Philemon together are present for the teachings of the *Sermons*. It is their mutual awareness and their common goal, which makes the *Sermons* effective. If Philemon were to be the sole voice for the dead, there would not be enough oppositional tension for the teachings to be applicable. As Jung is witness, scribe, and participant, his presence allows the incarnate perspective to acknowledge or mirror the teachings, and in turn, allows for enough contrast in perception to facilitate growth on the part of the dead. This triangulation is similar to what occurred with Jung, Elijah and Salome during her cure. Elijah, as representative of the dead and the realm of the depths has been with Salome forever and thus far has been unable to cure Salome. It is Jung's incarnate presence that facilitates the shift of libido that restores Salome's sight. With the *Sermons*, Jung's incarnate presence permits the delivery of the teachings, because in part, he is fully aware of the dead.¹³¹

Posing the question about how the transcendent function works for the dead points to why the *Sermons* occur in the first place. The *Sermons* offer Jung an opportunity to explain to discarnates their surroundings, and offer the dead an opportunity to learn how to become more conscious.¹³² The process affords each a closer examination of the other's condition. Only when the last question is answered, after the dead hear about man, are they satisfied: '...heaviness fell from them, and they ascended like smoke above the shepherd's fire...'¹³³ As if in confirmation of the teachings, they have received what they have requested and this enables them to

undergoing individuation in the "spirit" mode of existence.' pp. 188-191. In the Appendix D to the thesis, I suggest the implications of a subjective-only approach to death dream analysis (6.2, p. 365).

¹³¹ This same dynamic is seen with the Mass.

¹³² Even though discussed above Jung suggests: 'Only here, in life on earth, where the opposites clash together, can the general level of consciousness be raised.' *MDR*, p. 343.

¹³³ *TRB*, p. 354b.

‘ascend’ sated and to pass fully over into their deceased state. As Jung becomes more comfortable with the community of the dead and their questions, his understanding of them increases, as does their ability to perceive an incarnate Jung with new understanding of the dead.

5.6.1 Preconditions of the *Sermons*

There are a few details about the text that make the idea of the dead increasing their consciousness a viable interpretation of the purpose of the *Sermons* at the same time demonstrating further Jung’s efforts to serve the dead. The conditions surrounding the arrival of the dead are well known:

...One night a dark crowd knocked at my door, and I trembled with fear.¹³⁴

Jung describes an ‘ominous atmosphere’ with the air ‘filled with ghostly entities...as if (the) house began to be haunted.’ Then, ‘the door bell began ringing frantically’ but there was no one there.¹³⁵ The pressure became so intense with the house ‘crammed full of spirits... packed deep right up to the door,’ Jung asked the question; ‘...what in the world is this?’¹³⁶ And then he heard ‘a chorus’ of voices cry, ‘We have come back from Jerusalem where we found not what we sought.’¹³⁷

Heisig describes the production of the work as ‘an unusual piece of imaginative and perhaps “automatic” writing’.¹³⁸ Immediately upon starting to write, the pressure both internally and in the house lightened and ‘the whole ghostly

¹³⁴ *TRB*, p. 346b.

¹³⁵ *MDR*, p.215.

¹³⁶ *MDR*, p. 216.

¹³⁷ *Ibid*.

¹³⁸ James Heisig, *Imago Dei: A Study of C.G. Jung’s Psychology of Religion* (London: Associated University Press, 1979) p. 31.

assemblage evaporated.¹³⁹ The *Sermons* served as the culmination of Jung's confrontation with the unconscious as well as marking the return to a more stable and integrated life.¹⁴⁰ His cousin Helly's clairvoyant sessions were greatly curtailed after the production of a model of mystic systems that she received during one of her trance sessions.¹⁴¹ Jung confirms that her interesting séances ceased after the production of this model, as if the pressure from the dead had been alleviated by the communication of a culmination or totality of knowledge. Jung's episode appears to have done the same. For each of them, their service to their dead allowed them to complete one stage of that relationship and return to their lives.

The Red Book version of the *Sermons* has Jung's soul as the one who returns to announce the arrival of the dead from Jerusalem when she states, 'They are here and will tear open your door.'¹⁴² She asks Jung to stop wailing and to listen, 'Let the dark ones speak.' Distrusting of his soul as having her own agenda, Jung asks, 'What good are you to me if you can't even protect me from the devil's confusion?' and his

¹³⁹ *MDR*, p. 216. Religious scholar Jess Hollenbeck relates that contemporary medium Mathew Manning 'suggests that even phenomena as disparate as poltergeist mediumship, automatic writing and the ability to see auras start from a similar mental state and merely represent different ways of directing and focusing a common psychic energy. He noticed that whenever he performed automatic writing, poltergeist phenomena would temporarily cease.' Hollenbeck concludes from Manning's description: '... the varieties of paranormal manifestations ultimately stem from different ways of directing attention or psychic energy from a common mental state' (n. 3, p. 191). Barbara Hannah, when discussing the haunting of Jung's house, says: 'This was, I believe, the first time he experienced the fact that such parapsychological phenomena often take place when there is something in the unconscious that is striving, as it were, to become conscious.' p. 121.

¹⁴⁰ Charet thinks the *Sermons* proved to be '...a culmination of Jung's ongoing dialogue with Spiritualism that he had been engaged in for some time' (p. 264). Bair concludes both *The Red Book* and the *Sermons*: '... had served two important purposes in Jung's life. First, it dispelled the household ghosts and provided harmony and stasis within the family...but probably more important, these two writings brought about Jung's decision to end the years of concentration on his personal unconscious and include himself in the larger world' p. 297.

¹⁴¹ This too was built on a model of seven principle circles of matter or rings of energetic qualities. See Appendix for a discussion that suggests that what Helly actually made was a mandala and Jung was composing his own mandala just before the onset of the dead in his home.

¹⁴² *TRB*, p. 346b.

soul responds, ‘Be quiet...or else you’ll disturb the work.’¹⁴³ The work to which she refers began several days before, on January 14, 1916, with the rekindling and melting of the old along with the incubation of Jung’s previous experiences.¹⁴⁴ Here, the soul considers what is about to occur with the returning dead as part of this ‘work.’¹⁴⁵ Although there is no break in the narrative, a footnote explains it is January 30th when Philemon approaches, ‘dressed in the white robe of a priest, and lay(ing) his hand on (Jung’s) shoulder,’ while Jung rails against his soul.¹⁴⁶ Jung is resentful that the dead have returned, but Philemon’s presence placates him so that he says, ‘So speak, you dead.’ And the *Sermons* begin.

¹⁴³ Ibid.

¹⁴⁴ The *Sermons* was begun on January 29, 1916, but on January, 14, his soul prepares an alchemical process for Jung: ‘I want to set to work. But you must build the furnace, throw the old, the broken, the worn out, the unused, and the ruined into the melting pot, so that it will be renewed for fresh use...It is the custom of the ancients, the tradition of the ancestors ...It is practice and incubation in a smelter, a taking –back into the interior, into the hot accumulation where rust and brokenness are taken away through the heat of fire. It is a holy ceremony, help me so that my work may succeed’ (*TRB*, p. 345). The point of this process, the text states, assists in ‘forming the soul’s thoughts in matter’ (Ibid. , n. 72). The mention here of incubation suggests a process to incite images from prima materia. Although incubation is principally associated with the process of sleeping in a sanctuary in order to have ‘the right dream’, Meier sees this as ‘the essential point for the rite of incubation’. C.A. Meier, *Healing Dream and Ritual*, (Switzerland, Daimon Verlag, 2003), p. 53. Jung’s soul is preparing Jung to receive the collective dead and the process above looks to recycle necessary libido in order to make available the energy to deliver the sermons. Recall Jung’s incubatory sleep in the cook’s kitchen during his active imagination that saw his meeting with the throng of dead heading to Jerusalem (*TRB*, p. 294 and see p. 302b).

¹⁴⁵ It now appears that perhaps it was Jung’s soul who was instrumentally involved in the preparations necessary for the return of the dead. In both *MDR* and the seminars of 1925 Jung notes that after his soul flew away he was then able to speak to the dead (*MDR*, pp. 216-217). But as this thesis clearly outlines he was able to do this well before the flight of his soul and in fact the association with seeing and speaking with the dead is principally connected to the spirit of the depths, which now appears to have melded into both Elijah and Philemon. Hoeller misses the connection of the work with Jung’s soul, instead attributing ‘the work’ incorrectly with the haunting of the dead upon arrival in Jung’s home. *Exploring C.G. Jung’s Red Book*, BC Recordings, part 10.

¹⁴⁶ Philemon’s description does not appear in the *Black Book 5*, p. 346b, n. 77. Notice the absence of Basilides. Shamdasani explains, ‘In January and October 1915 while on military service, he studied the work of the Gnostics.’ Then, after he wrote the *Sermons* Jung recopied it into the calligraphic version with the annotation to Basilides who is not included in *The Red Book* version. *TRB*, p. 206a.

5.6.2 Sermons: The First Lines

The first lines of the *Sermons* as they now appear in *The Red Book* are slightly different to previous editions and clarify what exactly the dead are seeking:¹⁴⁷

We have come back from Jerusalem, where we did not find what we sought.¹⁴⁸ We implore you to let us in. You have what we desire. Not your blood, but your light. That is it.¹⁴⁹

The dead explicitly express why they have come and what they are seeking, which has been missing from previous versions.¹⁵⁰ They are not looking for blood that will connect them to the living, but rather they seek light. This light as knowledge will assist them not only to grasp the unconscious as their surroundings, but will en/lighten them so that they may complete their passing over into the community of the deceased. By rejecting blood, they are signalling disinterest in the memory of their human life, in order to seek what will help them complete their passage into death. They need the incarnate Jung for this knowledge and rely on Philemon's translation of such knowledge in order to make it intelligible.¹⁵¹

With the publication of *The Red Book*, the most fundamental point in reconsidering the *Sermons* now rests with the dead themselves. These dead left for Jerusalem to pray at the holy sights because they forgot to live something while incarnate. And now, as discarnates, they are unaware of what exactly that was. The light they seek comes from the incarnate Jung. This Jung has repeatedly journeyed in

¹⁴⁷ The previous editions are *The Gnostic Jung and the Seven Sermons to the Dead* by Stephan Hoeller and *The Gnostic Jung: Including "Seven Sermons to the Dead"*, Selected and Introduced by Robert Segal.

¹⁴⁸ This is the statement, which has previously been understood to be the official start to the *Sermons*.

¹⁴⁹ *TRB*, p. 346b. Helly too requested that Jung make light for the dead when requesting the symbol from him (5.3, p. 310).

¹⁵⁰ Segal, p. 181 and Hoeller, p. 44.

¹⁵¹ There is some understandable confusion in the dynamic here. See footnote 78 below.

the unconscious as an incarnate participant; cured Salome's blindness, assisted with the tramp's passing. In addition, this is the Jung whom 'Helly' has suggested forge a community with the dead. By desiring Jung and his light, not his blood, the dead are asking for an incarnate perspective fully aware of the dead and their plight.

Perhaps Jung's incarnate state offers an anchoring perspective such that the dead are able to counterbalance their discarnate reality next to Jung's incarnate one via the *Sermons* delivered by Philemon. The light that the dead seek is similar to the idea that 'Helly' addressed in the mass, 'Your body remains with you, my beloved, your living body. The enlightening thought comes from the body.'¹⁵² They are able to perceive thought as it appears in Jung's incarnate presence allowing them to distinguish themselves apart from Jung. The mark, that appears when the living commingle with the dead quite possibly is recognisable by the dead as a part of the physical body. Two years previously, when the dead appeared in the cook's kitchen and Ezechiel announced that they forgot to live something, it appeared that they were referring to a lack of fruition in their lives as Christians (4.7.2, p. 254). Considering the roles of 'Helly's mass, Jung's soul, and Philemon, the dead are looking to remember their incarnate lives as souls with bodies in order to adjust to lives as souls without.¹⁵³

An examination of several of the sermons confirms that their content is wholly applicable as an instrument for preparing the dead for their new lives as discarnates. Although there is considerable new material in this version of the

¹⁵² *TRB*, p. 339b.

¹⁵³ This point is further supported with Jung's discussion about the type of knowledge held by the unconscious, that without a body /mind to ground it knowledge has no orientation,

Sermons, including detailed discussions between Jung and Philemon after each sermon, there is not space nor is there necessity to examine each of the sermons in detail. Rather, since the *Sermons* now appear to be delivered specifically for the benefit of the dead, I have selectively included those sermons that best demonstrate how their content instructs the dead on their state as discarnates.

5.6.3 First Sermon

Philemon begins by teaching the dead about nothingness and proceeds to explain the foundational nature of everything, including non-differentiated states of fullness. This starting point is, of course, important as it describes where the dead currently find themselves. Philemon explains to them:

We lapse into dissolution in nothingness. This is the death of the creature. Therefore we die to the same extent that we do not differentiate. Hence the creature's essence strives toward differentiation and struggles against primeval perilous sameness.¹⁵⁴

Philemon points out that upon death, leaving an incarnate state means to dissolve into the expanse that is the unconscious. As discarnates, the dead know of no way of separating themselves from the unconscious that they now inhabit.¹⁵⁵ What the dead are struggling with is the landscape of all and nothing in relation to themselves as soul entities without a body. Philemon indicates that in order to counteract the conditions of 'primeval perilous sameness', there needs to be some oppositional tension that allows for growth. This is what the dead need from Jung, not

¹⁵⁴ *TRB*, p. 347b. The next line identifies this idea as *principium individuationis*.

¹⁵⁵ Mogenson notes similarly in a brief discussion of the *Sermons*: '...The danger of not individuating, not distinguishing ourselves from those qualities which would make us all the same, is that "we fall into the pleroma itself and cease to be creatures". This, presumably, is what happens at death. Whatever we have failed to make distinct and conscious in ourselves, "falleth into the pleroma [where it] is made void by its opposite.' p. 112, n. 6.

Philemon, even though Philemon is best able to articulate these ideas in language that the dead can grasp.

At the conclusion of the first sermon Philemon states, ‘...you must not strive for what you conceive as distinctiveness, but for *your own essence*’, because this is the only true way to distinctiveness.¹⁵⁶ His desire is to assist the dead with knowledge about thinking in the unconscious so that their thinking does not lead them back into the vastness and sameness of their landscape. He assures the dead, ‘... yet you would attain the right goal by virtue of your essence.’¹⁵⁷ The dead, possibly, have an essence or element that if followed would guide them successfully to their new state as discarnates. This essence presumably permits the dead to receive the teachings from Jung, who in his incarnate state, serves as counterbalance to their discarnate one.

A consideration again of the conversation between Jung and the poisoner in the afterlife, reveals specific details that suggest how thinking might occur with the dead (4.14, p. 290). The man tells Jung, ‘...the true nature of things eludes me’, as if he cannot grasp who, what, or where he is. Jung continues to ask if it is boring, and the man responds, ‘I’ve never thought about it like that...but there’s nothing interesting. In actual fact, it’s pretty much all the same.’¹⁵⁸ When Jung says, ‘I assume that you are in the deepest Hell’, he responds, ‘I don’t care. I guess I can go now, can’t I? Farewell.’¹⁵⁹ This exchange reveals the static nature of this particular discarnate, but also reveals Jung’s need to distinguish the nature of the man’s

¹⁵⁶ *TRB*, p. 348a.

¹⁵⁷ *Ibid.*

¹⁵⁸ *TRB*, p. 322a.

¹⁵⁹ The entire exchange here occurs on *TRB*, p. 322.

existence alongside Jung's incarnate one. Jung criticises the conditions as boring but for the poisoner it simply is, and he does not question his surroundings. Therefore the process of thinking might simply not be a part of the nature of being discarnate. Because they have no corporeal existence, they are unable to gauge, discern, and judge experience. As with the example, the man seems to grasp the idea to leave and then does. The process of thinking, in the way incarnates do, simply does not appear to apply to discarnates.

Jung doubts Philemon's approach to the teachings, to which Philemon responds, 'There are no mistakes in these things...there are only different levels of knowledge. These things are as you know them. Only in your world are things always other than you know them, and therefore there are only mistakes in your world.'¹⁶⁰ Philemon's phrase 'in your world' makes the point of difference between incarnates and discarnates. The absence of a body implies an experience of the unconscious, which is knowledge, not doubt. In Jung's world, the incarnate corporeal world, knowledge exists alongside doubt because presumably the experience of the body introduces such conditions. Philemon suggests it is more difficult to accept knowledge when inhabiting a body. Thus, while incarnate, there exists not only self-doubt but doubt in all things. This is the transition that the dead must make; they must learn that the unconscious that they inhabit has knowledge accessible to them.

¹⁶⁰ *TRB*, p. 348b. This is resonant of Jung's opinion about what and how the dead know what they know, discussed in 'What the Dead Know' in 2.4.2, p. 115.

5.6.4 Second Sermon

Philemon explains that he does not offer his teachings to men, for they have not asked him.¹⁶¹ This is further confirmation that these teachings are for the benefit of discarnates only. The dead, whom Philemon identifies as needing salvation, have requested the teachings because they ‘desired entry’, entry into death and toward a completed passage into the deceased state.¹⁶² Therefore, the God they seek is one they can distinguish apart from themselves in the great vastness called the unconscious.

‘That night’, Jung writes, ‘Philemon stood beside me and the dead drew near...’¹⁶³ They returned and demanded to know about God. ‘Where is God? Is God dead?’ In response, Philemon presents the concept of Abraxas, ‘force duration and change’.¹⁶⁴ The dead respond by raising ‘a great tumult, for they were Christian.’¹⁶⁵ The dead’s reaction is in part due to what they remembered of being incarnate Christians; they would have had some relationship with God and what Philemon describes is not it. This kind of God exhibits similar qualities as the unconscious itself. Philemon continues, ‘Therefore I must teach a God to whom nothing can be attributed, who has all qualities and therefore none, because only I and they can know such a God.’¹⁶⁶ Philemon accepts the dead as his own community and identifies himself as an integral member, one who knows the nature of the unconscious. If Philemon is a blend or representative of any or all parts of No. 2, the spirit of the

¹⁶¹ *TRB*, p. 349b.

¹⁶² *Ibid.*

¹⁶³ Jan 31, 1916,

¹⁶⁴ *TRB*, p. 349a.

¹⁶⁵ *Ibid.*

¹⁶⁶ *Ibid.*

depths and/or Elijah, then he is well qualified to serve as guide to the dead by way of these sermons.

Philemon emphasises again in the third sermon:¹⁶⁷

I teach them the chaos that is without measure and utterly boundless, to which justice and injustice, leniency and severity, patience and anger, love and hate, are nothing. For how can I teach anything other than the God whom I know and whom they know, without being conscious of him?¹⁶⁸

Philemon points to a necessary ingredient which facilitates knowing for the dead, and that is consciousness.¹⁶⁹ He is pointing out to the dead the chaos, which is 'utterly boundless' so that they might perceive themselves apart from it. The opposites in such a landscape hold no currency and without oppositional tension consciousness cannot result. The most effective source of change is with incarnates whose bodies provide the initial source of separation and tension and in contrast prove how difficult a discarnate existence can be.

5.6.5 Sermon Four

The dead want to know about 'Gods and devils.' They 'came running ...filling the place with their mutterings...',¹⁷⁰ An explanation of what is occurring in this fourth sermon is particularly useful. Heisig explains:

The apparently contradictory suggestions that the gods were once men and men once gods, reveals a subtlety on Jung's part. The identification of the gods with libidinal complexes... would imply the psychogenesis of the gods as unconscious projections. But the text goes a step further in defining the individuation process whereby one originates as an individual by

¹⁶⁷ February 1, 1916 is the date when the third sermon was recorded.

¹⁶⁸ *TRB*, p. 350b.

¹⁶⁹ Neumann, p. 104, above *n.* 108.

¹⁷⁰ *TRB*, p. 351a.

distinguishing the power of one's ego consciousness from the powers that transcend it, i.e., gods and demons.¹⁷¹

This would seem to work well for incarnates, but how does this apply to discarnates whose ego consciousness has most likely been dissipated by the vast unconscious context in which they now reside? How are these souls meant to distinguish themselves apart from the gods who might have been projections in the past? Are we to conclude that what was a projection becomes visibly manifest in the unconscious, so that as a discarnate one lives alongside one's projections, even in death? This is difficult territory, but Philemon wishes the dead to understand all types of Gods, heavenly gods and earthly ones, each with their own role to play while reflecting the equally diverse natures of men.

5.6.6 Sermons Five and Six

The Fifth sermon begins with the dead desiring to know about church and holy communion and Philemon responding by discussing sexuality and spirituality as opposites:

The world of Gods is made manifest in spirituality and in sexuality. The celestial ones appear in spirituality, the earthly ones in sexuality.¹⁷²

These qualities seem evident and appear to be what the dead are able to readily grasp. Philemon includes specifics about the sexuality of man being more earthly and his spirituality more heavenly while woman's spirituality is more earthly and her sexuality more spiritual. Philemon warns if one does not differentiate these two concepts in one's essence then one is 'delivered over to them as qualities of the

¹⁷¹ Heisig, 'The VII Sermons', p. 214.

¹⁷² *TRB*, p. 352a. Shamdasani notes (*n.* 112) Jung's reference of this in *AP*, p. 29.

Pleroma', which would appear to be the same quality of the unconscious that the dead currently are experiencing.¹⁷³ The difference here of course is that the transition that the dead make to the final state of being deceased still might enable them an opportunity to glimpse the incarnate state they've just left and thus finally accept the limitless quality of the discarnate state.

The two concepts are not so much opposites to be reconciled but perspectives that might be grasped by souls without bodies. If Philemon presents the idea of spirituality, these souls might not understand the idea in terms of the 'utterly boundless' nature of the unconscious. But by introducing the idea of sexuality, the dead might understand by recalling sexuality an expression of spirituality with the physical body. Essentially these two concepts exemplify the difficulty for discarnates to perceive their surroundings and to conceive of a manner in which they might gain more consciousness. With this example, Philemon assists the dead with the possibility of relating back to a spiritual orientation from their physical lives. If they are able to recall in their essence, sexuality as a spiritual expression within the body, this might work toward augmenting their level of consciousness.

