



Called or not Called:

The Idea of History in the Psychology of C.G. Jung

by

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Vocatus atque non vocatus : deus aderit.

Called or not called, God will be there.

- Jung's favourite maxim

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PREFACE

I have included as many of Jung's own words as possible in order that the reader imbibe something of the atmosphere of his thought. Unfortunately, through want of space, I have been forced to exclude most of the vast amount of symbol amplification that makes up a great section of his writings. These hermeneutic exercises teach as much as his more conventionally abstract disquisitions.

Jung's psychology is vague for three major reasons. Firstly, Jung was so alive to the irrational and non-intellectual in human life that he often found it difficult to translate those realities into the language of thought. As one reads him one can imagine the inexpressible intuitions crossing and disrupting his field of discursive ratiocination. Secondly, Jung attempted to be accurate. Psychological accuracy must include the seemingly random, unique psychic traits that cannot be generalized. Jung's works reflect the conflict between the need to generalize and at the same time retain the empirical idiosyncrasies of psychic reality. Thirdly, Jung's thought was no static system adhered to for his entire life-span. It evolved continually until his death. The thoughts on synchronicity, the psychoid realm, etc. came to fruition and the light of day during the last fifteen years of his life. The fifties were a decade filled with extremely significant publications.

Although I have tried to communicate the essence of Jung to the reader (and it is not tradition that makes me admit my inadequacy at this task), I must pass on the admonition that Jung himself gave to those who would know and criticize him only on reading summaries of his life's *opus*. In effect he said, "I'm sorry but you'll have to read all of my works." A daunting *opus* in itself, it

is well worth the effort, and I agree with Jung that no précis could possibly capture the essential Jung. Not so much because no life's work can be condensed without damaging it, but in the sense that Jung's work is peculiarly uncondensable. This is because his writings are not a scientific treatise alone, but, like an artist, Jung tries to awaken the irrational Jung in the reader as well. Freud can be quite successfully condensed; but not so, Jung.

My candid purpose in this thesis is didactic, propagandistic even. I want to introduce Jung to as many people as possible as cogently as possible. His perspective is, for me, a thoroughly satisfying one. As far as I am concerned he teaches a species of wisdom. To any of those who want to investigate him further, I suggest they read his autobiography, *Memories, Dreams, Reflections*. That book changed my life.

Having cursorily discharged what I believe to be the duty of every writer to divulge his investment in his work, I want to describe it more closely. There are five chapters which present a resumé of Jung's psychology. These are essential, though sometimes difficult, reading it the reader is to understand the subsequent chapters. Next, I discuss Jung's social psychology - how he thought a collective operates pretty much as an individual. This leads into and amplifies Jung's idea of history. History is then discussed in terms of the irrational, "intuitive concepts" of spirit and God. Finally, I narrate, and expand on, what Jung believed to have happened in history: the work produced by Jung the historian.

As you read this work I want you to have two Gnostic terms continually in mind. *Pleroma* is the universe untouched by consciousness. *Creatura* is the universe differentiated by consciousness, including consciousness itself. This is Jung's essential duality without which there would be no motivation to, nor meaning behind, the

existence of humanity. *Pleroma* is fundamental *esse* - the first created - but, without consciousness, as nothing. *Creatura* is the child of *Pleroma* begat on *Pleroma*; father of *Pleroma* begat on *Pleroma*; father of itself begat on itself. *Creatura* is the second and truly created. *Creatura* is form and *Pleroma* is void. *Creatura* lives and *Pleroma* exists. Before Adam there was only *Pleroma*: after Adam was *Creatura* as well. There are not enough names to call them nor numbers to count them. They are and are not. Enough said.

ABBREVIATIONS

- CW : followed by a number indicates that volume of the *Collected Works*
- MDR : indicates ^{*Memories*} ~~Meanings~~, *Dreams, Reflections*
- Synch. : indicates *Synchronicity: an acausal connecting principle*
- Evans : indicates Evans, R.I., *Jung on Elementary Psychology: a discussion between C.G. Jung and R.I. Evans* (N.Y., Dutton, 1976)
- Progoff : indicates Progoff, Ira, *Jung, Synchronicity and Human Destiny* (N.Y., Julian, 1973; N.Y., Delta, 1975)
- P.A. : Franz, M-L. von, *Puer Aeternus*
- psych. : psychology
- arch. : archetype
- ucs. : unconscious
- cs. : conscious
- csness. : consciousness
- inst. : instinct
- coll.ucs. : collective unconscious
- coll : collective

I realise that it is unusual to include abbreviation of words in the text, but this was dictated to me by the logistic of preparing it for submission.



Analytical Psychology is the psychology (psych.) of Carl Gustav Jung (1875-1961). He regarded its theoretical content and therapeutic intention as a "modern mythologem" (CW9i, 179) as well as his own "subjective confession". (CW18, 125) Even though he claimed it as a collective and an individual truth, unlike Freud and Adler he would not argue its sole validity and characteristically described it as "a means of making us more conscious (cs.) of our perplexity." (CW18, 289) Its method is synthetic as well as reductive; rational as well as irrational; causal as well as final. It comprehends man in terms of spirit as well as instinct. It regards the unconscious (ucs.) as the creative matrix of consciousness (csness.) as well as the site of repressed contents. It discusses the integrative function of the dialectical relationship between ^{consciousness} ~~csness~~ and the ^{unconscious} ~~ucs~~, which forms a centre of personality that transcends ^{ego-consciousness} ~~ego-csness~~. It makes use of the equal relationship between the doctor and the patient - a meeting of two psyches. It deals with the collective (coll.) elements common to all psyches as well as the idiosyncratic elements of the individual. It is an attempt to come to terms with the effect of the past upon the psyche of today. It is, therefore, a social as well as an individual psychology.

The three theoretical pillars of analytical psych. are "the structure of the opposites and their symbolism, the anima archetype (arch.), and ... the unavoidable encounter with the reality of the psyche." (CW18,315) The first can be loosely defined as the individuation process; the second is the ^{archetype} ~~arch.~~ of the relation between csness. and the psyche. As to the third, I am confessing my own *Weltanschauung* as well as my inability to express it in any other way, when I say that Jung had a great appreciation of the "Real". Indissolubly wed to empiricism and phenomenology, Jung tempered his observations of human nature with an impressive capacity for empathy, sympathy and straight intuition. He had a deep awareness of the Otherness all around him. He knew what was real for him and that, by the very fact of intuiting reality, it was somehow real beyond him too. Nowhere is this more obvious than in his insistence upon the reality of the psyche, that spaceless space to be explored and experienced by ego-^{consciousness} ~~csness~~.

There is another dimension to this awareness. The psyche is the "only reality we can experience immediately". (CW8, 384) It mediates the experience of the inner and outer objective worlds by means of psychic images and ideas. We relate to real Others through the images we form of them. In a sense, then, reality does not exist without the psyche. Jung comes perilously close to solipsism. But for him rationality is not the sole ontological criterion. Irrational experience tells him that the world of Others exists. Credo reinforces, and the fact that there is no evidence pro solipsism leaves him free to follow his bent - what feels best.

In the early days an alternative appellation was bruited about: complex psychology. The complex is at the centre of our sense of the reality of the psyche. The idea of the feeling-toned complex arose out of Jung's early conceptual and experimental work with word association, and gave a more rigorous understanding of the dynamics and structure of the unconscious. As the introduction of his work into Freud's, the complex was at first seen as a network of repressions and associations. From the beginning Jung conceived them as "splinter psyches", autonomous personalities that produced pathology by their power to control the ^{conscious} personality. The discovery of the collective unconscious (coll.ucs.) brought about a radical alteration of the concept. Complexes became "archetypal formations" consisting of very stable archetypal cores or motifs, and personal shells that represented the differentiation of the archetypes ^{and} varied kaleidoscopically from individual to individual. Jung sometimes uses the words "complex" and "constellation" interchangeably but, strictly speaking, the archetypal core "constellates" (i.e. attracts associations and draws allusions to itself from experiential material) contents to form the complex. The "constellation" is the shell, not the whole complex.

Every affect ~~ends~~ ^{Archetypes} tends to become a complex. ~~Archs.~~ are inborn emotional aptitudes which attract contents and libido. The affect gives the complex energy without which its images do not compel. A complex cannot be argued or repressed out of existence because of this energy factor. The repressed is always reactivated but, because it is denied by csness., it often manifests itself only as an enemy to the ego. Eventually there is some *abaissement du niveau mental* (Janet's term for the lowering of the threshold of csness.) and the complex will assimilate part or all of the ego. The gradual assimilation of the ego "eventually leads to a neurotic dissociation of the personality." (CW8, 100) A possession which

"becomes pathological only when we think we have not got it." (CW16, 79)

Not all complexes, however, are morbid. A complex is morbid only when its action on the ego is not compensatory. Although compensation is vaguely prefigured in his first publication *On the Psychology and Pathology of So-called Occult Phenomena* (1902), Jung first formulated it in *The Psychology of Dementia Praecox* (1906). Bearing some relation to Adler's compensation which was restricted to the power principle (e.g. organ inferiority and compensated by feelings of superiority and the guiding fiction), Jung came upon it independently of Adler and Flournoy. Compensation is an expression of the natural urge that strives for wholeness. Even so, not everyone has this "urge towards self-realization" (CW7, 184) in equal parts. At first Jung spoke of the ^{unconscious} ~~ues.~~ compensating the ^{conscious} ~~es.~~ attitude. The ^{conscious} ~~es.~~ attitude, the reigning mode of adaptation, becomes maladaptive, yet is retained out of habit, laziness, and the fear of the unknown (i.e. of how a new adaptation would fare). The ~~unconscious~~ compensates this situation by constellating the ^{archetype} ~~arch.~~ of a new mode. Quite spontaneously, the ^{unconscious} ~~ues.~~ reacts to the "anfractuosit^{ies} of the ~~conscious~~ attitude" (CW5, 65) that has become "stuck" and regressive, in order that it return to the progressive path. All attitudes which do not fit the whole situation are one-sided. Man is condemned, therefore, to an eternal round of one-sided attitudes and their compensations. As early as 1916, Jung was writing "everything is compensated in the psyche" (CW7, 277) including the ^{unconscious} ~~ues.~~ by ~~essence~~ ^{consciousness}.

There are two types of compensation. 1) A personal compensation, which happens when the ^{conscious} ~~es.~~ attitude and the ^{unconscious} ~~ues.~~ are not widely dissociated, reacts to day-to-day failures to adapt only: "meanings of daily situations we have overlooked, or conclusions we have failed to draw, or affects we have not permitted, or criticisms we have spared ourselves." (CW7, 178) These omissions (intentional or otherwise) gradually constellate during life around the shadow ^{archetype} ~~arch.~~ to form the personal shadow. The ^{conscious} ~~personal~~ity of this complex disrupts ~~es.~~ life with its antinomial, and hence compensatory activity. The shadow of the ego, exiled from the latter by a limited self-image, is revisited upon the ego by the urge to completeness manifested in the energy content of the complex. 2) When personal ^{consciousness} ~~essence~~ is not in harmony with the collective (coll.) nature of the ~~unconscious~~, a collective and prospective compensation results. New ^{archetypes} ~~arches.~~ are constellated, i.e. assume determining significance in the ^{unconscious} ~~ues.~~. All ^{archetypes} ~~arches.~~ are dramas to be played out by the personality, and follow a "plan".

They set ego-^{consciousness}esness. a purpose or goal, and, insofar as this goal is adhered to, they are vindicated as prospective, forward-looking functions. The ^{archetype}arch. is a universal pattern of behaviour whose effects, positive when consciously related to and negative when repressed, are enforced ineluctably by the massive energies residing in the unconscious.

The purpose is equilibrium to which and the ^{unconscious}ues. "simply creates an image that answers to the ^{conscious}es. situation." (CW7, 183) As such, a compensation will not necessarily be the opposite of the ^{conscious}es. attitude - it seeks to balance, adjust, and supplement it. Only if ^{consciousness}esness. is too extreme will it become a complete opposite. Unfortunately, because ^{consciousness}esness. acts by differentiation of wholes into opposites and, in the case of personality traits, tends to identify with one or other of the opposites, this state of affairs occurs only too often. A successful compensation sees the one-sided attitude sacrificed, i.e. disidentified with, and its energy transmitted to an uniting, compensating symbol. At a certain depth, however, the ^{unconscious}ues. content becomes absolutely inimical to the ^{conscious}conscious cultural level. The compensatory activity of the repressed content becomes a destructive opposition to the intentions of ^{consciousness}esness. and forms a impenetrable block against those ^{conscious}es. tendencies. The ^{collective}coll. shadow succeeds the personal. ^{consciousness}esness. rightly fears this depth complex because it is dedicated to the manifestation of every thing infantile, archaic and negative in the psyche. It is evil incarnate. Nevertheless, ^{consciousness}esness. must integrate this complex or neurosis, perhaps even psychosis, will ensue. Such problems arise in the collective sphere of the shadow ^{archetype}arch., but have a personal aetiology as well.

When this polarization of the psyche becomes too extreme an enantiomorphism takes place, i.e. the complex controlling behaviour suddenly swings round to become its opposite, replacing one blind attitude with another. The compensatory content is so energized that it assimilates ^{consciousness}consciousness, the experience of which is much like spirit possession. The answer to this problem is to disidentify from both positions and, suffering their conflict, await the uniting third. This third is the archetypal symbol that has been present all along, that combines both positions in itself and thus ^{consciousness}compensates the dissociation, and that is experienced by one-sided ^{consciousness}esness. as the "other half", the compensatory opposite, only.

Sometimes it is very difficult to decide whether a complex is compensatory : it may require a long time to work or we may not understand

the nature of its compensation. Neurosis, for instance, may seem to us to be a totally negative experience but, in its compensatory action, it is very positive. Pain is no proof of pathology. Indeed, suffering is the necessary counterpole of happiness and perquisite of growth.

Neither are all ^{unconscious} ~~ues.~~ complexes the result of repression. Often there is insufficient material, i.e. associations and analogies, to allow a full influx of the archtypal form into ^{consciousness.} ~~csness..~~ More differentiation is necessary, i.e. further extension with experiential input, in order to become an image which is at all perceptible, and energetic enough to reach ^{consciousness.} ~~csness..~~ Differentiation, the dividing of the continuum of experience into the ^{consciousness} Many of ~~csness.~~, can be seen as the result of the inability of the ego to square archtypal and external reality. This dissonance is a conflict situation, the living out of which produces material for the complex's fantasy contents. Cf., parental complexes where the difference between the "perfect" images of parental figures ~~and~~ ~~from~~ the reality jars, and the subsequent testing of reality and learning by the child is motivated by the pain experienced when imago and reality fail to gel. Attention is therefore thrown onto the way the individual relates to reality, and hence to ego psychology. Jung's much-maligned typology is in part an answer to this question. People commonly employ differing types of differentiating strategy. The motivation behind differentiation is the ego's desire to avoid pain, maximize pleasure, and the total personality's urge to self-realization. Reality and the ^{archetypes} ~~archs.~~ stretch the ego in opposite directions, and ^{consciousness} ~~csness.~~ is the only adaptive tool available to the ego.

Ego-^{consciousness} ~~csness.~~, however, does not form the complex about the ^{archetype.} ~~archetype.~~. Rather the numinosity of the ^{archetype.} ~~arch.~~ attracts contents analogous to it. Jung borrowed this term from the theologian, Rudolf Otto, to describe the "specific energy stored up in the ^{archetype.} ~~arch.~~." (CW5, 352) As we gravitate towards light and warmth, ^{consciousness} ~~csness.~~ together with its disposable libido is drawn to the complex by the numinosum, setting up a partial *abaissement* that permits increased ^{unconscious} ~~ues.~~ influence. As an "a priori emotional value" (CW6, 461) the numinous ^{archetype} ~~arch.~~ is experienced in a number of ways: it fascinates, influences, convinces, enraptures, and mystifies ^{consciousness} ~~csness.~~ with or without its consent into "will-less surrender" (CW8, 186) The numinosum is felt with awe and spiritual conviction. It "elevates and humiliates simultaneously" (MDR, 177) Most people, however, are blind

to its influence and cannot bear to experience its impelling nature. This leads to powerful negative effects, because repression of the numinous is suppression of the source of life which *will* find a way into concrete existence. "I can only open myself to it, let myself be overpowered by it, trusting in its meaning." (CW10, 458) The numinous is experienced as meaning. Naturally the best example of numinosity is the living religious symbol (numen (Latin): deity, god, religious entity), but nowadays ^{archetypes} ~~archs~~ are experienced in more mundane guise mainly because they are not fully admitted into the life of our culture. Ours is an age of the worldly, for the most part ^{unconscious} ~~ues~~, and hence negatively expressed, ~~symbol~~.

The role of numinosity in the dialectic between ^{conscious} ~~es~~ and ^{unconscious} ~~ues~~ is very important. Once activated, an ^{archetype} ~~arch~~ constellates adjacent associations due to its numinous attractivity. The numinous affect attracts and drains energy from ^{consciousness} ~~eness~~. The ensuing *abaissement* allows the irruption of complexes across the threshold to possess ^{consciousness} ~~eness~~. The deeper they come from the ^{unconscious} ~~ues~~, the more archaic and infantile are the incoming, possessing complexes. But they are also spiritual drives. The compulsion and negativity of such a repressed complex is overcome only when it is lived out in all its positive and negative aspects. In this way the affect is spent in the effect of the consequent uniting symbol, rather than in the ~~iden~~ ^{identification} with one of the opposites.

Sometimes numinous, non-ego complexes possess a sort of ^{consciousness} ~~eness~~. Some dreams reveal a non-self-conscious view of the ego. Although this is partly explicable by the fact that ego-^{consciousness} ~~eness~~ is both subject and object, the nature of the information provided, far exceeding the scope of ^{consciousness} ~~eness~~, suggests ~~other~~ ^{consciousness} centres of ~~eness~~ in the psyche. Ref., the Self, and the personality archetypes.

The ^{consciousness} ~~first stage~~ of the differentiation of a complex from an *archetype* of which ~~eness~~ can be aware is the image. "The primordial image is the precursor of the idea and its matrix. By detaching it from ... *concretism* ... reason develops (it) into a concept." (CW6, 445) The image is made up of the organizing influence of the ^{archetype} ~~arch~~ and the stuff of ^{conscious} ~~es~~ and subliminal experience. This synthesis is affected by the meaning of the image - the numinosity of the *archetype*. As with all ~~unconscious~~ contents, the image is a paradox; plural yet integral; antinomial yet united. "The image is a condensed expression of the psychic situation as a whole ..." (CW6, 442) It represents the current psychic conflict

between ^{consciousness} ~~essence~~ and the ^{unconscious} ~~ues~~, as well as its transcension.

An archetypal image is not yet under the influence of ^{consciousness} ~~essence~~. It is a *coniunctio oppositorum* felt as an autonomous entity, an objective other to be related to (the reality of the psyche). Further differentiation of the image crystallizes out its idea and affect. Until then, an "archetypal image has nothing but its naked fullness.. images are life." (CW14, 180)

On countless occasions Jung denies in print that ^{archetypes} ~~archs~~ are inherited ideas. ^{Archetypes} ~~Archs~~ produce complexes, complexes are images, and images are ideas and affects. "I use the term idea to express the meaning of a primordial image ... that has been abstracted from the *concretism* of the image." (CW6, 437) The idea and ^{the} ~~the~~ ^{image} ~~image~~ are differentiated *not* ~~archetypes~~. Although slightly differentiated, the image is still sufficiently far from ^{consciousness} ~~essence~~ to present itself as an autonomous concrete other. The idea, however, "is much more subject to modification by rational elaboration and formulations corresponding to local conditions and the spirit of the time." (CW6, 439) It is closer to ^{consciousness} ~~essence~~, yet, to the extent that it is fantasy, the idea is distant from ~~essence-consciousness~~. By the time it becomes what we normally call an "idea" it is so far under the influence of ^{consciousness} ~~essence~~, that the ego assumes sole responsibility for its creation. But "even the most original and isolated idea ... grows out of an objective network of thought which binds all contemporaries together whether they recognize it or not." (CW15, 34) A ^{collective unconscious} ~~coll-ues~~ of commonly differentiated ^{archetypes} ~~archs~~ provides the background for all uncommon differentiations.

An idea works in the world because it is attached to a feeling or affect. Due to the opposition of the thinking and feeling functions, connection is not achieved by ^{consciousness} ~~essence~~ alone. The extent to which it can achieve this conjunction is a measure of its free will. Even so, ^{consciousness} ~~essence~~ must operate in concert with the uniting symbol because all psychic activity rests on an archetypal basis. The uniting symbol will be especially influential if one or other of these two rational functions is dominant in the ^{conscious} ~~es~~ attitude.

Complex psych. asserts that the ego is not alone. There is an objective psychic reality beyond it: the ^{unconscious} ~~ues~~. In the final analysis ^{consciousness} ~~essence~~ and ^{unconsciousness} ~~uesness~~ are indefinable. However, because all psychic

contents are either ^{conscious} es. or ^{unconscious} ~~ues.~~, we may gain some, admittedly, tautological insight into them by comparison and contrast. I will begin with two aspects of ^{consciousness} ~~esness.~~ - the ego and persona.

The ego is "a complex of ideas which constitutes the centre of my field of ^{consciousness} ~~esness.~~ and appears to possess a high degree of continuity and identity. Hence I also speak of an ego-complex. The ego-complex is as much a content as a condition of ^{consciousness} ~~esness.~~, for a psychic element is ^{conscious} es. to me only in so far as it is related to my ego-complex." (CW6, 425) This definition, when amplified, holds pretty much all Jung ever wrote about the ego. (We shall, however, add affects to "ideas".) ^{consciousness} ~~Esness.~~, like numinosity, coheres the elements in the ego-complex. Paradoxically, this precondition for the ego is unthinkable without an ego. But the chicken and the egg has never stopped us making an omelet before so it is better ignored for our present purposes. Contents brought into relation with ^{consciousness} ~~esness.~~ appear to be drawn towards a virtual centre by some sort of force. That centre is the ego, "an image or reflection of all the activities comprehended by it." (CW8, 325) As such, it acts like a constellating archetype. The ego is, therefore, energy - the total field of ^{consciousness} ~~esness.~~; and form - the sum total of contents that are related to the ego including the ego itself. It is the centre and the whole, point of reference and all that is referred. Although Jung sees its origin in the "collision between the somatic factor and the environment (and) developing from further collisions with the outer world and the inner." (CW9ii, 5), its initial ability to perceive the separateness of body from environment must rest on some a priori differentiating factor. The ego and ^{consciousness} ~~esness.~~, therefore, are founded on an ^{archetype} ~~area~~, whose distinguishing peculiarity is differentiation.

As a consequence of the discriminating and separating nature of ^{consciousness} ~~esness.~~ which divides the universal continuum into time, space and discrete entities, the ego feels itself to be mortal or time-bound, often identifies itself with the body, and is cut off from the experience of the transpersonal cosmos of which it is a part. The ego isolates itself and delimits its nature by means of self-image. Consequently, that disposable energy at its command is severely restricted in its application by images of self and reality, i.e. by what the ego thinks it knows. This self-image can apply to less "cosmic" factoral misidentifications.

The opposite of ego differentiation and integrity is ego identification and identity. When the ego identifies with a psychic content

it surrenders its integrity in favour of the spurious unity of that content. Its real role is to balance the opposites by willing to remain ^{conscious} ~~es.~~ of them. Entailing a condition of inner dissociation within the ego, the individual must suffer it until a uniting symbol leads to integration. Neurosis results when the ego fails to satisfy this urge for equilibrium in order to avoid the burden of the opposites. Instead, the ego identifies with one of the opposites and seeks to annex the libido bound up in the symbol. Thus poorly adapted to inner reality, the ego's inflation prepares the way for enantiodromia and the retribution of the archetypal gods. The stability of the ego resides in its adaptability, not its rigidity. The ego is the seat of anxiety whose inertia can only be overcome by courage. How that arises none know.