Philemon continues the discussion of the two ideas in the sixth sermon when he designates the serpent and the dove as representing qualities of sexuality and spirituality respectively:

The daimon of sexuality approaches our soul as a serpent...the daimon of spirituality descends into our soul as the white bird...The serpent is an earthly soul, half daimonic, a spirit, and akin to the spirits of the dead...the serpent has a female nature, forever seeking the company of those dead who are spellbound by the earth, and who did not find a way across to singleness...the

¹⁷³ *TRB*, p. 352b.

white bird is a half-celestial soul of man...the bird is manlike, and effective though...he flies high above the earth. He brings knowledge from the distant ones who have departed before and attained perfection.¹⁷⁴

The serpent as a representative of the region of the dead, as a deceased ancestor embodies important qualities for the dead. The serpent is the one who provided the energy necessary to complete the curing of Salome, and one who located the hanged man for Jung, and as Elijah and Salome's companion. The serpent appears as not only a symbol of transformation because as a reptile it sheds its skin for rebirth, but:

The wisdom of the serpent, which is suggested by its watchful lifeless eye, lies essentially in mankind's having projected into this lowly creature his own secret wish to obtain from the earth a knowledge he cannot find in waking daylight consciousness alone. This is the knowledge of death and rebirth forever withheld except at those times when some transcendent principle, emerging from the depths, makes it available to consciousness.¹⁷⁵

The dead here contemplate the ideas of sexuality and spirituality while in transition themselves, and can possibly relate to the snake as representative of the unconscious. They too must see in themselves the same qualities that the serpent represents, i.e. the knowledge just beyond the reach of incarnate man, that of death and rebirth. The bird as the essential spirituality in man was seen in the Loggia dream (2.4.4, p. 132). There the bird, having turned into a girl then back again, demonstrated the inherent spiritual value of humans. Most importantly, the dove represents the spiritual knowing of those who are deceased, who have reached an arrival in their deceased state and have achieved a break with their physical bodies. Thus the dead

¹⁷⁴ *TRB*, p. 353a.

¹⁷⁵ Henderson and Oakes, pp. 36-37.

might readily perceive these two symbols. Here the dead claim they have known for a long time the information Philemon relays, but he says:

poor souls...poor in flesh and rich in spirit, the meat was fat and the spirit was thin. But how do you reach the eternal light?

While incarnate the dead had the thick and fleshy presence that the body provides but were 'thin' on spiritual presence. Again similar to the tramp, they most likely did not attend to spiritual questions even with regard to their faith. Although they claim they know what Philemon teaches, do they understand how to apply it in a landscape of non-differentiated unconsciousness? If they know what Philemon teaches, how is it that they've found themselves in this predicament, not having crossed over fully? The wealth of knowledge of the dead is useless if it cannot apply in their present circumstances.¹⁷⁶

5.7 The Last Sermon

The topic of the last sermon about man follows this extraordinary occurrence.

Considering the dead find what they were pursuing in the end, they leave. Philemon's discussion after the final sermon is equally suggestive of the overall purpose of the work:

These dead believed in the transformation and development of man. They were convinced of human nothingness and transitoriness. Nothing was clearer to them than this, and yet they knew that man even creates its Gods, and so they knew that the Gods were of no use. Therefore they had to learn what they did not know, that man is a gateway through which crowds the train of the Gods and the coming and passing of all times. He does not do it, does not create it, doesn't suffer it since he is being, the sole being, since he is the moment of the world, the eternal moment. Whoever recognizes this stops

¹⁷⁶ *TRB*, p. 353b. It is significant that between the sixth and seventh sermons Philemon speaks of stepping off 'the wheel of creation'. That is just before the dead ask to be taught about men Philemon describes, 'a sweet and indescribable mystery has taken place: I stepped out of the whirling circle.'

being flame; he becomes smoke and ash.¹⁷⁷ He lasts and his transitoriness is over. He has become someone who is.¹⁷⁸

Philemon sounds very much like the spirit of the depths at the very beginning of *Liber Primus*, whose first words to Jung were, 'You are an image of the unending world, all the last mysteries of becoming and passing away live in you.'¹⁷⁹ What this describes is the experience of incarnate man. Thus the dead come to learn how man is a gateway, 'through which the stream of life flows...through which the entire future streams into the endlessness of the past'.¹⁸⁰ The last statement, of course, refutes Philemon's implication that the dead have dissolved into ash. Rather, he implies that they have experienced what he has, they have stepped off the whirling circle, the cycle of births (See Appendix E, p. 446). The dead may now remain in the unconscious, in their being, in their life of the dead, having understood their essence both as incarnates and discarnates.

It could be said that the *Sermons* served their purpose for Jung, Philemon and the dead. Although it appears that Jung grasps an understanding of the cyclic nature of life and death, there exists some ambiguity here if this cycle of births is in fact a cycle of rebirths. In addition to the single passage in *The Red Book* (discussed in 4.9, p. 267) and the references discussed regarding Emma Jung and Toni Wolff, Jung remained noncommittal regarding his opinion about reincarnation.¹⁸¹ Jung wants to

¹⁷⁷ Here it would appear that Philemon suggests that the dead have dissolved into ash because they understood their lives and deaths. But the dead ascended like 'smoke', no mention of ash, so I suggest they disappeared into their lives as the dead.

¹⁷⁸ *TRB*, p. 354b.

¹⁷⁹ *Liber Primus*, p. 230a. And again, in *MDR*, 'There I live in my second personality, and see life in the round, as something forever coming into being and passing on.' *MDR*, p. 265.

¹⁸⁰ *TRB*, p. 354b.

¹⁸¹ This is discussed in response to a suggestive phrase in Jung's commentary of 'Nox Secunda': 'These figures are the dead, not just your dead, that is all the images of the shapes you took in the past,

resolve such a question within an active imagination, and appears keen to be taught how exactly to get off the wheel of existence himself, as Philemon has done.

Yet, there is still the question whether these dead, now ‘sole beings’, are able to reincarnate or not. Is this episode in which the dead appear to step off the wheel of rebirth in the same manner as Philemon as a result of the sermons, meant to indicate that in fact reincarnation is a possibility in the unconscious he has explored? Since these dead have stepped off the wheel of rebirth, does this not assume that since they had been subjected to it they had reincarnated before? This is not clear, although Jung seems interested to be taught what Philemon knows in terms of breaking the cycle, not necessarily being gifted with the impossibility of reincarnating himself. It does seem remarkable that such encounters as have been discussed in *The Red Book* regarding Jung and his dead, would not produce more substantial possibilities in the direction of reincarnation as an experience, but perhaps this is the scene that suggests the possibility and then again, perhaps this topic was one Jung was happy to have left unresolved.¹⁸² Either way, Philemon’s experience comes down to this: to recognise one’s incarnate life as an ‘eternal moment’ is a powerful recognition of spiritual knowledge that assists the dead most in both their incarnate and discarnate lives.

5.8 After the Last Sermon

Considerable material follows the last sermon, dating February 8, 1916 to the last entry dated, June, 1, 1916. But the majority of this final material does not concern

which your ongoing life has left behind, but also the thronging dead of human history...’ *TRB*, p. 296a. Also *MDR*, pp. 349-350. Shamdasani discusses this too and is the only scholar who links Jung’s passage in *MDR*, p. 351 of his discoveries of a series of dreams that would indicate reincarnation with Jung’s dreams of Toni Wolff. I discuss this in 2.3, p. 101. See Appendix E: Jung and Reincarnation for further examination.

¹⁸² *MDR*, pp. 349-350.

this study. The last episode of import following the seventh sermon and the ascension of the dead, involves a visitation by Death, as Jung describes, ‘...a dark form with golden eyes approached me from the shadows of the night.’¹⁸³ Oddly after asking the question, Death answers Philemon, not Jung. He describes that he comes from far, from the east and ‘follows the shining fire that precedes [him]’¹⁸⁴ Considering the implicit references to eastern ideas with Philemon touching the ground after each sermon and his stepping off the wheel of creation, it does not seem surprising that this figure comes from the east. He states that he brings ‘abstinence from human suffering and joy’.¹⁸⁵ When Jung asks him why he is so dark and admits that he is frightened of him, he states:

You may call me death— death that rose with the sun. I come with quiet pain and long peace. I lay the cover of protection on you. In the midst of life begins death. I lay cover upon cover upon you so that your warmth will never cease.

J: You bring grief and despair...I wanted to be among men.

But he said: you will go to men as one veiled. Your light shines at night. Your solar nature departs from you and your stellar nature begins.¹⁸⁶

Death comes to Jung for this conversation and it is unclear if this is the same figure whom Jung meets in *Liber Secundus* in the episode ‘Death’. It appears that he is preparing Jung not for his own death, but the preparation of one who will continue to be fully aware of death and the dead while incarnate. As if the marking of those who have commingled with the dead is equally available to Jung in the form of a

¹⁸³ *TRB*, p. 354b {13}. Jung does not indicate that this is the same character in ‘Death’, 4.5, p. 245.

¹⁸⁴ *TRB*, p. 354b.

¹⁸⁵ *Ibid.*

¹⁸⁶ *TRB*, p. 355a. There is a line from the last sermon, which appears to manifest in this exchange: ‘The star is the God and the goal of man.’ *TRB*, p. 354a. There is also a sense of transformation into maturity or spiritual knowledge transiting from a solar self to a stellar one.

covering as one who is in service to the dead. The covering is visible not only at night, but to the night or to the dead also allows for Jung's protection during the day. His warmth will be protected in life and in death, due to his work with both incarnates and discarnates.

Immediately after this exchange, Philemon asks Jung to ponder the dark one's message at which time he touched Jung's eyes and 'opened [his] gaze and showed [him] the immeasurable mystery.'¹⁸⁷ This, of course is the same gesture used by the spirit of the depths, when he initiated Jung into his visionary faculty.¹⁸⁸ Where Jung was able to grasp the depths when this was done with the spirit of the depths, here Jung is able to see the cosmos, 'the sky stood gleaming in the brilliance of countless stars...the sky had the form of a woman and sevenfold was her mantle of stars and it completely covered her.'¹⁸⁹ Thus, Jung has experienced a final initiation in which he has balanced his journey through the depths with a glimpse of the heights.¹⁹⁰

5.9 The Return of Elijah and Salome

On May 3, 1916, Jung sees Elijah and Salome in a dream and they seem unaware of all that Jung has experienced in his life and in the unconscious. Jung's previous encounter with both of them was almost two years before, on February 9, 1914 at the end of *Liber Secundus*, before Jung hung on the divine tree with Salome as

¹⁸⁷ *TRB*, p. 355a. This echoes the similar gesture that the spirit of the depths did when initiating Jung into his visionary process before his first active imagination. *TRB*, p. 237b.

¹⁸⁸ *TRB*, p. 237b.

¹⁸⁹ *TRB*, p. 355a. This figure acts in the role of a celestial mother who is asked by Philemon to accept Jung as her child: 'May you accept his birth. May you renew him. I separate myself from him.' Here it appears Philemon announces his release from service to Jung, but he wishes to pass on the responsibility to this celestial mother figure. She won't accept him until he cleanses himself of the impurities of commingling with men. This is a reversal of the attitude that the dead are unclean. But Jung cannot be accepted as her child, until he separates himself from men.

¹⁹⁰ This is discussed in the conclusion with regard to Jung's visions during his out-of-body experience.

company.¹⁹¹ Even with Elijah's ability as a prophet, and his association with both Jung's No.2 and the spirit of the depths, Elijah does not know how much Jung has changed or what changes have occurred during his life and Jung is surprised by this fact.¹⁹² After Jung's expression of disbelief that they are unaware of the changes that have occurred with his own soul, Jung concludes:

I can hardly reckon you as being part of my soul...Therefore I must separate you and Salome from my soul and place you among the daimons. You are connected to what is primordially old and always exists, therefore you also know nothing of the being with men but simply of the past and future.¹⁹³

This is a fundamental shift in Jung's understanding of the dynamics of his psyche. This comment suggests that, before, Jung experienced Elijah and Salome as part of his soul, but this particular encounter has left him with doubts, now he concludes that they are their own agents. This represents an enormous growth curve from the Jung in *Liber Primus* who was struggling to perceive competing material in the unconscious, to the Jung who can objectively evaluate his interactions to determine their own nature himself. This confirms that for the dead to reap the benefits of incarnate growth, they must be informed of it. Thus Elijah, as a representative of the community of the dead, would need to interact with Jung or to

¹⁹¹ *TRB*, p. 323b. They both return and Jung claims: 'The cycle is completed and the gates of the mysteries have opened again.' Hanging: *TRB*, p. 325b.

¹⁹² 'To my enormous astonishment, they were completely unchanged; they spoke and acted as if nothing had happened in the meanwhile. In actuality the most incredible things had taken place in my life. I had, as it were to begin from the beginning again, to tell them all about what had been going on, and explain things to them...Only later did I understand what had happened: in the interval the two had sunk back into the unconscious and into themselves—I might equally put it, into timelessness. They remained out of contact with the ego...and therefore were ignorant of what had happened in the world of consciousness.' *MDR*, pp. 337-338. It is unclear what their state or activity might have been in the meantime, but given the vivid description of their abode and the activity there, perhaps in a similar manner they returned to their equivalent of lives of the dead. Although Salome is not a member of the dead, they both might still be engaged in activity in the same manner as Jung's father and mother in the fish lab dream discussed in Appendix D, p. 429.

¹⁹³ *TRB*, p. 357b.

be informed by an incarnate perspective in order to know anything about 'being with men.'

Interestingly, Jung still credits them the quality of knowing both past and future, which appears to reflect the quality of the unconscious in general. It is Salome who first recognises the need and indeed the benefit of change, 'Father, it seems to me that men have outstripped us. He is right: the many is more pleasurable. The one is too simple and always the same.'¹⁹⁴ Revealingly, Salome gives away her nature, as a figure of Jung's unconscious, she will change and morph as Jung has throughout his encounters. But, she will need Jung to do it. Elijah, who questions the viability of the multiple has no need or desire for change or growth. He attempts to show Jung that there really is nothing new, 'I look at the past and therein I see the future as in a mirror. And I see that nothing new happens, everything is but mere recurrence of what has been since time immemorial.'¹⁹⁵ This is, in fact, an expression of Elijah's nature, a consistent reference point in the unconscious landscape, firmly planted in the land of the dead. But it is Salome who whispers in her last words to Jung, full of possibility: 'Being and multiplicity appeal to me, even if it is not new and not eternally true.'¹⁹⁶ Salome's nature is to change and shift presumably as Jung does. As Jung comes to the realisation that they have remained unchanged and unaware of him during their mutual time apart, she becomes more cognisant of the same realisation, which in turn is reflected by her statement. Even emerging from the unconscious after two years, Elijah seems to have maintained his demeanor as

¹⁹⁴ *TRB*, p. 358a.

¹⁹⁵ *Ibid.*

¹⁹⁶ *Ibid.*

representative of the dead and Salome still situates herself more personally in relation to Jung.

5.10 The End of *The Red Book*

It seems fitting that at the end of the work, Jung's soul would return tormented and causing Jung unsettling dreams, at which time he asks her, 'Can I help? Or is it superfluous that a man elevates himself to being a mediator of the Gods?' And she answers, '...the Gods need a human mediator and rescuer. With this, man paves the way to crossing over and to divinity...'¹⁹⁷

Jung's soul reminds him of the importance of the incarnate goal, to become realised and aware especially with respect to Gods. The most important point being that by agreeing to mediate, man communes with both the dead and Gods and this sole gesture initiates a path that, when needed, will guide man from his incarnate state to his life of the dead. It seems fitting that Jung's soul splits into a bird that flies upward to the Gods and a serpent that crawls to the lower Gods, revealing the dual nature of spirit and body.¹⁹⁸

On June 1, 1916, the last episode of *Scrutinies* and of the entire work occurs when Jung walks in his garden and sees Philemon with Christ as a blue shade, to whom Philemon says, 'The sins of the world have conferred beauty on your countenance.'¹⁹⁹ Christ thinks Philemon to be Simon Magus at first appearance and wonders who is in whose garden. Philemon assures him that Christ is in Philemon's garden. Yet he wonders,

¹⁹⁷ Ibid.

¹⁹⁸ *TRB*, p. 358b.

¹⁹⁹ *TRB*, p. 359a.

‘Is this garden not mine? Is it not the world of the heavens and of the spirits my own?’

Philemon responds by telling Christ that he is in the world of men, thus proving Philemon, too, is intersecting the two worlds. Christ is unconvinced and feels deceived by Philemon/Simon Magus, but Philemon maintains:

Oh master and beloved, that your nature is also of the serpent. Were you not raised on the tree like the serpent? Have you laid aside your body, like the serpent, like the serpent’s skin? Have you not practiced the healing arts, like the serpent? Did you not go to Hell before your ascent? And did you not see your brother there, who was shut away in the abyss?²⁰⁰

Christ agrees with this account and concludes that Philemon is not lying yet asks, ‘...do you know what I bring you?’ Philemon says he ‘knows only one thing, that whoever hosts the worm also needs his brother. What do you bring me, my beautiful guest? Lamentation and abomination were the gift of the worm. What will you give us?’²⁰¹

And the final words to *The Red Book* are ‘I bring you the beauty of suffering. That is what is needed by whoever hosts the worm.’²⁰² This too accounts for the suffering journey Jung has just completed. It would appear that the final exchange of the work addresses the theme of redemption addressing Jung’s perception of the Christ narrative. But the dead appear in this conclusion couched in terms of the lament and abomination. Jung, Philemon and Christ confirm that to live fully is to accept everything, life and death, and most importantly the experiences of both the

²⁰⁰ *TRB*, p. 359b. Shandasani’s footnote links the serpent with the Christ allegory, *n.* 159.

²⁰¹ *Ibid.*

²⁰² *Ibid.*

living and the dead. In a sense, neither can exist without the other, the living need the dead and most importantly the dead need the living.

It is fitting that a further entry to the work was added in 1959 in which Jung states that he worked on *The Red Book* for 16 years. He understood the material was 'something precious'. And in a wholly significant detail, Jung left the work incomplete and in mid sentence:

I knew how frightfully inadequate this undertaking was, but despite much work and many distractions I remained true to it, even if another/possibility never...²⁰³

It seems fully appropriate that such an intense and introspective work should finish with the conditions 'another /possibility never'.

5.11 Conclusion

Scrutinies, the last section of *The Red Book*, sees Jung having gained a sense of orientation and mastery in relation to the dead. The *Sermons* embedded in this larger section now looks to have been written specifically for the dead and offers guidance in terms of managing a discarnate existence in the unconscious. The emphasis on the reality of the soul's survival after death is an obvious prerequisite for the work and now looks to reveal further how the unconscious accommodates at the very least a notion of survival of the soul in a psychic existence. In one respect it is an appropriate end to *The Red Book* as the narrative thread reveals a Jung confident enough in what he has gleaned about the dead in his previous encounters to offer advice in the form of teachings. The most seminal point to the *Sermons* is that it suggests the possibility

²⁰³ Epilogue, p. 360.

that individuation occurs in a *post mortem* state and is further assisted by the degree to which one practiced considered awareness of discarnates while incarnate. Thus knowledge of the dynamics of the unconscious while alive appears to assist in locating that same quality when discarnate.

The mass on behalf of the dead and the *Sermons* are the principal focus here, but in a broader context, this chapter concerns itself entirely with a focus of the throng of dead in the collective unconscious. The mass prepares the dead, in search of the 'light' that will assist them to pass over completely as they currently inhabit a half-life, half-dead state. Therefore the *Sermons* must be reframed as a text tailored as a guide for the dead so that they may reach their complete state as discarnates. The teachings are delivered as a combined effort with Jung's incarnate perspective and Philemon's discarnate one. Together they are able to assist the dead not only to grasp their lives as men, but more importantly to understand their lives as discarnates.

From the presentation of the *Sermons* here it is possible to see the architecture of Jung's thinking in his commentary of the *Tibetan Book of the Dead* written in 1935.²⁰⁴ His exposition of dying as a psychological process for a Western audience reveals a certain understanding that he gained from teaching the dead at this time.²⁰⁵ In the essay he stresses that 'metaphysical assertions...are *statements of the psyche* and are therefore psychological.'²⁰⁶ Once again this is Jung's way of stressing his empiricist position with the focus on the psychic experience rather than needing to

²⁰⁴ Yates in her introduction to the volume titled *Jung on Death and Immortality*, notes that Jung wrote the commentary the year his sister died and revised it in 1953 when Toni Wolff died. p. 5.

²⁰⁵ Yates states: 'In the context of World War I, Jung wrote the "Seven Sermons to the Dead" noting the correspondence between the world of the dead, the land of the ancestors, and the collective unconscious' (p. 4). She also specifies that Jung interpreted *The Tibetan Book of Dying* 'as a parallel to withdrawing one's projections', p. 5.

²⁰⁶ Ibid.

confirm its veracity. What Nagy calls Jung's 'doctrine of experience' is at work here while he explains the psychological stages of the discarnate process.

Not only does he use language appropriate to a Western understanding of an Eastern book of the dead, but links the dynamic of individuation to consciousness and soul. He begins by stating how Westerners minimize the importance of soul and comfortably replace the idea with the concept of mind.²⁰⁷ He defines 'consciousness, as the invisible intangible manifestation of the soul'²⁰⁸ and explains how the purpose of such teachings as in the Bardo Thödol:

were always the object of secret initiations culminating...in a figurative death which symbolized the total character of this reversal.²⁰⁹ And, in point of fact, the instruction given in the Bardo Thödol serves to recall to the dead man the experiences of his initiation...for the instruction is...nothing less than an initiation of the dead into the Bardo life, just as the initiation of the living was a preparation for the Beyond.²¹⁰

In simple terms this explains the idea of dying before one dies. The initiation allows for a path to become clear so that at the moment of death there is familiarity for the course of what is to follow. This is similar to Jung's notion of the necessity to maintain awareness of the dead while incarnate as such awareness facilitates an orientation upon physical death.²¹¹ Similarly when he speaks about the book as

²⁰⁷ *CW* 11, §835.

²⁰⁸ *CW* 11, §838.

²⁰⁹ The reversal refers to '...the standpoint...needed before we can see the world as 'given' by the very nature of the psyche.' *CW* 11, §841.

²¹⁰ *CW* 11, §841.

²¹¹ It must be noted that there are indications in the commentary that look as if Jung is distancing himself from some of his earlier opinions regarding the dead. Although he sees such initiation as an attempt to 'restore to the soul the divinity it lost at birth' (§842) in the form of 'a reversal of the mind's intentions and outlook, a psychological "Beyond" he distinguishes this Beyond as 'not a world beyond death' (§841). Further he distances himself from Spiritualism by calling it 'the unverifiable spiritualistic hypothesis, though I have no wish to make it my own' (§845). So while he states clearly the West has 'rationalized the... psychological need [for the soul's immortality] out of existence' he

describing ‘a way of initiation in reverse, which...prepares the soul for a descent into physical being’ this must have reminded Jung of his seminal encounter with Ezechiel.²¹² That the distinguishing factor between the dead and living is a physical body and also the means by which the orientation of soul is determined. Providing commentary for the *Tibetan Book of the Dead*, gave Jung an opportunity to see his teachings to the dead reencountered in an eastern context.

The completion of each sermon is marked by Philemon touching the ground, a gesture similar to the Buddha. As discussed in the Appendix E, in an equally similar gesture, Philemon is able to stop the wheel of creation.²¹³ This seminal moment finds Jung feeling the cessation of creation and experiencing himself becoming Philemon, confirming the spirit of the depths’ first words to Jung about man being an endless expression of eternity. Thus the spirit of the depths and Philemon appear to frame the entirety of *The Red Book* experience for Jung in regard to man’s relationship to the dead. With *The Red Book* beginning with the spirit of the depths and ending with Philemon in conversation with Christ, these two not only link their respective perspectives to the dead but also to the region, each serving Jung in terms of the depths and underworld perspective.

lauds the instructions in *The Tibetan Book of the Dead* as ‘the highest application of spiritual effort on behalf of the departed’ (§855). When Jung concludes in an almost equivocal manner: ‘...it is an undeniable fact that the whole book is created out of the archetypal contents of the unconscious. Behind these there lie—no physical or metaphysical realities, but “merely” the reality of psychic facts, the data of psychic experience’, it is unclear if he is an advocate of the eastern approach or if in his attempt at commentary he is comforted by such distance that ‘psychological explanations afford. *CW* 11, §857.

²¹² *CW* 11, §854.

²¹³ This episode is discussed in Appendix E titled ‘Jung and Reincarnation’, p. 446.

For the last time, Jung sees Elijah and Salome in a dream, unfazed and unchanged by time.²¹⁴ Jung sees this as the quality that marks them as independent autonomous entities and, in fact, not a part of his soul.²¹⁵ This acknowledgement is important as for the first time in the narrative, albeit towards the very end, Jung arrives at some definitive decisions about the nature of these figures in relation to his own experience. He begins to define the workings of his unconscious assisted by the very figures themselves, and in particular Elijah representing the land of the dead.

²¹⁴ *TRB*, p. 357a and *MDR*, p. 337.

²¹⁵ Yet Salome, until her very last exchange with Jung, reveals herself as having a different nature than does Elijah. Thus, I suggest that she can still be considered a projection of Jung's personal unconscious.

Chapter 6 Conclusion

6.1 Final Summary

This thesis assumes that Jung believed in after-death survival, based on his death dreams and active imaginations experienced between 1896 and 1916. What was not fully understood until the publication of *The Red Book* was what exactly Jung meant when he experienced encounters with the dead. Content in *The Red Book* now clarifies that Jung experienced the dead as discarnate souls, or souls without bodies, first defined explicitly in conversation with the character Ezechiel in *Liber Secundus* (4.7.3, p. 256).¹

Additionally, this thesis has demonstrated that Jung at times experienced a difference between figures of the unconscious and the dead.² Although all discarnates are figures of the unconscious by virtue of their shared psychic space, all figures of the unconscious are not the dead. And although it is challenging to attempt to draw conclusions as to how Jung perceived the dead to be a different experience from other figures of the unconscious and equally difficult to draw clear distinctions between the two groups, this study discusses the possibilities of how Jung came to make such a distinction based on his encounters with all figures of the unconscious. The distinction between these two categories of experience relies on an understanding of the transcendent function and how it applies differently to each. Figures, which are split-off parts of the psyche, are subjected to the last step of the transcendent function

¹ *TRB*, p. 297b.

² *MDR*, p. 338.

as a type of integration into the personality. The dead, whose libido is autonomously their own, are not.

A fundamental principal of Jung's psychology is the goal of becoming more conscious and to do this entails making the unconscious more conscious, the process of individuation.³ His method of active imagination facilitates this process by which unconscious material becomes available and integrates into consciousness. Jung identifies visual, personified content as expressions of unconscious material making itself known to consciousness and thus available to integrate, demonstrating the dynamic of the transcendent function. The method works to integrate figures of the unconscious back into the personality, reconciling the purpose of their appearance in the first instance. As a result, more often than not do they disappear as visual entities and the libido that they represented integrates back into consciousness. This dynamic is clearly exhibited in the first two sections of *Liber Secundus* (4.2-4.3, pp. 223-230) when Jung exchanges with the devil and the girl in the castle, after which they both dissolve.

The integration process is not advocated nor can it be expected to occur with the dead. Although the dead emerge and converse in an almost identical manner to figures of the unconscious, as souls *in se*, the dead are not meant to integrate into the personality after their discourse. Although their interaction can yield similar benefits, as with other figures who represent split-off parts of the psyche, and the information they bring is possibly useful to consciousness, the difference is that the libido, which

³ *MDR*, p. 358.

assists the dead in appearing is theirs, thus making it incompatible for integration into an incarnate personality.

This study has examined episodes in which the dead appear in many different situations and settings. These encounters include dreams in which the dead emerge from seemingly varied time periods but share a common setting in the unconscious such as the Austrian Customs Official dream (2.4.3, p. 122); and in active imaginations revealing various levels of depth within the unconscious itself, such as in the cook's kitchen (4.7, p. 251). There are examples when Jung himself declares he is speaking to the dead, as with the shade suggested to be 'Helly' (5.3, p. 310), and also occasions when it is not as clear, as with the tramp (4.4, p. 235). Included in the study are all encounters with the dead, which represent a range of experiences for Jung including; the episode 'Death' (4.5, p. 245) in which Jung arrives at a venue for the dissolution of life; and when he participates in a mass for the dead, which prepares them for the *Sermons* (5.6.2, p. 341). From these varied experiences, it appears that each of the encounters attempts to familiarise Jung with the vast dynamic nature of all that the unconscious is and holds. As a result, his encounters, such as eating the liver of the deceased child ('Sacrificial Murder', Appendix E) and being committed to the madhouse (4.8.1, p. 263), allow Jung to experience the breadth and depth of the unconscious, which the dead are instrumental in showing him.

This series of death dreams served to prepare Jung for the more intense encounters in his active imaginations fully explored in *The Red Book*. By orienting him to the unconscious dreamscape and focusing his attention on their recurrent appearance, the dead provided for Jung an inward focal point he would habitually use

in the process of his descents. The dead served as a persistent lure for Jung into his unconscious and showed him not only their nature, but also the nature of the unconscious.

The research for chapter 2 of this study about Jung's preparatory death dreams, was completed before the publication of *The Red Book*. What began initially as a speculative inquiry into the possible role the dead played in Jung's personal experiences and his subsequent understanding of the unconscious material, as a result was confirmed by *The Red Book's* publication. Where *Memories Dreams Reflections* revealed a smoking gun, *The Red Book* uncovered the body. Jung's personal material in *Memories, Dreams, Reflections*, which revealed the presence of the dead in chapters, 'Confrontation of the Unconscious' and 'On Life After Death' was able to be placed in context and could now be amplified by *The Red Book* content. As a result of his relationship with the dead by the end of *The Red Book* material, Jung demonstrates a commitment of service to them as exemplified with the delivery of the *Sermons*.

As Jung grappled with his first encounters in *The Red Book*, he was forced to discern competing material in the same unconscious landscape. Chapter 3 sees Jung struggling to understand his encounters with his spirit of the depths, his spirit of the times, and in turn his soul. The spirit of the depths, as principle representative of the depths and the land of the dead, is Jung's principle guide to the deepest parts of his unconscious and is his essential link to the dead. It is he who prompts Jung to awaken his dead and proceeds with steps of initiation that allow Jung to conduct himself in the very regions that the spirit of the depths represents. There occurs a discernible

transition from encounters with discourse only to those in which Jung is able to visualise what he is experiencing. The depths that Jung is able to reach allow him to shift from dialogue driven to full visionary encounters. The Elijah and Salome episodes prove to be a more extensive encounter than was presented in *Memories, Dreams, Reflections* and as a result what emerges is the possibility that Elijah is a member of the community of the dead (with obvious correspondences to the spirit of the depths, No.2 and Philemon) and Salome, as anima, a figure of the unconscious. The culmination of *Liber Primus* is in fact Jung's participation in restoring Salome's sight. This pivotal episode sees Jung participating in the unconscious and effecting permanent change. Although Salome does not disappear completely due to this shift in libido, as the transcendent function would suggest, her permanent cure proves as a direct result of Jung's interaction with her. Jung emerges from this definitive moment in the narrative with an ability to see deeper into the collective unconscious as indicated by the two of them viewing Elijah in a resplendent light.

Liber Secundus, the longest and most detailed section of *The Red Book* sees Jung experiencing different parts of the unconscious as a journey and participating in equally varied encounters. Having achieved a level of initiation due to his participation with Salome in the *Mysterium*, Jung engages with the content of his active imaginations with the confidence to explore deeper and more complex terrains. His encounters confirm his ability to alter conditions due to his incarnate presence alongside discarnates. As a section, *Liber Secundus* stands as an incredibly varied series of experiences in which Jung encounters both the dead and figures of the unconscious in the personal and collective unconscious. Included are such figures as

the tramp who might play a dual role as one not quite deceased while simultaneously able to serve a symbolic purpose for Jung.

The episode 'Divine Folly' begins the complex series of active imaginations within an active imagination. The main action, embedded in the series, is the meeting of the throng of dead rushing to Jerusalem (4.7.2, p. 255). Jung falls asleep during an active imagination indicating that he reached a deeper collective level of the unconscious and one in which reveals a possible location of the dead. These are the dead who will return in two years to haunt Jung's house before the *Sermons* (5.6.1, p. 338). Of most interest in this series is Jung's extensive commentary on the dead and their interaction with the living (4.9, p. 267). Jung describes explicitly the effects of the dead on incarnates and appreciates that when one lives with the dead it is possible to derive a great deal of creative enterprise as a result of the connection. He details how the contrary is also true; that discounting the dead results in illness, distraction, and malaise. These conclusions are affirmed later in *Scrutinies* when the precursory material before the *Sermons* focuses on preparation of the dead for the teachings of the *Sermons* themselves. In conversation with the poisoner, Jung discovers the nature of being a discarnate by asking specific questions about his existence. He learns that time and even thought are experienced differently when discarnate.

Jung emerges in *Scrutinies* more confident, having travelled through much material with both figures of the unconscious and the dead. His meeting of a shade, whom I suggest is Helly Preiswerk, is culminated in a mass that she performs along with Jung on the dead's behalf. This appears as a fully appropriate task for the discarnate 'Helly', given her role as medium when alive. Yet, here it is suggested that

instead of serving as a medium by delivering information from the dead to the living, the reverse might be true, that she is serving the dead by channelling the incarnate Jung for their benefit. The mass appears to prepare the souls such that they might receive the teachings that will assist them with their discarnate lives.

By accepting Jung's definition of the dead, the *Sermons* can now be read as an instrument that assists the dead in perceiving their new status amidst an all-encompassing unconscious landscape and which further prepares them to assume their lives as discarnates. Their seminal moment occurs when they inquire about man, which is in fact the furthest concept that they, in their current state as the deceased, are able to grasp, at which time they appear satisfied and 'ascend' into the unconscious, crossing fully over into the discarnate state. The *Sermons* must now be considered a work composed for the dead and not for men. It is clear that the dead are actually seeking 'light', because they have not fully passed over to a fully deceased state. This gives the *Sermons* a decided goal with a specific intent; to understand their lives as incarnates in order to help them with their lives as discarnates.

The research of Jung's personal material as it pertains to the dead has yielded specific results. Jung appears to have experienced the dead as discarnate soul entities in both his dreams and his active imaginations. As a result of their recurrent appearance, the dead guided Jung consistently into unconscious terrains in which he engaged in detailed dialogue with both figures of the unconscious and the dead. Through these varied encounters, Jung grew adept at discerning the differences among the characters who emerged. As Jung's participation in each scene increased, his influence on the scene effected change and transformation. The dead, as persistent

visual indicators, can be credited with showing Jung the nature of the unconscious as both place and process, in addition to showing how figures of the unconscious function. Jung also came to understand the nature of the dead themselves and explored this relationship, concluding that it is possible to live with the dead and by serving their needs. Considering these conclusions about the dead, the *Sermons* now can be seen as a work, tailored for the dead, in which an exploration of concepts familiarises them with their new lives as members of the deceased community.

6.2 Further Research

A substantial direction of future research of course will be dedicated to the nature, form, and style of *The Red Book*. Studies ranging from a correspondence between the text and the visual content as well as a discussion about what literary influences serve as a precursor to the work should be pursued. It will be left to future generations of the Jungian analytic and academic communities to determine the work's significance in the history of Jungian ideas. The full implication of its arrival in the psychological community has not yet been fully registered.

6.2.1 What is *The Red Book*?

At this early stage of its reception it is useful to consider what type of work *The Red Book* is. Not only is it a visual and narrative account of Jung's 'most difficult experiment', but it is a visionary journey, a visionary tale with profound psychological implications.⁴ Even to evaluate its merit as a work entails looking to

⁴ *TRB*, p. 198a.

other disciplines outside the field of psychology to measure its worth for the community itself.

Carol Zaleski begins her book about near death experiences as other world journeys with:

In nearly all cultures, people have told stories of travel to another world in which a hero, shaman, prophet, king, or ordinary mortal passes through the gates of death and returns with a message for the living.⁵

Helen Luke, author of a Jungian study of Dante's *Divine Comedy* stresses that such journeys are for a purpose:

...we must never forget that our final concern is with Dante, the living man, who will return to ordinary human consciousness, and for whom... the darkness of the pit, the clarity and hard work of purgation and the intuitions of bliss are simultaneously present conscious or unconsciously.⁶

She further emphasises: '...the theme of the whole poem [is] the conscious return of a man...to the Center...by the hard road of individuation.'⁷ These three conditions also apply to Jung's enterprise in *The Red Book*. It is by way of struggle through his visionary material that he emerges more conscious and with a blueprint for a future psychological model of the unconscious. Yet the style of the work as a whole reflects literary predecessors whom Jung had read. In fact, Jung was exceptionally well read and it will be a singular task to evaluate the literary influences alone of *The Red*

⁵ Carol Zaleski, *Otherworld Journeys: Accounts of Near-Death Experience in Medieval and Modern Times* (Oxford: Oxford University Press, 1987), p. 3. Although Jung could be said to have experienced only one NDE, described in detail in *MDR* (p. 324), the symbolic return to share what one has discovered on the journey is definitely inherent in the content of *The Red Book*.

⁶ Helen Luke, *Dark Wood to White Rose: Journey and Transformation in Dante's Divine Comedy* (New York, NY, Parabola Books, 2003), p. xv.

⁷ *Ibid.*, p. xviii.

Book. What helps implicate the text specifically is that it can now sit alongside other literary works that describe details of visionary journeys and specifically those to the underworld.⁸ Obvious antecedents include *Gilgamesh*, *The Odyssey*, Virgil's *Aeneid*, Dante's *Inferno*, and Swedenborg's *Heaven and Hell*. However *The Red Book* contrasts to notable episodes such as when Odysseus makes a sacrificial fire *in order to* speak to his deceased mother, or when Aeneas journeys to the underworld for the expressed purpose of speaking to his deceased father.⁹ Although Jung had death dreams before his confrontation, which could be seen as a harbinger for that seminal time, his descents, as far as can be told, were not for the expressed purpose of meeting the dead. Rather, these encounters were the by-product of attempting to manage the psychic pressures of the time through the method of descent. Such a distinction makes Jung's encounters with the dead not just more authentic in terms of timing and content, but more spontaneous in that as far as we know there was no preconceived notion on Jung's part to meet the dead (as would have been the case with the séances).

Thus *The Red Book* can be viewed as an account of a visionary tale in which his discovery of the dead (and other figures of the unconscious) contributed to an adjustment of a conscious attitude. In this instance, Jung shares the same journey as any hero who comes to the end of his physical and emotional reserves and simply

⁸ *The Red Book* can also be considered a part of a genre of visionary literature which would include visions such as St. Augustine's conversion and Boethius' *Consolations of Philosophy*, but for this study it is the encounters with the dead as found in other works that are comparatively the most useful.

⁹ This research project began as a Jungian analysis of Book VI of the *Aeneid*. I was particularly struck by the parallels particularly with Anchises, Aeneas' father, appearing to him as a ghost and requesting that he come to the underworld to show Aeneas his future in founding the settlement and people that would become the great nation of Rome. I found Jung's dream of Paul Jung a profound moment in Jung's attempt to understand the dead in his personal material. Each father uses his appearance in deceased form to guide his son to his future, Aeneas to carry on his journey, and Jung to pursue the psychological questions of the dead. This dream is discussed fully below.

must try a different method in order to adjust to the hardships of life. With Odysseus and Aeneas their journeys came to a literal halt and they appeal to the wisdom of the deceased in order to obtain a vision of the future and of themselves.¹⁰ Gilgamesh descends to gain immortality and a relief from the burdens of grief. Similarly, Dante's vision of Hell assists him with a literary landscape in which he can place the moral and spiritual challenges of his day.¹¹ As Roger Woolger points out after discussing the same literary precedents to *The Red Book*: 'Jung is painfully aware he is following a well-trodden path.'¹²

Swedenborg also must be included in the discussion of predecessors but more specifically because his visions include a type of spiritual cosmology in which revelations about the dead and their lives as discarnates are specifically detailed. Swedenborg's angels, he believed 'were the souls of departed human beings once alive, who live in Heaven in the form of their old bodies, and consociate with those whom they have most loved on earth but who now dwell in heavenly societies...'¹³ There are some similarities between Swedenborg's impressions of the after-life and

¹⁰ In Aeneas' case he responds to his father's request to come to the underworld. *The Aeneid*, Bk. 5, The Odyssey, Bk, 10.

¹¹ Luke, *Dark Wood*, p. xvii.

¹² Woolger also links the work to T.S. Eliot's *Waste Land*, Egyptian sacred texts, Gnostic texts, and the 'Walpurgisnacht in Goethe's *Faust*'. Roger Woolger, 'Understanding C.G Jung's Red Book, Part 1, *Network Review*, Summer, 2011, pp. 1-5 (p. 5).

¹³ Eugene Taylor, 'Jung on Swedenborg, Redivivus' *Jung History*, vol. 2:2 [online] Philemon Foundation. Available from: https://www.philemonfoundation.org/publications/newsletter/volume_2_issue_2/jung_on_swedenborg Taylor further compares the backgrounds of both: 'For Jung, Swedenborg's ideas also represented a teleological and mythopoetic iconography of personal transformation...Both had come from intensely religious families. Both had first turned to science and then ended in religion. Both had made the transition after an extended struggle with the unconscious that led to [life] transforming experiences. Both evolved a mythic vision of the interior world that had great pragmatic usefulness in their respective careers. Jung thus used Swedenborg in a number of ways to corroborate aspects of his own psychology of the unconscious.' Taylor is referring to Jung's reference of Swedenborg in his Zofingia lectures and early professional writings. Eugene Taylor, *Studia Swedenborgiana*, vol. 7, No. 2, June 1991, p. 7.

some of Jung's own conclusions and these similarities warrant further research.

Swedenborg sees stages in the after-life in which the newly deceased come into realisations; 'The first state...resembles his state in the world.'¹⁴ This is similar to the degree of awareness that the living have of the dead, which they appear to carry over into the after-life.¹⁵ Swedenborg's second state or state of deeper interests is so named because 'then we are given access to the deeper reaches of our minds, or of our intentions and thoughts, while the more outward interests that engaged us...become dormant.'¹⁶ This of course sounds similar to Jung's opinion that the dead can only take over into death the 'the final psychological results of a human life,' and it is this that the dead are intently interested in learning from the recently deceased.¹⁷ This corresponds to Swedenborg's third state, which was one of instruction or 'preparation for heaven.'¹⁸ This final state is similar to Jung's role as instructor to the recently deceased in the *Sermons*, in which it now appears specifically tailored for the recently deceased and their new life as discarnates.

Swedenborg's writings came as a result of trance states in which 'inward visions [occurred] while awake, but with eyes closed.'¹⁹ He further described being "'inspired' that is, through his soul in connection to the Divine.'²⁰ Like Jung,

¹⁴ Emanuel Swedenborg, *Heaven and Hell* (West Chester, Pennsylvania: Swedenborg Foundation, 2010), p. 294, §493.

¹⁵ This is what emerges in the teachings of the *Sermons*.

¹⁶ *Ibid.*, p. 296, §499.

¹⁷ *MDR*, p. 339. See section below 'What the Dead Know'.

¹⁸ *Ibid.*, p. 305, §512. This is similar to the dream of one of Jung's patients who recalled giving a lecture to the deceased on what it was like

¹⁹ Lars Bergquist, *Swedenborg's Dream Diary*, (West Chester, Pennsylvania: The Swedenborg Foundation), p. 44.

²⁰ *Ibid.*, 45. Similarly Jung describes: 'It would be going perhaps too far to speak of an affinity; but at all events the soul must contain in itself the faculty of relationship to God, i.e. a correspondence otherwise a connection could never come about...It enables the soul to be an eye destined to see the

Swedenborg was wholly changed by his visionary experiences and where Swedenborg built a theology from his visions of heaven and hell, Jung gleaned a psychological map, one inclusive of the literal dead. What still must be considered to have influenced Jung's conception of the episodes in *The Red Book* is the method that he used to access these depths, active imagination and more specifically with the dead, interpsychic rapport. This remained just as fundamental to his model as did the content he found there.