If the ego is sufficiently adaptable, its integration of the ~~unconscious~~ shadow and anima can lead to individuation. This process ousts the ego from its central position in its self-image, because it begins to perceive a centre of personality that is the true source of psychic life -the Self. Individuation is the gradual formation of this centre of personality and the ego's gradual secession to it. If it identifies with the Self the inflated ego will be nothing but a hollow imitation. The Self will compensate the inflation. "This experience paralyses an over-egocentric will and convinces the ego that in spite of all difficulties it is better to be taken down a peg than to get involved in a hopeless struggle in which one is usually handed the dirty end of the stick." (CW8, 224) The compensations will always be experienced as nasty humiliations. Always "experience of the Self is ... a defeat for the ego." (CW14, 546) The ego must, however, be strong enough to call a halt to the influx of ^{unconscious} ~~ues.~~ material whenever its integrity is threatened. The ego must not so collapse before the spirit that it can no longer function because possessed. As the spirit impels ego-^{consciousness} ~~essness~~ to greater awareness of the light and dark within, the ego is enriched, the personality becomes more complete, and the process becomes the central meaning of life. Throughout "the individuated ego senses itself as the object of an unknown and supraordinate subject." (CW7, 240) It plays man to the Self's God.

The ego is unfathomably obscure. We don't know whether the "I" we know is all there is to "I". The ego is like an image of the Self - the small sun and centre mirroring, and being mirrored by, the larger sun and centre. In a sense, the ego is a "relatively constant person-

ification of the ^{unconscious} ~~ues.~~ itself." (CW14, 107)

We have already seen how the reality-concept and self-image of ego-^{consciousness} ~~ness~~ effects its behaviour. The persona is the self-image of the ego which is formed by its interrelationship with society. It is what is usually encountered when we first get to know a person. It is the Greek dramatic mask, the social shell adopted by the individual. It is an "acquired personality of perverted beliefs ... that general idea of ourselves which we have built up from experiencing our effect upon the world around us and its effect on us." (CW6, 218) Conceived as a mode of role-playing decided upon by balancing needs against the ways in which they are met by others, the persona is a "compromise formation" (CW7, 293) between social reality and the individual. Persona satisfaction is based on a certain view of the world which says no more is possible and the decision to accept and play to that. Roles are attempts at adaptation. Yet, because they are collectively conditioned and infused with the nature of statistical generalization they are inferior adaptations and thereby the source of suffering. Their inability to appreciate individual differences in self and others is basically unrealistic. An individual is unique and cannot be satisfied with any kind of collective identity.

If one can relearn oneself and the world, one can redecide when the persona is appropriate and when it is not. Many psychic problems can be solved by realizing one's role-playing and that more efficient, realistic, individual and satisfactory ways exist to get one's needs met. The persona is alterable and can be applied at will. By disidentifying with a persona content the ego brings about its own liberation. To the extent that the ego dissolves the persona altogether, its place must be taken by something else if the individual is not to suffer a loss of adaptation. This is the task of the transcendent function where symbolic work inevitably establishes new persona characteristics.

The persona may also warrant alteration when the roles are failing as a specific adaptation. The ego now seeks more suitable roles instead of disidentifying with its social self-image. The regressive restoration of the persona whereby an inflated persona is replaced by one that attempts only a measure it can fill, is still an evasion of one's duty to one's individuality. Repression is reviewed and the whole is felt as some irrevocable and unequivocal defeat.

The persona is an amalgamation of ^{conscious} ~~es.~~ intentions and social requirements behind which hides the shadow filled with the ^{UNCONSCIOUS} ~~ues.~~ assumptions that make up the self-image and reality concept. "The man who identifies with this mask I would call "personal" as opposed to "individual"." (CW6, 470) Identification with the persona forces individuality into the ^{UNCONSCIOUS,} ~~ues.~~, creating a strong pull toward it, but also instituting a fear lest the ideals and roles of the persona be destroyed and the individual left vulnerably unadapted, i.e. bereft of strategies for getting his needs met and therefore alone. (The major motivation behind the pathological persona is the fear of aloneness.) Of course, individuality reveals itself in the selection and combination of persona components, but this does not justify regarding the persona as individual *in toto*, as so many do. The components are themselves collective; the persona itself is archetypally based - all individuals need one; it is the mask by which the ^{collective} ~~coll.~~ psyche feigns individuality.

Nevertheless, the persona performs the necessary psychic function of mediating between individual and society. Society demands specialization in its individuals to fit certain tasks. This aspect of socialization begins in infancy - a one-sided development that establishes the dominant function. No one can fully develop all the functions, though wholeness demands their co-ordination. Moreover, no one can be their vulnerable selves with everybody, all the time. The persona acts as a necessary buffer between individuals and, as long as it is relatively harmless, acts as a social adhesive. Nor can the whole personality relate to any given situation. No one is completely whole. Completeness is a goal never to be obtained. The persona will never be dissolved in the absolute sense of total annihilation. But the range of adaptation can be increased by the dissolution of successive persona identifications. Restrictive self-images can be set aside at will as long as one is ^{conscious} ~~es.~~ of their arbitrariness.

In forming its "personal" self-image the ego rejects many of its possible contents, as well as many of its reasons for rejecting them. Repression is not a very good adaptation because it fails to end a conflict, merely making it ^{UNCONSCIOUS,} ~~ues.~~. Furthermore, the repressed content assumes a negative face to suit. Often this repression will bring the psyche to a standstill - the personality will be "stuck". A regression to an earlier type of adaptation or relatedness will follow. Behaviour will assume a concomitant infantilism or archaic nature. Meanwhile, through projection, the repressed content will become a much more fearful problem

at this regressive level. The repression will be redoubled, annexing the libido of the repressed content. At the same time, the compensating ^{unconscious} ~~ues.~~ continually presses the repressed content forward. The repression becomes more fanatical as it accrues more energy and finds the repressed content becoming strengthened. Eventually, the fanatical ego attitude will suffer an enantiodromia and its violence against the psyche will be revisited upon it.

Not all ^{unconscious} ~~ues.~~ contents are the result of hostile repression. Sometimes contents can withdraw of themselves due to a "certain autonomy" (Evans, 58) that attaches to archetypal complexes. Some archetypal contents can have too few bridges to ^{consciousness} ~~esness.~~ to become ^{conscious.} ~~es.~~. The creative ^{unconscious} ~~ues.~~ and its created components are "really ~~ues.~~" (Evans, 76), i.e. they have never been ^{conscious} ~~es.~~ and require associations and analogies to be made before they can be represented to ^{consciousness} ~~esness.~~. Indeed, a good deal of the so-called "resistance" in analysis is a direct consequence of "lack of imagination and reflectiveness" (CW9, 61), not of repression. Finally, some ^{unconscious} ~~ues.~~ contents are of too low an energy level to be ^{conscious} ~~es.~~ - subliminal perceptions and forgotten, as opposed to repressed, memories.

Jung posits two apparently adaptational reasons for repression. One is the "exclusive directedness of cs. contents" (CW8, 34) embodied in the dominant function. While certainly adaptive in a society which does not foster the urge to completeness, this must be considered culture - and bio-specific, and by no means adaptive in terms of individuality. Secondly, repression can be a defence against losing the "freedom of csness." (CW8, 112) to the automatisms of the ^{unconscious.} ~~ues.~~ Defensive repression is adaptive in the weak ego that cannot maintain its integrity when challenged by the powerful ~~unconscious.~~ It is well known that a neurosis can cloak or protect the ego from a latent psychosis. Neurosis is, however, generally caused by hyperanxiety in the face of the ~~unconscious.~~

The ^{unconscious} ~~ues.~~ is a "negative borderline concept, like Kant's *Ding an sich*" (CW4, 140) based on empirical evidence, and understood in terms of ^{consciousness} ~~esness.~~ which alone is immediately experientiable. The ^{unconscious,} ~~ues.~~, like the outer world, must be represented in ^{consciousness} ~~esness.~~ to be known and, in a sense, real. All knowledge of the ^{unconscious} ~~ues.~~ is, therefore, an "as if" inference from its effects on ^{consciousness.} ~~esness.~~. The ^{unconscious} ~~ues.~~ "is the Unknown as it immediately affects us." (CW8, 68) Indeed, one part of the ^{unconscious} ~~ues.~~, which is simultaneously to be considered as extra-psyche, the psychoid realm, is an inexperienceable

and irrepresentable entity of which nothing can be said with certainty. We know it only because it is differentiated into representable images. Everything except the psychoid ^{archetype} ~~arch.~~ is potentially available to ^{consciousness.} ~~esness.~~ The deepest levels of the ^{unconscious} ~~ues.~~ are lost in obscurity. "Nobody can say where man ends. That is the beauty of it, you know. It is very interesting. The ucs. of man can reach ... God knows where. There we are going to make discoveries." (Evans, 85). Archetypal symbols of the Self suggest man ends in the Cosmos, in God. Transpersonal ^{psychology} ~~psych.~~ teaches that each individual is grounded in the totality of the universe.

The ^{unconscious} ~~ues.~~ is "an *exclusively psychological* concept, and not a philosophical concept of a metaphysical nature. ... covers all processes that are not ^{conscious} ~~es.~~ ... (is) derived simply and solely from experience, and in particular from psychopathological experience ...

... As to the actual state an ^{unconscious} ~~ues.~~ content is in when not attached to ^{consciousness} ~~esness.~~, this is something that eludes all possibility of cognition. It is therefore quite pointless to hazard conjectures about it." (CW6, 485)

For an ^{unconscious} ~~ues.~~ content to become ^{conscious} ~~es.~~ there must be a deficit of libido in ^{consciousness} ~~esness.~~ that lowers its energy threshold - Janet's *abaissement du niveau mental*. This energy reduction is caused either by the failure of ^{consciousness} ~~esness.~~ to cope with a problem of adaptation (which includes repression) resulting in introversion and regression, or by the numinosity of an ^{archetype} ~~arch.~~ which attracts libido into the ^{unconscious.} ~~ues.~~. The deficit to ^{consciousness} ~~esness.~~ usually cathects an ^{unconscious} ~~ues.~~ content which can now cross the threshold into ~~esness.~~ ^{consciousness.}

In the ^{unconscious} ~~ues.~~ everything is undifferentiated and changeless, the exact opposite of ^{consciousness.} ~~esness.~~ ^{unconscious} ~~ues.~~ "contents are without exception paradoxical or antinomical by nature, not excluding the category of being." (CW9, 236) Yet, when the ^{conscious} ~~es.~~ attitude is one-sided "the ^{unconscious} ~~ues.~~ can insist just as inexorably on the irreconcilability of the opposites." (CW9i, 36) The ^{unconscious} ~~ues.~~ is "a neutral region in the psyche where everything that is divided and antagonistic in ^{consciousness} ~~esness.~~ flows together into groupings and configurations." (CW6, 113) The ability of ^{consciousness} ~~esness.~~ to discriminate and cathect opposites within the psyche is limited. So, too, is its ability to maintain that differentiation. Where the light does not reach, we find the "darkness" of the ^{unconscious.} ~~ues.~~ "In the ^{unconscious} ~~ues.~~ ... the most heterogeneous elements possessing only a vague analogy can be substituted for one another, just because of their low luminosity and weak energetic value." (loc.cit.)

Nevertheless, "we have every reason to suppose that the ^{unconscious} ucs. is never quiescent in the sense of being inactive, but presumably is ceaselessly engaged in the grouping and regrouping of so-called ^{unconscious} ucs. fantasies ... normally ... co-ordinated with ^{consciousness} esness, in a compensatory relationship." (CW7, 220-1) There is no psychic development without the work of ^{consciousness} esness.

The ^{unconscious} ucs. is divided into two levels - the personal ^{unconscious} ucs. which comprises all those contents that have been acquired during the life of the individual; and the ^{collective unconscious} coll. ucs. which is composed of the ^{archetypes} arches, and their nearer differentiations. The line between the two is far from clear: "the contents of the personal ^{unconscious} ucs. (i.e. the shadow) are indistinguishably merged with the archetypal contents of the ^{collective unconscious} coll. ucs." (CW12, 32) Indeed, with the ^{archetypes} arches, seconded to the psychoid realm, the ^{collective unconscious} coll. ucs. no longer exists in its early sense, but lingers vestigially as the world of symbols and images shaped by the ^{archetype} arch, out of personal contents. The deeper one delves into the ^{unconscious} ucs. the more ^{collective} coll. and less differentiated it becomes. If we retain the concept at all it is to designate that area of the psyche where the psychoid ^{archetypes} arches, mould complexes out of ^{unconscious} ucs. material: the "Maternal womb of creative fantasy." (CW6, 113) There is nothing in human culture which did not spring from this source as a hunch or inspiration. "We never appreciate how dependent we are on lucky ideas - until we find to our distress that they will not come." (CW10, 145)

The ^{unconscious} ucs. is the psychic medium through which we are driven by life. "And if, by employing the concept of the ^{archetype} arch, we attempt to define a little more closely the point at which the daimon grips us, we have not abolished anything, only approached closer to the source of life." (CW9, 381-2) The life instinct is an energetic process which finds expression in the ucs. as "an acting and ^{suffering} subject with an inner drama." (CW9i, 7) As a compensation "the ^{unconscious} ucs. is a purely natural process without design, but as a major protagonist in the scripted drama of the individuation of the Self "it has that potential directedness which is characteristic of all energetic processes." (CW7, 232) Because it has many more perceptions, much more information, and the archetypal wisdom of the ages at its beck and call, the ^{unconscious} ucs. "produces, no less than the ^{conscious} es-mind, subliminal combinations that are, prospective; only they are markedly superior to the ^{conscious} es-conscious combinations both in refinement and scope." (CW7, 116)

After about 80 years of living with the idea of the psychological ^{unconscious} ucs. our civilization has yet to absorb its lesson. We remain cut off from its nurturing roots, locked in an arid ^{consciousness} esness, inflated with its own

self-importance as arbiter of reality. The symbolic attitude, which transforms archetypal complex to full-fledged symbol, must be regained if we are ever again to find the treasure hidden and waiting in the unconscious.

The concept of the ^{collective unconscious} coll.ucs. was formulated circa 1912. Beginning with the parallelism between ethnic and schizophrenic material discovered by Jung, Silberer, Rank, Maeder, Riklin, et.al, the hypothesis sought to explain this similarity which proved inexplicable in terms of individual acquisition. Discussions of the ^{collective unconscious} coll.ucs. invariably involves lengthy discussions on biological inheritance with derogatory asides as to Jung's supposed Lamarckianism. The problem of the hereditary factor in the ^{collective unconscious} coll.ucs. is far from clarified by recourse to Jung's work. For our present purpose it is sufficient to note here that the coll.ucs. came to represent the inherited source of all psychic functions and tendencies, including ^{consciousness} ~~essence~~, common to all individuals. Analytical psychology places special emphasis on mythological and folk-loric expressions of these archetypal elements.

Early Jungian theory saw the ^{collective unconscious} coll.ucs. reflecting the non-psychic world as an evolutionary accumulation of adaptively successful behaviour patterns. Although mitigated by the personal accretions necessary for their ^{conscious} es. integration, the ^{collective unconscious} coll.ucs. was understood to possess structures that responded to situations common to all human experiences. Often individuality had to fight to maintain itself against the power of collective solutions. Adaptation is never wholly ^{collective} coll., for the idiosyncrasies of individuality must be catered for. A mutually acceptable viewpoint could be found through the transcendent function. Throughout this period Jung was never clear whether he supported a Lamarckian or neo-Darwinian view of inheritance.

The nature of the evolution of the ^{collective unconscious} coll.ucs. ceased to be a problem with the advent of the psychoid realm. Now the ^{archetypes} arches. were regarded as imprinters present from the start of time or, at least, of *homo sapiens*. There was no need to conjecture about the inheritance of cultural characteristics, because the ^{archetypes} arches. were not the product of evolution but of the very first *kairos*. The store of ^{archetypes} arches. remained the same, only their constellated contents varied, and these within the limits of some well-established mythologems. The great Undifferentiated "God", reaches out to mould the world according to its own inscrutable pattern. History consists of mankind adducing varying experiential material to differenti-

tion of the ~~arches~~^{archetypes}, creating images that suggest the underlying order of the latter amidst the undeniable flux of the former.

The ~~coll-ues~~^{collective unconscious} is as much an intuition and a feeling as a thought. Inasmuch as it represents the ~~ues~~^{unconscious} cultural heritage based on the motivation of the unknowable ~~arches~~^{archetypes}, it constitutes an essential formative background to our psychological well-being. Such forces seem to move the psyche deeply and, considering how little we know of them, we would be ill-advised not to investigate their nature as revealed by the concept of the archetype. So, when Jung writes - "If it were possible to personify the ~~ues~~^{unconscious}, we might think of it as a ~~coll~~^{collective} human being combining the characteristics of both sexes, transcending youth and age, birth and death, (good and evil) and, from having at its command a human experience of one or two million years, practically immortal. If such a being existed, it would be exalted above all temporal change, ... it would be a dreamer of age-old dreams and, owing to its limitless experience, an incomparable prognosticator. It would have lived countless times, over again the life of the individual, the family, the tribe, and the nation, and it would possess a living sense of the rhythm of growth, of flowering and decay.

... The ~~collective unconscious~~^{collective unconscious} seems to be not a person, but something like an unceasing stream or perhaps an ocean of images and figures which drifts into ~~esness~~^{consciousness} in our dreams or in abnormal states of mind." (CW8, 349-50) - he is giving early theoretical form to something that is intrinsic and endemic to the human condition. It can be interpreted in Lamarckian and in neo-Darwinian terms. The former would speak of the inheritance of symbols and images; the latter of the inheritance of empty forms filled with similar contents by the common experiences of men and selected by the environment. (It is well to remember that Lamarckianism has not been disproved, but, like many of the tenets of neo-Darwinism, awaits proof.) Jung's empiricism suggested that somehow man's experience during the aeons is reflected in archetypally influenced complexes. In some way, images common to all cultures are forged anew with each new child.

Because of its conceptual ambiguity the ~~coll-ues~~^{collective unconscious} was replaced by the term "objective psyche" in 1954. By it Jung meant that the transpersonal ucs. is experienced as an objective other by ego-consciousness, a spontaneous, creative, "Independent, productive entity" (CW7, 105)

that must be reckoned with. ^{Consciousness} ~~Es-~~ness and the ^{unconsciousness} ~~ues-~~ are opposites and, to the extent that they do not realize their supraordinate unity in the Self, must experience each other as totally other. The objective psyche "is a self-contained world, having its own reality, of which we can only say that it affects us as we affect it - precisely what we say about our experience of the outer world." [loc.cit.)

In a sense the whole ^{unconscious} ~~ues-~~ is objective. But we must distinguish between the personal and ^{collective} ~~coll-~~ or transpersonal ^{unconscious} ~~ues-~~. The former is not, strictly speaking, objective, as it contains all those things which could just as well be subjective. With the exception of forgotten and subliminal contents, the personal ^{unconscious} ~~ues-~~ has been created as a would-be objective entity by repression. But, because such personal contents are used to fill out the differentiated ^{archetype} ~~arch-~~, it is difficult to say where the personal ends and the transpersonal begins. All we can say about the ^{unconscious} ~~ues-~~ with any certainty is that the deeper we go the less personal and the more objective it becomes until it is extinguished in the utter objectivity of the psychoid realm. We can picture the psyche as a continuum stretching from the extreme subjectivity of ego-^{consciousness} ~~es-~~ to the extreme objectivity of the psychoid realm. At given points along this continuum we can conceptualize a threshold between ^{conscious} ~~es-~~ and ^{unconscious} ~~ues-~~, and one between personal and transpersonal ^{unconscious} ~~ues-~~. But this is mere heuristic convention. It is impossible to specify such lines of demarcation. ^{Consciousness} ~~Es-~~ness could be characterized as a moving light illuminating the contents in its path rather than one side of a hierarchical border-line. Like the probability cloud of election behaviour, it is more likely to be in some places than in others, but could be almost anywhere. We owe our very knowledge of depth ^{psychology} ~~psych-~~ to this fact.

We have seen that the personal psyche extends into both ~~es-~~ ^{consciousness} and the ^{unconscious} ~~ues-~~ as ego, shadow and differentiating contents. (The shadow, being all that the ego rejects from its self-image, contains collective contents considered inimical to the ego's chosen ^{collective} ~~coll-~~ style. Furthermore, the shadow has an archetypal basis in that there is a shadow side to the Self.) At the same time, the transpersonal or ^{collective} ~~coll-~~ part of the psyche extends into both ^{consciousness} ~~es-~~ and the ^{unconscious} ~~ues-~~ as persona and ^{collective} ~~coll-~~ ^{unconscious} ~~ues-~~ or objective psyche. Jung calls this the ^{collective} ~~coll-~~ psyche. The source of its contents is to be found in archetypal imprinting and the social norms created by it.

Supraordinate to this picture of the psyche is the Self.* The Self is "the inner sun, the ^{archetype} ~~arch~~, of transcendent wholeness." (CW5, 323) It is the "^{archetype} ~~arch~~" of order in chaos" (CW18, 734) and "dynamically - the source of life." (CW18, 725) It "acts like a circumambient atmosphere to which no limits can be set, either in space or time." (CW9ii, 168) It is "not merely the empirical man, but the totality of his being, which is rooted in his animal nature and reaches out beyond the merely human towards the divine." (CW5, 303) It is transpersonal psychoid realm and the "universal human being in us." (CW8, 292) An 'entelechy' (CW12, 183), it is also a 'personality'. (CW9i, 142) As a "*coincidentia oppositorum*" (CW5, 345) it is paradoxical, even to the extent of existing but not seeming to exist. And "as an individual thing it is unitemporal and unique; as an archetypal symbol it is a God-image and therefore universal and external." (CW9ii, 65) It is the smallest of the small, the largest of the large. It is the "midpoint of the personality" (CW7, 221) poised between ^{conscious} ~~cs-~~ and ~~unconscious~~. The beginnings of our psyche life seem to be inextricably rooted in this point, and all our highest and ultimate purposes seem to be striving towards it." (CW7, 238) The Self as a transcendent totality "can claim anything." (CW7, 237) Everything that man has ever been, ever is, and ever can be is contained in the Self. It is the destiny of mankind, present from the beginning, yet created as ^{consciousness} ~~essence~~. develops in the species. By compensation and disruption it guides the fate of individual and civilization. The Self is ultimately the psychoid One and the manifest All, an ^{archetype} ~~arch~~, or imprinting morph that "produces a symbolism which has always characterized and expressed the Deity." (CW11, 469) Like the ego, it is the centre and the whole at once.

"As an empirical concept, the Self designates the whole range of psychic phenomena in man. It expresses the unity of the personality as a whole. But in so far as the total personality, an account of its ^{unconscious} ~~ucs-~~ content, can be only in part ^{conscious} ~~cs-~~, the concept of the Self is, in part, only *potentially* empirical and is to that extent a *postulate*. In other words, it encompasses both the experienceable and the inexperienceable (or the not yet experienced). ...In so far as psychic totality, consisting of both ^{conscious} ~~cs-~~ and ^{unconscious} ~~ucs-~~ contents, is a postulate, it is a *transcendental* concept, for it presupposes the existence of ^{unconscious} ~~ucs-~~ factors on empirical grounds and thus characterizes an entity that can be described only in part but, for the other part, remains *at present* unknowable and illimitable.

*Jung's translators use a lower case "s", but the capital "S" more nearly expresses the god-like quality of this archetype.

... Empirically, the Self appears in dreams, myths and fairytales in the figure of the supraordinate personality, such as a king, hero, prophet, saviour, etc., or in the form of a totality symbol, such as the circle, square, *quadratum circuli*, cross, etc. When it represents a *complexis oppositorum*, a union of opposites, it can also appear as a united duality, in the form, for instance, of tao as an interplay of *yang* and *ying*, or of the hostile brothers, or of the hero and his adversary (arch-enemy, dragon), Faust and Mephistopheles, etc. Empirically, therefore, the Self appears as a play of light and shadow, although conceived as a totality and unity in which the opposites are united. Since such a concept is irrepresentable - *tertium non datur* - it is transcendental on this account also. It would, logically considered, be a vain speculation were it not for the fact that it designates symbols of unity that are found to occur empirically.

The Self is not a philosophical idea, since it does not predicate its own existence, i.e. does not hypostatize itself. From the intellectual point of view it is a working hypothesis. Its empirical symbols, on the other hand, very often possess a distinct *numinosity*, i.e. an *a priori* emotional value, as in the case of the mandala, 'Deus est circulus ...', the Pythagorean tetraktys, the quaternity, etc. It thus proves to be an *archetypal idea*, which differs from other ideas of the kind in that it occupies a central position befitting the significance of its content and its *numinosity*." (CW6, 460-1)

Because the ego is but a part and the Self is the Whole, it continually experiences the Self as a compensating other that forces it to become aware of the "other side" of the personality. Moreover, ^{consciousness} ~~essence~~ as a part cannot comprehend the Self as the whole. The cross that ego-^{consciousness} ~~essence~~ bears is the wholeness of the personality which forces it to suffer the conflict between itself and the polar opposite in the unconscious. ^{archetype} ~~arch~~ "Whenever the ^{archetype} ~~arch~~ of the Self predominates, the inevitable psychological consequence is a state of conflict ... of crucifixion - that acute state of unredeemedness which comes to an end only with the words 'consummatum est.'" (CW9ii, 76) All this is achieved by the "special nature of the contrasting and compensating contents of the unconscious." (CW7, 158) Redemption comes in the form of the uniting symbol.

"Up to a point we create the Self by making ourselves ^{conscious} ~~est~~ of our unconscious ~~contents~~, and to that extent it is our son. ... But we are forced

to make this effort by the ^{unconscious} ~~ues.~~ presence of the Self, which is all the time urging us to overcome our ^{unconsciousness.} ~~ucsness.~~ From that point of view the Self is the Father." (CW11, 263) The Self is the "subject and object of the process" (CW11, 280) of individuation. The Self sacrifices itself when it becomes man through ~~surrendering~~ ^{consciousness} to ~~esness.~~ The ego, on the other hand, ~~sacrifices~~ its apparent central position when it assimilates the existence of the objective psyche in an act of ^{consciousness} ~~esness.~~ Furthermore, the Self mirrors the ego in its compensations which, by pointing out what the ego is not, gives ^{consciousness} ~~esness.~~ a picture of what it is.

The danger in awareness of the Self is inflation - identification of the ego with the Self. This halts all ^{conscious} ~~es.~~ development until a differentiation can be made between ego and Self. Inflation is an expansion of ego-^{consciousness} ~~esness.~~ beyond its proper limits by identification with the persona and an ^{archetype} ~~arch.~~ In many pathologies the ~~arch.~~ is expressed in identification with an historical or religious figure. This exaggerated sense of one's importance is usually compensated by feelings of inferiority and humbling fantasies and dreams. Inflation is supremely prone to compensation. (Adler). As it regresses into the ^{unconscious} ~~ues.~~, the level of insanity is reached when the ego acts out the archetypal drama in real life. "Normality" leavens its identifications with reality and thereby ~~aboids~~ insanity.

Experience of the ^{unconscious} ~~ues.~~ commonly leads to two reactions: 1) The ego feels itself stifled and devalued by the ^{collective unconscious} ~~coll. ues.~~ and compensates with superiority feelings based mainly on a belief in its own universal validity. 2) The ego identifies with the ^{collective unconscious.} ~~coll. ues.~~ Felt as a certain godlikeness, it is compensated by feelings of inferiority. Some individuals exhibit one attitude more than the other, but both are commonly found by continued investigation. "Positive inflation comes near to a more or less ^{conscious} ~~es.~~ megalomania; negative inflation is felt as an annihilation of the ego. The two conditions may alternate." (CW6, 262) Inflation is caused by the power of the ^{archetype} ~~arch.~~ which "seizes hold of the psyche with a kind of primeval force and compels it to transgress the limits of humanity." (CW7, 70) Ego-^{consciousness} ~~esness.~~ usually fears something that warrants fear.

Inflation is a necessary but unpleasant stage in individuation. All new knowledge can produce it because "something that was the property of the ^{unconscious} ~~ues.~~ powers is torn out of its natural context and subordinated to

the whim of the ^{conscious} es. mind." (CW7, 156) But this state of putative perfection is compensated by one glowering imperfection - there is sadness and suffering in this universe. Sadness because the 'man who has usurped the new knowledge suffers ... a transformation or enlargement of ^{consciousness} esness., which no longer resembles that of his fellow men ... in doing so he has alienated himself from humanity. The pain of this loneliness is the vengeance of the gods, for never again can he return to mankind [i.e. unconsciously]. He is, as the myth says, chained to the lonely cliffs of the Caucasus, forsaken of God and man." (CW7, 157) Suffering because man's knowledge can never fully apprehend himself and the world, and because it continually comes in conflict with a larger reality. Suffering because inflation brings a levelling compensation. The one-sided ^{conscious} es- attitude must meet its compulsive opposite. The ego is stuck between the Scylla and Charybdis of the constellated opposites, and must somehow learn to sail its shaky hull between the two, without identification. Our two types have different reactions to this. The one identifies with both opposites, meddles with everything because he believes he has the key to the universe, not realizing that the universe has him! He is dragged in opposite directions, dismembered. The other dares not sail his hulk but leaves it to the fates, and the storm batters about his sunken head. He finds experience of the opposites like being a 'helpless object caught between hammer and anvil ... experiencing the throes of eternal principles in collision. Well might he feel himself like a Prometheus chained to the Caucasus, as one crucified. This would be 'godlikeness' in suffering." (CW7, 141) There is a whole general psych. relevant to these two - "The one is excessively expanded, the other is excessively contracted." (CW7, 142) - indicative of their ^{collective} coll. background, contradicting the belief in both that they are important *individuals*.

Both ships finish wrecks. Only the one who has courage and skill enough to steer his boat between the two can save himself. He may succumb to forces around him, may make critical errors, but in the end his keel is even and he will not be commanded by impersonal things. He sails with the elements. The stars by which he steers are the symbols that unite the opposites in a middle way. This vessel represents a ^{consciousness} esness. willing to brave aloneness and suffering without succumbing to the illusory promise of wholeness offered by identification with the opposites or the Self. The sea course represents the ^{unconscious} es. matrix upon which ^{consciousness} esness. sails but into which it must not irretrievably sink. The

stars above reflected in the water below unite above and below, spirit and nature, guiding our "frail barque" between the rending opposites of Scylla and Charybdis, the one swallowing you down into the black void of ^{unconsciousness} ~~ness~~. and the instincts, the other raising you up to the devouring jaws of ^{unconsciousness} ~~ness~~. and the archetypes. The sea, the stars, the ship, and shipmaster are "real", all else is psychoid, unmanifest and unmanifestable, the opposite of "real". And while we live it is our nature to ride the real sea, and our destination, which we may never reach, at least in this life, is the Self that dissolves into the psychoid and "God".

The ego and the Self are "a pair of Dioscuri, one of whom is mortal and the other immortal - who, though always together, can never be made one". (CW9i, 131) Yet, paradoxically are one. Individuation creates a reverence towards this holistic Self, and a deference to its wisdom and directions. "Sensing the Self as something irrational, as an indefinable existent, to which the ego is neither opposed nor subjected, but merely attached, and about which it revolves very much as the earth revolves around the sun - thus we come to the goal of individuation. I use the word 'sensing' in order to indicate the apperceptive character of the relation between ego and Self. ... The individual ego senses itself as an object of an unknown and supordinate subject." (CW7, 240)

Although Jung held that nature being a continuum "our psyche is very probably a continuum" (CW18, 87), he was forced, like the physical sciences, for conceptual reasons to hypostatize some demarcation between postulated psychic areas. Being outside space even the notion of psychic "areas" is a metaphor. Jung even pointed out that, unlike all else in our experience that is governed by the law of gravity, the psyche is "weightlessness itself". (CW10, 52) Consequently, Jung conceived the psyche to be a spaceless sphere whose centre and totality is the transcendent Self. Ego-^{consciousness} ~~ness~~ is transcended and surrounded, as it were, on all sides by the ^{unconscious} ~~ness~~. The ^{unconscious} ~~ness~~ consists of the personal ^{unconscious} ~~ness~~ forming a kind of personal shell around the ego and the collective ^{unconscious} ~~ness~~ or objective psyche, which surrounds it in turn. The ego is never ^{conscious} ~~ness~~ of the Self which is psychoid, only of the ego-Self axis which represents the relationship between the two, and is expressed in symbolic images. Within the psyche we find a "hierarchy" (CW9ii, 109) based on energy levels, and providing gradients down which energy flows. Thus ^{consciousness} ~~ness~~ is the highest energy level followed by the personal ^{unconscious} ~~ness~~ and

objective psyche, but surmounted by the specific energy tied up in the psychoid archetype. There is also a hierarchy of archetypal complexes operating as guiding symbols - shadow, anima, wise old man, and Self.

There is a further structural element in analytical psych. which shades off into psychic dynamics: Jung's typology. He developed a theory of Types in order to have some form of orientation amongst "the welter of empirical material." (CW6, xiv) In this field he sought to explain why Freud, Adler and himself disagreed so strongly about the nature of the psyche. Also, if all we know is psychic and in some relation to ^{consciousness} ~~essence~~, it is important to know the epistemological prejudices inherent in ^{consciousness} ~~essence~~. Jung's theory of Types attempted to demonstrate that "every judgement made by an individual is conditioned by his personality type, and ... every point of view is necessarily relative." (MDR, 234) The logistics of knowing call for "some kind of order among the chaotic multiplicity of points of view .. calls for a critical orientation and for general principles and criteria, *not too specific in their formulation*, which may serve as *points de repère* in sorting out the empirical material." (CW6, xiv) (My italics.)

Jung divided the possible types of ^{consciousness} ~~essence~~ into two attitude types (introversion and extraversion) and four function types (thinking, feeling, intuition, and sensation). In combination they form eight types (e.g. introverted thinking, extraverted feeling, etc.). Each type is a psychic mechanism or, more precisely, a combination of two psychic mechanisms at the disposal of ^{consciousness} ~~essence~~. "Outer circumstances and inner disposition frequently favour one mechanism and restrict or hinder the other. ... if this condition becomes in any way chronic a type will be produced; that is, an habituated attitude in which one mechanism predominates permanently, although the other can never be completely suppressed since it is an integral part of the psychic economy." (CW6,6) This one-sidedness "leaves a deficiency in adaptive performance which accumulates during the course of life, sooner or later producing a 'disturbance of adaptation'." (CW6, 19)

The attitudes are mutually complementary and exclusive, and generate a tension that partly causes the flow of libido in individuation. Sometimes they conflict, but usually and optimally they alternate. As types they appear randomly without regulation in terms of sex, class, intelligence, family and education. Attitude types are both inherited and acquired. Jung, however, does not consider the possible effects of

perinatal and birth trauma on the child, preferring to seek the earliest aetiological factors in the mother's attitude to the child. Recent work in this field by Janov, but more importantly, Stanislav Grof, suggests that the attitude types could easily be acquired during womb and birthing experiences.

The early word association experiments revealed two clear types - those whose associations were based on connections and analogies between external phenomena, and those whose associations were based on internal phenomena - thus presaging the later extravert/introvert typology. In extraversion the libido moves outwards. The extravert turns his ~~essence~~^{consciousness} to the outside world, finding there the paradigms for his behaviour. When "orientation by the object predominates in such a way that decisions and actions are determined not by subjective views but by objective conditions, we speak of an extraverted attitude. When this is habitual we speak of an extraverted type. ... Naturally he has subjective views too, their determining value is less. ... Consequently, he never expects to find any absolute factors in his own inner life, since the only ones he knows are outside himself." (CW6, 333-4) Often the extravert seems well-adjusted, but what if the situation to which he is adjusted is pathological? "Adjustment is not adaptation; adaptation ... requires observance of laws more universal than the immediate conditions of time and place. The very adjustment of the normal extraverted type is his limitation." (CW6, 334-5) There is a whole inner environment to adjust to as well.

The ~~ues.~~^{unconscious} compensates extraversion with inferior introversion - egocentric, primitive, and infantile. The greater the repression of the introverting tendency the more regressive will it become, focussing more and more on the ego and primitive and infantile ~~ues.~~^{unconscious} longings. If this compensatory movement is not heeded and the attention turned within, it will end as a psychic split "which shows itself in two ways : either the subject no longer knows what he really wants and nothing interests him (he has given up), or he wants too much at once and has too many interests, but in impossible things. [He has exaggerated his type with a considerable admixture of fantasy material.]" (CW6, 339-40) In this latter state "the individual lapses into extreme relatedness, or identity, with the sensed object ... and dissolves ... into archaic ~~coll.~~^{collective} ties and identifications. He is then no longer 'himself' but sheer relatedness, identical with the object and therefore without a standpoint." (CW6, 102)

The extravert escapes from the constellated complex into reality. The

The infantilism of the "apparently early matured and outwardly differentiated extravert is all internal, in relation to his inner world. It only reveals itself later in life, in some moral immaturity or, as is often the case, in an astonishing infantilism of thought." (CW6, 326) The extravert finds it difficult to develop his relationship with inner contents beyond the infantile stage. His inferior function will be inferior in relation to the psyche, whereas in the introvert it is inferior in relation to the world. The extravert is inferiorly related to the ~~coll.~~^{collective} images, ideas, and emotions of the ~~unconscious~~.

Whereas extraverted regression is characterized by flight into exaggerated activity in the outside world compensated by intensified fantasy and other symptoms of inferior introversion, extraverted progression is predominantly influenced by objects and environmental conditions in such a way that the extravert has the right word or action for any situation. "Life alone reveals his values and appreciates them. ... any evaluation of his resources and motives will always yield a negative result, because his specific value lies in the reciprocal relation to the object and not in himself. The relation to the object is one of those imponderables that an intellectual formulation can never grasp." (CW6, 152) These ulterior motives are "at most ... shadowy affects leaking in from the ~~ues.~~^{unconscious} background." (loc.cit.) The introvert labours to see the positive values of the extravert because he projects his own inferior brand of extraversion onto him. "I would like to stress the social thoughtfulness of this type, his active concern for general welfare, as well as a decided tendency to give pleasure to others." (CW6, 159)

The introvert orients himself by interposing "a subjective view between the perception of the object and his own action." (CW6, 373) He will respond to factors in the object that best correspond to his subjective view. "The introvert relies primarily on what the sense impression constellates in the subject." (CW6, 374) Naturally, all perception and cognition is influenced by subjective conditioning but, in the introvert, ~~esness.~~^{consciousness} is habitually fascinated by these contents themselves whereas the extravert regards them as mere representations of the outer.

In introversion ~~libido~~ moves inwards. If external reality is abandoned the introvert is left with a "world of memories ... the

strongest and most influential of which are the earliest ones. It is the world of the child, the paradisaical state of early infancy, from which we are driven out by the relentless law of time." (CW5, 292) Introversion can lead to regression back to the source which is called the Mother or Terrible Mother. Here is danger of being devoured by the fascinating world of archs. and memories of preconscious (~~prees-~~) wholeness, and potential rebirth into the external world as a new personality : "the journey to the underworld was a plunge into the fountain of youth and the libido, apparently dead, wakes to renewed fruitfulness." (CW5, 293)

Since time immemorial the constellated arch. or instinct has been the saving idea or revelation formed at critical times. Repeated experiences of such illumination from within reinforces introversion. Often achieved by artificial (ritual) means, immersion in oneself is the path to the fertilizing ^{unconscious} ~~ves.~~, but the toll is a certain disregard for the object that may culminate in a one-sided asceticism.

The introvert is characterized by an inferior, i.e. egocentric, punitive and infantile extraversion. "As a result of the ego's unadapted relation to the object - for a desire to dominate is not an adaptation - a compensating relation arises ... which makes itself felt as an absolute and irresistible tie to the object. The individual's freedom of mind is fettered by the ignominy of his financial dependence, his freedom of action trembles in the face of public opinion, his moral superiority collapses in a mass of inferior relationships, and his desire to dominate ends in a pitiful craving to be loved." (CW6, 378) Life becomes a struggle to keep afloat. Anything that suggests power in the object is greatly feared, and is compensated by a mass of power fantasies. Introversion is made into an escape through the complex or abstraction which depotentiates objects with emasculating reductions. Introverts often hide behind the inflexibility of their subjective judgements.

The introvert will often confuse the ego with the Self, inculcating an inflation compensated by inferiority feelings. Often these feelings are based on a realistic appraisal of their inferior relatedness to others.

Introverted regression leads to a retreat from the outside world into a fantasy realm compensated by an intensification of (especially sensuous) dependence on the object. Introverted progression is characterized by adaptation to the conditions of the ego, and a reasonably free

interchange with the extraverted tendencies of the psyche.

If Western man seems to be predominantly extraverted, Eastern man is predominantly introverted. The former projects meaning into objects; the latter feels it in himself. But "the meaning is both without and within." (MDR, 348-9)

The four functions could all be the property of ^{CONSCIOUSNESS} ~~es.~~, i.e. will-directed. Instead, the "uniformly ^{conscious} ~~es.~~ or uniformly ^{unconscious} ~~ues.~~ state of the functions is ... the mark of a primitive mentality." (CW6, 406) Higher cultures encourage the graded specialization of the functions in a ^{conscious} ~~es.~~ ^{conscious} ~~es.~~ ^{conscious} ~~es.~~ ^{conscious} ~~es.~~ hierarchy form ~~es.~~ ~~es.~~ ~~es.~~. So, there is a single ^{conscious} ~~es.~~ function by which the individual habitually attempts to adapt. The others are consigned to differing degrees to ^{UNCONSCIOUSNESS} ~~ues.~~, depending on the regularity of their ^{conscious} ~~es.~~ use and hence their level of differentiation.

There are two classes of function - the rational and the irrational. The rational is that which conforms to the order imposed by reason. Reason is an "*attitude* whose principle is to conform thought, feeling and action to objective values. ... Objective values are established by external facts ... and inner psychological facts. ... Most objective values - and reason itself - are firmly established complexes of ideas handed down through the ages. Human reason ... is ... the expression of man's adaptability to average occurrences." (CW6, 458-9) It is man's ability to crystallize order out of the flux of experience. The laws of reason are generalizations that cannot contain the idiosyncrasies of unique events.

By irrational Jung means non-rational rather than anti-rational. It is grounded neither in reason nor unreason, but is beyond reason. There is no general law or objective value behind the irrational. The irrational deals with the uniqueness of phenomena. Intuition and sensation, the irrational functions, mediate the "*absolute perception* of the flux of events." (CW6, 454) Whereas the rational functions order, the irrational functions do not. Where the rational functions are reductive, the irrational functions are holistic. No truth can be established without the operation of all four functions and, hence, of both the rational and the irrational in man.

Because psych. is an intellectual pursuit, and no one function can satisfactorily capture the nature of any other, we must expect the follow-

ing descriptions to be deficient where feeling, intuition and sensation are concerned. The four functions are, like the attitudes, modes of orientation. I will deal with them below in much abbreviated form. They are a vast, for the most part untapped, region of analytical psychology, that meets with much criticism and some adulation. The product of a highly intuitive mind, they are, I believe, best used by those of that bent. Other functions and attitudes may isolate different typologies (Jung classified Freud's as an extraverted and Adler's as an introverted psych.).

Sensation: perception of inner and outer physical stimulus - reality sense. Concrete sensation is reactive and never 'pure' but always mixed up with the other functions. Abstract sensation is responsive, i.e. willed to an extent, and differentiated into "aesthetic" sensation by selection of the most salient sensuous attributes. Most pathologies are characterized by disproportionate sensations. Either another function predominates and thereby limits sensation, or, it fuses with sensation thereby exaggerating it (e.g. undifferentiated feeling allies itself with sensation producing archaic, affective innervations). The sexualization of the neuroses is a good example.

Intuition: perception by the ^{unconscious} ~~ues.~~ - "a kind of instinctive apprehension." (CW6, 454) which is given rather than derived or produced as in the rational functions. Concrete intuition is reactive and ^{unconscious} ~~ues.~~, whereas abstract intuition is a response, i.e. it has "a certain element of direction, an act of will, or an aim." (loc.cit.) Intuitions are often expressed through other functions. "I feel" or "I sense" or even "I think". Whenever a situation is strange, i.e. where no established values or concepts apply, intuition takes over. Its job is to know where an object or psychic content has been and where it is going. It perceives pattern in time.

Feeling: valuations (like and dislike) which are rational, i.e. assigned according to reasonable laws, or moods "regardless of momentary contents of consciousness, or momentary sensations" (CW6, 434) The more concrete a feeling the more individual and subjective the value; the more abstract the more universal and objective the value. Abstract feeling "produces a mood or feeling-state which embraces the different individual valuations and abolishes them." (CW6, 435) Feeling is a close relationship with the object - it tells us its worth to

us, ultimately in terms of acceptance and rejection. Feeling decides how much energy we are willing to put into an object or psychic state. Jung differentiates an active and a passive feeling. Active feeling is a rational, directed function, and act of will, whereas passive feeling is a feeling-intuition, irrational and undirected. The one is a ^{conscious} ~~es-~~ act, the other an event which happens to one : the difference between loving and being in love.

Feeling is not emotion or affect. When the intensity of a feeling increases it may develop marked "perceptible physical innervations" (CW6, 434) which turn it into an affect. In fact, all psychic contents can become emotions if they become intense, i.e. energized, enough.

Thinking: brings contents of ideation into conceptual inter-connection, according to certain laws of rational and apperceptive functioning. Thinking is not associative but conceptual, i.e. it follows intentional or unintentional judgements. Active thinking is will-directed intellect. Passive thinking is undirected intellectual intuition. Directed thinking is rational, but Jung treats passive thinking as irrational because, though ordered, it follows the patterns of essentially irrational ^{UNCONSCIOUS} ~~es-~~ process.

Sensation establishes that something exists; thinking interprets and assimilates it into the psyche, tells us what it is by recognizing it as this and distinguishing it from that; feeling decides its value to us by rejecting or accepting it according to a hierarchical system of coll. and individual values; and intuition places it in the space-time continuum by ucsly. perceiving where it has been, where it is going, and what possibilities are inherent in a situation.

Every individual finds that he is innately more talented in one function so he specializes. The less developed functions are less differentiated and less ^{conscious} ~~es-~~. This hierarchy of functions sets up a major systemic dynamism involved in the development of ^{consciousness} ~~eness~~ and individuation.

There is a further division of the functions such that intuition and sensation or thinking and feeling are mutually exclusive - one cannot think and feel or intuit and sense at the same time. Rather, they must alternate.

The functional hierarchy is surmounted by the superior or dominant function with which the ^{conscious} ~~es-~~ personality is identified and which is a part of the persona. Her the individual finds his or her social success. At the opposite pole is the inferior function constituted of the functional opposite of the superior function. Whereas the superior function is highly differentiated and ^{conscious} ~~es-~~, the inferior function is almost completely ^{unconscious} ~~ues-~~ and undifferentiated. The other two functions are auxiliaries to the superior function and are characterized by a serial lowering of directedness. Because the inferior and superior functions have assumed the extremities of ^{unconsciousness} ~~uesness~~ and ^{consciousness} ~~esness~~, their initial functional opposition is exaggerated into a direct antagonism. The inferior function forms part of the shadow. The more ^{unconscious} ~~ues-~~ the function the more it is felt as something that "happens to me." The inferior function has the most powerful, secret and mischievous influence. It will arrest and divert the ^{conscious} ~~es-~~ aim, introduce a totally new, autonomous aim, or bring the superior function into conflict with the other ^{conscious} ~~es-~~ functions. It has the all-or-none character of an instinct.

Nevertheless, because it is so ^{unconscious} ~~ues-~~, the inferior function is the gateway to the ~~unconscious~~. At first it has a masculine aspect in the man because it forms part of the shadow. Once the shadow is assimilated, however, it is represented by feminine figures indicating anima - contamination. The inferior function is fresh, vital, spontaneous, autonomous, and ambiguous. It thrusts the ego aside with outbursts of compensatory affect, thus carrying out the prospective process of the Self. The energy bound up in the inferior function is added to the ^{unconscious} ~~ues-~~ in general, because there is little differentiation at that level of the psyche. This libido activates fantasy material that is initially expressed through the archaic, infantile mode of the inferior function. When ^{conscious} ~~es-~~ attempts at adaptation through the superior function fail because it is trying to do the work of another function, the resultant introversion and regression produces properly adaptive fantasies in the realm of the inferior function. Their assimilation through introspection, active imagination, amplification, and interpretation, makes further development possible.

The ^{conscious} ~~es-~~ acceptance of the inferior function unleashes a psychic civil war. If reconciliation of the opposites is forced by attempting to differentiate the inferior function directly, failure and even major pathology may result. Such a tactic could also entail a lowering of

the value of the superior function which would be a backward step. The wise path is through the secondary and tertiary auxiliary functions, both of which can be made more ^{conscious} ~~cs.~~, while retaining their contact with the ~~unconscious~~. They are the gateway to the inferior function. In the therapeutic situation, direct activation of the inferior function produces a dependent transference: the patient imitates the function which appears in more differentiated form in the analyst. The auxiliary functions will give the patient "a broader view of what is happening, or what is possible, so that his ^{consciousness} ~~csness.~~ is sufficiently protected against the inroads of the ^{unconscious} ~~ues.~~" (CW6, 407) This last refers to the dangers of dissociation and the irruption of ^{unconscious} ~~ues.~~ contents should the inferior function be over-catheted, and man-handled by a ^{consciousness} ~~csness.~~ that knows little about how to handle it. The ^{unconscious} ~~ues.~~ functions are archaic and animalistic and must be treated with respectful care if one is to avoid possession.