In this respect William Blake, also a follower of Swedenborg for a brief time, must be included in the discussion of similarities.²¹ It was known that Blake attended his brother while dying and is said to have witnessed: 'At the last solemn moment, the visionary eyes beheld the released spirit ascend heavenward through the matter-of-fact ceiling "clapping its hands for joy..."'²² He also claimed that he spent consistent periods of time in communion with his deceased brother²³ and it was in one of these visions that he acquired an idea that changed the way he approached the production of his printed engravings.²⁴ This enabled him 'a method of creating words and images

light, for "As the eye to the sun, so the soul corresponds to God.' *CW* 11, §11 as appears in Jaffe's 'Was Jung a Mystic', p. 12.

²¹ Peter Ackroyd, p. 101.

²² Ibid.

²³ Ibid. 'With his spirit I converse daily & hourly in the Spirit...& See him in my remembrance in the regions of my Imagination. I hear his advice & even now write from his Dictate.' Ackroyd continues; '[Blake] stated this some thirteen years after the experience of Robert's death and there is a suggestion here, highly significant to the biographer, that to contemplate the dead is also to hold communion with them.

²⁴ '...his brother Robert stood before him in one of his visionary imaginations, and so decidedly directed him in the way in which he ought to proceed, that he immediately followed his advice.' p. 111.

in a single operation'²⁵... 'a wholly new kind of art that proclaimed the unity of human vision.'²⁶

Even without the knowledge of such influence from the deceased, Blake's art looks so singularly influenced by his visions that details of these conversations are not necessary to know that depictions of angelic beings might have derived from his actual visions of them.²⁷ It is in Peter Ackroyd's simple statement, 'He *saw* what he imagined...' that applies to Jung as well. They both not only had these experiences with the dead, but were each prompted to action; for Jung to keep a visual and narrated account in *The Red Book* and for Blake to do the same with his art and poetry.²⁸

Although Kant and Schopenhauer's contributions on spirits are readily detected in Jung's early work and are discussed in the thesis, Jung was not interested in proof of an after-life, but much more interested in the benefits of and the need for a conception of an after-life.²⁹ He visited the topic even much later after his confrontation. And yet, because Jung emerges from *The Red Book* with a more certain understanding as to the interplay between the unconscious and conscious, the work just might need to be discussed in terms of the same method and content he uncovered. His real commitment was in terms of experience and that true knowledge was based on empirical data. Therefore he deemed the psychological implication of a relationship with the dead more important than the need to prove the dead's

²⁵ Ackroyd, p. 112.

²⁶ Ackroyd, p. 115.

²⁷ See conversation of Blake and the Arch Angel Gabriel with details of ensuing vision. p. 195.

²⁸ Ackroyd, p. 82

²⁹ 'A man should be able to say he has done his best to form a conception of life after death, or to create some image of it—even if he must confess his failure. Not to have done so is a vital loss.' *MDR*, p. 333.

existence. Any metaphysical truth was less important than the psychological truth of those experiences.

What is wholly unique and must be evaluated far apart from the literary precedents of such visionary works is what Jung eventually does with his discoveries. He develops an architecture of the psyche and emerges from his underworld exploits with an understanding of it as a psychological terrain. That is, as a result of his explorations, Jung discovers structural aspects of his Self amidst a personal and collective unconscious and uses the content to inform a vision of the unconscious dynamic.³⁰ Whereas literary precedents use the descent to revision their own lives and gain clarity and perspective as a result, Jung emerged with a plan for others, a road map that would allow others to take the same journey and emerge hopefully with similar results.

6.2.2 Professional Writings Post-*Red Book*

A look at Jung's post *Red Book* professional writings is a necessary direction for further research as a result of the content of this study. Jung's professional writings see him attempting to grapple with some of the issues that the literal dead pose to his model of the psyche.

In 1919, Jung delivered a lecture on 'The Psychological Foundations of Belief in Spirits' at the Society of Psychical Research. By way of his discussion of complexes one can see Jung attempting to situate the literal dead in the unconscious

³⁰ As Jung was to repeat: The years when I was pursuing my inner images were the most important in my life — in them everything essential was decided. It all began then; the later details are only supplements and clarifications of the material that burst forth from the unconscious, and at first swamped me. It was the prima material for a lifetime's work.' *MDR*, p. 225. The same sentiment appears on pp. 217, 232-233 and 249.

dynamic while identifying it as a psychological experience. It is his accommodation regarding souls and spirits, which look like Jung bridging the ideas of split-off soul parts of the psyche and other's souls:

It is impossible to speak of belief in spirits without at the same time considering the belief in souls. Belief in souls is a correlate of belief in spirits. Since, according to primitive belief, a spirit is usually the ghost of one dead, it must once have been the soul of a living person. This is particularly the case wherever the belief is held that people have only one soul. But this assumption does not prevail everywhere; it is frequently supposed that people have two or more souls, one of which survives death and is immortal. In this case the spirit of the dead is only one of the several souls of the living. It is thus only a part of the total soul— a psychic fragment, so to speak.³¹

This appears to be an accommodation allowing for discarnates to appear in the unconscious alongside split-off soul fragments, while also leaving open the possibility of unconscious material subject to the transcendent function and that which is not. Yet the confusion arises when Jung proceeds to discuss the necessity 'to postulate the existence of unconscious complexes that normally belong to the ego, and of those that normally should not become associated with it. The former are the soul-complexes, the latter the spirit-complexes.'³² Is the presence of spirit-complexes or 'those that normally should not become associated with it' in actuality referring to discarnates, or other's souls? In his essay in 1939, titled 'Concerning Rebirth', Jung would define an 'ancestral soul' as 'the soul of some definite forebear' and 'For all practical purposes, such cases may be regarded as striking instances of identification with deceased persons.'³³ It certainly appears that Jung is referring to the dead *in se*.

³¹ *CW* 8, §577.

³² *Ibid.*, §587.

³³ *CW* 9i, §224.

These types of distinctions require more investigation as does the terminology itself that Jung uses.

Additionally, when Jung states: 'Spirits are not under all circumstances dangerous and harmful. They can, when translated into ideas, also have beneficial effect' and that they are 'therefore either pathological fantasies or new but as yet unknown ideas' this appears an unconventional approach to their definition.³⁴ This supposition allows for spirits to serve as a psychological catalyst for personal, cultural, or even political change and seems at the absolute a creative explanation for the presence of the dead. And yet it is also resonant of Jung's own discoveries outlined in his 'Nox Secunda' commentary where he suggests the effect that the dead have on the living to not only drive passion but to be 'the wellspring of [one's] best work...'³⁵ What arises from this perspective is the possibility that is the *content* that the dead bring to the exchange that might possibly differ from the dynamic of other split-off parts of the psyche that work their way back to the personality.³⁶ Again, closer examination of such professional discussions is a worthwhile direction to take in order to trace Jung's experiences in *The Red Book* with the evolution of his model of the unconscious.

³⁴ Ibid. , §596 and §597 respectively.

³⁵ *TRB*, p. 297, n. 188.

³⁶ In a well-known reconsideration Jung would state in this essay his doubt about the existence of spirits. The original quote reads: '...I see no proof whatever of the existence of real spirits and until such proof is forthcoming I must regard the whole territory as an appendix of psychology.' In 1948 he would footnote this sentence and claim; 'After collecting psychological experiences from many people and many countries for fifty years, I no longer feel as certain as I did in 1919 when I wrote this sentence. To put it bluntly I doubt whether an exclusively psychological approach can do justice to the phenomena in question.' He would credit research in parapsychology as well as physics which he claimed '...opens up the whole question of the transpsychic reality immediately underlying the psyche.' *CW* 8, §600.

6.2.3 Abraham and Torok

As analyst Susan Olson has said ‘Just as Jung “inherited” his father’s religious crisis, he also inherited his mother’s psychological challenge, which involved integrating her two “personalities” [No. 1 and No. 2] into one cohesive whole.’³⁷ Equally this could be said about the basis for the entirety of *The Red Book*. One could easily trace these two topics as parallel narratives through *The Red Book* in an attempt to explore and reconcile these major themes in Jung’s life. Although this is a possibility for further research, in addition to the multitudinous directions that research on *The Red Book* might develop in general, there are a few directions that might proceed based on the explorations of the dead examined in this study.

Jung’s intimate relationship with the dead, intensely experienced during the period before and during his confrontation with the unconscious appeared to have continued even toward the end of his life. In *Memories Dreams Reflections*, Jung talks in an almost reverent manner about the Tower, which he built in the 1920’s:

In the Tower of Bollingen it is as if one lived in many centuries simultaneously. The place will outlive me and its location and style it points backwards to things of long ago...There is nothing to disturb the dead, neither electricity, light nor telephone. Moreover, my ancestor’s souls are sustained by the atmosphere of the house, since I answer for them the questions that their lives once left behind...It is as if a silent, greater family, stretching down the centuries, were peopling the house. There I live in my second personality and see life in the round, as something forever coming into being and passing on.³⁸

This is recounted by a Jung so intimately aware of his connections to the dead that it would appear that all of his thinking and action was in part as a result of

³⁷ Olson, p. 76.

³⁸ *MDR*, pp. 264-265.

consideration of his ancestral lineage. It becomes clear from this quote that even later in life Jung was still committed to his ancestors and attempting to serve them in the same manner as he appeared to do during his encounters in *The Red Book*. This passage is not indicative of a Jung living alongside his projections; rather he describes what it is like living alongside his dead. He serves them, 'his greater family', and as a result they are 'sustained'. He further elaborates:

[We]...have no way of knowing how our ancestral psyches listen to and understand the present — in other words, how our unconscious is responding to it...Inner peace and contentment depend in large measure upon whether or not the historical family which is inherent in the individual can be harmonised with the ephemeral conditions of the present.³⁹

This raises a valuable direction of investigation in regards to the work done by both Nicolas Abraham and Maria Torok alongside consideration of Jung's own experiences with the dead. Abraham and Torok, both Freudians, wrote a series of essays titled *The Shell and the Kernel* based on their observations of patients.⁴⁰ They discovered a dynamic at work in several of their clients and surmised a theory about what was occurring. Their concept, called 'the phantom and the crypt', involved principally the entombing of a secret or ancestor representing the secret into the unconscious of a descendent. Nicholas Rand explains the idea of 'the phantom' as:⁴¹

a radical reorientation of Freudian and post-Freudian theories of psychopathology, since here symptoms do not spring from the individual's own life experiences but from someone else's psychic conflicts, traumas or secrets.⁴²

³⁹ *MDR*, p. 264.

⁴⁰ Nicolas Abraham and Maria Torok, *The Shell and the Kernel*, ed. by Nicholas Rand, (Chicago, University of Chicago Press, 1994).

⁴¹ Nicolas Rand is the editor and translator of Abraham and Torok's essays.

⁴² Rand, p. 166.

In their investigations they found that often an unknown inheritance, passed from the unconscious of one deceased relative to one living, and yet wholly unaware, had a haunting effect; ‘...the dead do not return, but their lives’ unfinished business is unconsciously handed down to their descendants.’⁴³ Thus, the phantom serves as the inherited presence of a secret, a shame or grief unresolved by previous generations taking up residence in the unconscious of another. The dynamic reveals that ‘...the patient may be the bearer of someone else’s trauma’.⁴⁴

The patient unwittingly serves as host to a secret from a previous generation. In an almost occult manner, the phantom or ghost literally haunts the patient. The patient remains unknowingly complicit in keeping this secret hidden, yet often in analysis, to a trained ear, the ghost can be heard representing its position through symptoms or by repetitive expressions. Torok suggests:

This means that when people say “I” they might in fact be referring to something quite different from their own identity... I would say that in the patient’s place, *a phantom*, to use Nicolas Abraham’s...term, is acting, a phantom is speaking.⁴⁵

Torok goes on to say that instead of the traditional emphasis of identifying a repression, a far different question should be addressed and that is, ‘What is the nature of the phantom returning to haunt?’⁴⁶ In other words, what does the phantom want? In one example of a suicidal mother who had just given birth, Abraham’s notes read:

⁴³ Nicholas Rand, ed. *The Shell and the Kernel*, p.167.

⁴⁴ Colin Davis, *Haunted Subjects Deconstruction, Psychoanalysis and the Return of the Dead*, (London: Palgrave Macmillan, 2007), p.77.

⁴⁵ Abraham and Torok, pp. 179-180.

⁴⁶ Abraham and Torok, p. 180. These are the exact questions posed by contemporary Jungian scholars... what do the dead want, and what are they suggesting by their appearance?

Themes of self deprecation, worthlessness, void, internal rotting...alternated with periods of bravado, contempt...when the little girl was still too young to go to school, her 'irresponsible father' deserted the family...and was gone forever. Is he still alive? This question remains without an answer. The analysis begins in an atmosphere of elation...[She exclaims:] '*Someone* is happy and full of hope.' If only the analyst had heard it this way from the start!⁴⁷

Abraham continues to explain how this 'Someone' is the missing father and that the woman has incorporated the father as the phantom, '...she *was* her "father," but without giving any sign of it in her demeanor...When quite small, the patient would daydream, 'Someone was charged with child murder and I realized finally that the defendant was myself'. Was it not the lost father who, in the little girl's fantasies, endured the mother's accusations?'⁴⁸ The patient's '...dreams and fantasies represent her father's inconsolable suffering...'⁴⁹ According to Abraham and Torok, the woman presenting such symptoms has entombed the father and his departure, housed in the crypt built presumably as an expression of the father's unfinished relationship with both his wife and daughter.

The following example shows how the dynamic of the phantom and crypt works intergenerationally:

[The] patient was a geology lover. Every Sunday he went out looking for stones, collecting them and breaking them. He also chased butterflies, caught them and stuffed them in a jar of cyanide before pinning them up...The man felt very uncomfortable and sought counseling... He went to see Abraham, who had the idea of exploring the man's family, researching information going back several generations. He learned that his man had a grandfather...who nobody mentions. ...[he] had been suspected of bank robbery...[and] sentenced to forced labor, to 'break rocks' and then he had been executed in the gas chamber...what does our man do on weekends? A

⁴⁷ Abraham and Torok, pp. 146-147.

⁴⁸ Ibid. , pp. 147-148.

⁴⁹ Ibid. , p. 148.

lover of geology, he ‘breaks rocks,’ and catches butterflies and proceeds to kill them in a can of cyanide.’⁵⁰

The implication is that the secret of the grandfather’s exploits was encrypted by the grandson who had not known his family’s history. As a result, his actions were in part, dictated by his grandfather, the phantom. The crypt is the unconscious psychic space that houses the phantom and hides and keeps hidden its secrets from the inheritor. ‘The concept of the phantom moves the focus of psychoanalytic inquiry beyond the individual being analyzed because it postulates that some people unwittingly inherit the secret psychic substance of their ancestors’ lives.’⁵¹

There is an intriguing possibility that the concept of the phantom and the crypt offers a parallel explanation of the presence of the dead in the unconscious. Considering Jung’s personal history, there were plenty of inherited secrets from both sides of his family. His paternal grandfather with his medical bent, and his maternal grandfather with his paranormal interests, each offers a possibility of an inherited phantom to emerge in Jung’s psyche.⁵² As mentioned, Paul Jung’s unresolved Christian faith and again his mother’s mediumistic abilities also could be considered phantoms raising issues to explore. And of course, could Jung’s break with Freud literally have cracked the crypt and unleashed the throngs of dead whom Jung encountered throughout his confrontation, who ask, ‘What will you do about us? How are you going to explain the dead?’ Given the recurrent appearance of the dead in

⁵⁰ Ann Ancelin Schützenberger, *The Ancestor Syndrome: Transgenerational Psychotherapy and the Hidden Links in the Family Tree* (London: Routledge, 1998). The version of Abraham’s case study is told more clearly by Schützenberger, p. 47, Abraham and Torok, p. 175.

⁵¹ Rand, p. 166.

⁵² Jung’s grandfather, who had been arrested for student protests upon release had to leave Germany because he could not find employment, resulting in the relocation of Jung’s family to Switzerland. Jung’s other grandfather was a Freemason, a society with secret initiations. There was plenty of secret fodder to make Abraham and Torok’s concept applicable to Jung.

both his dreams and active imaginations, the idea of the phantom and the crypt provides a method to analyse the presence of the dead in his material, which only undivided attention would see as an answer. Rand further suggests:

We should engage in this unveiling and understanding of the former existence of the dead not because we may want to appease them or prevent them from perpetrating their nocturnal pranks, but because unsuspected, the dead continue to lead a devastating psychic half-life in us.⁵³

The work of Abraham and Torok accommodates for the presence of Jung's ancestors, by designating his phantoms to be the 'Unanswered, Unresolved, and Unredeemed' dead.⁵⁴ The crypt then looks to hold the secret of the dead's existence in the psyche at the outset. This raises one possibility as to the conditions that incited Jung's confrontation with the unconscious. The crypt could be seen as housing generations of Jung's dead awaiting an invitation to be defined and understood within a psychological landscape that he was willing to pursue.

In addition, considering, 'the phantom's periodic and compulsive return...works like a ventriloquist, like a stranger within the subjects' own mental topography', could Jung's fascination with mummification and his slip in conversation with Freud when he said 'mummies' but meant bog men, have been such a phantom at work?⁵⁵ One of the most compelling results of this dynamic is the

⁵³ Rand, p. 167.

⁵⁴ *MDR*, p. 217.

⁵⁵ Abraham and Torok, p. . This repetition or word pattern interjection by the phantom points to itself and can serve as a method to resolution. Interestingly the analytic work of Roger Woolger also fundamentally rests on identifying repetitive phrases that have their origin in the unconscious, but in Woolger's experience seem to be oriented in a past incarnation of the individual. An example of a student who came for analysis due to shyness 'with a strong attachment to her parents', upon the suggestion of hosting a party, Woolger hears a phrase repeated by her before, 'I couldn't do that. People would think me crazy.' The repetition of this phrase prompted the patient to describe a scene, set in the nineteenth century, when she appeared twelve and subject to fits. Her parents thought she was crazy and had her committed to an asylum where she died at eighteen and never saw her family

possibility that, 'Though manifest in one's individual's psyche, the phantom eventually leads to the psychoanalysis in absentia of several generations through symptoms of the descendent.'⁵⁶ Could this be what prompted Jung to affirm a reversal of the spiritualist understanding of the day, having him in service to the dead as opposed to the methods of Spiritualism in which the living sought information *from the dead?*⁵⁷

More investigation needs to be conducted to link Jung's genealogy to the idea that the collective dead, Jung's dead, were perhaps looking to Jung's life to define them within a psychological context. Shamdasani's question, 'Are Jung's ancestors simply the previous generations of his family, his spiritual ancestry, such as Kant, Goethe, Nietzsche, and Swedenborg, or former associates such as Freud?' could also guide such a direction.⁵⁸

Further to this course of investigation must be included A. Shützenberger's work on *The Ancestor Syndrome*, which looks at, '...what is transmitted transgenerationally, that is what is transmitted without being 'assimilated' because it was never verbalized and remains hidden among unspoken family secrets.'⁵⁹ Shützenberger's elaborates Abraham and Torok and applies it toward the effects of transgenerational secrets. Through many case studies, she examines how these secrets

again. Woolger explains, 'We were clearly dealing with residual feelings and events from a past life. When the story was over she was able to see how she had been unconsciously dominated by a deep, irrational, and unfounded fear that her present parents would have her locked up. Her reticence in this life was a way of making sure that absolutely nothing in her behavior would provide the judgement that she was crazy.' Woolger, pp. 124-126.

⁵⁶ Rand, p. 168.

⁵⁷ Shamdasani notes 'a striking reversal of what is usually found in spiritualism and its literature, where the living seek and receive instruction from the dead.' This specifically refers to what occurs with the *Sermons*. 'Boundless Expanse', p. 19.

⁵⁸ Shamdasani, 'Boundless Expanse', p.

⁵⁹ A. Schutzenberger, *The Ancestor Syndrome: Transgenerational Psychotherapy and the Hidden Links in the Family Tree* (London: Routledge, 1998).

unknowingly affect the psyche of the inheritor, but also several generations of family members who suffer similar accidents, diseases, partake in the same interests, and even possess the same names. A more comprehensive analysis of her work alongside Jung's family tree could reveal the possible influences of Jung's ancestry on his life and work.

6.2.4 Mediumship

As was discussed in the Introduction, mediumship is not precisely what is occurring in *The Red Book* between Jung and the dead.⁶⁰ Mediumship has as its expressed purpose speaking to the dead on someone else's behalf, that is, passing on information from the dead to the living. Interestingly, the history of mediumship begins in mid-1800 and is focused principally in England and the United States.⁶¹ To pursue the history of speaking to the dead, then the history of necromancy is where to begin and there exists plentiful evidence of the practice beginning with the ancients.⁶² Jung's engagement with the dead proved to be for his own benefit and as a result of his quest to understand the intricate workings of the unconscious. Although his close

⁶⁰ Chapter 6 offers a discussion regarding the therapy called Induced After Death Communication as a possible direction for further research. This technique is regarded as an application of Jung's work rather than an extension to the findings of this study. It considers EMDR (Eye Movement Desensitization Reprocessing) and what appears to be a by-product resulting in spontaneous visions of the dead.

⁶¹ Jung himself discussed this in his paper of 1905 'On Spiritualistic Phenomena' §698-700. For an historical look at Spiritualism in the U.S. see Barbara Weisberg's *Talking to the Dead: Kate and Maggie Fox and the Rise of Spiritualism* (San Francisco: HarperSanFrancisco, 2004), pp 1-4 and pp. 16-24.