Plainly, Jung's typology is more than a classificatory system. It is a therapeutic dynamic. Nor is it completely arbitrary. Jung believed that any half-way correct typology will have eight types. This certainty derives from the frequent appearance of the quaternity as an archetypal formula in mandalas, fantasies, myths, etc. Jung frequently asserts that epistemological set or the "personal equation" ensures that all ^{psychologies} ~~psyches.~~ are subjective confessions yet, when it comes to typology, he fails to allow for his own set. "Obviously we could argue till Doomsday about the fitness of these definitions, but ultimately it is only a question of terminology. It is as if we were debating whether to call a certain animal a leopard or a panther ..." (CW6, 538) But is it? Aren't we also arguing the fitness of the groupings of the observations? Are all those phenomena that Jung has included in the thinking function, for instance, linked in reality as he has linked them conceptually? In the process of definition we are doing more than just naming; we are also deciding the nature and extent of that entity which is to be named. Only by testing these classifications empirically can we decide their observational and conceptual validity. Many psychotherapists find Jung's typology fanciful in this regard although I am unaware of any major study being done of its validity. Too often their judgements are coloured by theoretical bias or general therapeutic attitudinal differences rather than straight investigation. Likewise, analytical psychologists have been known to uncritically embrace Jung's typology. For myself, I lack the experience (Jung's ideas were the product of twenty years observation and thought) to be able to judge.

The field is immensely complex and, as I said earlier, best traversed by an intuitive type.

Nevertheless, the functions and attitudes are a cornerstone of the theory and practice of analytical psychology. On this is based all the dance, music, arts and crafts therapies which Jung pioneered. The process of gradual differentiation of the inferior function is achieved through fantasy work linked to the auxiliary and, later, the inferior functions, through the uniting and spermatic aspect of the symbol.

Fantasies are ~~ues~~^{unconscious} mental images, but are manifested in ~~essence~~^{consciousness}, via the four functions. The essence of creation, all is fantasy first. It can compensate unlived personal life by acting out the omissions, or unlived transpersonal life by prospective symbol-formations. Fantasy is symptom and cure - cause and aim. As a symbol, fantasy integrates the psyche with a transcendent meaning. As a symptom, it depotentiates an ~~ues~~^{unconscious} affect or complex by presenting the corresponding images to ~~essence~~^{consciousness}.

Jung means two things by fantasy. First, as the ~~fantasm~~^{fantasy}, it is a "complex of ideas that is distinguished ... by the fact that it has no objective referent." (CW6, 427) The ~~fantasm~~^{fantasy} is a mental image. Secondly, it is a passive or active process. Passive fantasy involves wishful thinking and must be criticized by ~~essence~~^{consciousness}. The ~~psyches~~^{psychologies} of Freud and Adler are good tools for this task. Active fantasy, or active imagination, on the other hand, requires understanding. As a total life process it is damaged by rational, reductive criticism. Understanding is both rational and irrational, and includes the transcendent function, which is that prospective, symbolic function that integrates the opposites, and cannot operate without a ~~es~~^{conscious} attitude to fantasy, i.e. one that neither represses nor identifies.

Jung acknowledged the use of reductive analysis to cauterize mal-adjustive self-images and their repressed opposites and ~~is~~^{to} liberate the libido for ~~es~~^{conscious} disposal. He doubted, however, the capacity of ~~essence~~^{consciousness} to choose a life-enhancing path for that libido. He looked to nature to provide that path in a spontaneous, synthetic compensation by the ~~unconscious~~^{unconscious}. He called the action of the reductive and synthetic phases together the "transcendent function".

Ego-~~essence~~^{consciousness} is conflictive because it identifies with a one-sided attitude while repressing its opposite. The "opposites are not to be

united rationally : *tertium non datur* - that is precisely why they are called the opposites... In practice, opposites can only be united in the form of a compromise, or *irrationally*, some new thing rising between them which, although different from both, yet has the power to take up their energies in equal measure as an expression of both and neither. Such an expression cannot be contrived by reason, it can only be created through living." (CW6, 105) The will cannot decide the issue because it must first know the goal towards which it strives. If that goal fails to satisfy both opposites - and compromise is only a temporary solution - the will has created nothing enduring. It needs "a symbolic content, since the mediating position between the opposites can be reached only by the symbol." (CW6, 111) ^{consciousness} ~~essence~~. cannot provide the symbol because it differentiates, i.e. *creates* the opposites. Undifferentiated ^{unconscious} ~~essence~~ contents, on the other hand, "when raised to the light of ^{consciousness} ~~essence~~, reveal a nature that exhibits the constituents of one side as much as the other; they nevertheless belong to neither but occupy an independent middle position. ... They are worthless in so far as nothing clearly distinguishable can be perceived from their configuration, thus leaving ^{consciousness} ~~essence~~ embarrassed and perplexed; but valuable in so far as it is just their ~~undifferentiated~~ state that gives them that symbolic character which is essential to the content of the mediating will." (CW6, 113)

The symbol normally lacks the energy as an image to become ^{conscious} ~~essence~~. But, "though a differentiation of the [ego] self from the opposites" (loc.cit.), i.e. a disidentification from them, libido is detached from both sides and withdrawn or introverted into the Self. There it activates symbolic material which stands in a uniting compensatory relation to the ego form by its disidentified, ^{conscious} ~~essence~~ participation in both opposites. A new gradient is set up in which energy flows from ^{consciousness} ~~essence~~ to the symbolic contents via differentiation of those contents. Its new symbolic attitude seeks to live out the symbolic life.

As long as this libido has not regressed to the parental imagos or been caught up in one or other of functions, it remains objectless. So it descends into the ^{unconscious} ~~essence~~, there activating the waiting fantasies and bringing them to ^{consciousness} ~~essence~~. These fantasies are not totally assimilable by the will, but have a determining effect upon it. These new life-lines adopted by the will lead to experiences which reawaken the opposites, especially if the ^{unconscious} ~~essence~~ is still polarized by the repression of the inferior function and major autonomous complexes

(shadow, anima). The process, thereby acted out again and again, amounts to a cumulative evolution of ^{consciousness} ~~esness~~ and the Self. The ultimate goal is wholeness and hence it is part of the individuation process. As such, the transcendent function not only mediates and transcends temporarily constellated opposites, but also between ^{consciousness} ~~esness~~ and the ^{unconscious} ~~ucs.~~, especially in the shape of the superior and inferior functions.

Before the synthetic or transcending phase can proceed "the ego is forced to acknowledge its absolute participation in both." (CW6, 478) opposites. If one opposite is repressed, that aspect of the symbol is also repressed, and the uniting tendency is forestalled and expressed as a compensatory symptom. ^{Consciousness} ~~Esness~~ is always reminded of the fact of repression. The symbol is felt as an unpleasant symptom. Only a symbolic attitude in ego-^{consciousness} ~~esness~~ will recognize and accept the symbol as a differentiateable, formative content which inscrutably represents a transcendent reality. The opposites will fight to annex the symbol and, in so far as one succeeds, conflict will be renewed. If, however, the ego foregoes this new identification the conflict will be transcended, though not abolished, once and for all. A new "mode of apprehension (and) understanding through experience" (CW7, 110) is ~~in~~augurated and the favourable side of the ^{unconscious} ~~ucs.~~ stimulated.

The transcendent function is a "combined function of ^{conscious} ~~es~~ and ~~unconscious~~ elements." (CW6, 115) It requires the "supreme moral effort" (CW6, 121) involved in the dissolution of identification with its concomitant loss of security, and in the willingness to suffer the extremely unpleasant experience of fully ^{conscious} ~~es~~ psychic conflict. Both must be endured if sufficient libido is to be introverted. Furthermore, the attraction of identification with the symbolic material must be resisted. "Fantasies are no substitute for living; they are the fruits of the spirit which falls to him who pays his tribute to life. The shirker experiences nothing but his own morbid fear, and it yields him no meaning." (CW7, 224) The question to be asked is, "How am I affected by this sign?" (CWS, 89) How am I to integrate this new psychic condition into my ongoing life?

The transcendent function, as a part of nature, acts spontaneously and often against resistance. It can, however, operate quite csly.. "It is a process and a method at the same time. The production of ucs. compensations is a spontaneous *process*; the ^{conscious} ~~es~~ realization is a *method*. The function is called 'transcendent' because it facilitates the trans-

ition from one psychic condition to another by means of a mutual confrontation of opposites." (CW11, 489) Active imagination is one such deliberate act. One can choose to sink into a mood or emotion and find their concomitant fantasy elements. In the absence of any mood save one of "general, dull discontent" (CW8, 83) the way is through the inferior function. The transcendent function therefore unites ^{conscious} ~~es.~~ and ^{unconscious} ~~ues.~~ and withdraws projections. "The capacity for inner dialogue is the touchstone for outer objectivity." (CW8, 89), i.e. adaptation.

Active imagination is the linch-pin of Jungian psychotherapy. Jung first came upon this technique during his "confrontation with the ^{unconscious} ~~ues.~~" around 1916-18. The product of his own personal experience, observation of his patients saw its subsequent refinement.

Everyone has experienced having a conversation with himself. It is a normal phenomenon based on the paradoxical fact that the holistic psyche is dissociated within itself. Complexes are real, affecting our inner and outer behaviour. Positive or negative, pleasant or unpleasant, they all represent an autonomous psychic authority of some weight. If, however, ^{consciousness} ~~esness.~~ can dissociate or differentiate itself from those compulsive contents by personifying them or, more accurately, by permitting their personality profiles to enter its field of awareness, and, at the same time, bring them into relationship with the ego, they will be stripped of their compulsiveness. Their power seems to be inherent in their fantasy images and in the ^{unconsciousness} ~~uesness.~~ of those images. Active imagination is an openness to, and involvement in, fantasy. It observes and partially operates the activity of the transcendent function.

Not every analysis needs this level of treatment. It should be attempted only if one is driven to it by inner necessity. It is initiated by emptying ^{consciousness} ~~esness.~~ as much as possible : a state of inner expectant repose in which an image might well irrupt into ^{consciousness.} ~~csness.~~.. Another starting-point can be a mood (depression, black mood, etc.) that usually accompanies the introversion of ^{consciousness} ~~esness.~~ caused by the attraction of ^{unconscious} ~~uesness.~~ fantasies. The image behind the mood can be tapped, libido begins to flow back into ^{consciousness} ~~csness.~~, and there is a synthesis of ^{conscious} ~~es.~~ and ^{unconscious} ~~ues.~~ contents. One can also begin with a dream image dreaming the dream onward. Serious play, defined as play that produces durable contents, is also effective. All this is achieved by de- subjectifying or objectifying the mood, image,

etc., and getting it to speak. A dialogue between ^{the unconscious} ~~ues~~ and ~~esness~~ ^{consciousness}, statement and answer follow until a satisfactory end is felt to have been reached. This entails scrupulous honesty, finely honed introspection, and the ability to avoid putting words into the mouth of one's interlocutors. One must try not to anticipate the ~~unconscious~~.

Once the fantasy material has been noted down as objectively as possible, ^{consciousness} ~~esness~~ usually wants to do two things with it. First, it feels driven to give it some kind of artistic, aesthetic embodiment which somehow further objectifies and externalizes the material. Inchoate matter is condensed into various salient motifs which may be observed in their different psychic aspects, both during the act of shaping, and in contemplating the finished representation. Secondly, ego-^{consciousness} ~~esness~~ wants to understand and appreciate the meaning of its experiences. This is accomplished by association and amplification, as well as by feeling and intuition. When properly assimilated, the material is felt to carry a moral demand which expresses the original, compensating movement, and is experienced as a vital need to follow one's destiny. The symbol is a definite goal or line of future development which is regarded as a duty to oneself. A future contained in the here and now, its purpose must be fulfilled.

The technique can easily tap a latent psychosis, so must be begun, at least, under expert supervision. Indeed, it is this possibility that all people "instinctively" fear when relating so ^{consciously} ~~esly~~ to the powerful ^{unconscious} ~~ues~~. Possession and madness. One must also beware of succumbing to aestheticism in the artistic phase, and to the intellectual hubris of reductionism in the understanding phase. These two phases are compensatory, counteracting each other's negative aspects. There is a temptation to fall into free association that can be checked by rigorously following the principle that this is an *active* imagination in which the ego is just as much involved as the ~~unconscious~~. The ego should act as if it were in an external situation, i.e. treat the fantasies as real. Which, in fact, they are. Without the participation of the ego, the fantasies will remain flat and lack conviction.

Gradually the patient learns how to cope with the technique himself (although he may need to retain contact with his supervisor for help with amplification). The ^{conscious} ~~es~~ application and inducement of the transcendent function is the beginning of independent individuation.

Active imagination extends the ^{conscious} ~~es~~ horizon by including ^{unconscious} ~~es~~ con-
 tents; gradually diminishes the compulsive influence of the ^{unconscious} ~~es~~; ~~fasters~~
 the differentiation and assimilation of the inferior function; and gives
^{consciousness} ~~es~~, an inkling of the unity of the psyche via the uniting symbol. As
^{consciousness} ~~es~~, and the symbol strip the opposites of energy, a new centre of
 personality, the Self, is cathected. The Self is the fantasy morph which
 holds the entire libido. The initial experience of active imagination
 may be vague **and** suggestive, yet, with the gradual elucidation of the
 fantasy images of the Self, the enlightenment of individuation has begun.

Jung's concept of the ~~arch.~~^{archetype} has undergone a number of changes in its long history. It found its first inchoate formulation in the Freudian "imago", a term coined by Jung. Many neurotics were found to fabricate childhood traumata, especially involving their parents. The theory that neuroses were caused by actual traumata had to be abandoned. They were regarded as regressive fantasies employing images or "imagos" of the parents. In writing *Totem and Taboo* Freud attempted to elucidate the historical background of the Lamarckian formation of the imagos. The parental images, and the entire Oedipus complex, were to be seen as "archaic vestiges" of primordial experiences imprinted in the innate psyche by continual repetition. The Oedipus situation had existed in countless prehistoric "hordes" whose father-leaders were murdered by their sons in sexual jealousy, and the sons, in their grief and guilt, had invented the incest taboo. The whole concrete drama acted out numberless times became a part of the hereditary heritage of humanity in the form of fantasies re-enacting the proto-typal experience. The Freudian imagos represented the incest tendency and its opponent, the superego, in all their guises. The id-based incest tendency is instinctual, arising out of nature. The superego is a secondary phenomenon growing out of the ego through socialization; a sublimation which is always susceptible to dissolution. Freud's investigations of the archaic vestiges and their role in the psyche was very limited.

Jung could never accept all Freudian superego contents as secondary functions liable to dissolution. Nor could he accept that libido was purely sexual energy. The reversibility of sublimation (the transformation of sexual energy into moral and cultural achievements) seemed to him to deny the undeniable meaningfulness of those achievements. Culture is equally as much a drive as hunger or sex. Coming after they split, Freud's theory of narcissism was in part stimulated by Jung's assertions that libido should be thought of as psychic energy pure and simple, that could be channelled into various lasting autonomous forms - sex, hunger, ethics, art, religion, etc..

Having worked closely with Freud, and considering Freud's towering presence in the world of ^{psychology} ~~psych.~~, Jung felt he had to explain his own concept of libido in some depth, especially wanting to highlight the contrast with Freud. In his 1912 paper "Zur Psychoanalyse" and in his lecture tour of the United States in the same year, he explained Freud's concept of the libido in terms beyond mere sexuality: all striving and willing that exceed the limits of self-preservation and reproduction. Freud's work had been taking that direction but, after the break with Jung, he cathected the ego with libido (narcissism), and postulated the Eros/Thanatos dichotomy in order to uphold a dualistic theory of psychic conflict. Ultimately reduced to the battle between motion or change (Eros) and inertia or stasis (Thanatos), Freud's conflict was purely energetic, the clash of two contrasting ~~directions~~ of energy flows. Jung's, on the other hand, was structural: all psychic forms are animated by the same psychic energy, and conflict results through the qualities inherent in those forms through which it flows.

In criticizing Freud's sexual libido, Jung referred to the use of the word by Sallust, Cicero, and others, to denote passionate desire in general. If the word were used to designate formless psychic energy, i.e. pure dynamism, instincts become forms with a "merely phenomenological value" (CW4, 112) activated by libido. Jung also pointed to the impossibility of using Freud's sexual libido to explain schizophrenia. Too many schizophrenics exhibited extremely active sexuality for the illness to be linked with loss of libido. Freud wanted to explain schizophrenia as regressive to very early infantile stages which involved the loss of the ego's reality principle. Jung argued that the implication that schizophrenics could only express their sexuality infantilely was not supported by the facts.

Consequently, Jung came to understand all behaviour as the result of different forms - instinct, will, primordial image, etc. - cathected by formless, motivating libido. The quality of the pure intensity of psychic energy is determined by the form into which it is placed, e.g. sexuality. He regarded Freud's libido development as the evolution of strategies for gaining pleasure. Such strategies learnt early in life are carried over into other areas of pleasure-seeking. Sexuality is a new domain added to the nutritive and alimentary stages of pleurability. To call oral pleasure "infantile sexuality" is to transpose a later development onto an earlier one - a psychological anachronism.

Alongside this evolution of hedonistic strategies which play a huge part in psychological life, Jung saw other lines of development. For instance, the growth of ^{consciousness} ~~essence~~. out of the ^{unconscious} ~~ues.~~, a topic which was to occupy Freud's successors in ego psychology. Jung is characteristic of his time in that he did little to investigate emotional strategies. The "sensitiveness" which he earlier blamed for the phenomenon of "getting stuck" in a neurosis is hardly examined although he murmurs something about heredity. Nowadays, we are likely to postulate a vastly complex and simultaneously simple line of development behind "sensitiveness". Be that as it may, we are no nearer why some people are open to life where others are not.

Libido is "life-energy" (CW8, 16) in that it is characteristic of psychic life and no doubt related to biological life. Because Jung's libido lacks the form to become a force, it should not be mistaken for a life-force or Schopenhauerian will to life. It is experienced as "psychological value" and a "determining power" (CW6, 445) which animates all psychological qualities to a greater or lesser degree.

Jung considers it important to realize that energy is an abstraction arising from the observation of motion and change, and also is an "a priori, intuitive idea" (CW8, 28), i.e. an ^{archetype} ~~arch.~~. Libido is the energetic standpoint of viewing the world, and operates according to the laws governing energy. It must have a gradient or potential difference if it is to flow. "For the libido does not incline to anything . . . The libido has . . . a natural penchant ; it is like water, which must have a gradient if it is to flow." (CW5, 227) This gradient is produced by psychic polarities, especially the one between ^{consciousness} ~~essence~~. and the ^{unconscious} ~~ues.~~. "The concept of energy implies a polarity, since a current of energy necessarily implies two different states, or poles, without which there can be no current." (CW6, 202)

Libido follows the principle of equivalence - when one form of energy disappears we expect it to reappear in another form. The corollary of this is the principle of the conservation of energy within a closed system. Whereas the "intensity" of libido is maintained within the system, its "extensity" is not. This means that libido cannot move from one psychic form to another without carrying over some aspects of its initial form. Extensity is energetic in that it involves change, but formal in that it has to do with quality. Jung also regards libido

as entropic. He instances the usual metamorphosis from the storms of youth to the tranquility of old age. But, he opines, this law applies to closed systems and we have no reason to believe the psyche to be closed, though it must be conceived as "relatively closed" (it extends to the psychoid realm, to the ectopsychic anthropoid psyche, and to the environment in perception). Attitudes may become reasonably fixed - even an attitude of change - but energy levels can still be extremely high. Development continues because of the ultimate openness of the psyche. Besides, the serenity of old age is more a consequence of long learning and decreased conflict than flagging energy levels.

Jung distinguishes between two broad points of view applicable to the psyche - the causal-mechanistic and the final-energetic. "The causal-mechanistic view sees the sequence of facts, a-b-c-d, as follows: a causes b, b causes c, and so on. Here the concept of effect appears as the designation of a quality, as a 'virtue' of the cause, in other words, as a dynamism. The final-energetic view ... sees the sequence thus: a-b-c are means towards the transformation of energy, which flows ceaselessly from a, the improbable state, entropically to b-c and so to the probable state d. Here a causal effect is totally disregarded, since only intensities of effect are taken into account.

... The causal mode abstracts the dynamic concept from the datum of experience, while the final applies its concept of pure energy to the field of observation and allows it, as it were, to become a dynamism." (CW8, 31) The causal view sees things in terms of forms, and the final view in terms of the movement of intensities. What is fact to the former is means to the latter; the cause becomes the means. Cause alone does not explain development. Cause alone transcends nothing. A cause is a constant, a stasis, until its inertia is overcome by something more powerful, i.e. energetic. Psychically, that something is the final tendency in the symbol. "A single example is the process of regression. Regarded causally, regression is determined, say, by a 'mother fixation'. But from the final standpoint the libido regresses to the *imago* of the mother in order to find there memory associations by means of which further development can take place ..." (CW8, 23) The *reductio ad causam* "binds the libido to the elementary facts." (CW8, 24) This stasis is overcome only by the "attraction of the symbol, whose value quantum exceeds that of the cause." (CW8, 25)

The mechanist smuggles the final view into his model by way of the idea of force. The two viewpoints, despite "their epistemological differences, which are as absolute as could be wished, ... are unavoidably blended in the concept of force ..." (CW8, 31) Force is causality's compromise with finality - Newton's "occult" embarrassment, the filler of the "causal gap". Form and energy are wed in the concept of force, an uncomfortable marriage at the best of times, but one that is crucial to our world view.

Libido is always gripped by the morphs of fantasy images and ideas. It can be freed only by making those contents ^{conscious} ~~cs.~~, and then assumes the shape of the will. Analysis usually reaches a level at which reduction to cause has dissolved a good deal of the negative forms that libido assumes. This freed energy is neutral and seeking a form. Rational will cannot find a life-enhancing form for it because life is irrational too. Only the symbol functioning as a libido analogue can canalize it. The libido analogue accomplishes the transposition of libido into various forms.

This concept involved Jung in complicated conjectures about the nature of the relation between ^{archetype} ~~arch.~~ and instinct (inst.). Greatly influenced by Freud, he originally saw it as one of conflict. (One cannot deny that culture and nature {^{archetype} ~~arch.~~ and ^{instinct} ~~inst.~~} often usurps each other's position. Similarly, the natural instincts battle each other for dominance of the id.) With this self-knowledge, Jung could easily have fallen upon the idea that ^{archetype} ~~arch.~~ and ^{instinct} ~~inst.~~ are essentially the same long before he did. Indeed, he had intuitions of this possibility but had no idea how to unite the two. He developed, instead, the concept of the symbol as libido analogue.

Freud interpreted the symbol semiotically, i.e. as a sign. Jung's method is "not only analytical and causal but synthetic and prospective in recognition that the human mind is characterized by *finis* (aims) as well as by *causae*." (CW4, 291) The archetypal symbol embodies the prospective and synthetic transcendent function. Symbols represent something far in advance of the present ^{conscious} ~~cs.~~ attitude and are intellectually incomprehensible, a content beyond the grasp of ^{consciousness} ~~csness.~~" "A symbol is an indefinite expression with many meanings ... the sign always has a fixed meaning ... the symbol ... has a large number of

analagous variants, and the more of these variants it has at its disposal, the more clear-cut and complete will be the image it projects of its object." (CW5, 124)

In the symbol "an analogous object is 'invested' and takes the place of the one thrust into the background." (CW5, 159) For example, the various rites of coitus in the fields where hunger and sexuality mingle. "The ancient cults of Mother Earth saw in this the fertilization of the mother. But the aim ... is to bring forth the fruits of the field, and it is magical rather than sexual. Here the regression leads to the reactivation of the mother as the goal of desire, this time as symbol not of sex but as the giver of nourishment." (loc.cit.) Such rites steer psychic energy from the less cultural and more instinctual desire for sex and oral gratification to the cultural task of tilling and sowing. Similarly, by denying actual incest, taboo forces libido to follow the symbolic path of the mother as the creative ^{UNCONSCIOUS} ~~ues~~, therein finding new cultural forms for its embodiment. Incestuous sexuality is utterly mother dependent and the family romance locks the spirit in the maternal embrace of devouring ^{UNCONSCIOUSNESS} ~~uesness~~. Taboo is prophylactic against this regression, freeing the spirit for its upward path to higher ~~esness~~ ^{CONSCIOUSNESS} and culture. Taboo denies the concrete, semiotic interpretation of the incest drive, reinforcing its symbolic aspects.

"The symbols ... are always grounded in the ^{UNCONSCIOUS ARCHETYPE,} ~~ues-arch.~~, but their manifest forms are moulded by the ideas acquired by the ^{CONSCIOUS} ~~es~~ mind. The archs. ... attract out of the ^{CONSCIOUS} ~~es~~ mind, those contents which are best suited to themselves." (CW5, 232) The symbol, as an ^{UNCONSCIOUS} ~~ues~~ content, is paradoxical. When it comes to ^{CONSCIOUSNESS} ~~esness~~, the opposites are differentiated out. If ^{CONSCIOUSNESS} ~~esness~~ has a symbolic attitude alive to the nature of these opposites, it will assimilate the symbol as a *coniunctio oppositorum*. If, however, ^{CONSCIOUSNESS} ~~esness~~ is one-sided, it will accept and identify with one of the opposites, and repress the other.

A symbol is usually constellated when a "previous mode of adaptation, already in a state of decay, is compensated by the ^{ARCHETYPE} ~~arch.~~ of another mode." (CWt, 236) As "the primordial image of the need of the moment" (CW5, 294), it is elicited during the introversion and regression induced by the failure of the old mode to cope with a new problem. This unadapted stalemate is the result of a one-sided ^{CONSCIOUS} ~~es~~ attitude which is too inflexible to meet the new adaptive demands. By rejecting ~~the~~ totality

of the symbol, the opposite of the ^{conscious} ~~es-~~ attitude inherent in the paradoxical symbol is consigned to the ^{unconscious} ~~ues-~~ as a compensatory content, and duly hated. This sets up an energy flow from ^{consciousness} ~~esness-~~ to the ~~unconscious~~ (abaissement). Furthermore, the constellated symbol attracts energy to it from ^{consciousness} ~~esness-~~ by virtue of its numinosity. The symbol irrupts from the ^{unconscious} ~~ues-~~ across the area of *abaissement* and possesses ~~esness-~~ ^{consciousness}, forcing it into actions which eventually bring ~~to~~ to realize its state of dissociation and the need for integration. If the totality symbol is accepted by a suitable ^{conscious} ~~es-~~ attitude it will initially be experienced as a conflict due to the differentiating function of ^{consciousness} ~~esness-~~. This state of suffering must be endured if the symbol is to redeem ~~esness-~~ ^{consciousness} with its ineffable image and modality of unity. Gradually the uniting symbol is assimilated as a relative totality. ^{consciousness} ~~esness-~~ is now caught up with ~~and~~ fascinated by the new symbol, and seeks to differentiate it as far as possible into everyday life.

The essence of the symbol is that it is intrinsically unknowable and "hints only intuitively at its possible meaning." (CW6, 106) Contrary to Freud's semiotic view, a "symbol does not disguise, it reveals in time." (CW18, 212) As long as reason fails to break it down, and it is aesthetically pleasing, ^{consciousness} ~~esness-~~ will be compelled to relate to the symbol. It remains "alive only so long as it is pregnant with meaning. But once its meaning has been born out of it, once that expression is found which formulates the thing sought, expected or divined even better than the hitherto accepted symbol, the symbol is *dead* ..." (CW6, 474) Until then, "the redeeming symbol is a highway, a way upon which life can move forward without torment or compulsion." (CW6, 264) It is "an image that describes in the best possible way the dimly discerned nature of the spirit." (CW8, 336) The emptying of the symbol into ^{consciousness} ~~esness-~~ brings its demise as an effective response to the situation in hand. A new symbol is constellated to fill this void.

The libido analogue is the cultural and social dimensions of the symbol, providing a natural gradient for psychic energy away from instinct. Culture, i.e. ^{consciousness} ~~esness-~~ in action, "provides the machine whereby the natural gradient is exploited for the performance of work." (CW8, 41) ^{consciousness} ~~esness-~~ is part of the aetiology of transformation of libido, as well as being altered in the process. The instinctual attitude of ~~esness-~~ ^{consciousness} to a social environment is one-sided and maladaptive. A symbol is

constellated as compensation. The libido analogue works culturally just as it works individually.

A one-sidedness is never completely transcended because libido analogues never wholly replace previous modes "... part of the personality remains behind in the previous situation; that is ... it lapses into unconsciousness and starts building up the shadow." (CW11, 166) Regression travels backwards along this developmental road cathecting various stages of shadow formation. Eventually, these stages will have to be assimilated by ^{consciousness} ~~essness~~, involving a sacrifice of its one-sided identification with its present mode alone. Defences built up over the years must be gradually surrendered and feared contents integrated into ^{consciousness} ~~essness~~. This is the assimilation of the shadow, the first step on the path of individuation.

By virtue of its analogical relation to the ~~instinct~~, a symbol can annex their energy. Because neither Freud nor Jung could satisfactorily explain the universality and power of imagos or symbols in terms of personal experience, they both investigated the possibility that they are inherited patterns of behaviour. Both adhered to a conflict theory of culture v.s nature. Jung's early conflict theory regards ~~arches~~ ^{archetypes} as creative responses to the conflict between the needs of culture and those of nature built up during the dark prehistory of man. Unlike Freud, however, who envisaged stable vestiges held captive in the genetic structure, Jung postulated ^{archetypes} ~~arches~~ as drives developing in their own right, seeking specific ends.

In this Jung stood on shaky but defensible ground. Although wise enough to forego hasty conclusions where only vague intimations of the reality existed, Jung was toying with the idea of a Lamarckian inheritance of cultural characteristics which contradicts much of neo-Darwinian (though not Darwinian) thought. Moreover, he was invoking the "biogenetic law" which states that the ontogeny of the individual recapitulates the phylogeny of the species. Modern biology hoped to discover the whole of human evolutionary history by observing the metamorphoses of the embryo, but was largely disappointed. Jung made no claim, however, for biogenesis vis-a-vis the psyche. He certainly sees its hand at work, but never stipulated a one-to-one relation between ontogeny and phylogeny. His main application of the idea is to the emergence and development of ^{consciousness} ~~essness~~, and the personality, i.e. to the individuation

process. Cutting across the genotypical influence is that of the environment producing phenotypical stages, which in turn interact with the environment to produce new phenotypes. Certain steps may be omitted or appear at different life-periods. No two individuals follow the same path, although they can all be demonstrated to have the same goal, the Self, and to include certain basic steps. Biogenesis explains the possibility of regression to primitive behaviour, although it may be better understood in terms of the necessary evolution of individual ^{consciousness} ~~essness~~. through the same or similar stages that saw the development of ^{consciousness} ~~essness~~ in mankind. "^{Consciousness} ~~essness~~ began its evolution from an animal-like state which seems to us ^{unconscious} ~~ues.~~, and the same process of differentiation is repeated in every child." (MBR, 381) This seems to be Jung's last formulation on the problem.

Although this standpoint characterized much of Jung's earlier work, he never stated unequivocally how the ^{archetypes} ~~arches~~ became part of the legacy inherited by each individual from his forebears. Certainly, to the extent that he saw the mind as representative of the brain, he regarded the psyche as genetic, but this position is muddled by his criticism of psychophysical monism and the concept of the psychoid ^{archetype} ~~archetype~~.

The most common epithet applied to the ^{archetypes} ~~arches~~ in his writings is the phrase *a priori*. Not only does this indicate their hereditary nature, but it also refers to the postulate that the ^{archetypes} ~~arches~~ were present in the first *homo sapiens* and, indeed, were what made him or her what he or she was. In other words, the ^{archetypes} ~~arches~~ were *a priori* to the human species. Human history has been the story of their differentiation by the transcendent function fits this picture: "the ^{unconscious} ~~ues.~~ coins its symbol today in much the same way as the remote past." (CW5, 179) Consequently, we can use ethnographical material in the amplification of modern symbols.

"The brain is born with a finished structure ... but ... has its history. It has been built up in the course of millions of years and represents a history of which it is the result. Naturally it carries with it the traces of that history, exactly like the body, and if you grope down into the basic structure of the mind you naturally find traces of an archaic mind." (CW18, 41) If anything, since the inception of humanity the ^{archetypes} ~~arches~~ have been changeless. In this sense, their "history" is confined to the millenia of millions of years ago when man's basic mental structure was evolved. His experience of life

has merely reinforced those behavioural patterns and given them concrete content. We can read sentences like - "These images are deposits of thousands of years of experience of the struggle for existence and adaptation." (CW6, 221) - in the neo-Darwinian sense of selection of ^{archetypes} ~~archs.~~ that fit reality or, as is supported elsewhere, as a Lamarckian statement. Jung writes: "I must confess that I have never yet found infallible evidence for the inheritance of memory images, but I do not regard it as positively precluded that [^{archetypes} ~~archs.~~] may also be inherited memories that are individually determined." (CW7, 190) In view of Jung's manifest empiricism, this must be interpreted as the equivocal statement of an open mind. His ~~crit~~ criterion is experience and he treats concepts as what they are - secondary, "irreal" phenomena of the mind. Jung exercises a certain scepticism towards all unequivocal assertions regarding the nature of archetypes.

Jung sees in the ^{archetype} ~~arch.~~ a hereditary basis for culture. If we understand the difference between *homo sapiens* and his forebears to be the capacity for cultural differentiation, Jung considers this difference to be built upon psychic as well as physical foundations (such as the role of hand dexterity due to the opposability of thumb and index finger). Not only does "the psyche ... exhibit organs or functional systems that correspond to regular physical events" (CW8, 153) such as those born of the inherited ^{instincts} ~~insts.~~ of the animal age" (CW8, 51) of human evolution, but it also possesses the highly evolved psychic processes that made human ^{consciousness,} ~~essence,~~ and therefore culture, possible. These processes, the ^{archetypes} ~~archs.~~, are inherited. In summation, the ^{archetype} ~~arch.~~ is "a deposit of phylogenetic experiences." (CW6, 304) The aeons open up before our imagination and, in order to comprehend the genesis of the ^{archetypes} ~~archs.~~, we are invited to extend our awareness back into the dim primal recesses of man's evolution. From 1946, however, we are invited to trace the ^{archetypes} ~~archs.~~ back to the beginning of time, to the Big Bang.

Before "On the Nature of the Psyche" (1946) the usual Jungian antinomy for ^{archetype} ~~arch.~~ was instinct. The one was interpreted or discussed as "spirit" or "culture"; the other as "nature" based on the physiology of the organism. Let us consider some of the definite characteristics of the Jungian instinct. Firstly, we do not know what it is. It is "nothing more than a collective term for all kinds of organic and psychic factors whose nature is for the most part unknown." (CW17, 191-2) We can enumerate a number of traits commonly associated with instinct - it is one of the most conservative and least complicated of psychic

functions; it is partly psychic and partly physiological; it is compulsive; insts. are the "vital foundations, the laws governing all life." (CW5, 180); they meet a situation with absolute certainty, a certainty that was lost with the advent of ^{consciousness} ~~essence~~, which made problems by creating opposition within and without through discrimination and differentiation; they are "emotional aptitudes" (CW18, 532) which are likely to be triggered by given situations; they conflict with one another. "Instincts are typical modes of action, and wherever we meet with uniform and regularly recurring modes of action and reaction we are dealing with instinct, no matter whether it is associated with a ^{conscious} ~~es~~. motive or not." (CW18, 135)

Spirit or culture conflicts with nature when the ^{archetypes} ~~arches~~ oppose and restrain instincts. "For an instinct to be forcibly converted into something else, or even partially checked, there must be a correspondingly higher energy on the other side." (CW5, 152) The opposition between spirit and nature "is the expression, and perhaps also the basis, of the tension we call psychic energy." (CW8, 52) The child is born "under natural conditions" (CW14, 418) already split between ectopsychic, physiological insts. and the archetypal drives. So, except when dictated by the need to adjust to the environment, "the will to suppress or repress the natural instincts, or rather to overcome their dominance (*superbia*) and lack of co-ordination (*concupiscentia*), derives from a spiritual source; in other words, the determining factor is the numinous primordial images." (CW5, 157) The ^{archetypes} ~~arches~~ provide the libido analogies which transform natural instinct into cultural behaviour, when man's ^{consciousness} ~~essence~~ and free will ... occasionally loose themselves *contranaturam* from their roots in animal nature." (CW7, 33) That is to say, ^{consciousness} ~~essence~~, by avoiding the compulsion of instinct via disidentification from it, and by suffering the resultant conflict between spiritual and natural drives, prepares the way for the rise of a uniting symbol that synthesizes spirit and nature and transcends them. Importantly, "Nature *must not* wint the game, but she *cannot* lose." (CW13, 184) A new adaptation must accommodate the ~~insts.~~ ^{instincts} ~~insts.~~ or nothing durable results.

Spirit and nature, in this sense, have no meaning unless they can be in conflict with each other. Their polarization within the psyche is one of the differentiations by ^{consciousness} ~~essence~~, and produces on a psychic scale the tension of opposites necessary "for increased energy production and ... for the further differentiation of differences, both of which are

indispensable requisites for the development of ^{consciousness.} ~~essence~~." (CW14, 48)
 Libido transformation makes this circular process a spiral one - each
 new integration of opposites constellates a new set of conflicting
 antinomies, the new unity becoming, with time, the new one-sided attitude.

At the same time Jung initiated another level of discussion that
 contradicts this hypothesis. In this second view, "the ^{archetypes} ~~arch.~~ are
 simply the forms which the ~~instincts~~ ^{instincts} assume." (CW8, 157) The ^{archetype} ~~arch.~~ per-
 ceives the situation to which the ~~instinct~~ ^{instinct} has the key behavioural response.
 Dating from 1919 (CW8, 129-38), this concept, though not abolishing the
 strict spirit/nature dichotomy, ~~obscures~~ it. Every ~~instinct~~ ^{instinct} has a "dynam-
 ic and a formal aspect." (CW18, 533) The same can be said for any
 symbol. The ^{archetype} ~~arch.~~ is numinous, i.e. dynamic, as well as being a morpho-
 logical unit. This secondary concept regards ~~inst.~~ ^{inst.} as pure dynamism
 somehow encapsulated by the formal ~~archetype~~ ^{Archetype} ~~arch.~~ is, in other words,
 pure form. So, when Jung writes, "There are ... no amorphous ~~instincts~~
 ... Always it fulfils an image, and the image has fixed qualities.
 The inst. of the leaf-cutting ant fulfils the image of ant, tree, leaf,
 cutting, transport, and the little ant-garden of fungi. If any one
 of these conditions is lacking, the ~~instinct~~ ^{instinct} does not function, because it
 cannot exist without its total pattern, without its image ... an *a priori*
 type. It is inborn in the ant prior to any activity. ... This
 schema holds true for all ~~instincts~~ ^{instincts} ... The same is true also of man.
 ... This sets narrow limits to his possible range of volition ... the
 ever-present and biologically necessary regulations of the instinctual
 sphere whose range of action covers the whole realm of the psyche and
 only loses its absoluteness when limited by the relative freedom of
 will. We may say the image represents the *meaning* of the ~~instinct~~ ^{instinct}! (CW8,
 201), he may well be describing the ~~action~~ ^{action} of form and energy in the
~~instinct~~ ^{instinct}, but to attribute form to the ^{archetype} ~~arch.~~ alone gainsays his other de-
 scription of the nature of ^{archetype} ~~arch.~~ and ~~instinct~~ ^{instinct} (cf. numinosity). This
 excursion into the formalism of the ^{archetype} ~~arch.~~ and the dynamism of the ~~instinct~~ ^{instinct}
 was never clearly enunciated by Jung. In it he was attempting to find
 an explanation of his intuition of the essential sameness of spirit and
 nature. If ^{archetype} ~~arch.~~ was form and ~~instinct~~ ^{instinct} energy, there could be no differ-
 ence between spiritual and natural drives, each being composed ~~of~~ ^{of} form
 and energy with only the forms differing in content though not in
 intrinsic structure.

Henceforth it will be necessary to discriminate between natural and archetypal instincts, where instinct refers to the phenomenon of a psychic "drive". This compulsiveness of the instincts - and Jung begins to use the word to designate any kind of non-volitional drive - is an expression and effect of their massive energy levels. The archetypal and natural instincts are distinguished by the typical images and behaviour associated with them, although deeper investigation reveals their essential similarity and inextricable interconnection through the symbol. Coitus, for instance, is one of the chthonic images of the sex instinct, yet it also expresses the psychic integration of the Self. The one is a "natural" image, the other a "spiritual" one.

Indeed, it is consideration of the nature of this imagery that leads us deeper to the possibility that archetypal and natural instincts are, fundamentally, different aspects of the same thing, and thereby introduces us to the role of the psychoid realm in the psyche. Natural instincts like ^{archetypes} arches. "express themselves in the form of unreflected, involuntary fantasy images, attitudes, and actions." (CW18, 532)

Before Jung formulated the concept of the psychoid ^{archetype,} arch., he had already dealt with something similar - the ectopsychic origin of the natural instinct and its "Psychization". If a physiological instinct is to have a determining effect in the psyche it must somehow be introduced into the psyche, thus becoming a modified instinct. "Instinct as an ectopsychic factor would play the role of a stimulus merely, while instinct as a psychic factor would be an assimilation of this stimulus to a pre-existent psychic pattern." (CW8, 115) The psychized instinct forfeits its unmitigated compulsiveness, and may be further modified by ~~essence,~~ ^{consciousness,} or by a libido analogue. The over-psychized (i.e. repressed) instinct takes its revenge as an autonomous complex in conflict with ego-^{consciousness,} ~~essence,~~ and/or a constellated archetype. Psychization invariably involves the "spiritualization" of the instinct because all that is psychic is "associated with or complicated by 'meanings'." (CW16, 174) Because ^{archetypes} arches, and ^{consciousness} ~~essence,~~ interact with the psychized instinct, "an instinct is always and inevitably coupled with something like a philosophy of life [Weltanschauung], however archaic, unclear and hazy this must be. ... Not that the tie ... is necessarily a harmonious one." (CW16, 81) To the extent that instincts are represented by symbols they have spiritual meanings. "In any particular case it is often almost impossible to say what is 'spirit' and what is 'instinct'. Together they form an impenetrable mass, a veritable

magma sprung from the depths of primeval chaos." (CW16, 175) Jung's intuition takes a step nearer realization.

The concept of the psychoid realm, first published in *On the Nature of the Psyche* (1946), revolutionized Jungian theory. The old spirit/nature duality gave way to a much more complicated, infinitely less Freudian, perspective of the One in All, incarnated by the phenomenon of differentiation, ^{and} of central importance to ~~analytical~~ ^{analytical} psychology. ~~Es~~ ^{Consciousness} differentiates all input by dividing it into its opposites, by seeing things in terms of self and other, by creating separate entities. Modern physics tells us that the universe is a continuum, a vast dynamic web. ^{Consciousness} ~~Es~~ delimits phenomena within that web in order that it might come to awareness. The psychoid realm, on the other hand, is completely ~~undifferentiated~~ ^{consciousness} reality. As such, ~~es~~ ^{consciousness} and the psychoid realm are opposites.

Bleuler and Driesch were the first to use the term, *der Psychoide*, the latter philosophically, and the former to indicate what Jung on occasion called the "anthropoid psyche", that irrepresentable body/matter basis of the psyche, the ~~extopsychic~~ nature of the insts.. Jung extended this sphere to include both spiritual and natural insts. under the heading of the psychoid archetypes. Differentiation of the archetypes produces the twin aspects of nature and spirit, yet each partakes of the qualities of the other because, at the ectopsychic base, both are indivisibly one within the psychoid archetype.

Jung was "led by purely psychological considerations to doubt the exclusively psychic nature of the archetypes." (CW8, 230) In investigating the ^{collective unconscious} ~~coll.ues.~~ he found that he came upon a realm that "cannot be directly perceived or 'represented' in contrast to the perceptible psychic phenomena." (CW8, 436) There ^{consciousness} ~~es~~ could never reach. Because he understood that the only immediate experience open to man is of psychic contents, Jung was forced in clarifying his empirical concepts to postulate a realm beyond the psyche, yet which has an "organizing influence on the contents" (CW8, 229) of the psyche. The deeper he delved the more paradoxical the ^{unconscious} ~~ues.~~ became until, like the physicists contemplating matter and energy, he came to penultimate realities that suggested a primary, transpsychic reality. Nature and spirit seemed two such penultimate realities whose relationship indicated a unifying factor beyond them." "All comprehension and all that is comprehended is in itself psychic. ... Nevertheless, we have

good reason to believe that beyond this veil there exists the uncompre-
hended absolute object which affects and influences us." (MDR, 385) and
which "seems to represent a set of variations on a ground theme." (CW8,
213) The psychoid realm is inferred to be unchanging.

Science is based on the knowable. In reaching the concept of the
psychoid realm Jung had set a limit to the science of ^{psychology} ~~psyche~~ and, if
his ideas on this subject with reference to the archtypal basis of
physis are correct, he had set a limit to that science as well. "No-
body can say where man ends..." (Evans, 85). It seems that Jung was
oblivious to the dolorous blow he had dealt the physical sciences, but
he had opened up a whole new field of psychological research - that of
the relationship between psyche and the unknowable. Elsewhere he says
that the psychoid realm is the fit subject of metaphysics, yet, as I
understand it, even metaphysics is differentiated and, hence, incapable
of "knowing" the psychoid realm in the same way we "know" the psyche.
"I reached the bounds of scientific understanding, the transcendental
nature of the ^{archetypes} ~~arches~~ ^{psdr} ~~se~~, concerning which no further scientific
statements can be made." (MDR, 248) All this is curiously, one could
say "archetypally", in line with developments in modern physics.

Ranging deeper and deeper into the ^{unconscious} ~~ues~~, Jung had found the archetypes
to be both absolute subjectivity and universal truth at the same time.
Archetypal nature could not, therefore, "with certainty be designated
as psychic." (CW8, 230) The objective psyche became truly "objective",
But it was when he started to explore the implications of his idea for
physics and parapsychology that a new perspective opened out to engulf all
dichotomies in a universal web. The great undifferentiated meant
that all things were part of the one Nature or the one Spirit. The
spirit/nature duality, so uncongenial to Jung, was ended as an absolute.
So, too, was the mind and matter debate if one considered *physis*, like
psyche, to be a differentiate of the psychoid.

Whereas the ectopsychic basis of spirit and nature linked the
psyche with living matter, Jung saw in the psychoid archetypal ^{the} ~~the~~ bridge
to matter in general." (CW8, 126) Psyche and *physis* are linked by the
psychoid realm. Although he was led to this hypothesis chiefly by
synchronistic phenomena, Jung had other reasons to postulate the ultimate
unity of *physis* and psyche. Relativity showed the interconnection
between the subjective element in the observer and the objective space-

time continuum. The psychoid realm is based on this certain identity, i.e. non-differentiation, between the two. Physicists deal with its effects in terms of the mathematical concordances of physical phenomena, psychologists treat of the archetypal concordances of psychic phenomena, and Jung would have parapsychologists dealing with the archetypal concordances of psyche and physis. The ultimate source of these concordances is unknowable, and hence transcendental, but its organizing power is inferrable from its effects. Between psyche and matter "stands the great mediator, Number, whose reality is valid in both worlds, as an ^{archetype} ~~arch.~~ in its very essence." (CW10, 409) Number gives "matter a kind of psychic faculty and the psyche a kind of materiality". (CW10, 411) Maths. like ^{archetypes} ~~archs.~~ is transcendental. Physicists are forced to transcendental concepts of irrepresentable, unknowable factors (matter, energy and the unity behind them) just as the psychologist is forced to the psychoid realm. The similarity is extended to form and change which characterize matter and energy, ^{archetype} ~~arch.~~ and libido. Einstein's unified field theory was to have integrated matter and energy, just as Jung's psychoid hypothesis integrates form and libido.