⁶² Classicist Daniel Ogden poses a relevant question, "...the centrality of death to ancient society and its universal representation must be borne in mind...In such a context, it was inevitable that necromancy or something like it should thrive...the pressing question at the broad psycho-sociological level is not "Why did the ancients practice necromancy?" but "Why don't we practice it?" p. xvi.

associates described Jung as particularly mediumistic, the material discussed in this study did not result from the process of mediumship.⁶³

The context of Jung's psychology within the parameters of an historical analysis of Spiritualism has been treated thoroughly by F.X. Charet's study. A detailed exploration of the psychological process involved with speaking to the dead, or interpsychic rapport and how this compares to Jung's process of active imagination could be a beneficial direction for further study. Active imagination can be considered the first stage in managing content of the unconscious with the next stage being the transcendent function. Similarly, making contact with the dead is only the first step in the process of mediumship, with passing on information to a sitter being its primary goal. The question is do these two processes share any common features or methods? This study considers the reasons why the end result of the transcendent function cannot be applied to the dead, but a further question remains; how does active imagination as a method that results in contact with the dead differ to how mediums speak to the dead?⁶⁴ Are mediums engaged in active imagination? This is a particularly important question given Helly's role in Jung's personal and professional history. James Hillman astutely considers:

What does remain of interest...is the importance in the origin of depth psychology of these unusual women...it was they who embodied psychic reality. And it was this fascination with the 'magic' of psychic reality as embodied by these young girls such as H el ene Preiswerk that bespeaks the

⁶³ Marie-Louise von Franz : 'Jung had to an extraordinary degree the gift of empathy, almost to the point of being mediumistic' and another associate G.R. Hayer said that Jung had: '...such a highly intuitive inspiration that one cannot help calling it mediumistic' (Charet, p. 159).

⁶⁴ Although I have suggested the term 'interpsychic rapport' as more apt in describing the type of communication Jung engages in with the dead, this term still requires analysis to determine what exactly it is. To say it means the sole communication between an incarnate and a discarnate without the purpose of passing on information is one step, but to determine the mechanics of such a dynamic and how it relates to the Jungian concept of active imagination still must be determined.

anima that was emerging via these pioneers of medical psychology into our age of psychotherapy.⁶⁵

Ellenberger too explains, 'The advent of spiritism was an event of major importance in the history of dynamic psychiatry, because it indirectly provided psychologist and psychopathologist with new approaches to the mind.'⁶⁶ Both Hillman and Ellenberger are acknowledging the contribution of these women to depth psychology, not because of their willingness to be studied in terms of pathology, but because their dissociation appeared functional.⁶⁷

Further Shamdasani notes in terms of the history of psychoanalysis recognition of the element of sexual repression:

...beneath the manifest level of a concern with the other world lies the latent level of repressed sexuality, which psychoanalysis would eventually unmask. This narrative provides an account for the demise of mediumship: clearly, when sexuality comes out of the darkened room the subterfuge of invoking departed spirits in order to hold hands is no longer required. However, there is a problem in this approach: at times it fails to adequately take into account the specificity of the practices involved, in particular the phenomena of trance states.⁶⁸

Shamdasani outlines what has been particularly wrong with the historical narrative of mediumship's contribution to the genesis of depth psychology and that is after the dissociation is identified and diagnosis follows, one is no closer to the question; 'what exactly are mediums doing when they claim to be in contact with the dead?' In one study on the phenomenology of mediums, Rock, Beischel and Cott raise an important point:

⁶⁵ James Hillman, 'Early Background', Spring 1976, p. 135.

⁶⁶ Ellenberger, p.86.

⁶⁷ Jung concluded as much in his thesis, 'On The Psychology of Occult Phenomenon', *CW* 1.

⁶⁸ Shamdasani, 'Encountering Hélène', p. xlvi.

Grof (1988) asserted that mediumship phenomena constitute transpersonal experiences characterised by the extension of one's consciousness 'beyond the phenomenal world and the time-space continuum as we perceive it in our everyday life' (p. 105). Skilled mediums can report accurate and specific information about the deceased loved ones...of living people... using anomalous information reception (AIR)- that is, without any prior knowledge about the discarnates or sitters, in the absence of any sensory feedback, and without using deceptive means (e.g Beischel & Schwartz, 2007). However, after over a century of research (reviewed by Braude, 2003; Fontana, 2005; Gauld, 1983), the current state of mediumship findings does not directly address which parapsychological mechanisms are involved in AIR by mediums.⁶⁹

In other words, considering the research completed to date, there is still no firm idea as to *how exactly* mediums do what they do. What is missing is an understanding of the mechanics of connecting and speaking to the dead that mediums employ in their work. When this is considered alongside Jung's personal history with mediumistic women including his mother, his cousin Helly, Frank Miller, and Toni Wolff, speaking to the dead would appear not simply a side interest fuelled by his regular attendance at séances, but a foundational one, and one that assisted Jung with his own conception and eventual experience of the unconscious. The question then arises whether a Jungian perspective of active imagination/interpsychic rapport could lead to further understanding about mediumship in general and Jung's interactions with his dead more specifically?

Additionally, there exists specific similarities between shamanism and analytical psychology, and likewise an extensive study addressing a similar cross section with mediumship would be a worthwhile direction for further research.⁷⁰

⁶⁹ Adam Rock, Julie Beischel & Christopher Cott, 'Psi vs. survival: A qualitative investigation of medium's phenomenology comparing psychic readings and ostensible communication with the deceased', *Transpersonal Psychology Review*, Volume 13, No. 2, Winter 2009, p. 76.

⁷⁰ Although not an extensive list, the following offers substantial discussion on the similarities between the two disciplines: Robert Ryan, *Shamanism and The Psychology of C.G. Jung*, (London: Vega,

Marie-Louise von Franz called Jung's encounters during his confrontation, 'an astonishing parallel to this form of primeval experience of the spirit world, that is, the unconscious.'⁷¹ She discusses the role of the shaman as one who:

...heals the sufferer by means of his own trance, he leads the dead into the "realm of the shadows" and serves as mediator between them and their gods; in a way he watches over their "souls." "The shaman" says Eliade, "is the great specialist in the human soul: he alone 'sees' it, for he knows its 'form' and its destiny." His gift of moving freely among the powers of the beyond is something of a family inheritance but is more often rooted in an individual experience of vocation. This is generally heralded by a period of psychic disorientation.⁷²

This description applies to Jung and his experiences practically to the last detail. Would revisiting Jung's dissertation from the point of view of this study possibly add to the narrative of Jung history up to the composition of *The Red Book*? In the same manner as this thesis followed the dead in Jung's personal material, could a similar approach be applied that would see Jung's group of mediumistic women adding a further dimension to the context of *The Red Book*?⁷³ Is there another story to tell that these women can offer from their mediumistic perspective that would elaborate Jung's own material in *The Red Book*?

2002), chapter 4 in particular, 'The Psyche's "Strange Symbolic Wanderings"'; *The Sacred Heritage: The Influence of Shamanism on Analytical Psychology*, ed. by Donald Sandner and Steven Wong (London: Routledge, 1997), in particular chapter 6, Steven Wong, 'An Integrated approach to Soul Possession: applying Shamanistic and Jungian Techniques' and Sandra Ingerman, *Soul Retrieval: Mending the Fragmented Self* (New York: Harper San Francisco, 1991); and of course, the seminal work Eliade's *Shamanism: Archaic Techniques of Ecstasy*, trans. by Willard Trask, (Princeton: Princeton University Press, 1964).

⁷¹ Von Franz, *Myth*, p. 105.

⁷² Ibid. p. 99

⁷³ As Helly said: 'I do not know if what the spirits say and teach me is true, nor do I know if they really are the people they call themselves; but that my spirits exist is beyond question. I see them before me, I can touch them. I speak to them about everything I wish as naturally as I'm talking to you. They must be real.' 'On The Psychology of Occult Phenomenon', § 43.

6.2.5 Transpersonal Directions

As it now appears with the discussion of the dead in relation to Jung's notion of the unconscious, a consideration of Jungian ideas about the dead from a transpersonal perspective might be in order. The transpersonal community considers Jung to have been 'the first clinical transpersonal psychiatrist and depth psychologist.'⁷⁴ Stanislav Groff, a leader in transpersonal psychology, has contributed a useful volume on the psyche and death from an historical and psychological perspective titled *The Ultimate Journey: Consciousness and the Mystery of Death*. Groff representing the transpersonal perspective has some useful ideas regarding research about the dead. He explains:

Apparitions of deceased persons and communication with them may occur...spontaneously in everyday situations or be triggered by ingestion of psychedelics, experiential methods of psychotherapy, or meditation. Of course the relevance of such experiences as research data has to be critically evaluated. A private experience of this kind can readily be dismissed as a wishful fantasy or hallucination. Some additional factors are required to qualify these experiences as valid research material. At a minimum, those apparitions that seem to satisfy some strong need of the percipient must be distinguished from others where any personal motivation of this kind cannot be found.⁷⁵

Groff's suggestion for future research is a specific and necessary one. His point is that bereavement is one such condition that can be seen as 'motivation' in which the conditions are such for appearances of the deceased to occur. What Groff suggests is a study of those encounters that appear spontaneously and do not have a particular emotional charge that could be argued to be causal. As Groff considers

⁷⁴ *Textbook of Transpersonal Psychiatry and Psychology*, ed. by Bruce Scotton, Allan Chinen, and John Battista (New York, N.Y: Basic Books, 1996), p. 39.

⁷⁵ Stanislav Groff, *The Ultimate Journey: Consciousness and the Mystery of Death* (California: The Multidisciplinary Association for Psychedelic Studies, 2006), p. 193.

experiences such as hauntings, when the dead appear consistently to many people and over a long period, he suggests these occasions could be used as criteria to formulate a hypothesis about the experience of after-death survival. This is what makes Jung's experience with the dead in *The Red Book* a most legitimate source of data to be used to make such assertions, because Jung meets the dead amidst other unconscious visual material and has no particular motivation to stay connected to any specific deceased person.⁷⁶ Therefore the episodes in *The Red Book* could be used to compare after-death topography with other accounts such as Groff's data in holotropic breathwork. Yet, these accounts look to say more about the nature of the after-life than about the dead themselves.

Groff offers an example of an experience of a graduate student during holotropic breathwork in which he saw his deceased grandmother. Although 'deeply moved' he 'continued to maintain an attitude of professional skepticism.' Groff explains that the student's approach to understanding the encounter was to assume that 'he could easily have created an imaginary encounter from ...old memories.'⁷⁷ Yet the experience was so moving he 'decided to seek proof that the experience was real, not just his imagination. He asked his grandmother for some form of confirmation and received the following message: "Go to Aunt Anna and look at cut

⁷⁶ It must be noted that regarding the encounters in *The Red Book* with the deceased, there is only one relationship that could be deemed personal and that is with the shade whom I suggest is 'Helly' and whom Jung calls 'my beloved'. (In 'Sacrificial Murder' it is revealed the deceased child is Jung himself. See Appendix). This pertains to *The Red Book* material not his death dream material discussed in chapter 2, which obviously deals with the deceased he knew personally.

⁷⁷ Groff, p. 195.

roses.” Upon visiting his aunt the next week ‘he found his aunt in the garden surrounded by cut roses.’⁷⁸

Groff concludes that this type of experience is far from ‘definitive proof that astral realms and discarnate beings actually exist’ and deems the example an astonishing synchronicity that is worthy of further investigation in order to reach some understandings about the nature of consciousness during these types of encounters with the deceased.⁷⁹ Where such an experience continues research in relation to this study its emphasis rests on the profound nature of the interaction itself or rather its numinous effect. With similar effect Allan Botkin’s therapeutic work using EMDR results in spontaneous visions of the dead.⁸⁰ The clinical advantage of such experiences is that visions of the deceased who are personally related appear to relieve the grieving process and perhaps have a fundamental effect on the ontological understanding of the afterlife.

Groff’s book uses case studies from his own research career in the use of doses of LSD with patients before their death to therapeutic effect. As with his holotropic breathwork in terms of alleviating various psychological symptoms, Groff’s use of LSD allowed his patients to experience a form of death before death. His introduction discusses initiates into the Egyptian mysteries who often ‘under[went] voluntarily the process of psycho-spiritual death and rebirth, they were able to conquer death and discover their own immortality.’⁸¹ Although we know that Jung continued his relationship with the dead well after his confrontation with the

⁷⁸ Groff, p. 196.

⁷⁹ Ibid.

⁸⁰ See discussion in next section.

⁸¹ Groff, p. 83.

unconscious, we do not know to what extent the accounts in *The Red Book* influenced his opinion about his own death.⁸² But according to Groff ‘...initiatory procedures ...helped neophytes overcome fear of death, but also profoundly changed their way of being in the world.’⁸³ As the encounters in *The Red Book* seem to apply to the latter, does overcoming the fear of death relate to the process of individuation in terms of the confidence gained from becoming generally more conscious? A useful direction of further research would be an examination of the therapeutic value found in a Jungian approach to preparation for death.

6.2.6 Induced After Death Communication: Allan Botkin and EMDR

An additional direction that could extend the research of this study is to examine the dynamic occurring in the process called Induced After Death Communication. This method begins with specific alterations to the practice of Eye Movement Desensitization Reprocessing, EMDR, and its general purpose is to address trauma or post traumatic stress disorder in an expedient way towards healing.⁸⁴ The method finds that those who’ve experienced trauma benefit from specific eye movement patterns that allow access to the emotions tied to the trauma. Patients have found that the process works quickly and requires few sessions. Therapist Allan Botkin discovered during the EMDR process that one Vietnam veteran had a spontaneous vision of a deceased friend with immediate positive effects. Immediately following the vision, the veteran experienced relief from his symptoms, particularly grief.

⁸² *MDR*, pp. 264-265. There are several letters in the Yates selection that show later in life Jung appeared more forthright in confirming that interactions with the deceased were legitimate, e.g. Pastor Pfafflin.

⁸³ Groff, p. 83.

⁸⁴ Allan Botkin, *Induced After Death Communication: A New Therapy for Healing Grief and Trauma* (Charlottesville, Virginia: Hampton Roads Publishing, 2005).

Botkin's discovery stresses not the traditional route to grief therapy which, '...helps survivors maximize their autonomy by fully accepting the finality of death and severing their bonds with the deceased', but rather Botkin's discovery:

Instead of encouraging acceptance of the feelings of disconnection and withdrawal from emotional attachment to the deceased, IADC therapy actually provides psychological resolution through the profound, life-changing experience of reconnection with the deceased.⁸⁵

The method involves having the patient engage in rapid eye movement patterns while simultaneously concentrating on their sadness and grief. What follows is a spontaneous vision of the deceased and a very brief exchange. The process appears not only to have an immediate effect but a lasting one as well. Patients find their grief is alleviated but more importantly they appear to discover a renewed relationship to the deceased. One example he relays:

I had worked with Sam, a 46-year-old patient at the VA hospital, on other traumatic memories of his Vietnam War experience, but he had avoided bringing up this one because it was too painful. While in Vietnam he had developed a close relationship with Le, a ten-year-old orphaned Vietnamese girl...Sam and Le developed a special relationship...After several months, Sam decided to adopt Le and bring her home...however...all orphaned Vietnamese children on the base were to be sent to a Catholic orphanage in a distant village...Sam, in tears, helped load Le and the other Vietnamese children onto a...truck to take them to the orphanage...[when] shots rang out and bullets zipped past...Sam realized he didn't see Le...[then]...he saw her laying face down...her torso was blown open from a bullet that entered from behind...the incident was Sam's undoing.⁸⁶

When Sam came for psychological treatment, Botkin tried EMDR, 'to work through the grief that was dominating his life' for 28 years. The process accessed grief that had been debilitating. As the eye movement exercises began there appeared

⁸⁵ Botkin, p. 30.

⁸⁶ Botkin, pp. 10-11.

a noticeable decrease in his sadness. As Botkin instructed the final eye movement this is what Sam saw:

When I closed my eyes I saw Le as a beautiful woman with long black hair in a white gown surrounded by a radiant light. She seemed genuinely happier and more content than anyone I have ever known... She thanked me for taking care of her before she died. I said "I love you, Le" and she said "I love you too, Sam" and she put her arms around me and embraced me. Then faded away.⁸⁷

Botkin describes: 'Sam was ecstatic and absolutely convinced that he had just communicated with Le. "I could actually feel her arms around me."' ⁸⁸ Botkin assessed this as a grief hallucination but in his professional experience could not account for its wholly positive effect. Thus it would appear that this type of therapeutic method guided by a trained EMDR practitioner was able to facilitate an encounter with the deceased. Botkin's book relays case study discussions that are all quite similar in how they unfold with the end result being this type of 'reconnection' with the deceased. What he has discovered from repeated experiences is:

Their sense of love and unbroken connection is renewed by an uplifting experience that gives them the feeling of a different but satisfying and permanent new relationship with the deceased. They rebuild meaning through the new relationship and they continue their bond knowing their loved one is OK and imminent. The experience of reconnection heals.⁸⁹

There are a few aspects to this dynamic that appear similar to Jung's encounters with his dead. In IADC there appears an ability very quickly to connect to the personal unconscious for a brief period of time, which could be the process of active imagination or interpsychic rapport. The real healing, of course, is the

⁸⁷ Botkin, p. 11.

⁸⁸ Ibid.

⁸⁹ Botkin, p. 30.

dissipation of burdened sadness that lifts after the encounter. It appears that what is integrated back into the mourner's personality is the libido connected to the emotion of grief locked in an historical moment of loss. This previously locked emotion when released, in a sense, returns to the mourner to healing effect.

It would seem a worthwhile direction of study to pursue research into such therapeutic practices as EMDR and more specifically IADC alongside the experiences Jung encountered with his dead to determine if such a dynamic could reveal anything about Jung's experiences with the dead. The difficulty here is that Jung encountered his dead alongside other types of figures of the unconscious and so his personal material does not emerge from a mourning context. A further examination with these factors in mind could be a beneficial direction of study.

6.2.7 Jung and Western Esotericism

A further consideration that implicitly develops as a result of the arrival of *The Red Book* is the possibility of a more defined position of Jung within the Western Esoteric tradition. If *The Red Book* is anything, as discussed above, it is a visionary text. The presence of the dead as a part of the visionary process necessitates examination in terms of other texts expressly describing necromantic and visionary practices. The alchemical canon falls partly into this category and in future will require detailed discussion of Jung's later work with alchemical texts highlighting the connection to *The Red Book*.

For example, what Nathan Schwartz-Salant describes as the alchemists' tension between 'inner' and 'outer' alchemical work applies to the discussion of the

dead as being treated psychologically and in terms of a closed psychic system or paranormally and treated in terms of an open one. Although I have emphasised the importance of seeing both of these approaches in terms of any initial visual encounter (that begins with an internal focus) regardless of the origin of the content, the tension nonetheless would benefit from further investigation as it applies with regard to alchemical processes. Schwartz-Salant states:

...there was a tendency to obscure 'inner' and 'outer' in ways that did, at times lead to considerable confusion. In some texts it is clear that an inner development is a conscious goal of the alchemist, while in others it is clear that the psychological or spiritual component is minimal and one wonders if the alchemist is not lost in a maze of operations that are being mystified, rather than informed by mystery.⁹⁰

Additionally, the recognition of alchemical work in terms of the process of initiation is also an important detail to consider when examining the alchemical themes in *The Red Book*:

The alchemists knew, from their own and from the accumulated experience of centuries of traditional cultures, that their personality could be transformed. Through initiation rites they felt different, behaved differently, and grew in new ways...people in traditional cultures learned they could 'die' and be 'reborn.' And in their reborn form they actually did see the world differently. They could, in fact, see in ways they never could before. Their imagination could become a guide to truth instead of being a capricious trickster.⁹¹

Not only does this echo the transpersonal themes discussed above but recalls the ability of some mystics to develop the imagination as an organ of veritable sight. Most importantly this ability to gain vision from the descent into certain states of conscious awareness does have a role to play in explaining the context of Jung's own

⁹⁰ Nathan Schwartz-Salant, *Jung and Alchemy*, (Princeton: Princeton University Press, 1995), p. 3.

⁹¹ *Ibid.*, p. 5.

material. As the text describes on several occasions Jung was able to see more clearly due to the spirit of the depths' and Philemon's assistance in initiating him into deeper places of the unconscious. Both Marie-Louise von Franz (*Alchemical Active Imagination*) and Jeffrey Raff (*Jung and the Alchemical Imagination*) consider how the process of active imagination assists with changes to consciousness partly by way of a visionary process.

As Jung stated 'the ultimate aim of alchemy was [to] produce a *corpus subtile*, a transfigured and resurrected body, i.e. a body that was at the same time spirit'.⁹² What must be determined is if that which is produced in an attempt to separate spirit from matter, is the alchemist's own projection or is in fact an attempt to apperceive the discarnate soul of another. Alchemical texts where process and result are discussed must be examined alongside Jung's own material here to discern if there is a precedent, at least that Jung was aware of, which might indicate the recognition of discarnates apart from projections. With the description of analysis being the first step in identifying soul and in this respect a precursory preparation for death, in the very least alchemical processes with respect to the same identification of soul must be considered in terms of a similar method of preparation for death. Certainly the identification of a subtle body as such would allow orientation at death much easier. Research into alchemical texts, which outline the nature of visions and the alchemists' ability to discern these could prove useful as a direction of further study.

⁹² *SOT*, §511.

Related to the ability not only to access levels of the unconscious but to discern them, it is helpful to return to the work of analyst Jeffrey Raff. He felt it necessary to make certain distinctions about the visual experience:

I began to struggle with the idea that there must be different layers of visionary occurrences. I felt that to label them all psychic experience or experience of the unconscious lacked sufficient differentiation.⁹³

Raff finds this distinction in the work of the Arabic mystic Ibn 'Arabi who distinguishes:

...between the imaginal faculty of the ordinary human being, and that of the gnostic, arguing that the imagination of the Gnostic produces real experiences and beings that exist independently of the imaginative faculty. The imagination of the ordinary person, on the other hand, creates images that have reality only within that person's imagination. In other words, in ordinary active imagination, the experience is one of the psyche only, but in the psychoidal experience, the image and the encounter with it take on a reality that transcends the psyche.⁹⁴

This approach to the structure of the psyche not only includes encounters with all types of unconscious material but also explains the circumstances under which discarnates might appear. Although it is not necessary to turn to non-Western modes of explanation in order to enhance understanding, Jung's notion of the psychoid accommodates the unconscious psyche with the possibility to include the discarnate souls of others.

Nicholas Goodrick-Clarke suggests 'The work and influence of [Jung]...has been an important factor in the development of an inner variety of esotericism

⁹³ Raff, *Alchemical Imagination*, p. 30.