The old spirit and nature antinomy is superseded. Spirit is enthroned as Nature and vice versa. Jung's early admission that the libido analogue theory of symbol formation was suspect ¹ "I readily admit that the creation could also be explained from the spiritual side, but in order to do so, one would need an hypothesis that the 'spirit' is an autonomous reality which commands a specific energy powerful enough to bend the instincts round and constrain them to spiritual forms." (CW5, 228) - is vindicated by the notion of the psychoid realm. Here a new spirit - that of the evolving flow between ^{consciousness} ~~essence~~ and the psychoid realm - unites the old spirit and nature, psyche and physis, in form if not ontology. The psyche, which was held to be extinguished only in the body's materiality, is now seen to disappear in the vicinity of an unknown transpsychic and transphysical reality. "I hold Kerenyi to be absolutely right when he says that in the symbol the *world itself* is speaking." (CW9i, 173) Here Jung was referring to the trailing off of the psyche into the anthropoid psyche and matter, but it holds equally well, or with more meaning, in the new sense. The ^{unconscious} ~~ucs.~~ becomes "the Unknown as it immediately affects us." (CW8, 68)

The source of that tension which we call psychic energy was previously attributed to the opposition between nature and spirit. This is true on one level only. Above it, we must count the opposition of ^{consciousness} ~~es-~~ and the psychoid ^{unconscious} ~~ues-~~, which produces a superordinate tension. Physis and psyche are the battle grounds on which ^{consciousness} ~~es-~~ takes to its own the psychized contents sprung from the psychoid. The reflective ~~instinct~~, the instinctual basis of ^{consciousness,} ~~es-~~, provides the motive force for the differentiation of the psychoid realm. (Although, this merely means that ^{consciousness} ~~es-~~ differentiates and we choose to call its motive an instinctual drive.) Simultaneously, the psychoid realm as the Spirit of the Self enforces, through the compulsiveness and absolutely "other" behaviour of what is commonly but confusingly called ~~instinct~~ and archetype, the need to cope with it, and thereby the need to differentiate. Differentiation seems to be in the direct interests of both. With this in mind Jung opined that the function and meaning of human existence is to make ^{conscious} ~~es-~~ that which is ^{unconscious} ~~ues-~~ and unknown.

The ^{archetype} ~~arch-~~ is a transpsychic imprinting entity, a form without content, which, when differentiated through psyche and physis, produces synchronistic events. Synchronicity is an extremely difficult concept for most people to understand, but it is central to the later Jung. Synchronicity is an acausal connecting principle; a modality that achieves "a relativization of time and space through the psyche." (Evans, 141); meaningful coincidence through "meaningful orderedness" or "causeless order" (Synch, 124); immanent meaning. Synchronicity is an irrational phenomenon and therefore cannot be thoroughly defined.

As early as 190-11 Jung's paper "On the Significance of Number Dreams" reveals that he was working with material very similar to the evidence adduced in favour of synchronicity (synch.). In 1917 he wrote "causality is only one principle, and ^{psychology} ~~psych-~~ cannot be exhausted by causal methods only, because the mind lives by aims as well." (CW4, 292) The principle of finality, just as important in ~~psych-~~ psychology as causality, "is empirically justified by the series of events in which the causal connection is indeed evident but the meaning of which only becomes intelligible in terms of end products (final effects)." (CW4, 295) The concept of function is by no means exclusively causal, but final as well. Finality, the energetic point of view, broadened the walls of Newtonian mechanism. Jung, steeped in philosophy, aware of the history of ideas, felt no compunction in challenging *a priori*; laying his gauntlet down before causality was a philosophical duty which, moreover,

was greatly reinforced by his belief in the purposiveness and meaningfulness of life, by discoveries of modern physics, and by the type of intercultural exchange that had led Veblen to see causality as a culture-specific category of thought.

Modern physics contains examples of acausal orderedness such as the mathematical concordances represented in the "half-lives" of elements and the Pauli-Verbot. It "takes account of the uncontrollable effect the observer has in the system observed, the result being that reality forfeits some of its objective character and that a subjective element is attached to the physicist's view of the world." (CW8, 229) Like ^{psychology} ~~psych.~~ physics has to postulate an area of "darkness and unintelligibility" (loc.cit.) of which nothing more can be known than its organizing influence on the phenomenal world - Einstein's unified field. Jung's concept of a *unus mundus* which has both a psychic and a physical aspect has met with less resistance due to the state of modern physics. Indeed, Wolfgang Pauli, one of the greatest physicists of our time, collaborated with Jung in writing a book on the subject, *Naturerkenntnis und Psyche* (1952.).

Jung began *Synchronicity: an acausal connecting principle* with the following disclaimer: "there can be no question of complete description and ^{Explanation} ~~disclaimer~~ of these complicated phenomena, but only an attempt to broach the problem." (Synch., 6) Explaining our blindness to the reality of synchronistic events as a consequence of our one-sided exaggeration of the causal world view made up of so-called "natural laws", Jung first attacked the validity of this system in its own terms.

Natural laws are statistical truths valid for macrophysical quantities. Small quantities lessen, if not nullify, the accuracy of prediction, because they no longer behave according to those laws. If the connection between cause and effect turns out to be only macrophysically and/or statistically valid and, therefore, only relatively true, the causal factor is itself only relative. It is but one way of looking at natural processes, presupposing the existence of others other than, or supplementary to, chance. The possibility of a causal event "follows logically from the premise of statistical truth." (Synch.8) The experimental method aims at repetition of events and thus selects against unique or rare events. Even "repeated" events are everyone of them unique in some aspect or other. Moreover, the limiting

techniques of experimentation influence the kind of knowledge extracted from phenomena; they act as an empirical "set". Omitting individuality of occurrences, experimental science is peculiarly ill-suited to ask questions of unique, acausal events. Consequently, the "facticity" of such events can be substantiated only if they have been observed by a sufficient number of reliable witnesses. Even then, especially in the field of the paranormal, the lack of universally-recognized explanatory theories is often sufficient, though invalid, reason for many investigators to deny eye-witness reports of rare phenomena.

We could seek a suitable field for acausal explanations in biology, which has already adopted the idea of purpose or finality as an explanatory concept. Unfortunately, this remains a possibility only. "Now, there is in our experience an immeasurably wide field whose extent forms, as it were, the counterbalance to the domain of causality. This is the world of chance, where a chance event seems causally unconnected with the coinciding fact. So we shall have to examine the nature and the whole idea of chance a little more closely." (Synch., 10) Chance is unknown causality. But, if causality is relative, there must be some chance events which are acausal. In sifting chance events how do we distinguish the acausal from the causal? "The answer to this is that acausal events may be expected most readily where, on closer reflection, acausal connection appears to be inconceivable." (Synch., 11) For example, the seriality of like events (Paul Kammerer, *Das Gestez Der Serie*, Stuttgart u. Berlin, 1919). But Kammerer's "concepts of seriality, imitation, attraction, and inertia belong to the causally conceived view of the world [and are] reducible, if not to a common cause, then at least to several causes." (Synch., 12) For example, the inertia of events is due to the repetition of causes and not to some acausal connection. His law of seriality "is in no way justified by his material [yet] he had a dim but fascinated intuition of an acausal arrangement and combination of events." (Synch., 13) If the alternative hypothesis (the chance factor) can be shown to exceed its expected probability, and no causal factor seems conceivable, then we must look at the possibility of an acausal factor.

The idea of meaningful coincidence, however it may be decided upon, is still based upon the strength of an impression. It is usually regarded as a fortuitous event with no causality. "The numinosity of a series of chance happenings grows in proportion to the number of its

terms. ^{Unconscious} ~~Yes~~ - probably archetypal - contents are thereby constellated, which then give rise to the impression that the series has been 'caused' by these contents. Since we cannot conceive how this could be possible without recourse to truly magical categories, we generally let it go at the bare impression." (Synch., 14n.) We note the sense of meaningfulness and our immediate reaction is to attribute some causal connection between the intuited meaning and the event, but we repress this experience because it contradicts C20 consensus reality. Magic, man's influence over events by non-physical means, is anathema, so we mumble something about "chance", and beg the question. Now, we would expect the sense of meaningfulness to be psychic and hence illusory. If, however, such events could be shown to exceed the expectations of chance, their meaningfulness would become a matter of the psychological perception of cross-connections - a subject beyond the science of cause and effect. Thus, a meaningful coincidence would have an unknown causal connection which, in the case of paranormal phenomena, Jung rejects because they appear to transcend the restrictions of time and space and, hence, of causality. Against the view that they have no connection whatsoever, i.e. that they are chance events whose meaning is purely psychic, Jung instances the Rhine experiments, which demonstrate the occurrence of such events beyond the expectation of chance. This leaves only an acausal connection. Jung now understood himself to be valid in principle in studying acausal phenomena.

As was his habit, Jung searched the literature for historical justification of his interest. He found it in Kant, who pointed the way to Schopenhauer. The Western magical tradition also often dealt with acausal phenomena, but it interposed the causal influence of the thaumaturge. Jung garnered two important pieces of information from the Rhine experiments. One has already been mentioned: the transcension of the prohibitive effects of time, space, and the laws of energy flow. IN other words, the very roots of causality are bypassed. Secondly, skill at ESP depends on interest in the experiments. Boredom lowers the success rate dramatically. There is, therefore, a psychic dimension to the phenomena. We should not jump to the conclusion that the psyche performs ESP, i.e. is its cause. Interest can also cause a particular receptiveness to experience, especially to inner experience. No, we need not imagine a marvellous third eye scanning the paranormal universe, omitting the possibility that the ESP psychic factor is merely opened to paranormal events impinging on it *from within*.

"In themselves, space and time consist of *nothing*. They are hypostatized concepts born of the discriminating activity of the *conscious* mind, and they form the indispensable co-ordinates for describing the behaviour of bodies in motion. They are, therefore, essentially psychic in origin. ... But if *space* and time are only apparently properties of bodies in motion [*only two of the properties*] and are created by the intellectual needs of the observer, then their relativization by psychic conditions is ... within the bounds of possibility." (Synch., 28) This is especially so when the psyche observes itself and not bodies, as it does in ESP tests, where it is "chance ideas" or "guesses" that form part of the empirical data. These guesses are produced by the *unconscious* ~~ues.~~ whose nature can be inferred by reference to the influence of the *archetypes* ~~archs.~~ on the psyche.

The problem of *synchronicity* ~~synch.~~ puzzled Jung from the mid-twenties as he had numerous such experiences in his practice. He observed that they seemed to involve the activation of an *archetype* ~~arch.~~ on both the psychic and physical levels of differentiated existence. He felt he could demonstrate an archetypal background to these experiences. *Archetypes* ~~Archs.~~ are also implicated in that the "emotional factor plays an important role" (Synch., 34) in Rhine's "interest". The *archetype* ~~arch.~~ acts as the "formal aspect" (loc.cit.). The "impossibility" of the event often elicits high emotion: since Rhine's experiments "postulate something unknowable as being potentially knowable and in that way take the possibility of a miracle seriously into account, [*this*] regardless of the subjects' scepticism, immediately appeals to his *unconscious* ~~ues.~~ readiness to witness a miracle, and to the hope, latent in all men, that such a thing may yet be possible." (Synch., 35) In commenting to Ira Progoff on one of his books, Jung wrote that ESP tests constellated the "*archetype* ~~arch.~~ of the miracle." Like all numinous *archetypes* it brings about an *abaissement* of *consciousness* ~~esness.~~ so that the deep *unconscious* ~~ues.~~, where paranormal events are "registered", can break through into *consciousness* ~~esness.~~ with the synchronistic archetypal image. Furthermore, impossible situations constellate *archetypes* ~~archs.~~ "with the greatest regularity". (loc.cit.) *Archetypes*, like *instincts*, operate automatically when *consciousness* ~~esness.~~ fails, leading one into an apparent dead end.

Although many synchronistic events are a "coincidence in time of two or more causally unrelated events which have the same or similar meaning [*involving*] the simultaneous occurrence of a certain psychic state with one or more external events" (Synch., 36), they are not all

synchronous. Often they are future events which are "experienced as psychic images *in the present*, as though the object already existed. An unexpected content which is directly or indirectly connected with some objective external event coincides with the ordinary psychics~~state~~: this is what I call ^{synchronicity} ~~synch.~~, and I maintain that we are dealing with exactly the same category of events whether or not their objectivity appears separate from my ^{consciousness} ~~essence~~ by time and space." (Synch., 41) Consequently, synchronomistic phenomena are appreciated by the co-existence of two psychic states - the "normal" causal one, and the "abnormal" acausal one which registers, or, more accurately, expresses and observes the activated archetypal congruence. It is as if the anachronous factor existed in the here and now, and stimulated a concomitant psychic process. Yet it cannot be understood causally because time is stood on its head. How does the foreknowledge arise? Because the process transcends time "we are finally compelled to assume that there is in the ^{unconscious} ~~ues.~~ something like an *a priori* knowledge or immediate presence of events which lacks any causal basis." (Synch., 43-4) That is, either the premonition is mediated by an *a priori* constellated in the psychic present and in the world of the future, or the event is immediately present to ESP - just there. A precognitive dream may present to ^{consciousness} ~~essence~~ a hitherto ~~unconscious~~, already-existing image of the future situation, or ESP is acausally and atemporally linked to all archetypal physical events.

The phenomena of ^{synchronicity} ~~synch.~~ suggest a "psychically relative space-time continuum. (CW8, 231) ^{Synchronicity} ~~Synch.~~ is an attempt to explain contingency - the way the world seems to conspire with the psyche to fulfil its purpose or interrelate with its states. "Since psyche and matter are contained in one and the same world, and moreover are in continuous contact with one another and ultimately rest on irrepresentable transcendental factors, it is not only possible but fairly probable even, that psyche and matter ~~are~~ two different aspects of one and the same thing." (CW8, 215) Jung compares this *unus mundus* with two cones whose apices touch. One cone is psyche, the other physis, and their non-spatial point of contact is the psychoid realm of ^{archetype} ~~arch.~~ archetypes. A synchronistic event will be characterized by the differentiation of an ^{archetype} ~~arch.~~ into both psychic and physical cones, usually in a symbolic manner, but often very fully differentiated. For instance, Jung reports that, when he was working with a ~~patient on~~ a dream of a scarab, a rosechafer, very similar to the scarab, tried to enter the window of his office much against its normal desire for light and greenery. But premonitions and the like are often so detailed as

to suggest a contiguity beyond the symbolic.

One should not trace the ^{synchronicity} ~~synch.~~ causally back to the archetype. The latter's differentiation does not cause the ^{synchronicity} ~~synch.~~, rather the situations form around the ^{archetype} ~~arch.~~. The ^{archetype} ~~arch.~~ is just as much subject to the pattern as the other elements. The ^{archetype} ~~arch.~~ is like the keystone of an arch which holds up the structure by concentrating and mediating the architectural energies in itself. They give the characteristic tone or meaning to the synchronistic event. They designate almost semiotically the total pattern. Like the centre of a circle and its circumference, the one does not cause the other, they are "just so". Synchronicity is a just so confluence of archetypal differentiates and the arch. concerned. The differentiates will come about quite causally through the interaction of arch. and experience, but the confluence of psyche and physis is achieved by their passive, morphological relationship to the ^{archetype} ~~arch.~~ which acts as a "bridge" between them. The psychoid archetype, therefore, has a "tendency to behave as though it were not localized in one person but active in the whole environment." (CW10, 451-2)

Because proof is a causal concept, ^{synchronicity} ~~synch.~~ is not capable of proof. The only "proofs" are indirect - statistical/causal (the alternative hypothesis exceeded without viable causal explanation); and irrational (subjective certainty of their existence through experience of them). "We are so accustomed to regard meaning as a psychic process that it never enters our head to suppose that it would also exist outside the psyche. ... If ... we entertain the hypothesis that one and the same (transcendental) meaning might manifest itself simultaneously in the human psyche and in the arrangement of an external and independent event, we at once come into conflict with the conventional scientific and epistemological views. We have to remind ourselves over and over again of the merely statistical validity of natural laws and of the effect of statistical method in eliminating all unusual occurrences. ... The great difficulty is that we have absolutely no scientific means of proving the existence of an *objective* meaning which is not just a psychic product." (Synch., 91)

1 Jung equates ^{synchronicity} ~~synch.~~ with the Eastern concept of Tao. "The Eastern mind, when it looks at an ensemble of facts, accepts that ensemble as it is, but the Western mind divides it into entities, small quantities. You look, for instance, at this present gathering of people, and you

may say: "Where do they come from? Why should they come together?" The Eastern mind is not at all interested in that. It says: "What does it *mean* that these people are together?" That is not a problem for the Western mind. ... Not so the Eastern mind; it is interested in being together. ... *coming together at the right moment.*" (CW18, 69) What we in the West call providence, fate or chance, the Eastern mind accepts as the meaning which designates the rightness of *kairos* (present moment) as an objective, i.e. non-psychic, entity - the manifestation of *Tao*. The Western mind tends to regard that meaning as being donated by the psyche, a contamination of the epistemological process. Certainly, the two points of view are prejudices and unprovable.

Like the events delimited by physical discontinuities (e.g. the orderedness of energy quanta, the half-lives of elements, the Pauli-Verbot) which exist (presumably) from eternity, synchronistic events are "acts of creation in time." (Synch. 140) In a letter of January, 1934, Jung wrote that time is a "stream of energy filled with qualities". Whatever happens at a given moment of time has a quality peculiar to that moment, its *kairos*. These qualities are patterns, gestalts, or archetypes. Causeless events and the activity of these qualities should be thought of as "creative acts, as the continuous creation of a pattern that exists from all eternity, repeats itself sporadically, and is not derivable from any known antecedents." "Continuous creation is not only a series of successive acts of creation, but also ... the eternal presence of the *one* creative act." (Synch., 142) The psychoid realm is a paradoxical One in All. There reigns the godly ^{archetype} ~~arch.~~ of the Self in its illimitable wholeness yet, at the same time, presumably, other ^{archetypes} ~~arches.~~ range that voidless void. Consequently, the archetypal configurations of events are manifold creations in time, but the ultimate creator is the Self, timeless, spaceless, and, as the source of meaning, beyond it.

^{Synchronicity}
~~Synch.~~ not only offers an explanation of paranormal phenomena, but also explains psychosomatic events. The ^{archetype} ~~arch.~~ is constellated in both psyche and soma. In the realm of diagnosis, Jung found fantasy and dream images seemed to relate to physical illness. "I hold - and when I say I hold I have certain reasons for doing so - that representations of psychic facts in images like the snake and the lizard or crabs or the mastodon or analogous animals also represent organic facts.

For instance, the serpent very often represents the cerebro-spinal system, especially the lower centres of the brain, and particularly the medula oblongata and spinal cord. The crab ... having a sympathetic system only represents chiefly the sympathetic~~ic~~ and parasympathicus of the abdomen; it is an abdominal thing." (CW18, 92)

Jung died before he could formulate his concept of ^{Synchronicity}~~synch.~~ in unequivocal terms. It is apparent that such a theory requires much work in many fields yet. Until then, it will continue to challenge, opening the Western mind to the possibility of broader realities. As an Occidental expression of the *Tao* it expands our culture. And, as a world view, it opens the individual to further experience of reality.

The advent of ^{synchronicity} ~~synch.~~ has brought our discussion of the relation between spirit and nature to a new level. In the psychoid realm Jung had found a theoretical background to his intuition of the psychic oneness of spirit and nature. The ectopsychic instinct buried in the body's materiality was now a psychoid ^{archetype} ~~arch.~~ differentiated in the soma. Psychization is superseded by the dual differentiation of the archetype into psyche and soma. Nature is archetypal. Culture is archetypal. Spirit and nature have the one source and are twin aspects of the one psychoid morph. Before 1946 the ^{collective unconscious} ~~coll. unconscious~~ was considered the source of all psychic life; after 1946 the ^{archetypes} ~~arch.~~ were no longer psychic and the psychoid realm became the source of *all* life.

The introduction of the psychoid realm into the Self brought a transpersonal aspect to psychic experience. Man's self-realization shades off into realization of the Cosmos. The ^{unconscious} ~~hes.~~ is no longer just a vantage point onto the history of *homo sapiens*, but a window opening onto eternity. This jump brings individuation to resemble the esoteric paths of many religious life-styles. In it we seek atman, buddh^hood, tao, God, ... the Self.

The term 'individuation' first appears in *Psychological Types* (1921), yet the following passage from Jung's doctoral dissertation (1902) inchoately formulates the individuation phenomena. "It is, therefore, conceivable that the phenomena of double ^{consciousness} ~~esness~~ are simply new character formations, or attempts of the future personality to break through and that in consequence of special difficulties ... they get bound up with peculiar disturbances of ~~csness~~." (CW1, 79) Very early on Jung had inklings of the metamorphosis of personality which he later called individuation.

All phenomena are individual. The individual is the vehicle of life and existence. Individuation is "the process by which individual

beings are formed and differentiated; in particular, it is the development of the psychological *individual* as a being distinct from the general coll. psych. .." (CW6, 448) A psychological individual is a "separate indivisible unity or whole" (CW9i, 275), an "indestructible whole." (CW9i, 288) Individuality is a unique attitude to the collective ^{unconscious} ~~es.~~, or Self: a striving for the completeness inherent in the synthesis of ^{conscious} ~~es.~~ and ^{unconscious} ~~es.~~ embodied in the Self.

The Logos is the *principium individuationis*, the *auctor rerum*, the creator of the "infinite variety and differentiation of the phenomenal world." (CW11, 264) Individuation in its Logos aspect is the principle behind all phenomena. The Logos is the spirit of differentiation, whereas Eros is the spirit of the collective pattern. Logos and Eros are intuitive concepts which represent the differentiating systole and uniting diastole of all psychic life. Logos seeks ^{consciousness} ~~esness~~, as opposed to the "primal warmth and primal darkness" (CW9i, 96) of undifferentiated ^{consciousness} ~~esness~~. Without its discrimination there would be no individual existence - all would be absolutely undifferentiated psychoid realm. Logos is the impersonal principle of division; is reflection, discrimination, self-knowledge, cognition, understanding, the world-creating principle, objective interest, masculine ^{consciousness} ~~esness~~, divine curiosity, detachment, clarifying light, "spirit". But all this understanding is maleficent if it is not compensated by love. Power without Eros. Imbalance in favour of Logos traps a man in words and hypostases, and he loses touch with reality.

Eros, on the other hand, is "psychic relatedness" (CW10, 123) and its function is to "unite what Logos has sundered." (CW10, 153) Eros perceives the fateful interrelatedness of all things. It knows pattern and pattern must be cognized before it can be differentiated by Logos. Eros is a "receptive and fruitful womb which can reshape what is strange and give it familiar form" (CW15, 54) by finding its predestined part in the pattern, its meaning or *Tao*. Eros is form whereas Logos is energy. "Eros is a *kosmogonos*, a creator and father-mother of all higher ^{consciousness} ~~esness~~." (MDR, 386) It can take the spirit of the Word and wrap it into the warp and woof of reality. It creates new forms, new mini-Taos in the cosmos (cf. Koestler's holon). The Logos-spirit can be anything because it is no-thing, a pure becomingness. Eros gives Logos nascent reality by providing substance and form. She is nature to his spirit.

In uniting what Logos has surrendered, Eros interweaves relationships between entities; she is the womb of the ^{UNCONSCIOUS} ~~ues~~, that connects contents in new patterns. But love or relatedness without understanding is next to useless in living life. Each brings out the best in the other. Too much Eros is too ^{UNCONSCIOUS} ~~ues~~.: life stands still in an eternal pattern. The Terrible Mother, the ^{UNCONSCIOUS} ~~ues~~, personified, is a spider that weaves her unchanging web, and catches the unsuspecting and fearful in her promise of security. Extreme Eros is the mother complex. Extreme Logos is the god complex - inflation. Balanced the one makes life exciting and growing; the other makes it secure and fulfilling.

Eros and Logos are the bimodal heartbeat of individuation. Individuation begins when the ego starts its differentiation out of its original ^{UNCONSCIOUS} ~~ues~~ identity with the ^{UNCONSCIOUS} ~~ues~~, and its surroundings. During this ^{CONSCIOUSNESS} phase ego-~~eness~~ is unaware of the ego-Self axis inasmuch as it still identifies with the Self. A period follows in which the ego is relatively completely unaware of its ties with the ^{UNCONSCIOUS} ~~ues~~. But compensation forces it to awareness of the ^{UNCONSCIOUS} ~~ues~~, other acting upon it. As it assimilates these compensations it gradually becomes ^{CONSCIOUS} ~~es~~ of the ego-Self axis. Finally, it seeks unification with this ^{UNCONSCIOUS} ~~ues~~, other. "The goal ... is the synthesis of the Self. ... But insofar as the individuation process occurs, empirically speaking, as a synthesis, it looks paradoxically enough, as if something already existent were being put together." (CW9, 164-5) Individuation is an archetypal process that seeks an *a priori* potential wholeness. The Self, the psychic totality, exists before and after individuation, and behaves as an entity both causing the process and representing its ultimate goal. During the process the ego becomes aware of its subordinate position within the structure and dynamism of the Self.