⁹⁴ *Ibid.*, pp 30-31.

through the twentieth century'⁹⁵ and calls Jung's contribution on archetype and individuation 'essentially esoteric' concepts.⁹⁶ Even his ideas on synchronicity and *unus mundus* 'show how his depth psychology offers another modern paradigm for esotericism.'⁹⁷

The too brief inclusion of Jung in his study does not address the obvious detail of a multileveled unconscious and the ability to access these levels for the purpose of self-understanding. Although active imagination is mentioned and a link is drawn between Jung's influence and general New Age movements, there is much more to say about how the content of *The Red Book* could sit within the esoteric cannon and in particular how the *Sermons* inform a transformation of the psyche at death dependent on and influenced by a knowledge of the dead in life. Such details now need to be examined in order to determine if *The Red Book* can be interpreted as an esoteric text in general.

6.3 Concluding Statement

The Red Book's arrival has seen a muted response in terms of publishing.

It will take further time to measure the effects of this monumental work on the academic and analytic communities. In addition, what has been published in the Jungian academic community has been varied. Murray Stein discusses the surprising public reception of the work and credits:

...*The Red Book*, [with contributing] essential ingredients to Jung's thinking, perhaps not so much to the content as toward the shaping of his attitudes

⁹⁵ Nicholas Goodrick-Clarke, *The Western Esoteric Traditions: A Historical Introduction*, (Oxford: Oxford University Press, 2008), p. 246.

⁹⁶ Ibid., p. 247.

⁹⁷ Ibid.

about what depth psychology is...and what it can accomplish by way of personal transformation...*The Red Book* gives us the closest glimpse to date of the Big Bang that created Analytical Psychology'.⁹⁸

Whereas Wolfgang Geigerich states, 'As important as the Red Book (sic) is for *historical* "Jung studies," as *psychologists* we are well advised to dissociate ourselves from the Red Book and instead base our work on Jung's published psychology, and *critically* so at that.'⁹⁹ In these two brief assessments by analysts, one places the book in the context of a seminal position in the development of depth psychology and the other advocates abandoning it altogether for a more comfortable mooring in Jung's professional writings. Somewhere amidst these two opinions lies the future of *The Red Book's* reception.

Equally unknown is if a reconsideration of Jung's relationship with his dead based on this study will be considered a valuable narrative thread in the course of the future of Jungian ideas. What this study offers is the opportunity to examine chronologically the neglected theme of the dead in Jung's personal material during his intense confrontation with the unconscious, while also engaging for the first time in a detailed analysis of how the theme of the dead emerges throughout *The Red Book*.

The opportunity arises at the conclusion of this study to suggest that *The Red Book* could be a possible Book of the Dead for the Western psyche. Traditionally, books of the dead are texts whose principle function is to provide detailed instructions in preparation for death. Such texts have also been suggested to offer a

⁹⁸ Stein, 'Critical Notice', p. 432.

⁹⁹ Geigerich's italics. W. Geigerich, 'Liber Novus', p. 380.

way to become an initiate into the mysteries before death, such that upon death, the initiate has an experiential understanding of the transition to death before it occurs.¹⁰⁰

The instructions often appear obtuse but look to prepare the reader with foreknowledge so as to make the transition from life to death easier. These instruction manuals allow the living to experience details about the potentialities of experience that they might encounter. This is one way *The Red Book* material can be read, as demonstrating the varied terrain and content that the newly deceased might possibly meet during the transition from life to death. Jung conducted his journey through the unconscious meeting varied figures, including the dead, and learning how to manage what he encountered. This has not provided a guidebook in the precise manner as the *Tibetan Book of Dying*, but rather has outlined an example of the terrain of any journey involving the unconscious and to this effort has assisted in preparing those who wish such foreknowledge a taste of what the unconscious possibly holds.

As the episodes of the book detail Jung's method of active imagination in action, *The Red Book* reveals this method and its process thoroughly. In these terms, the content assists with making the unconscious more conscious. The work also points out the details of how to travel through the unconscious landscape and how to manage what one encounters in terms of both figures of the dead and figures of the unconscious. As Jung came to understand that analysis was a preparation for death, because it is an orientation to soul, equally the material of this text proves to assist with the same goal, an orientation to (of) the soul for the purpose of understanding

¹⁰⁰ Stanislav Grof, *The Ultimate Journey; Consciousness and the Mystery of Death* (California: MAPS, 2006), pp. 77-78.

both life and death. With Jung's geography of the underworld and the explicit details of how he encountered the dead, he has provided not only a method to raise consciousness toward a fuller more expressive life as a result but, at the same time, has shown the path toward the last journey into death. With the express focus of soul in both instances, *The Red Book* might earn its place as a Book of the Dead for the Western psyche.

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Appendices

Appendix A: Table of Contents - *The Red Book*

Episodes discussed in this study appear with an asterisk. Where Shamdasani has provided dates based on the *Black Book* entries, I have included these below.

Liber Primus

*The Way of What is to Come		229a
*Redefining the Soul		231b
Soul and God	November 14, 1913	233a
*On the Service of the Soul	November 15, 1913	234b
*The Desert	November 28, 1913	235b
Experiences in the Desert	December 11, 1913	236b
*Descent into Hell in the Future	December 12, 1913	237b
Splitting of the Spirit		240b
*Murder of the Hero	December 18, 1913	241b
*The Conception of The God		242b
*Mysterium Encounter		245b
*Instruction	December 22, 1913	248b
*Resolution	December 25, 1913	251a

Liber Secundus

The Images of Erring		259
*The Red One: Jung's Devil	December 26, 1913	259
*The Castle in the Forest	December 28, 1913	261

*One of the Lowly: The Tramp	December 29, 1913	265
The Anchorite:	December 30, 1913	267
Dies II	January 1, 1914	270
*Death	January 2, 1914	273
*The Remains of the Earlier Temples	January 5, 1914	275
First Day: Izdubar story begins	January 8, 1914	277
Second Day	January 9, 1914	281
The Incantations		284
The Opening of the Egg: The birth of a new God		286
Hell	January 12, 1914	288
*The Sacrificial Murder: the murdered child	January 13, 1914	290
*Divine Folly	January 14, 1914	292
*Nox Secunda: The dead on their way to Jerusalem	January 17, 1914	293
*Nox Tertia: Jung is committed to the madhouse	January 18, 1914	298
*Nox Quarta	January 19, 1914	302
*The Three Prophecies		305
The Gift of the Magic	January 23, 1914	307
*The Way of the Cross	January 27, 1914	309
The Magician: Includes entries up to April 19, 1914	January 27, 1914	312
* <i>Scrutinies (Sermons)</i> : Includes entries up to June 1, 1916	April 19, 1914	331

Appendix B: Dream Versions: *Memories, Dreams, Reflections* and *Analytical Psychology*

The accounts below are those appearing in either *Memories Dreams Reflections* and/or *Analytical Psychology*, the seminars of 1925, which differ in description to Jung's original versions appearing in *The Red Book*. In bold are details that do not appear in the original, but were added by Jung either for the seminars or included in his autobiographical memoir.

First Active Imagination: December 12, 1913: *Memories Dreams Reflections*, pp. 203-4:

Suddenly it was as though the ground literally gave way beneath my feet, and I plunged down into dark depths. I could not fend off a feeling of panic. But then, abruptly, at not too great a depth, I landed on my feet in a **soft, sticky mass**. I felt great relief, although I was apparently in complete darkness. After a while my eyes grew accustomed to the gloom, which was rather like a **deep twilight**.¹ Before me was the entrance to a dark cave, in which stood a **dwarf with a leathery skin, as if he were mummified**.² I squeezed past him through the narrow entrance and **waded knee deep through icy** water to the other end of the cave where in a projecting rock, I saw a glowing red crystal. I grasped the stone, lifted it, and discovered a hollow underneath. At first I could make out nothing, but then I saw that there was running water. In it a corpse floated by, a **youth with blond hair and a wound in the head**. He was followed by a gigantic black scarab and then by a red, newborn sun, rising up out of the depths of the water. Dazzled by the light, I wanted to replace the stone upon the opening, but then a fluid welled out. It was blood. A thick jet of it leaped up...the blood continued to spurt for an unendurably long time. At last it ceased and the vision came to an end.

AP, 1925 Seminars, pp. 47-8:

¹ Again appears a specific mention of the time of day and the possibility of its influence on what is occurring then. Jung experiences seeing in darkness, his sight adjusts underground as he becomes accustomed to the "twilight." The term refers to a light occurring before sunrise or just after sunset and is most commonly used in reference to the evening hour. Twilight makes an appropriate setting as Jung is going from consciousness to the domain of the unconscious where the light of discovery and understanding is dim. Thus Jung is seeing the unconscious or seeing in unconscious spaces.

² This appears in a footnote added by Shamdasani because Jung included it in the later *Draft* but not in the account found in the *Black Books*. *TRB*, p. 238, n. 91.

So the more I worked on this fantasy hole, the more I seemed to descend . Finally I felt I had to come to a place where I could go no further down. **I said to myself that, that being the case, I would then go horizontally, and then it seemed as if I were in a corridor, and as though I were wading in black slime. I went in, thinking to myself that this was the remnant of an old mine.**

Far ahead, I could see a dim red light, and following this I came to a cave full of **insects, bat-like in form** and making a strange noise. I saw in one end of the cave a rock, and on the rock was a light, a luminous crystal. "Ah," I said, "that's it." I took it up in my hand and found it was like a **ruby**. Where it had been there was a hole which it had covered. **Forgetting now entirely that I was making a fantasy, I said to myself, "How curious to put a crystal over a hole."** I looked into the hole, and then I could hear the noise of rushing water. I was shocked, and as I peered further down, in the dim light I could see something floating, the body of a fair-haired man. I thought at once, **"That is a hero!"** Then there came floating past big black something nearly as big as the body of the man and coming after him with moving legs. This was a scarab, and after it came a ball that was like a luminous sun, glowing dark red in the waters like a sunrise before a storm. **When it was in the middle of the field of vision, hundreds of thousands of snakes threw themselves on the sun and obscured it.**

I withdrew from the hole, and then blood came gushing from it as from a severed artery. I had a most disagreeable feeling. The blood kept gushing up and would not stop. I had the feeling of being absolutely powerless and I was utterly exhausted.

The Siegfried Dream - Memories Dreams Reflections: pp. 204-205

On December 18, 1913, six days after his first active imagination, Jung has the famous Siegfried dream:

I was with an unknown, **brown-skinned man, a savage**, in a lonely, rocky mountain landscape. It was before dawn; the eastern sky was already bright... Then I heard Siegfried's horn sounding over the mountains and I knew that we had to kill him. We were armed with rifles and lay in wait for him on a narrow path over the rocks.

Then Siegfried appeared high up on the crest of the mountain, in the first ray of the rising sun.³ On a chariot made of the bones of the dead he drove at

³ AP, p. 57.

furious speed down the precipitous slope. When he turned the corner, we shot at him, and he plunged down, struck dead.

Filled with disgust and remorse for having destroyed something so great and beautiful, I turned to flee, impelled by the fear that the murder might be discovered. But a tremendous downfall of rain began, and I knew that it would wipe out all traces of the dead. I had escaped the danger of discovery; life could go on, but an unbearable feeling of guilt remained.

Appendix C: Elijah and Salome

Below is the version of the Elijah and Salome episodes appearing in *Memories, Dreams, Reflections*. In addition an essay on the further associations connected with the names of Elijah and Salome.

Elijah and Salome *Memories, Dreams, Reflections*, pp. 205-206

Near the steep slope of a rock I caught sight of two figures, an old man with a white beard and a beautiful young girl, I summoned up my courage and approached them as though they were people, and listened attentively to what they told me. The old man explained that he was Elijah, and that gave me a shock. But the girl staggered me even more, for she called herself Salome! She was blind. What a strange couple: Salome and Elijah.¹

It is worth noting the description Jung included in *MDR* just before his initial meeting with Elijah and Salome. This lends insight into Jung's reflections about the process of descent as well as the destination:

In order to seize hold of the fantasies, I frequently imagined a steep descent, I even made several attempts to get to the very bottom. The first time I reached, as it were, a depth of about a thousand feet; the next time I found myself at the edge of a cosmic abyss. It was like a voyage to the moon, or a descent into empty space. First came the image of a crater, and I had the feeling that I was in the land of the dead. The atmosphere was that of the other world.²

The Names: Elijah and Salome

There are several associations with the names of both Elijah and Salome that suggest possible connections Jung was making when identifying these two characters.

Elijah was the prophet of God, and is identified so here, in fact, Jung claims at the beginning of this episode that while he laid contemplating 'the essence of God' an old

¹ *MDR*, pp. 205-206.

² *MDR*, p. 205. Quoted in Chapter 2, n. 171.

man appeared looking ‘like one of the old prophets.’³ Not only was Elijah a prophet but also was one of five Biblical characters, in addition to Jesus himself, who raised the dead.⁴ Thus Jung’s wise old prophet is not just anyone, but one specifically able to bring the dead back to life. In addition, Elijah himself did not die but was swept up to heaven by God.⁵

Jung attributes the recognition of Salome to the story of her dancing for her stepfather Herod.⁶ She was granted any wish from him and she asked, with her mother’s encouragement, for the head of John the Baptist, which Herod granted.⁷ Yet, John the Baptist was really, Elijah returned, ‘he is the Elijah who was to come’.⁸ It could be said that Salome requested the head of Elijah by requesting that of John the Baptist. The beheading symbolises a stifling of the ability to prophesise, and Salome’s appearance to Jung as blind might be compensatory as a result of her request. Jung’s vision of the pair presents them as father and daughter having been together ‘from the beginning’. Elijah confirms that Salome ‘loved a holy man.’⁹

³ *TRB*, p. 245b. According to the Biblical accounts, Elijah did not die, but was swept up by God, 2 Kings 2:11.

⁴ The other four were: Elisha; KINGS 4:17-37, Peter; ACTS 9:36-42, Paul; ACTS 20:7-12, Jesus; JOHN 11:38-44. Elijah in KINGS 17:17-24 tells him raising the body of a deceased child, Jung retells this episode in *Liber Secundus*, see below for discussion about *TRB*, p. 304a.

⁵ 2 Kings 2:11.

⁶ AP, p. 92. Jay Sharry, explains the cultural significance of Salome; ‘Salome was... *the* major fin-de-siècle icon of the femme fatale. She paraded through the art, literature, and music of the period from Moreau to Klimt and von Stuck...and Strauss (even young Picasso drew her). Her popularity crossed the Atlantic and sparked a “Salome craze” that was in full swing when Jung visited in 1909.’ p. 44.

⁷ Mark 6:14-29.

⁸ Charet links Salome to human precursors such as Helly Preiswerk, Sabina Speilrein, and Toni Wolff. p. 256. Matthew 11.13-15.

⁹ The opera ‘Salome’ produced in 1905 and based on Oscar Wilde’s version, shows Salome in love with John the Baptist, the Biblical version does not. The opera was very popular and most likely known by Jung. James Ledbetter, ‘Eliot’s The Love Song of J. Alfred Prufrock’ *Explicator*, Fall 92, Vol. 51 Issue 1, pp. 41-45 [cited 8 June, 2011]. Available from: <<http://www.mrbauld.com/exeliopru.html>>

There are a few associations with Salome's name that also might bring meaning to Jung's encounter.¹⁰ Although not the same woman as the dancing Salome, a Salome accompanied both Mother Mary and Mary Magdalene to Jesus' tomb after the crucifixion to anoint the body.¹¹ This Salome proves to be a possible witness to Jesus' resurrection. What they found upon arrival is the rock removed from the entrance of the tomb and a man who said to them, 'You are looking for Jesus the Nazarene, who was crucified. He has risen! He is not here. See the place where they laid him.'¹² Thus this Salome would have witnessed the disappearance of Christ's body, assuming it had risen from the dead. These two figures whom Jung meets as his first in-depth conversation, or first active imagination with detailed terrain and dialogue, is one who has raised a dead child and one who had confirmed that the crucified Jesus had risen. It appears both Elijah and Salome each would have experienced life emerge from death.

Another possible association of the name Salome was a psychologist by the name of Lou Andreas Salome who attended the Weimar congress along with Jung. She was, in fact, not a fan of Jung's work, calling his view of libido 'naïve'.¹³ She was greatly admired by and a close associate of Nietzsche¹⁴ and she maintained a

¹⁰ Charet explains 'While Philemon modelled on Jung's father and Freud, was certainly the prototype of Jung's archetype the Self, Salome, beginning in the darkness of his mother's personality, prefigured in Hélène Preiswerk and incarnated in Toni Wolff, was the prototype of Jung's archetype of the anima.'

pp. 263-264.

¹¹ Mark 15, this Salome is commonly thought to be different to Herod's stepdaughter yet the examination of the association of the name is fruitful in revealing further meaning to Jung's vision.

¹² Mark 16:6

¹³ Angela Livingstone, *Salome: Her Life and Work* (New York: Moyer Bell Limited, 1984), p.154.

¹⁴ According to Lucy Huskinson, author of *Nietzsche and Jung*, the feelings were not returned. Email correspondence, 6 June, 2007.

lengthy correspondence with Freud to a sum of almost two hundred letters.¹⁵ Could Jung's Salome, with her blindness, have represented this Salome, an attendee whom Jung was unable to impress or inspire, one who was more partial to Freud and therefore 'blind' to Jung's work?

¹⁵ Livingstone, p.176.

Appendix D: Death Dreams Post 1916

The exploration of the material in this thesis prompts an examination of three post-1916 death dreams in addition to Jung's out-of-body experience of 1944. This material is included here because it would benefit from an interpretation in light of what we now know of Jung's experience of the dead in his early material.

To assist with this examination, a parallel interpretation from a subjective perspective is offered that highlights the difficulties that arise when not considering the dead *in se*, as Jung experienced them. Interestingly, these death dreams have as their principle focus Jung's family members; his father, mother, wife, and sister. The dream and vision of Emma Jung was treated in Chapter 2, (2.3, p. 101) but there are three additional dreams to consider that show a continuation of Jung's relationship with the dead. The fish lab and incubation dream, Paul Jung as Biblical scholar dream, and the Garden Party dream, in addition to Jung's out-of-body experience are discussed below.

Examining these particular dreams from a post-*Red Book* perspective permits the dreams to reinforce Jung's understanding of the individuation of the dead or 'evolution of the soul after death', as a result of his acceptance of them as discarnates.¹ As with the dynamic of the *Sermons*, the dead appear to understand themselves to the particular degree that incarnates accept them as such. Even when the presence of the dead is implied, as with the fish lab and incubation dream of Jung's parents, these dreams allow for the continuation of their own lives in a discarnate state.² Jung's affirmation of their

¹ *MDR*, p. 341.

² *MDR*, p. 239. Mogenson's imaginal view of mourning assists here: . . .when a patient's mourning process has atrophied it is because the patient is sticking to a historicized version of the image rather than the image itself. . .the stuck patient rigidly recollects a memory image. The widow who has kept her deceased

work as ‘activity...carried out by the dead upon the dead in the world beyond consciousness’ further confirms his conviction that the dead continue their lives in the unconscious, and here in service to others. His description continues, ‘...both...parents appeared burdened with the problem of the “cure of souls,” which in fact was really my task.’³ Jung saw himself not only in service to his immediate deceased circle, but reinforces his response to his Ancestral spirit dream thus accepting his role as a part of a lineage of deceased members.⁴ This was what Jung committed himself to fully; to follow the dead where they wished to lead him from the first dream of his father returning from his holiday throughout the content of *The Red Book*. Not only did the process of following the dead into the deepest regions of the unconscious permit Jung to discover the unconscious as a dynamic place and process, but it also allowed him to forge a life-long commitment to serve them.

Fish Lab and Incubation Dream: Jung’s Deceased Parents

The dream of his father and mother’s work of curing souls occurs in a laboratory setting where they were to continue their lives of the dead.⁵ As Jung reports, the connection of fish to Paul Jung is actually his role as ‘caretaker of Christian souls’ and his mother is suggested to be ‘a guardian of departed spirits’.⁶ Wright suggests, ‘One might say,

husband’s things exactly as they were when he was alive has cut herself off from experiencing her dead husband as an animating presence in her on-going life (pp. 29-30). What Mogenson explains so lucidly that keeping discarnates dead does both incarnates and them a great disservice. It does not allow for either to continue their lives.

³ *MDR*, p. 239.

⁴ *MDR*, p. 241.

⁵ See complete dream in Appendix D. Note, Paul and Emma Jung do not appear here, but as Jung describes the dream, they are assumed to be using these spaces for their work as discarnates.

⁶ In an example of what a subjective only interpretation does to this type of dream, Olson explains: ‘But the fish in his dream-father’s laboratory are in bottles, suggesting that they are not alive and healthy, but dead and preserved for scientific study, How can the dream-father hope to “cure” souls that are already dead? The answer, of course, is that he cannot, and that the “cure of souls” alluded to in the dream is his own

facetiously, that both Jung's father and mother seemed to spend as much time with the dead as the living: Paul in burying them and Emilie in conversation with them.⁷

It is useful to examine a subjective interpretation of the dream in order to compare the effect of such an interpretation on the dream's meaning. Olson explains the dream:

But the fish in his dream-father's laboratory are in bottles, suggesting that they are not alive and healthy, but dead and preserved for scientific study. How can the dream-father hope to "cure" souls that are already dead? The answer, of course, is that he cannot, and that the "cure of souls" alluded to in the dream is his own soul-cure. In Jung's view, his father's Christian faith was as "dead" as the bottled fish specimens. A pastor with a dead faith could not heal the wounds of others because his own wounds would not heal.⁸

On the contrary, what this dream reveals is Paul Jung's *post mortem* attempt to heal the Amfortas wound that Jung acknowledged him as having.⁹ Since he was unable to heal its effects in life, here he is in service to other deceased, attempting to address the issue in death. I would argue, in a similar manner as with the dead who participated in the *Sermons*, Paul Jung is addressing his disappointment in death. His response is to use the laboratory to examine all types of fishes, i.e. to examine all types of souls and to assess how their faith prepared them for lives as discarnates. It is the incarnate Jung's ability to recognise this that might provide the conditions to heal Paul Jung of his wound. I suggest that Jung's recognition of his father as a discarnate facilitates Paul Jung's possible healing.

soul-cure. In Jung's view, his father's Christian faith was as "dead" as the bottled fish specimens. A pastor with a dead faith could not heal the wounds of others because his own wounds would not heal' p. 75.

⁷ Wright, p. 76.

⁸ Olson, p. 75.