Individuation proceeds via a series of psychic metamorphoses which are experienced as a sequence of deaths and rebirths. The optimum ego-attitude to this process is *pistis* - loyal trust and confidence - combined with a willingness to work with symbols produced by the ^{UNCONSCIOUS} ~~ues~~. The ego cannot force the pace but must be content with a "prayerful yearning and 'groaning', in the hope that something may carry [it] upward." (CW10, 361) The ego is able "at most, to get within reach of the ^{UNCONSCIOUS} ~~ues~~ process, and must then wait and see what will happen next." (CW10, 381) The individuation should foster a "feeling of free dependence, of calm acceptance." (CW13, 52), following the axiom that

"it is not I who lives, it lives me." (loc.cit.) Once this attitude is adopted the ego "is no longer under the dominion of the ~~ues.~~ ^{unconscious} ... but has now glimpsed and recognized a supreme goal." (CW14, 355) It will-ingly lives the symbolic life, finding in it the source of its well-being. Besides, the intransigent ego will have to follow the path whether it likes it or not, the only difference being that it will suffer all the more from the consequences of repression. Acting by means of successive compensations which seem subordinate to a common plan inherent within the self-regulating structure of the Self, individuation will visit treasures upon the trusting ego and ~~fortunes~~ upon the resisting one.

Individuation aims at the integration of ~~essence~~ ^{consciousness} and the ~~ues.~~ ^{unconscious}, ego and Self, and achieves this by the "production of a new centre of personality" (CW12,41), the Self. This amounts to an assimilation of the ego to the Self, and of the Self to the ego in its coming to ~~essence~~ ^{consciousness}. There is no solipisism here. A human being is innately social. Coming to its own individuality perforce includes coming to a responsible relationship with the human environment. No individuated being is ever locked in ego-centricity, but acts with due deference to his or her inner and outer collectivity. Nevertheless, because each individuand has a unique set of dispositions and experiences, he or she must "go through the solitude of a land that is not created." (CW19, 285)

As the variety of symbols indicating individuation suggests, there are many ways of relating to the path. It is the life of the psychic totality. It is the urge to completeness and the completeness itself. "*Individuation is the life in God*, as mandala ^{psychology} ~~psych.~~ clearly shows." (CW18, 719) Being a product of a ^{psychology} ~~psych.~~ of mental illness it is usually taken to begin at a psychic low point. Actually it begins with ~~es.~~ ^{conscious} life, and any other conceptual starting point is purely arbitrary. It proceeds via a series of definable metamorphoses which can be isolated from the main flow so as to describe its therapeutic and life-enhancing aspects.

Let us begin with an ego-bound state governed by a feeble ~~conscious~~ dominant (symbol) which no longer suffices as an expression of the psychic totality. A feeling of dissatisfaction with the incompleteness of the Self-image, emphasized by failures at adaptation, produces a compensation aimed at filling the gap. The ~~es.~~ ^{conscious} attitude fights against thus ~~unconscious~~ development believing it knows what is best, and fearing all ~~change~~. Un-

fortunately, it seldom realizes that a commingling with the threatening unconscious is best. Instead, it pursues a strategy of conflict with the contents now constellated by its own disaffection and one-sidedness. The psyche becomes unbearably polarized, and reason fails to affect a resolution. The ego must acknowledge its impotence and let the battle rage. The opposites gradually draw together in ^{consciousness} ~~essence~~, and are united by a new dominant - the old attitude is transformed into a new workable whole. Problems are, however, not so much solved as replaced by more urgent life urges. Appearing in a new light they are somehow made different. The expansion of ^{consciousness} ~~essence~~ has increased its ability to cope. A limited self-image gives way to a more expanded one, and gladly accepts the creative matrix of the ^{unconscious} ~~ues~~. "One certainly does feel the affect, and is shaken and tormented by it, yet at the same time one is aware of a higher ^{consciousness} ~~essence~~, looking on which prevents one from becoming identical with the affect, a ^{consciousness} ~~essence~~, which regards the affect as an object, and can say, 'I know that I suffer!' (CW13, 15) Individuants outgrow problems. How? As far as Jung could ascertain "they did nothing but let things happen. ... We must be able to let things happen in the psyche." (CW13, 16) and remain cs. of their ramifications. Individuation does away with the state of *participation mystique* in ^{unconscious} ~~ues~~, identity giving rise to a personality that suffers and enjoys only at its lower levels.

Individuation liberates the ego from the strait-jacket of its identification and ^{unconscious} ~~ues~~ compulsions. "The aim of individuation is nothing less than to ~~direct~~ the self of the false wrappings of the persona on the one hand, and the suggestive powers of the primordial images on the other." (CW7, 174) Collective society and the ^{collective unconscious} ~~coll-ues~~ act in ways contrary to one's individual nature. Individuation frees one from the compulsions of the ^{archetypes} ~~arens~~, and social norms, at the same time curing ego-^{consciousness} ~~essence~~ of its massive hubris in the face of the creative ^{unconscious} ~~ues~~. It heals a behavioural split, a sense of dissociation within.

Since individuation ^{collective unconscious} demands a cessation of conformity and the persona's return to the ~~coll-ues~~, the first step is a "tragic guilt" that bemoans the "destruction of an aesthetic and moral ideal" of social responsibility. The expiation of this guilt cannot be a return to conformity with the mores and manners of one's culture, but must be achieved by the construction of a ^{collective} "new ~~coll~~ function". The individu-

ant must produce "values which are an equivalent substitute for his absence in the ^{collective} ~~coll.~~ personal sphere." Only in this way can a man individuate. Every new step is a step towards guilt which must be reduced by new "realizable values". The first phase is an "exclusive adaptation to inner reality" and the second, expiating phase is "adaptation to the outer world." Society is the "point of transition through which all world development passes, and it demands the highest collaborative achievement from every individual." (CW18, 451-2) Until the society around the individuant adopts the new idiosyncratic value he will be isolated by that very value.

Individuation also incurs the separation of individuality from the ^{collective unconscious,} ~~coll. ucs.~~, polarizing the ^{unconscious} ~~ucs.~~ into the God-concept, the supreme and utterly Other. The individuant must first cut himself off from God by dissolving his identifications with it. A sense of isolation from the source of life within is added to his social loneliness. "Outwardly he plunges into solitude, but inwardly into hell, distance from God. In consequence, he loads himself with guilt. In order to expiate this guilt he gives his good to the soul, the soul brings it before God (the polarized ^{unconscious} ~~ucs.~~), and God returns a gift (productive creation of the ^{unconscious} ~~ucs.~~) which the soul offers to man, and man gives to mankind." Or a similar result may be achieved by giving "his supreme good, his love, not to the soul but to a human being who stands for his soul." (CW18, 453-4) The process still moves to God and back. In each case love is the supreme good. Eventually, the individuant comes to think his solitude an illusion, for within he can feel the divine spirit of life, the ~~benediction~~ *viriditas*, the blessed greenness, moving him to inner fulfilment. His suffering is now accompanied by the happiness of a secret love for the Self within which guides him through life.

As long as the structure of the ego-complex withstands the influx of ^{unconscious} ~~ucs.~~ contents, and does not identify with them out of its need for power, the ego will actively seek individuation. "Although it is able to preserve its structure, the ego is ousted from its central and dominating position [in its own eyes] and thus finds itself in the role of a passive observer who lacks the power to assert his will under all circumstances, not so much because it has been weakened in any way, as because certain considerations give it pause. That is, the ego cannot help discovering that the afflux of ^{unconscious} ~~ucs.~~ contents has vitalized

the personality, enriched it and created a figure that somehow dwarfs the ego in scope and intensity. This experience paralyzes an over-egocentric will and convinces the ego that in spite of all difficulties it is better to be taken down a peg than to get involved in a hopeless struggle in which one is invariably handed the dirty end of the stick. In this way the will, as disposable energy, gradually subordinates itself to the stronger factor, namely the totality-figure I call the *Self*." (CW8, 224-5)

Insofar as both ego and Self preserve their intrinsic qualities, individuation is practically identical with the development of ^{consciousness} ~~essence~~, because ^{consciousness} ~~essence~~ must eventually come upon the supraordinate reality of the Self. The process revolves around the central point, the Self (Neumann's 'centroversion'), continually redefining it - a spiral that gets closer as associations and amplifications increase in distinctness and scope. "There is no linear evolution. ... Uniform development exists, at most, only at the beginning; later, everything points towards the centre." (MDR, 222) The centre acts like a mirror, objectivating the ego to itself by its compensations. As it becomes more and more aware of the psychic totality, the ego "becomes ambivalent and ambiguous, and is caught between hammer and anvil. It becomes aware of a polarity superordinate to itself." (MDR, 378) That polarity is between ego and Self and is transcended though not abolished by individuation.

Individuation sacrifices the ego and the Self to the transcendent function. The ego sacrifices its old self-image, and the Self its previously ^{unconscious} ~~unconscious~~ contents. Christ symbolizes this sacrifice as man and God (ego and Self) suffering on the Cross. He hangs upon the incarnation, torn by the division between the human and the divine, Simultaneously, the crucifixion is a *hieros gamos*,^a hieratic marriage of heaven (Christ-Father) and earth (Cross-Mother) and so a symbol of coming to wholeness.

Individuation unites the individual and the collective in creative fantasies which, when properly assimilated by ^{consciousness} ~~essence~~, produce certain life-lines to follow. They cannot be proved rationally, but are valid for the value they give to life. These life-lines must be adhered to until the Self indicates a change is necessary by some psychic disturbance.

The complete synthesis of the Self is probably never achieved. Individuation is the ^{archetype} ~~arch.~~ of a goal that "requires one to stake one's whole being. Nothing less will do." (CW11, 556) The Self is both subject and object of this process. Individuation gives meaning to life. By it we circumambulate the infinite within and without, and at the end comes death. Individuation is the life in man.

If we compare the life-lines of many individuals and those of many cultures, we can recognize a reasonably well-defined group of motifs. These have been expressed with amazing regularity in the myths of all cultures. Modern ^{psychology} ~~psych.~~ has shown such motifs to be active in the individual psyche. Jung argues that they are based on the psychoid ^{archetypes} ~~archs.~~ which are unchanging patterns imprinted on reality.

Individuation entails a series of descents into the ^{unconscious} ~~ucs.~~, where the saving content is sought. While thus introverted, ^{consciousness} ~~csness.~~ can easily succumb to the enveloping nature of the ^{unconscious} ~~ucs.~~, and never return to extraversion and adaptation. This peril is represented in many cultures by the descent into the underworld, or the swallowing of the hero by some huge beast, or by the night sea journey of the sun. The hero descends, is endangered by the fascination of the realm in which he finds himself, takes a part of it to himself, and ascends again to the world. It is the dragon fight whose prize is the treasure hard to attain - the Self.

As individuation proceeds a number of major ^{archetypes} ~~archs.~~ are commonly aroused and integrated. I can do no more than give a cursory outline of this development within the scope of this thesis. The child and adolescent must first outgrow the influence of the mother ^{archetype.} ~~arch.~~. This is followed by confrontation with the ^{unconscious} ~~ucs.~~, usually as the shadow in young adulthood, and the anima/animus in middle life (around 35 onward). Once these two archetypal personalities are assimilated there appears the mana personalities, various archetypal personifications of powerful complexes, chief among whom are the wise old man and wise old woman (Great Mother) who represent the Logos spirit and Eros respectively. The order is by no means constant, although the shadow and anima/animus are usually constellated before the others and in that order.

At one stage we are totally ^{unconscious} ~~ucs.~~ and identified with that wholeness. Perhaps, we are born like it, or perhaps we lose it even while

in the womb (cf. Grof). From time immemorial this state of primordial wholeness has been symbolized by the uroboros, the worm or snake devouring itself. I am grossly simplifying matters when I say that out of this original wholeness is differentiated the father-spirit-Logos archetype and the mother-Eros archetype. The father archetype impels the psyche towards ^{conscious-}ness and culture. The mother ^{archetype} ~~arch.~~ the womb of the ^{unconscious} ~~ues-~~ where creativity is a gestative repatterning. "'Mother' .. refers to the place of origin, to nature, to that which passively creates, hence to substance and matter, to materiality, the womb, the vegetative functions. It also means the ^{unconscious,} ~~ues.~~, our natural and instinctive life, the physiological realm, the body in which we dwell or are contained; for the 'mother' is also the matrix, the hollow form, the vessel that carries or nourishes, and it thus stands psychologically for the foundations of ^{consciousness,} ~~csness~~.. Being inside or contained in something also suggests darkness, something nocturnal and fearful, hemming one in." (CW16, 158-9) In her uroboric aspect, the mother expresses the realm of problemless ~~uesness~~, of a *priori* wholeness, where all was well because all was ^{unconscious,} ~~ues.~~, if we choose not to face the problem of ^{conscious} ~~es.~~ life, it is to this state that we long to return. So we regress to the mother ^{archetype} ~~arch.~~ where stasis and warm darkness merge. But, to the extent that we long to grow with life, we feel the mother as a threat, a devouring monster that threatens to envelop us in the mire of ~~uesness-unconsciousness~~. The ^{archetype} ~~arch.~~, depending very much upon our ^{conscious} ~~es.~~ attitude, has a positive and a negative aspect. As a ^{complexio} ~~complex~~ *oppositorum*, it is a *priori* ambivalent.

The ^{archetype} ~~arch.~~ is projected onto the real mother and on many occasions she will reinforce the projection by conforming to the ambiguous mother image. This ^{archetype} ~~arch.~~ influences our life mostly in the form of paradisaical expectations and self-defeating terrors. However, it is a task of life to overcome the "secret memory that the world and happiness may be had as a gift - from the mother." (CW9ii, 12), and to realize that that means braving the terrifying depths of our ^{unconscious} ~~ues.~~ selves. We must remember that "the foremost of all illusions is that anything can satisfy anybody. That illusion stands behind all that is unendurable in life and in front of all progress, and it is one of the most difficult things to overcome." (CW11, 555)

In the daughter, the mother complex "either unduly stimulates or inhibits the feminine instinct!" (CW9i, 86) The attainment of womanhood may be denied her, or the realization of her masculine side forestalled.

In the man, the contamination of the mother ^{archetype} ~~arch.~~ by the anima may injure "the masculine instinct through an unnatural sexualization" (loc.cit.) via either homosexuality or open incestuous tendencies. "The simple relationships of identity or of resistance and differentiation are continually cut across by erotic attraction or repulsion, which complicates matters very considerably." (loc.cit.) Nevertheless, a child is more likely to develop normally than abnormally. And, to the extent that the mother is the most important figure for the first three years of life, the responsibility devolves onto her. "It is an open question whether a mother-complex can develop without the mother having taken part in its formation as a demonstrable causal factor." (CW91, 85), especially in infantile neuroses and neuroses originating in childhood. Something must constellate the ^{archetype} ~~arch.~~ in its negative aspect and, although the clash between perfect ^{archetype} ~~arch.~~ and imperfect reality is sufficient to do this for everyone, the extreme examples must be attributed to extreme clashes between the two.

As the individual becomes aware of his personal mother, the mother-^{archetype} ~~arch.~~ is often transferred to the grandmother as the Great Mother. This ^{archetype} ~~arch.~~ often splits into its opposites: the masculine mother, Urania, flanked by the son as *puer aeternus*; and the feminine Earth Mother, whose counterpart is the *filia sapientiae*. The personality is simultaneously fascinated and repelled by this mother-^{archetype} ~~arch.~~. If it is backward-looking its sense of fascination and repulsion will cripple adaptation. The compensations of the ^{unconscious} ~~ues.~~ will have to instigate a liberation, usually via a neurosis. The forward-looking personality is fascinated because, behind the mother, it perceives the anima as a personification of its potential relation to the Self. The mother-image stands for "the peculiarly fascinating background of the psyche, the world of primordial images. There is always a danger that those who set foot in this realm will grow fast to the rocks. ... It happens all too easily that there is no return from the realm of the Mother." (CW5, 309-10)

As ego-^{consciousness} ~~gnoss.~~ differentiates itself from the parents and parental ^{archetypes} ~~archs.~~, it develops the persona as a response and reaction to the socializing forces emanating from the parents and adult world. In order to fit this extremely limited view of human nature it surrenders part of itself. These incompatible contents are repressed and, comprising the shell around the archetypal core which is the Self's shadow, forms the personal shadow. This dark figure, commonly represented by a primitive,

infantile, and/or evil person of the same sex, is the next task in individuation. The shadow is the other side of the personality, the opposite that must be made ^{conscious} es: if any sort of integration is to proceed.

Once the shadow has been assimilated, the next figure to appear is usually the anima (Latin: soul) or animus (Latin: spirit).. These are the contrasexual images in every man and woman arising from archetypes; from the apparently genetic contrasexual elements in every individual; and from repressed contrasexual tendencies and contents. They represent the ^{unconscious,} ~~ues~~.. To the extent that they are repressions, they are contaminated by and contaminate the shadow. They are inferior personalities whose positive values can only be approached after the differentiation of the shadow. In their unfavourable aspects they entangle the ego in projections, the living out of which leads to the experience of the ^{unconscious.} ~~ues~~.. The anima/animus is full of defences, inadequacies and nastinesses, and is often surrounded by an atmosphere of sensitivity, touchy reserve, secretiveness, painful intimacy and even absoluteness." (CW9ii, 28) When contaminated by parental imagos they have great expectations and resent not having them fulfilled. This resentment will be expressed in "anima-moods" and "animus-opinions". Furthermore, if the individual has become attached to someone of the opposite sex they will try to separate him and her - they behave like jealous lovers. Although anima and animus possession feels right and full of righteousness, it will have the savour of a personal defeat about it." "The more the ego tries to defend itself against this feeling of inferiority, the more fanatically self-righteous will the anima/animus become, until it makes mutual recognition impossible and without this there is no relationship." (CW9ii, 17)

When anima and animus meet the one "ejects her poison of illusion and seduction" and the other "draws his sword of power." (CW9ii, 15) Often they fall in love, thinking themselves highly related in the most individual way, but actually caught in a banal ^{collective} cell. situation. Highly emotional, the anima and animus try to separate the couple. Resentment is rife because romantic expectations are not met. When not in love, anima and animus constantly provoke each other. No animus can converse with a man without soon eliciting his anima, and vice versa. The resultant argument is full of mediocrity, banality, stupidity, humourlessness, and animosity. Commonplace and cliché erupt incessantly and nothing is achieved save high blood pressure and the characteristic odour of self-rightousness.

The anima appears in the fantasies, dreams, and behaviour of men. She is an ^{unconscious} "ues. subject imago analogous to the persona" (CW7, 304) who mediates between ego and Self and who personifies the ^{collective} coll. contents constellated by the ego in the ^{unconscious} ues. Whereas persona identification results in poor adaptation to inner reality, anima possession results in poor adaptation to outer reality.

The anima is extremely difficult to describe, and "it is practically impossible to get a man who is afraid of his own femininity to understand what is meant by the anima." (CW9i, 271) She is the image of woman carried in the mind, a "supraindividual image" (CW10, 39) as man has known her from the beginning. The anima is a "purely empirical concept, whose sole purpose is to give a name to a group of related and analogous psychic phenomena. The concept does not more and means no more than, should we say, the concept of 'arthropods', which includes all animals with articulated body and limbs and so gives a name to a phenomenological group." (CW9i, 56)

The anima is only "partly personal" (CW14, 108n), a "semi-conscious psychic complex." (CW7, 190) Just as the persona faces outer reality with an outer personality, so the anima is an "inner personality ... the inner attitude, the characteristic face, that is turned towards the unconscious ues. ... the inward face." (CW6, 467) The anima compensates the persona. "Everything that should normally be in the outer attitude, but is conspicuously absent, will invariably be found in the inner attitude." (CW6, 470) Identity with the persona means ^{unconscious} ues. identity with the anima because the ego can have no ^{conscious} es. relation to an undifferentiated content. Projection is the first step towards differentiation and, therefore, to dissolution of the identity. Unfortunately, it produces an almost total dependence on the object. Yet, an "immediate, inwardly enervating effect" (loc.cit.) that may be positive or negative, is stimulated by the object.

Identification with the anima, as opposed to identity, produces projection of the persona resulting in cases of homosexuality or parental transference. Freudian narcissism arises because the personality is incapable of relatedness with outward objects. Continued identification overwhelms the subject with "ues. contents which his inadequate relation to the object makes him powerless to assimilate or to put to any kind of use." (CW6, 472) At least projection of the inner attitude permits harmony of a sort with the outer object (lover) and the soul-image

and hence the opportunity to live out the persona.

Seen from without the anima is a fascinating female but, seen from within, i.e. differentiated, she is a "psychological function of an intuitive nature." (CW7, 227) Until differentiated she is the projection-making factor, "the chaotic urge to life" (CW9i, 30), who, as Shakti, weaves the veil of Maya. (She personifies the chaotic life of the ucs. archs. until differentiated from them. In fact, differentiation of the anima entails differentiation of the ego ~~from~~ ^{conscious.} the ucs.) "Violent emotions, irritability, lack of control, arrogance, feelings of inferiority, moods, depressions, outbursts of rage, etc., coupled with lack of self-criticism" (CW13, 335) follow with a corresponding lack of contact with reality. Fanaticism and suffering ensue. The "masculine mind is content merely to perceive psychic suffering, but does not make itself ^{conscious} es. of the reasons behind it, and simply leaves the anima in a state of *agnoa*." (CW13, 336)

In her positive differentiated aspect the anima is a psychopomp, the "matrix of all the divine and semi-divine figures" (CW16, 293), i.e. ^{archetypes} archs., in the ^{unconscious.} ucs.. She has access to this wisdom though first impressions are of anything but wisdom. Her chaos reveals a deeper meaning, a hitherto hidden order. Her activities as Shakti, seemingly capricious and irrational, are seen to carry out concealed strategies. "And the more this meaning is recognized, the more the anima loses her impetuous and compulsive character. Gradually breakwaters are built against the surging chaos and the meaningful divides from the meaningless." (CW9i, 31)

As the anima represents contents that erupt during psychoses, she is felt to be perilous and, for the man, danger comes from below - the instincts. The ^{unconscious} ucs. fascinates and attracts, and the anima is a contra-sexual element of "mysterious charm tinged with fear, perhaps even with disgust." (CW10, 118) She carries the retrospection of the instincts, often appearing as a maiden of the past and is, therefore, an enemy of the spirit. The overcoming of fear of the anima is "often a moral achievement of universal magnitude." (CW9ii, 33)

The mother is the first object to fill the anima projection, followed by a series of potential and real lovers. She protects the man

from his ^{Unconscious} ~~ues.~~ by nature and by being the object of his projection of its devouring aspect. If the mother-*imago* is not transcended, it is transferred to the lover. Subservience and dependence are defences against the spirit which prompts him to brave the descent. Certain men must descend or suffer a neurosis. This can be done only by applying energy and criticism to the psychic material brought up by the *anima*, not explaining it resignedly as "weakness", and not repressing and projecting it. Upholding the spirit in the face of regressive longings for the mother-*imago*, the formation of a fluent and confronting relationship with an *anima*-lover represents the stage of growth from child to adult, from ^{Unconsciousness} ~~uesness~~ to ^{consciousness} ~~esness~~.. The *anima*, freed from the mother-^{archetype,} ~~arch.~~, is without maternal elements. "She is companion and friend in her favourable aspect, in her unfavourable aspect she is the courtesan." (CW10, 39)

Like the *persona*, the *anima* is a "compromise formation." (CW7, 299) She compensates the *persona* - the more "masculine" a man becomes in his *persona* the more the face he turns to the ^{Unconscious,} ~~ues-~~, and the ^{unconscious} ~~ues-~~ face he turns to the world is "feminized". Shakti intrigues to aid the *persona*, all the while "digging in the background the very pits into which the infatuated ego is destined to fall." (CW14, 380)

Like all ^{Unconscious} ~~ues.~~ contents the *anima* is bipolar: Positive and negative, young and old, mother and maiden, good fairy and witch, saint and whore. Ego-^{consciousness} ~~esness~~. usually represses the negative aspects, thereby accentuating their power to compel. So long as its arch. is not projected, ego-^{consciousness} ~~esness~~. must be identical with it and is thus compelled to act it out itself. *Anima*-possession is a state of uncontrolled emotion often of a type called "animosity". The fanatical inferior-*Logos* defence against this possession is characterized by a "cold, unrelated absorption in principles and abstract ideas." (CW 14, 380)

Though we habitually assume total responsibility for our thoughts and feelings, not everything from inside a man "springs from the truest depths of his being." (CW7, 195) In *anima*-possession the ^{conscious} ~~es.~~ *Logos* is distorted by an inferior *Eros*. Her poisonous fantasies confound understanding and breed moodiness and sentimentality. If the *anima* is still contaminated by the mother-*imago*, the man wants to be enveloped in her web. He would trust his life to a "creature without relationships, an automatic being whose aim is to take total possession of the individual" (CW6, 293) This man's "succubus is a vampire" (CW7, 224) who sucks

his life-blood, saps his resolve and self-reliance. She can make him happy and unhappy, ecstatic and depressed, full of delicious outbursts of affect, exuding "life", but her poison of projection leads to intrigue, power games, and deception of self and others.