⁹ *MDR*, p. 241. Jung identifies the Amfortas wound as specifically about 'Christian suffering': '...he had literally lived right up to his death the suffering prefigured and promised by Christ, without ever becoming aware that this was a consequence of the *imitatio Christi*' (p. 242). This gives Jung's interest in a Kempis' book *The Imitation of Christ*, further significance particularly since he was reading it at the time when the throng of dead passed through the cook's kitchen on the way to Jerusalem.

Jung explains his own interpretation of this dream, ‘Something had remained unfinished and was still with my parents; that is to say, it was still latent in the unconscious and hence reserved for the future’.¹⁰ He suggests the possibility that although their work remains unfinished, it continues in some form. The implied continuation of work could unfold through them, through him, or by means of their mutual efforts. By considering Olson’s version of a subjective interpretation of the dream, it disallows Jung’s own interpretation, that there exists the possibility that their work of ‘curing souls’ continues. Thus a subjective account does not accommodate the ability for the dead to assist in the individuation of incarnates as well as themselves. Jung understood part of his parents’ work was to continue through him and would eventually address essential topics in both *Aion* and *Answer to Job*.¹¹ That each parent assumed to continue what each committed to while incarnate not only indicates their life of the dead, but also shows a commitment to *post mortem* individuation in the same manner as with Emma Jung and her Grail work (2.3, p. 107). Therefore, the incubation efforts of Jung’s mother enabled her to receive deceased couples in order to address her own marriage in addition to applying further her mediumistic skills for healing the deceased.¹²

This objective interpretation is supported by the work that Jung embarked on in *The Red Book*, and expressed through his judgment in the commentaries of ‘Nox Secunda’ (4.9, p. 267). Jung’s awareness of the dead increases the dead’s ability to influence him and in turn allows him to use their influence to achieve his own goals.

¹⁰ *MDR*, p. 241.

¹¹ *MDR*, p. 242, Olson, p. 75.

¹² What could it mean for the dead to sleep? Considering Jung’s incubation episode during an active imagination in the cook’s kitchen in *Liber Secundus*, it would appear to be a deepening into the unconscious. Thus, incubatory sleep for the dead might entail the dead journeying further into the unconscious for their own answers and healing.

Jung's parents' discarnate choice of work is perfectly compatible with what they were themselves unable to complete while alive. Continuing the same type of work, while separated from their physical bodies, allows the dead to affirm the experiences of their incarnate lives.¹³ Interpreting the dead in this dream as discarnate soul entities, delivers an opposite interpretation to Olson's reading of the dream, which sees the dead as helpless in death as they were in life.

It is precisely Jung's willingness to accept his parents continuing their work in a deceased state that enables them to individuate, or as Jung affirms, for 'the evolution of the soul after death' to continue.¹⁴ Does this mean that the contrary holds true? If Jung had not acknowledged them in their discarnate state, would they not have been able to continue their work in a similar manner to Emma Jung continuing her Grail research? (2.3, p. 107). It is likely that Jung endorsed this view. Yet, it appeared Emma seemed to be continuing her work without Jung's recognition of her *post mortem* state. The growth of the dead is confirmed by Jung's acceptance of them as a reality in *his* life. His parents' work, although they are not present in the dream, continues because of Jung's recognition that this is what their life of the dead entails.

Olson comments on the five dreams of Jung's father:¹⁵

It is surprising that [Jung] did not choose to explore the possible subjective and objective implications of these dreams in greater detail by examining the father –

¹³ Helly's work as a medium in life and her assuming the same role as medium for the dead while discarnate, is one such example (5.4, p. 320).

¹⁴ *MDR*, p. 341.

¹⁵ These would include, Jung's first big dream, the fish lab and incubation dream of his father and mother's work above, Paul Jung returning for marital advice, Paul Jung's Biblical exegesis, and finally Paul Jung's custodial dream, caring for the dead.

figure in reference to his own psychological structure, or as an image of the current state of his father-complex.¹⁶

In fact this is not surprising, because these dreams were significant for Jung *because* they were encounters with the discarnate Paul Jung. The reason Jung did not pursue alternative explanations, as Olson suggests, was because there was no need to do so. With these dreams Jung affirms the experience of his father in his deceased state. A subjective interpretation would prove superfluous, and draws attention away from Jung's encounter with his father. An objective interpretation therefore sees Jung and his father further continuing their relationship.¹⁷

Considering the five dreams Jung had about his father, Olson observes, revealing a resistance to the discarnate interpretation:

In the more than 40 years since his death, Jung's dream-father has changed from a man recently recovered from a serious illness, to a student of ichthyology, to the custodian of the crypt of an 18th century country house and a learned Biblical scholar. In earlier dreams, he is either visiting his son or living in an unexplored wing of his son's house. But in this last recorded dream of his dead father, Jung is visiting him in his own dwelling place, where he is engaged with rapt attention in his new work and eager to tell him all about it. It seems that Jung's dream-father now inhabits his own "house" in the imaginal world and is no longer inclined to "return home" or to take up residence in his son's inner "house... Parental complexes do change over time, and perhaps the dream-father's new persona... represents a shift in Jung's understanding of his father's guiding role in his life. By this time, Jung's years of work on the "cure of souls" had transformed him into a teacher and guide in his own right.¹⁸

Again, the subjective interpretation of 'his father's guiding role' shifts attention away from Jung's more immediate relationship with his deceased father and how that informs his own work as a curer of souls in the present. Olson does not acknowledge

¹⁶ Olson, p. 81.

¹⁷ Olson admits that Jung's unfinished business with his father 'deeply influenced his son's thinking and left him with a great deal of challenging work to accomplish' pp. 81-82.

¹⁸ *Ibid.*, pp. 78-79.

Jung's commitment to his dead either in terms of assuming his father's (and mother's) unfinished work as carer of souls, or in facilitating a shift in the deceased Paul Jung's 'evolution' after death.

Paul Jung as Biblical Scholar Dream

Jung describes meeting his father in a house where he engages in a Biblical exegesis. He is impressed with his father's erudition, but the two accompanying men, both psychiatrists, are unable to understand what Paul Jung is saying. While Paul Jung explains his Biblical passage, interestingly, it is the psychiatrists who decide that he 'was going off the deep end'.¹⁹ Jung describes his father speaking, 'swiftly and so learnedly that [Jung] could not follow him...what he said betrayed a vast amount of variegated knowledge [that Jung]...could not properly grasp.'²⁰

The psychiatrists, who are still incarnate as far as we know, cannot understand Paul Jung and one actually laughs at him. Yet, Jung stands in awe of how his father has evolved in his discarnate state, appearing more confident than when alive. Although Jung offers a subjective analysis of the dream and suggests, 'My poor father does not succeed in communicating...for an audience incapable of understanding', Jung struggles to calibrate this updated father with how Jung knew him when he was alive.²¹ He faults Paul Jung for not making himself understood in particular to the psychiatrists, of which Jung is one.

¹⁹ *MDR*, p. 244.

²⁰ *Ibid.*

²¹ *MDR*, p. 246.

What has Paul Jung been doing? It seems that he is now a custodian of crypts, i.e. a carer of the dead, in an inn that used to be a spa. The Latin phrase that makes up the acronym spa is 'salus per aquam' or 'health through water'. Thus, Paul Jung has arrived in his own home as a custodian of the dead, and perhaps as a result of the healing waters of the unconscious and now emerges as a confident scholar able to interpret the Bible now, 'so learnedly'.²² It appears that Jung is the one with the difficulty in accepting his father as he now presents himself. The way in which the dream is relayed expresses where and how Paul Jung is now, not when he was incarnate and thus places the dream as an example of a visitation dream that highlights Paul Jung's continued life in the community of the dead.

The Garden Party

There is a further point needing to be addressed in regards to Jung's death dreams occurring after *The Red Book* material. Jung had a dream of attending a garden party in which he saw his sister. He says, '...this greatly surprised me, for she had died some years before.'²³

A deceased friend of mine was also present. The rest were people who were still alive. Presently I saw that my sister was accompanied by a lady I knew well. Even in the dream I had drawn the conclusion that the lady was going to die. "She is marked," I thought.²⁴

²² *MDR*, p. 245.

²³ *MDR*, p. 334. It is interesting that the only other mention of his sister is in regards to her birth and death earlier in *MDR*: 'This sudden appearance of my sister left me with a vague sense of distrust which sharpened my curiosity and observation. Subsequent odd reactions on the part of my mother confirmed my suspicions that something regrettable was connected with the birth.' (p. 41) This could have been due to Emilie's previous miscarriages. (Bair, p. 18, Wright, p. 59.) About his sister's death: 'She had to undergo an operation that was considered harmless, but she did not survive it. I was deeply impressed when I discovered that she had put all her affairs in order beforehand, down to the last detail.' *MDR*, p. 133.

²⁴ *Ibid.* In a letter to Kristine Mann on February, 1, 1945, (after his heart attack in 1944), Jung says, 'Whatever you do, if you do it sincerely, will eventually become the bridge to your wholeness, a good ship

This prescient dream proved to come true a few weeks later when Jung heard about this friend who suffered a fatal accident. The interesting detail is not that this particular friend while still alive appears in a dream at a party with other dreamers and incarnates, but rather that Jung knew she would die because she appeared 'marked'. This recalls Jung's experience in the 'Nox Secunda' commentaries in which due to incarnates' encounters with the dead, they appear to display a 'mark':

...you saw beyond and your face bears the mark of one who has seen chaos and yet was a man. Many cross over, but they do not see the chaos; however the chaos sees them, stares at them, and imprints its features on them. And they are marked forever.²⁵

These two experiences examined together suggest that the beyond and specifically the land of the dead affects incarnates.²⁶ By 'commingling', both are changed or altered. Jung was able to perceive the mark that designated his friend at the party as one about to die. His dream space intersected with the garden party scene and although the friend is an incarnate amidst the garden party of both deceased and incarnates, Jung is able to designate her as one who will pass over in the near future. For Jung, this quality, like those who have travelled to the beyond as incarnates, seems to mark her as one who has been there even briefly.²⁷ Jung's experience in *The Red Book* points to the same, that in some way he is recognised in the beyond, not only as an incarnate but one who is marked

that carries you thought the darkness of your second birth, which seems to be death to the outside. I will not last too long any more, I am marked.' C.G. Jung, *Letters: 1906-1950*, vol. 1 (Princeton: Princeton University Press, 1992), pp. 58-61 (p. 61).

²⁵ *TRB*, p. 299, n. 198.

²⁶ Jung's soul recognised him as 'marked', but this pointed to his ability to prophesise, *TRB*, p. 346a. *Liber Secundus*, 4.11, p. 282.

²⁷ This mark could also indicate her impending death.

as having commingled with the dead. The purpose of such a mark might assist when passing fully over into the discarnate state when it is time.

Jung's Out-of-Body Experience and the Basileus of Kos

A further example and one seminal to the conclusion of this material is Jung's out-of-body experience after his heart attack in 1944.²⁸ In a profound way, this experience serves as an appropriate conclusion to the examination of material for this thesis and exemplifies a counterbalance to the work Jung completed earlier in his life with *The Red Book* material. It is now confirmed by Shamdasani that Jung felt that he had experienced death as a result of the suggestive nature of his visions following his heart attack.²⁹

With the same degree that Jung experienced depth during his descents recounted in *The Red Book*, Jung experiences heights in these visions after his heart attack. He confirms that he 'was close to death' and 'had reached the outermost limit' and knew that he was 'on the point of departing from earth'.³⁰ He was convinced that he was at least a thousand miles high in space and had a view of Earth, able to perceive both countries and bodies of water from that vantage. He describes:

²⁸ *MDR*, p. 321. Hollenbeck discusses his idea of 'ex-stasis', which he uses interchangeably with out-of-body experience. The discussion of this idea helps contextualise what was happening with Jung after his heart attack: 'Ecstasy...refer(s) to an intense state of exaltation, bliss, and thrilling excitement that is often of such intensity that the mystic loses awareness of both his or her physical environment and body...[it] implies an even more radical process of abstraction from the body and the physical world...that sensation ...of literally seeming to stand outside of themselves...from a vantage point exterior to it. In ex-stasis either a part or all of the subject's consciousness principle, usually conceptualised as the "soul" or "spirit" separates from the physical body and it is this disembodied soul-substance or spirit-substance that is reputed to be the agency that performs deeds or perceives things that are otherwise impossible while one is in the ordinary waking state subject to the normal limitations of the physical body'(pp. 136-137). Since what Jung experienced were 'deliriums and visions' as he says: 'In a state of unconsciousness', then perhaps these could have been more like dreams, but the floating of some distance and the type of detail he shares make this most likely an ex-static experience.

²⁹ Jung wrote in a letter to Cary Baynes dated November 2, 1945; 'The soul seems to detach from the body pretty early and there seems to be almost no realization of death. What follows is well nigh incredible. It seems to be an adventure greater and more expected than anything one could dream of.' Shamdasani, 'Boundless Expanse', p. 24.

³⁰ *MDR*, p. 320.

...earthly existence was being sloughed away... Nevertheless, something remained; it was as if I now carried along with me everything I had ever experienced or done, everything that had happened around me.³¹

It is quite clear from this description that Jung felt he was experiencing himself 'in an objective form'.³² His graphic description of the awe that this series of visions imparted seems a fitting expression of the alchemical concept, 'As above so below'.

With the depths 'below' that he had trawled earlier in his life, it seems only fitting that such a crisis could introduce an opportunity to experience the vastness of space above. Yet, the detail that further confirms the nature of Jung's experience is the sighting of his doctor who appeared in his 'primal form'.³³ This 'primal form' is similar to 'the mark' Jung saw in his friend at the garden party, which foretold her passing in the near future. Appearing in his 'primal form' put Jung on notice that the doctor too would be dying soon. Had Jung not been experiencing his own objective form at that time then perhaps he would not have seen this same quality in his doctor. Of course, the purpose of the doctor's appearance was to inform Jung that he had been 'delegated' to insist that Jung return to his earthly life, which he did begrudgingly.³⁴ The 'primal form' of the doctor partly revealed the doctor's essence of 'basileus of Kos', that is of a great healer. Their communication with one another took the form of 'a mute exchange of thought' and again informed Jung that the doctor too would be passing soon thereafter.

Jung describes the most significant effect of his out of body experience:

³¹ *MDR*, p. 321.

³² *MDR*, p. 322. Jung compares this experience to his encounter with his deceased wife in which he saw her in total objectivity. This appears partly as a quality that comes with discarnates or perhaps is credited to Jung's clarity in terms of the actual encounters with discarnates.

³³ *MDR*, p. 324.

³⁴ *MDR*, p. 323.

It was as if I were in an ecstasy. I felt as though I were floating in space, as though I were safe in the womb of the universe—in a tremendous void, but filled with the highest possible feeling of happiness. “This is eternal bliss”, I thought.³⁵

The pinnacle of this experience stands in obvious contrast with the difficulties Jung faced throughout his earlier material. *The Red Book* shows the womb of the universe in a much different light, including the dead, death, and dissolution as a part of life’s cycle. Here Jung experiences, ‘a state of the purest bliss, “thronged round with images of all creation”’, perhaps a quality he might recognise in his own death.³⁶ Jung wrote to Kristine Mann about his illness, ‘On the whole my illness proved to be a most valuable experience, which gave me the inestimable opportunity of a glimpse behind the veil...I was free completely free and whole, as I never felt before.’³⁷ From this experience Jung emerged to ‘a fruitful period of work’ in which he says; ‘The insight I had had, or the vision of the end of all things gave me great courage to undertake new formulations.’³⁸

These experiences, as Jung describes them in his chapter ‘Visions’, affirmed for him the transition between incarnate and discarnate realities of soul, including the sensation of being separated from the physical body. Where Jung experienced *The Red Book* material as an incarnate, firmly planted in a physical body, this experience sees Jung detaching his soul from his body. Jung experiences what the dead, who received the *Sermons*, were trying to grasp, but too late. His descriptions of the *mysterium coniunctionis* suggest being released from his incarnate state to be united with the vast

³⁵ MDR, p. 324. In reference to another quote: ‘...death with its cold embrace is the maternal womb...’ (SOT, p. 218).

³⁶ MDR, p. 326.

³⁷ C.G. Jung, *Letters: 1906-1950*, vol. 1 (Princeton: Princeton University Press, 1992), pp. 58-61 (p. 60).

³⁸ MDR, p. 328.

‘boundless expanse’, also experienced by the collective dead.³⁹ But, his descriptions go even further than his journeys through *The Red Book*. The difference here is that Jung experiences these images as one who has pondered the conditions of being a discarnate soul. Jung experiences the opportunity of being a soul on his way to a full discarnate state while fully cognizant of the spiritual knowing he grasped about the dead while incarnate throughout *The Red Book*. His blissful ecstasy is in part as a result of his service to the dead and his understanding of the suffering of the collective dead to accept themselves without bodies. In addition to experiencing his objective form, certainly this experience of ‘the day before yesterday, to-day, and the day after tomorrow’ existing simultaneously is a profound moment of individuation if not an opportunity to witness his own ‘evolution’ towards death.⁴⁰

³⁹ Jung speaks about images such as the wedding in the garden of pomegranates, ‘and the wedding of Tigereth with Malchuth...or else I was Rabbi Simon ben Jochai, whose wedding in the afterlife was being celebrated...there followed the Marriage of the Lamb, in a Jerusalem festively bedecked...the hierosgamos was being celebrated...[then] All-father Zeus and Hera consummated the mystic marriage, as it is described in the Iliad’ That Jung places these visions ‘in the afterlife’ holds obvious significance. When Jung further details: ‘My beatitude was that of a blissful wedding’, he is suggesting that the union of his soul proceeding toward severing with the body is a celebration (*MDR*, p. 325). He made note of the same upon hearing of his mother’s death: ‘...I had a feeling of great grief, but in my heart of hearts I could not be mournful, and this for a strange reason: during the entire journey I continually heard dance music, laughter and jollity, as though a wedding were being celebrated...Here was gay dance music, cheerful laughter, and it was impossible to yield entirely to my sorrow...death appears as a joyful event. In the light of eternity, it is a wedding, a *mysterium coniunctionis*. The soul attains, as it were its missing half, it achieves wholeness.’ This is a positive encounter for Jung, yet, for the dead clamouring to be taught by Philemon and who seemed tortured by their new existence as discarnates, not so blissful. So, perhaps seeing this throng of dead struggle with their discarnate existence better prepared Jung for his own out of body encounter. *MDR*, pp. 345- 346.

⁴⁰ *MDR*, p. 327.

Appendix E: Jung and Reincarnation

Reincarnation is by no means a theme in regards to the dead in *The Red Book*, but rather a peripheral question that inevitably arises in any study about the dead. It is difficult to discuss the dead and their role in Jung's conception of a psychological model without discussing at the very least its possibility. There are three places in *The Red Book* which suggest that quite possibly Jung experienced a recognition of the idea of reincarnation as a part of his discoveries of the unconscious. 'The Sacrificial Murder', the passage in the 'Nox Secunda' commentaries (*TRB*, p. 296a) previously discussed, as well as the episode of Philemon stepping off the wheel of life each suggests that reincarnation was perceived by Jung as a dynamic to be found as part of the unconscious.

Jungian analyst Roger Woolger poses the necessary question: 'Did Jung believe in Reincarnation?' in an appendix to his own book *Other Lives, Other Selves: A Jungian Psychotherapist Discovers Past Lives*.¹ Woolger discusses the possibility that Jung might have absorbed what he calls 'memory fragments' of past lives. He draws on previous comments Jung made about what he called 'psychic heredity.' He states 'Jung does not seem to have accepted actual past life memories until the last decade of his life [and] even then his statements were extremely cautious.'²

¹ Roger Woolger, p. 345.

² Ibid. Both Paul Kugler and Susan Olson allude to this shift during Jung's later years, but there is now clear indication in *The Red Book* that this belief was experienced and confirmed earlier and that his psychological model begins to look like a means to explain such phenomenon. Eugene Taylor explains: 'Indeed the occult for Jung was not a peripheral problem beyond science, but rather at the very heart of his psychology, for the psychic dimension of personality represented not the merely diabolical element within each one of us, but also the unconscious creative ferment...the achievement of the unique spiritual destiny of each individual.' 'C.G. Jung and the Boston Psychopathologists, 1902-1912' Mark Stern, ed., *Carl Jung and Soul Psychology*, p. 140, appears in Charet, p. 221 n. 147.

Woolger recounts a conversation between Jung and a colleague, Erlo van Waveren, in which Jung discussed a series of dreams, which van Waveren thought indicative of past life memories. He relayed, ‘Whenever [Jung] spoke to me about an incarnation, it was referred to as an ancestor; “ancestral components,” “psychic ancestors,” “ancestral souls” are all expressions which Professor Jung used...’³ In addition Jung’s comments in *Memories, Dreams, Reflections* around the question reveal deep consideration and penetrative thought about the possibilities:

I know no answer to the question of whether the karma which I live is the outcome of my past lives, or whether it is not rather the achievement of my ancestors, whose heritage comes together in me. Am I a combination of the lives of these ancestors and do I embody these lives again? Have I lived before in the past as a specific personality, and did I progress so far in that life that I am now able to seek a solution? I do not know. Buddha left the question open, and I like to assume that he himself did not know with certainty.⁴

Jung is questioning how much as a singular personality with his own aspirations can be attributed to the community of the dead’s influence upon him? His experiences throughout *The Red Book* do not necessarily answer this question, but what we do see in

³ Ibid. , p. 346. This is also the language Jung uses when detailing his Ancestral Spirits Dream as ‘ancestral spirit, or spirit of the dead.’ *MDR*, p. 338.

⁴ *MDR*, pp. 349-350: Woolger also asks the question: ‘Was Jung’s growing belief in reincarnation...embarrassing in some way? To answer this question he relays a story of one of his colleagues who interviewed Jung’s daughter. She showed him the passages about reincarnation that were ‘toned down’ (p. 347). It seemed ‘Jung’s family and editors had put pressure on Jung to make these changes out of some fear that he might appear senile to the public’ (Ibid). For discussion of the idea of karma in relation to archetypes, H. Coward asserts that in Jung’s early writings ‘...there is no personal inherited karma as such, there is only the collective inherited karma of one’s ancestors, the archetypes, which one creatively individuates in one’s own personality development.’ Harold Coward, *Jung and Eastern Thought* (New York: SUNY, 1985), pp.100-101. He goes on to assert that Jung’s clearest later thoughts on the matter can be found in the *MDR* passage quoted here. What remains to be reconciled is the concept of what Coward calls ‘the collective inherited karma of one’s ancestors, the archetypes’ alongside Jung’s actual experiences of his dead throughout *The Red Book*.

Jung's own response is engagement, interaction and being in service to his dead as they intersect with his own life.⁵

Recent research by Shamdasani reveals that after Jung's heart attack in 1944, Jung was convinced of after-death survival and more specifically addresses the possibility of rebirth with Aniela Jaffé in 1957.⁶ Shamdasani interprets Jung's approach to the rebirth question as 'pragmatic' because Jung thought 'one should judge the truth of such conceptions by seeing whether they had a healing or stimulating effect.'⁷ This suggests that Jung's observations of the unconscious clearly included the possibility of reincarnation and his cautious position could have been due to the public reception of such a position as well as the hesitancy that family, colleagues, and editors expressed in regards to such ideas.⁸

'The Sacrificial Murder'

'The Sacrificial Murder' is a gruesome episode of such debasement and defilement one can imagine the horror Jung experienced by attempting to reconcile what he encountered.⁹ At first, Jung enters a 'dreary and unsightful valley' full of stones and

⁵ Interestingly, regarding Jung's comment on the Buddha, the question the Buddha left unanswered was not about reincarnation, but was about the existence of a self: '... the Buddha felt that the question was misguided to begin with. Why? No matter how you define the line between "self" and "other," the notion of self involves an element of self-identification and clinging, and thus suffering...' Jung explains the same in *MDR*, p. 349. So such a position as the anatta or no-self doctrine would point to the inability to reincarnate. Perhaps Jung felt he was in fine company with regards to his own hesitancy to commit to a position. Thanissaro Bhikkhu, "No-self or Not-self?"[online] *Access to Insight*, 8 March 2011. Available at <<http://www.accesstoinsight.org/lib/authors/thanissaro/notself2.html>> [cited on 22 July, 2011].

⁶ As discussed in detail regarding Toni Wolff and Emma in 2.3.

⁷ Shamdasani, *Boundless Expanse*, p. 25.

⁸ Woolger, p. 347. The best question that Woolger offers in terms of the possibility of Jung's position on reincarnation is this: 'Could it be that larger personalities like Jung whom we honor with the term "genius" are able to reabsorb and pass on the psychically inherited remnants of certain creative spirits from previous ages?' p. 349.

⁹ Entry dated January 13, 1914. It must be noted here that this scene is the next one pertinent to this study, but it follows a lengthy series of episodes that this study does not include. 'The Remains of Earlier Temples' (*TRB*, p. 275a, dated January 5, 1914) sees Jung encountering both the Anchorite and The Red

slithering serpents, when he sees a marionette with a broken head on the ground, an image, which foreshadows the principle action of the scene.¹⁰ Jung reacts with a ‘sickening feeling of nausea’ when he comes upon the body of a child whose dismembered head he cannot initially locate.¹¹ He then discovers her crushed skull; ‘the head is a mash of blood with hair and whitish pieces of bone, surrounded by stones smeared with brain and blood.’¹² Jung is enraged when a ‘shrouded figure, like that of a woman, stands calmly next to the child, her face...covered by an impenetrable veil.’¹³ The gruesome murder of a child reaches beyond what he is able to explain, justify, or manage. The woman and Jung proceed with an exchange:

S: Step nearer and you will see that the body of the child has been cut open; take out the liver.

J: I will not touch this corpse. If someone witnessed this, they would think that I’m the murderer...

S: I am the soul of this child. You must do this for my sake.¹⁴

The woman, who is in fact the soul of the child, asks Jung to commit an act of necrophagia on her behalf. Jung’s first thought is fear of implication; he is afraid that an

One walking together. They see Jung and appear frightened. Jung notes their appearance is not the same as when he encountered each earlier. Could this be because Jung himself has changed due to his encounters in the narrative or they are appearing different due to conditions in the unconscious unknown to the reader? The episodes ‘The First Day’ through to ‘The Opening of the Egg’ (*TRB*, p. 286a, dated January 10, 1914) deals with the Izdubar story, in which Jung creates a new God from Izdubar. The episode ‘Hell’ (*TRB*, p. 288b, January 12, 1914) sees Jung’s soul ‘...had fallen into the power of abysmal evil. The power of evil is unquestionable’ (*TRB*, p.289a). That Jung’s soul has been immersed in such evil brings context to the next scene, ‘The Sacrificial Murder’.

¹⁰ *TRB*, p. 290a.

¹¹ *Ibid.*

¹² *Ibid.*

¹³ *Ibid.*

¹⁴ *TRB*, p. 290b. In *Liber Primus* in the episode ‘The Soul and God’, Jung first perceives his soul as a child and a maiden. p. 233a.

outsider will accuse him of the crime.¹⁵ Without understanding, he immediately agrees to do this ‘horrific and absurd deed.’¹⁶ A very graphic description of Jung reaching into the body cavity and removing the still warm liver is followed by the woman asking him to eat it, suggesting, ‘You know what the liver means...’¹⁷ The liver is the organ responsible for cleansing the blood or in this case suggests cleansing the libido associated with this blood crime. The soul of the child is asking Jung to bear the onus of memory and responsibility for humanity as a whole.¹⁸

Interestingly, when the soul insists that Jung ingest the liver he says, ‘this is absolute madness. This is desecration, necrophilia. You make me a guilty party to this most hideous of all crimes.’¹⁹ Yet, what the soul is asking of him is necrophagia, not the necrophilia Jung associates with it.²⁰ By using this term, Jung reveals that the crime included a sexual assault. While necrophagia is the technical term for eating of the dead, necrophilia implies loving the dead. Although the term carries with it sexual misappropriation, Jung is forcing himself and upon himself the final acceptance of the

¹⁵ Yet, he has already committed murder in the Siegfried dream. Here he feels threatened, but it appears what is threatened is his social status, his standing as a doctor, and his concern for what others will think. This recalls his concern about being seen to speak with tramp in public and his self-consciousness even in the unconscious (4.4.2, p. 236). These feelings derive from Jung’s spirit of the times.

¹⁶ *Ibid.*

¹⁷ Shamdasani recalls Jung’s account of his Liverpool dream when he states ‘The “liver” according to an old view, is the seat of life -that which “makes to live.”’ *MDR*, p. 244. *TRB*, p. 290 *n.* 147. It must be noted that this act of necrophagia, by serving as a cleansing act, also appears to set blood as a focal libido symbol in relation to the dead in future episodes. Although the liver is not mentioned again after this scene, it can be suggested that this act of expiation has made blood available to the dead for their needs, explained in full below.

¹⁸ The *Draft* has ‘This experience accomplished what I needed...The evil that I wanted performed the infamous deed, seemingly without me and yet with me, since I learned that I am a party to all the horror of human nature. I destroyed the divine child, the image of my God’s formation, through the most dreadful crime which human nature is capable of. It takes this atrocity to destroy the image of the God that drinks all my life force so that I could reclaim my life.’ (*TRB*, p. 291, *n.* 150). See also Jung’s comment after his first active imagination; ‘... I take part in that murder; the sun of the depths also shines in me after the murder has been accomplished...I myself am a murderer and murdered, sacrificer and sacrificed.’ *TRB*, p.239.

¹⁹ *TRB*, p. 290b.

²⁰ See discussion in Chapter 6 regarding the work of Abraham and Torok who include the idea that slips of language (perhaps even occurring in an active imagination) can be attributed to a phantom from a previous generation’s unresolved mourning. See below for a full discussion.

dead, all the dead, in all their forms, including the wasted and defiled body of a child.

The woman then asks Jung to 'abase... and eat.'²¹ He responds by pleading he cannot participate in such guilt. But, in the name of 'atonement', Jung eats the liver.

The soul then asks if Jung recognises her and reveals that she is Jung's soul too.

It is this triangulation that sees the soul of the deceased child and that of Jung as being the same. Does this suggest a lineage of soul connection that Jung shares with previous generations or is Jung identifying himself, or his shadow, with such a crime resulting with the child's soul claiming to be his soul too? The soul oversees the cleansing of (her) murder as well as the participation of the incarnate Jung whose role it is to atone for the crime perhaps done to him at a previous time. The soul and the child could possibly refer to 'all the images of the shapes you took in the past, which your ongoing life has left behind'.²²

By participating in the scene as the soul directed, Jung was able to reconcile each of the aspects and to effect a healing change. Jung's soul initiates the healing and cleansing process for the sake of the child, his soul and himself. He is in service to all that the unconscious presents to him and therefore is able to reclaim the libido necessary to continue his journey. Jung's suggestive remark in the commentary, 'we must regenerate ourselves' points to this healing as successful.²³

²¹ *TRB*, p. 290b.

²² *TRB*, 296a .

²³ *Ibid*.

Philemon and the Wheel of Life

Between the sixth and seventh sermons Philemon speaks of stepping off ‘the wheel of creation’ and claims ‘a sweet and indescribable mystery has taken place: I stepped out of the whirling circle.’²⁴ This is the third scene suggestive of the notion of reincarnation and begins as Jung says:

Your words move my lips, your voice sounds from my ears, my eyes see you from within me... You stepped out of the whirling circle... Are you I, am I you? Did I not feel as if the wheel of creation was standing still? And yet you say that you have stepped out the whirling circle? I am truly bound to the wheel—I feel the rushing swaying of it—and yet the wheel of creation also stands still for me. What did you do, father, teach me!²⁵

This is an extraordinary moment in the narrative and one that does not appear in the previous versions of the *Sermons*. As a result of trying to grasp what Philemon means by stepping off the wheel of fate, Jung experiences a transformative glimpse of Philemon himself and the purpose of their project in the *Sermons*. Jung appears to assume Philemon’s countenance and experiences Philemon within his own physical body. By Philemon stepping off the wheel of fate, he reaches a pinnacle of growth that releases him from rebirth and perhaps even from his status as teacher of the dead.

This process could be considered the ultimate moment of individuation or reaching a pinnacle of the objective form. Philemon has become realised as a result of his role as teacher of the dead. Yet, it is Jung who physically experiences this moment of Philemon’s ‘objective form’. In one respect, Jung’s No. 2 has aged and matured along with Jung’s willingness to include him in the course of his living, and at this pivotal moment, Philemon is able to step out of the ‘whirling circle’ of life and creation. Jung as

²⁴ *TRB*, p. 353b.

²⁵ *Ibid.*

an incarnate is 'truly bound to the wheel', yet the proximity of such a perfected experience is not so far away that Jung cannot feel the wheel stand still for him, too. This scene explains more fully the detail that was not included in previous versions, that is after each of the sermons was complete Philemon bent down and touched the ground, resonate of the Buddha's gesture, the *bhumisparsha mudra* or 'calling the earth to witness'.²⁶ This detail, along with the scene described above, links Jung's experience of the dead with a moment of witness to a possible cessation of rebirth, and possible goal for the community of discarnates.²⁷

In a similar manner as with Jung's travels in *Liber Secundus*, when he arrived at Death and witnessed the profound process of dissolution of living beings, here he has encountered a moment of lucid knowing by way of Philemon. One suggestion is that Philemon is able to step off the wheel due to Jung's incarnate involvement with the *Sermons*, in the same way Jung was involved with Salome's cure. When Jung requests that Philemon teach him regarding what has transpired, Philemon describes:

I stepped onto what is solid and took it with me and saved it from the wave surge, from the cycle of births, and from the revolving wheel of endless happening. It has been stilled.²⁸

Philemon speaks directly now in regards to his essence, being able to identify and keep what is his essence apart from all the cycle of birth, and the 'wave surge' of all that goes along with a personal identity tied to a physical body. Where Philemon was

²⁶ Glossary of Southeast Asian Art: [online] Available at: <<http://www.art-and-archaeology.com/seasia/glossary.html>> [cited on 22 July, 2011].

²⁷ The repeated scene of Philemon touching the ground resonates with the Buddha's mudra, but what occurs just following Buddha's calling the earth to witness is the following: 'Bu Devi (the Earth goddess) confirms Buddha's past meritorious lives, by wringing out her hair at the Buddha's feet.' (Ibid). This is impressively similar to Salome's gesture immediately before her sight is restored: 'Salome bends down to my feet and wraps her black hair round them. She lies thus for a long time.' *TRB*, p. 252b.

²⁸ Ibid.

touching the ground after each sermon, similar to the Buddha, here he appears to experience the cessation of rebirth and a moment of enlightenment. But, it is left open the conclusion of how this moment affects the incarnate Jung. Does the ability of Philemon as Jung's No. 2 to cease rebirth affect Jung and his immediate future in any way? Future interpretation might do justice to this question.

Appendix F: The Moon and the Dead

The appearance of the moon offers some significance in relation to the dead. In the episode ‘One of the Lowly’, Jung enters the tramp’s room and describes ‘Moonlight flood[ed] in.’¹ Jung’s commentary on the episode includes, ‘The moon is dead. Your soul went to the moon, to the preserver of souls.’² Thus he makes a connection between the dark moon and the place where souls go after death. Jung is suggesting this is where the tramp’s soul went. That he comments here suggests he considered how this episode related to the process of death.³

The reference to a ‘dead moon’ and the soul moving toward death is likened to the nature of the moon’s phases of waxing and waning, symbolically representing complementary degrees of consciousness. Although the tramp has expired, Jung’s commentary suggests that he retired to the moon where the ‘preserver of souls,’ oversees those with the intention of returning. In *Psychology of the Unconscious*, Jung explains

¹ TRB, p. 266a.

² TRB, p. 267b. Shamdasani in n. #40 refers to Jung’s association of the moon being ‘a gathering place of departed souls.’ SOT, p. 318. Note Fig. 31, the Chalcedon gem depicting souls on the moon. Also useful is to note Hekate’s association, not only with the Mystery story, and as the one who knew Persephone’s kidnapper (Kerenyi, p. 36)) but also in her role as guide for the initiates into the mysteries. (Kerenyi, p. 79). According to Kerenyi her association with ‘Brimo... a designation for the queen of the realm of the dead, for Demeter, Kore, and Hekate in their quality of goddesses of the underworld.’ (Kerenyi, p.92), also D’Este and Rankine in *Hekate Liminal Rites*, (BM Avalonia: London), p. 51 and p.171-172.

³ The association of the moon dying is an ancient concept, and dealt with extensively in Esther Harding’s work *Women’s Mysteries*. She explains about the moon god Sinn and that ‘when the moon is bright the god is in his upper –world phase. When the moon is dark the god has gone to the underworld. But he will surely return.’ Esther Harding, *Woman’s Mysteries Ancient and Modern*, (New York, Harper Colophon Books, 1971), p. 90. Jung’s reference to the moon being dead possibly refers to the dark moon and associates it with the dead, i.e. the moon is for the dead, even though there is moonlight flooding into the room. Harding describes: ‘In psychological terms he who has attained to the realm of the full, or complete moon has gained knowledge of the unconscious, as past, source, origin; he has power in this present world; and has insight into the realm of the future. He has become in a certain sense timeless, he transcends the limitations of time. He has gained immortality. The immortality promised by the moon is not an unending life...It is not a continuation in a state of perfection, but is an ever renewed life like the moon’s own, in which diminishing and dying are essential as becoming’ (p. 212). Ancient Hindus consider that the soul’s choice at death is either the path of light or the path of darkness. One leads to everlasting light, the other to the world of death and rebirth. Bhagavad Gita, trans. by Juan Mascaró, ed. by B. Radice, (London, Penguin Books, 1962), p. 41, 8.23-26.

how Native American lore connects the moon to the grandmother and includes, ‘In ancient beliefs, the moon is also the gathering place of departed souls, the guardian of seeds; therefore, once more a place of the origin of life of predominantly feminine significance.’⁴ There is a regenerative quality to the significance of the moon being a keeper of souls, a transition space before a possible rebirth. Jung says:

...it is good that you become aware of collective death, since then you know why your singleness and your heights are good. Your heights are like the moon that luminously wanders alone and through the night looks eternally clear. Sometimes it covers itself and then you are totally in the darkness of the earth, but time and again it fills itself out with light. The death of the earth is foreign to it. Motionless and clear, it sees the life of the earth from afar, without enveloping haze and streaming oceans. Its unchanging form has been solid from eternity. It is the solitary clear light of the night, the individual being, and the near fragment of eternity.⁵

This quote, embedded in the commentary, is suggestive of the universal importance of the concept of death. Just like the eternal resonance of the moon’s presence, death too resonates with a ‘fragment of eternity.’ While he is addressing the death of the tramp, the moon’s recurrent and progressive cycle, with its own quality of eternity, appears to be its message and reflects the cyclic nature of birth and death.

⁴ *POU* p. 302, §496. In *SOT*, p. 318, §487, Jung includes the picture of the Chaldean gem, 1st Century in which souls appear to be standing on a crescent moon.

⁵ *TRB*, p. 267a-b.

Appendix G: *Septem Sermones* and *Systema Munditotius*

The Philemon Foundation's publication, *Jung History*, contains two essays in particular, which add an interesting focus to Jung's composition of the *Sermons*.¹ The essays by Barry Jeromson look to create a link between Jung's mandala, *Systema Munditotius* (The System of the World) and the writing of the *Sermons*. He explains, 'Systema is a psychocosmological model of *Sermons*, while *Sermons* is a poetic elaboration of the symbolism of *Systema*.'² Although Jung claims, 'I had painted the first mandala in 1916 after writing *Septem Sermones*...' as Jeromson points out this is not so clear as there has emerged preliminary sketches that 'predate sermons by several weeks'.³ As a result Jeromson suggests, 'It now appears that Jung's initial focus may have been the mandala. Systema, in other words, may have acted like a meditative device.' But it is Jeromson's questions that follow, which are of most interest to this study:

Did *Systema* lead Jung so deeply into the collective unconscious that it triggered the visitations by 'the dead'? Who were 'the dead'? Was *Systema* the doorway into a spiritual realm of archetypal ancestral vestiges in the collective psyche? Where does that leave *Sermons*? Is it conceivable that *Systema* unleashed the spirits of the dead, who were then banished from Jung's presence by the writing of *Sermons*?⁴

¹ Barry Jeromson, 'Systema Munditotius and Seven Sermons: Symbolic Collaborators with the Dead', *Jung History*, 1:2, Winter 2005-2006, Publication of the Philemon Foundation, pp. 6-10.

² Jeromson, p. 10.

³ There is some confusion here as Jeromson notes that this was relayed to him by personal correspondence with Shamdasani on 8 April, 2004, but the sketches which Shamdasani includes in Appendix A, pp. 361-363 of *The Red Book* shows all of these here composed almost a year after the *Sermons*, all visibly dated by Jung himself in the year 1917. Although it throws into question if this specific mandala was used by Jung in a meditative manner that prompted access to content that would make up the sermons, Jeromson's suggestion, to consider the two compositions, the mandala and *Sermons*, side by side is a valuable one.

⁴ Jeromson, p.10. As for the mandala serving as a portal, Jung had already discovered his portal by way of his descent, and perhaps composing the mandala was a manner of consolidating the content that emerged from the *Sermons*. Either way, the content of the sermons as explained by Jeromson as appearing in the composition of the mandala is worthy.

With *The Red Book* we now have the answers to most of these questions; Jung had already reached these collective levels in the unconscious and had already been engaged in in-depth exchanges with the dead before composing the *Sermons*. These dead had already appeared to Jung in his active imagination in the cook's kitchen, two years prior to their arrival in Jung's house. What is important to note is that the throng of dead departed to Jerusalem, with Jung as a witness in his deepest active imagination, but they returned to a fully conscious and awake Jung to haunt him for his attention in his own home.

Jeromson's central question in relation to both *Systema* and *Sermons*, if these works 'marked Jung as a modern descendant of the Gnostics of antiquity.' Part of this question can now be further posed as *The Red Book* reveals that it is with the assistance of Philemon and Jung's soul, with preparatory work by the possible deceased 'Helly' Preiswerk that was instrumental in the composition of the *Sermons* and any credit to Basilides can now be dismissed. Basilides was a later addition to the calligraphic volume, which proved Jung's attempt to distance himself from the composition of the *Sermons*. The content of the *Sermons* and the symbolism in the mandala do indeed contain Gnostic flavour, but their credit can no longer go to Basilides.⁵

In Jeromson's second essay on *Systema* he sets out to trace the origin of the mandala in Jung's earliest works, including Jung's mention of Jakob Boehme in *The Zofingia Lectures* showing that '...Jung was aware in 1899 of some connection between mandala symbols and deeply psychic phenomena — Boehme's mystical experiences.'⁶

⁵ *TRB*, p. 206a.

⁶ B. Jeromson, 'The Sources and Systema Munditotius: Mandalas, Myths, and a Misinterpretation' *Jung History*, 2:2, Fall 2007, Publication of the Philemon Foundation, p. 21.

He goes on to connect the mandala that Helly generated towards the end of her trance sessions. This was included in his doctoral thesis, but Jung never addresses it as a mandala. Jeromson points out the similarity in the concepts, which Helly's mandala (drawn by Jung upon her request) relays and his own mandala, such as the center being a 'primary force.' Jeromson points out: 'This is the earliest image of a mandala in the *Collected Works*, although Jung did not refer to it as such at the time.'⁷

The important point here is that Helly, the subject of Jung's doctoral research composed the content of a mandala, which coincided with the end of her more interesting trances. In *The Red Book* in her deceased form I suggest that it is she who appears to Jung to assist him in preparing the dead for the teachings that he and Philemon will deliver and as it happens, Jung simultaneously produces his own mandala. The timing of this alongside the *Sermons* leads to the end of his confrontation as a whole. I suggest that it is the deceased 'Helly' who through her presence and her activity in the unconscious could be reminding Jung of how to end this confrontation with the dead, as she did, with a conception of a mystical system of knowledge, which both *Systema* and *Sermons* are for Jung.

⁷ Jeromson confirms that Jung's explanation for such material emerging from a hypnagogic state was due to cryptomnesia or 'the emergence into consciousness of a memory-image detached from the event that triggered the memory' (*Jung History*, 2:2, p. 22).