Properly introverted she is a very valuable function somewhat at the disposal of ^{consciousness.} ~~essence~~. She is a gracious, charming psychopomp, but ~~extroverted~~, she is fickle, deceitful, moody, uncontrolled, ruthless, malicious, ambiguous, emotional, mystical, and daemonically intuitive. She is turned towards the world because she is repressed. The ego prefers to identify with the persona rather than greet the world as a whole man, which entails the fearful prospect of accepting the vast inner realm of strange lights and brooding darknesses. But only then is she freed to her task as soul.

The anima is personal and ^{collective} ~~coll.~~. Personal because the shadow and anima are initially undifferentiated; and ^{collective} ~~coll.~~ as the differentiation of the shadow subtracts all that is recognized as belonging to the ego, leaving the anima-residue felt as something beyond the ego, i.e. transpersonal. The anima is no longer burdened with the moral inferiority of the shadow and can have "the living and creative function which is properly her own." (CW12, 177) Even so, the dark side of the anima is not purely personal. The "problem constellated by the shadow is answered on the plane of the anima, through relatedness." (CW9ii, 271) This archetypal relatedness is chthonic as well as spiritual.

Projection of the anima onto a lover has many consequences. I have already mentioned its role in individuation. The hero, strongly identified with the persona and so closed to his inner self, gives the real woman great power over himself. He has projected his missing wholeness onto her. If she misuses this power, she becomes the perfect receptacle for the inferiority that he cannot accept in himself. She, in her turn, can always reconcile herself with the fact that he is a good hero, i.e. animus-figure. An ideal which enchants and isolates its projection, no woman can fill her image. At first he will bewail his lover's inadequacies. "Then follows remorse, reconciliation, oblivion, repression: and in next to no time, a new explosion. Clearly the anima is trying to enforce a separation. This tendency is in nobody's interest." (CW7, 200) The man surrenders to the anima's seductive promises of perfect womanhood, and resents his lover's failure to incarnate them. He must guard against

rationalization because they are governed by the anima's moodiness and deceit. He may think he is on the lookout for another woman - an anima ploy aimed at separation and escape from reality and true relatedness. This should not be considered as his own weakness, but he must ask why she wants this separation. "The more personally she is taken the better." (loc.cit.)

Because the general means more than the personal to the Logos—carrying man, the anima is a passionately exclusive figure by compensation. Jung also posits a biological reason - the male with his multitudinous sperm seeks a multitude of females, and the female needs the close attention of a single male during breeding. Compensation reverses in the psyche.

The anima is the receptacle of the man's Eros, his emotional relatedness. If undifferentiated, Eros is expressed negatively as a "temptation to abandon oneself to a mood or an affect." (CW10, 118) In this sense, the anima is experienced as an irrational feeling not to be confused with the rational feeling function. When differentiated, however, the anima becomes a ^{conscious} ~~es-~~ Eros function.

Jung also refers to the anima as "soul". The German *Seele* combines the two terms "psyche" and "soul" in a way that is untranslatable into English. Jung uses *Psyche* and *Seele* for "psyche", and *Seele* for "soul". He prefers to call the anima *Seelenbild*, "soul-image", but often calls this "function complex". (CW6, 463) the "soul". The soul transmits symbols and ^{unconscious} ~~es-~~ contents to ~~csness.~~ ^{conscious-} and belongs partly to ~~conscious-~~ ^{ness} ~~essness.~~ and partly to the ^{unconscious.} ~~es-~~. Jung regarded this conception of the soul as "purely phenomenological. I am not indulging in psychological mysticism, but am trying to group the elementary psychic phenomena which underlie the belief in souls." (CW10, 43)

The inner attitude of the anima finds its apogee in its relationship with the Self or God-image. The soul "possesses by nature a religious function." (CW12, 12) Insofar as the

anima is imbued with ^{the} nature of the symbol she transmits "God and soul are essentially the same." (CW6, 248), and the soul is God, "a truly happy state." (CW6, 251) Thus incarnating the Self, the soul is "the daemonic personification of the ^{UNCONSCIOUS,} ~~ess.~~, embodying the totality, the utter polarity and ambivalence of the world of images." (CW6, 170)

At more primitive levels of culture the soul was envisioned as manifold, and as a function of relationship to the external world, whereas, "at the highest level of culture the soul resolves itself into the subjects' awareness of his psychic activities and exists only as a term for the totality of psychic processes." (CW6, 247) The soul becomes psyche.

Soul is intimately bound up with spirit, the wise old man. "It is moving force, that is, life-force." (CW, 345) She animates the body. "Soul is the living thing in man, that which lives of itself and causes life. ... With her cunning play of illusions soul lures into life the inertness of matter that does not want to live." (CW9i, 26) The soul is "threatened and propitiated with superhuman punishments and blessings" in the world's religions because she acts "above and below human existence" drawing man away from his "greatest passion, idleness." (CW9i, 27) She is artificer of the satanic and saintly in man, not man (ego-^{CONSCIOUSNESS} ~~essence~~.) himself.

The spirit redeems the soul by giving her a "spiritual" direction. "Since the soul animates the body, just as the soul is animated by the spirit, she tends to favour the body, and everything bodily, sensuous, and emotional. She lies caught in the chains of Physis, and, she desires 'beyond physical necessity'. She must be called back by the counsel of the spirit from her lostness in matter and the world." This counsel is achieved by "introversion, introspection, meditation, and the careful investigation of desires and their motives. ... He will learn to know his soul ... with the help of the spirit, by which are meant the higher faculties such as reason, insight, and moral discrimination. But insofar as the spirit is also a 'window into eternity' ... it conveys to the soul a certain 'divine influx' and the knowledge of higher things, wherein consists precisely its

supposed animation of the soul."(CW14, 472-3) Spirit fills the soul with divine wisdom and is the energy of life moving towards its various destinies in man. The spirit animates the soul to do the work of individuation.

Like the anima, the animus is an "associative function" (CW7, 209), but, unlike the anima, this is not erotic relatedness but that of the creative, forward-seeking spirit of Logos. Whereas the anima tends towards the past, the animus prefers present and future, twin interests of the spirit. The word derives from the Latin for "mind" or "spirit" but connotes something far greater than mere intellect. The ideal spirit to fill an animus projection is "an attitude, the spirit by which a man lives."(CW14, 182), that knows how to "deal adequately with nature ... the animal man."(loc.cit.) It knows how to deal with its own Eros and anima.

In the pre-1946 sense, the animus is the "deposit ... of all woman's ancestral experiences of man - and not only that, he is also a creative and procreative being, not in the sense of masculine creativity, but in the sense that he brings forth something we might call the *Logos spermatikos*, the spermatic word ... the inner masculine side of a woman brings forth creative seeds which have the power to fertilize the feminine side of the man." (CW7, 209) Anima and animus compensate each other.

The animus is a "jealous lover. He is adept at putting, in the place of the real man, an opinion about him, the exceedingly disputable grounds for which are never submitted to criticism."(CW7, 208) Animus opinions are almost unshakeable convictions resting on ^{uncon-}scious prior assumptions and correspond to anima moods in their action. They are generally culled from opinions held by society at large, "scraped together more or less ^{uncon-}sciously. from childhood on, and compressed into a canon of average truth, justice and reasonableness, a compendium of preconceptions which, whenever a competent judge is lacking (as not infrequently happens), instantly obliges an opinion. Sometimes these opinions take the form of sound common sense, sometimes they appear as principles which are like a travesty of education: 'People have always done it like this' or 'Everybody says it is like that'."(CW7,207) The animus can be frivolous in his absolute

certainty. He is not only a "conservative, coll. conscience; he is also a neologist who ... has an extraordinary weakness for difficult and unfamiliar words which act as a pleasant substitute for the odious task of reflection." (CW7, 208)

In fantasy he usually appears as a hero-figure. The animus who provokes a man with his argumentativeness is seeking to arouse the hero in the man. He is meant to long to be the woman's soul-mate, and suffer the consequence of facing the world in a way she will not. If the man fails her ideal, punishment is dire and swift. She criticizes him mercilessly, often with a degree of aptness but unrelatedly.

Fantasy and dreams representation may be as a plurality of male figures. ^{Consciously,} ~~Esly.~~, the personal means more to a woman than the general, so her animus is manifold by compensation. Her outside world is a "sort of cosmic mist" (CW7, 210), and nebulous unity, so an "indefinite variety" (CW9ii, 267) attaches to the animus. The name of the Logos-hero is legion.

The animus as psychopomp embodies the woman's Logos, leading to greater discernment of the ~~unconscious~~. When extraverted, he is "obstinate, harning on principles, laying down the law, dogmatic, world-reforming, theoretic, word-mongering, argumentative, and domineering." (CW9i, 124) Always irrational, often nomothetic and apodictic, animus opinions "exercise a powerful influence on the woman's emotional life," (CW16, 301) distorting her feminine relatedness. Animus possession is characterized by an inferior Logos which replaces ^{conscious} ~~es.~~ Eros with hunger for, and abuse of, power: the animus "draws his sword of power." (CW9ii, 115)

The animus is repressed because of his contamination with the shadow and because he brings the ^{unconscious} ~~ues.~~ to ^{consciousness.} ~~ess.~~ "For woman, the typical danger emanating from the ^{unconscious} ~~ues.~~ comes from above, from the 'spiritual' sphere personified by the animus." (CW9i, 317) The animus tries to discern and discriminate but often "lets himself be taken in by second-rate thinking [and is] liable to bad taste." (CW9i, 124)

Any relationship between male and female partakes of the "marriage quaternity", where one relationship cloaks four.

There is the male ego/female ego relationship; the male ego/animus relationship; the female ego/anima relationship; and the anima/animus relationship. Moreover, there are the relationships between ego and contrasexual archetype. Everyone has two lovers - the real one and the fantasy one. Each of these relationships is a phenomenon unto itself, and the aim should be to integrate them into ~~csness~~^{consciousness}, as much as possible.

Once the anima/animus complex has been assimilated, the wise old man appears. Often his position is taken in women by the Great Mother, the wise old woman. "The old man appears when the hero is in a hopeless and desperate situation from which only profound reflection or a lucky idea - in other words, a spiritual function or endopsychic automatism of some kind - can extricate him." (CW9i, 217-18) His is the Logos wisdom. The Great Mother responds to situations demanding Eros wisdom beyond the ken of the female ego. A woman will find herself suddenly acting for all the world like the nurturing Earth Mother. These figures are immensely complicated phenomenologically, so I can only hint at their natures here. Suffice it to say that the integration of their wisdom represents a high point in individuation. Much of Jung's knowledge of the ~~ues~~^{unconscious} came from discussions with his own wise old man personification whom he called Philemon.

When the anima is assimilated its energy does not go to ~~csness~~^{ness}, no matter how the latter covets it. It goes to constellate the wise old man for compensation follows this immutable pattern. As long as the ego desires this energy and its wisdom, the ~~ues~~^{unconscious} will retain it in archetypal vessels called "mana-personalities". Mana is a primitive term meaning the magic power, force or energy belonging to the Shaman, totem, and every being. Jung regards it as projected libido. The mana-personalities are many. If the ego can forego the mana, the wise old man is assimilated leaving "that ineffable something betwixt the opposites, or else that which unites them ... the coming to birth of personality, a profoundly individual step forward, the next stage." (CW7, 230) The Self is realized.

Identification with the mana-personality is almost inevitable. "One can scarcely help admiring oneself a little for having seen more deeply into things than others, and the others have such an urge to find a tangible hero somewhere, or a superior wise man." (CW7, 233) that they reinforce this tendency. We can only confess our humility before the Self. "By opposing no force to the ^{unconscious} ~~ues~~, we do not provoke it to attack." (CW7, 234)

The mana-personality is differentiated by ^{conscious} es. realization of its contents. In the man it means a second and real liberation from the father and in the woman from the mother - a "first genuine sense of his or her identity." (CW7, 235) Such people "know more and want more than other people" (CW7, 237); they want to embark further on the road to individuation of which they have a powerful intuition.

Individuation is often characterized by mandala figures produced during active imagination. "Mandala" is Sanskrit for "magic circle", and represents the ^{archetype} ~~arch~~. of wholeness or order which, Jung warns, posits completeness but does not necessarily prove its existence. There are innumerable variants but all are concentrically arranged figures. Usually based on the squaring of the circle or some application of the quaternity, they have a number of recurring qualities. Jung discovered the mandala during his own "confrontation with the ^{unconscious} ~~ues~~", around 1916, but did not publish until 1929. During this interval, he assured himself that his patients, and even those analysts not trained by him, produced mandalas spontaneously. He investigated their historical and ethnic occurrence. He wanted especially to guard against suggestion because it promised to be, and was, "one of the best examples of the universal operation of an ^{archetype} ~~arch~~." (CW9i, 353)

The mandala is slowly built up during active imagination, though some spring ready-made to life in dreams or fantasy. A great many projections must be withdrawn before the mandala finally settles itself - for the time being. The coming to consciousness of the Self can be followed in its development. It is the womb, vessel (alchemical *vas*), room, or fertile flower

in which the transformation takes place. At the same time it is the divine being hitherto dormant. As a process of repatterning in a confined space, a place of gestation, it has many links with the uterus, and is feminine. "Their basic motif is a premonition of a centre of personality ... to which everything is related, by which everything is arranged, and which is itself a source of energy. The energy ... is manifested in the almost irresistible urge to become what one is ..." (CW9i, 357) An image of the Self.

The mandala is met with in relatively few cases because few go so deep, but can be observed acting upon the psyche from its place of concealment in others. To the patient it is generally completely unexpected. When its universality is demonstrated, many have their first realization of the reality of the psyche. Its appearance is the opportunity for some very important work as it provides, like dreams, and fantasies, an up-to-date report on the state of the psyche.

In past and certain contemporary cultures they are used as "instruments of meditation, concentration and self-immersion, for the purpose of realizing inner experience." (CW9i, 383-4) In modern Europe they are spontaneous products of the ^{unconscious} ~~ues~~, "the traditional antidote for chaotic states of mind." (CW9i, 10) A new centring of personality, they are an attempt at self-healing that brings order, balance, and completeness to a disrupted psyche. Mandalas are experienced as soothing and beneficial. The place of the deity in modern mandalas is taken by the wholeness of man. The god-image common to other mandalas - the Buddha in the Lotus - is introjected and threatens inflation. It is sealed in a inner circle or square to prevent this. Despite its anthropocentricity, contemplation of the mandala is far from egocentric: "the deified or divine man who is imprisoned, concealed, protected, usually depersonalized, and represented by an abstract symbol" (CW11, 96) is the Self. "I knew that in finding the mandala as an expression of the Self I had attained what was for me the ultimate. Perhaps someone else knows more, but not I." MDR, 222)

Because it is the mandala's basic mathematical structure, the quaternity is closely related to it. It too is a symbol of the Self, the spiritual man. The quaternity represents the process of ^{conscious} realization of a content. "The rhythm is built up in three steps; but the resulting symbol is a quaternity." (CW11, 175) The Trinity - thesis, antithesis, synthesis - culminates in the quaternity as a "condition of absolute totality." (CW11, 196) All quaternities represent the ^{conscious} realization of the opposites. The fourth beat is the ^{consciousness} ~~essence~~ of the symbol. The role of the transcendent function is referred to in Jung's statement that "the complement of quaternity is unity." (CW9ii, 224)

The quaternity refers to the four function and their role in making a content ^{conscious} ~~essence~~. And what the four functions sunder, the transcendent function unites - the four in one. "The quaternity is an organizing scheme par excellence, something like the crossed threads in a telescope. It is a system of co-ordinates that is used almost instinctively for dividing up or arranging a chaotic multiplicity." (CW9ii, 242) For example, the four cardinal directions. Wherever there are three the Jungian seeks a fourth.

Jung emphasizes the psyche as an aspect of the phenomenological, ontological world. It is the medium through which we know reality. This is not to deny either the phenomenal or ideal worlds - who can do that? - only to unite them in a pragmatic third, a world of images. Consequently, in *psychology* the psyche alone studies the psyche. Unlike the other natural sciences, *psychology* ~~psych.~~ has no Archimedean point from which the psyche can be known "objectively". All knowledge of the psyche is itself psychic. Concepts, themes, hypotheses, selections of facts, are inevitably ~~contaminated~~ ^{influenced} by the "personal equation." (CW6, 8) In *psychology* ~~psych.~~, the psyche observing itself through its own manifold nature compounds the problem.

Jung, furthermore, was particularly alive to the delimiting nature of generalization. "Ideas are ... a fatal confession" (CW4, 333) of the prejudices which select out phenomena "worth" generalizing or validly generalizable. The concept breaks up the continuum. The statistical method omits much of reality, hoping the rejected will cancel itself out. Statistical theories should not be hypostatized into unassailable fundamental fact because they are abstractions derived from a condensing or reductive intellect. This equally applies to theories whose only "statistics" are those primitive, almost intuitive, assessments of relative measures which so often inform general social theory. The fact that theories "work" does not mean that the range of reality ignored by them does not exist. Nor does it guarantee that that range of phenomena does not affect the material selected for generalization. Very often the questions we ask and the places in which we seek answers blind us to important dimensions of reality. Theories are best treated as segments of the psyche first, and approximations of reality second. "Theory still plays far too great a role, instead of being

included in phenomenology as it should." (CW9i, 54) We should remember that its psychological roots lay in its functional correspondence to the "magically powerful name which gets a grip on the object" (CW5, 141) thus depotentiating its animistic properties. Perhaps in this realization we can find the necessary detachment.

Jung regarded himself as an empiricist who adhered "as such to the phenomenological standpoint." (CW11, 5) As it cannot transcend the epistemology of the subject whose object is itself, ^{psychology} ~~psych-~~ is "sheer experience." (CW18, 774) Behind knowledge stand the ^{unconscious} ~~yes-~~ a *prioris* or Kant's categories, and it requires a leap of faith to believe that empirical concepts fit the real world. Jung, who always claimed that he relied on knowledge and not faith, made that leap, as others do, in phenomenology.

Jung held that there were many valid ^{psychologies} ~~psychs~~., all of which are peculiar to the psyches which produced them. He thought that, despite Occam's razor, a multiplicity of theories is imperative for ^{psychology} ~~psych-~~ if it is to cancel out some of the more extreme idiosyncrasies of understanding. Plurality is both its limit and its boon. Even so, the idiosyncrasies must have a place. The world is constituted of unique phenomena which can be appreciated only by unique, relative theories. Hand in hand with this realization came Jung's determination never to let his ideas ossify into a system. He saw in the system the "bigotry and inhumanity" (CW10, 168) of generalization, and considered it the concern of the philosopher and not of the empiricist, who must be continually struck by the differences as well as the similarities in the world. In the end we must be convinced of our inability to know anything in any absolute sense. "Reality is simply what works in the human soul." (CW6, 41) Although we can be moved to the very core by our irrational sense of reality, we cannot presume to define what is real and what unreal. Reality, when we name it, is merely a complex of representations within the psyche.

No wonder then that Jung faced reality with his total being. The intellect was not his foremost consideration. Total experience drew his primary adherence. He strictly restricted his enquiries to the needs of his daily life as therapist and individuant. During his "confrontation with the ^{unconscious} ~~ues~~," he was moved strictly by the spirit within. Life demanded of him courageous, lone descent and the elucidation of that journey that was to be his life's work. At the same time, the strongest incentive was the recurrent thought - "How can you treat something that you do not understand?" (CW5, 434) - itself a question from the spirit-led soul. Psychology as a science is a pursuit of knowledge, but, as a therapy, is a creative fantasy channelled through and manipulated by ego-^{consciousness} ~~ness~~. The intellect that makes the science is a mere tool in the total approach to life.

Depth ^{psychology} ~~psych~~ grew out of the need to cure. Neurosis and psychosis fed the young discipline with data and still do. Yet we are all neurotic and, in some disturbing way, psychotic. Nowadays, most therapists regard unhappiness, tension, anxiety, etc., as pathology, the result of psychic dissociation and conflict. Instead of thinking neurosis to be an illness, they understand it as the other side of life that necessarily alternates with periods of well-being. Jung certainly regarded it in this way.

For Jung the goal of life is relentless growth, or adaptation to inner and outer reality. It is a constant movement or flow of libido which paradoxically includes the integration of stasis. Neurosis results when the libido gets "stuck", i.e. does not flow in the psychic here and now. The neurotic wants to avoid the dangers of growing. We are sensitive to obstacles and refuse to face our problems. When libido is stuck it introverts and regresses to infantile reminiscences, tendencies, and fantasies. The main river bed of life is damned and its water (libido) flows back to previous beds and tributaries, which have been successfully negotiated and so are "safe". Jung accounts for the neurotic's sensitiveness as moral funk - we can face neither honest self-criticism nor the desperate struggle to overcome a present difficulty.

"The disinclination to face stern reality ... a lack of seriousness, a playfulness ... which sometimes frivolously disguises real difficulties, at other times makes mountains out of molehills, always thinking up fantastic ways of evading the demands of real life." (CW4, 130)

Many can live quite happily in ^{unconsciousness} ~~uceness~~; only those who must grow find inner conflict and neurosis on a large scale. "A neurosis .. consists of two things: infantile unwillingness and the will to adapt." (CW10, 169) Infantile unwillingness can be a plausible and workable adaptation to life, but the will to adapt, if present, conflicts with it: the psyche is split and a neurosis reigns. "Without this initial opposition there is no flow of energy, no vitality. ... Only if we understand and accept the neurosis as our truest and most precious possession can we be sure of avoiding stagnation. ... In the neurosis is hidden one's worst enemy and best friend. One cannot rate him too highly, unless of course fate has made us hostile to life. There are always deserters, but they have nothing to say to us, nor we to them." (loc.cit.)

Regression often leads us back to times when a decision not to face the demands of the moment was made, and the normal line of development thereby foreshortened. A sensitiveness associated with an area of *critical hurt* (Culver M. Barker) arose which proved habitual. The neurotic ever renews his refusal to life. A vicious circle is instigated - "retreat from life leads to regression, and regression heightens resistance to life." (CW4, 179) Yet regression contains the possibility of a new life plan, has a "helpful and preparatory tendency." (CW4, 180) Regressive fantasies contain the seeds of life-enhancing symbols. Infantilism may be a "regrettably persistent fragment of infantile life or .. a vitally creative beginning." (CW10, 162) The Self is often symbolized by a child.

Beyond this learned sensitiveness Jung postulated an inherited reserve. "The ultimate and deepest roots of neurosis seems to be innate sensitiveness," (CW4, 183) which is found

in the "hesitation of every organism in the face of a new effort to adapt." (CW4, 182) This inborn inertia is experienced as indolence and anxiety. Affective retardation, then, is both innate and acquired. But we must derive neurosis from the acquired aspects if only because everyone has the innate ones. Everyone wants to get stuck, of those who do, only ~~chronic~~ neurotics are aware of it.

Neurosis occurs when the fantasies activated by regressing libido are not made ^{conscious} ~~es-~~ and seek expression in symptoms. Compulsive behaviour brings these complexes forcibly to ~~consciousness~~ ^{consciousness} ~~esness~~. - compensation. At all times the ego can decide to be courageous, but it is usually so bewildered and infatuated by the infantile and archaic fantasies, so mesmerized by fear, and so socially reinforced in its neurosis, that it seldom does by itself. The neurosis is "fed and as it were new-made every day. And it is only in the today, not in our yesterdays, that the neurosis can be 'cured'." (CW10, 172) The task of the therapist is to get ego-^{consciousness} ~~esness~~ to understand what it is doing to itself, and so be able to decide that neurosis is no way to live. Usually, this process will involve the constellation of new archetypal guidelines that offer a valuable alternative life-style. In fact, it was the decision not to adopt ~~this~~ alternative which brought on the neurosis. Neurosis is a choice that may be reversed at any time, though the only immediate alternative may be inner conflict. An unlived passion for life, which has been neurotically revisited upon ^{consciousness} ~~esness~~ by a passionate dependence on the parental imagos, can be set free at any moment. The secret is to know that that is what you want and to take responsibility for that desire and its consequences.

The duties which a neurosis will not fulfil are personal and ^{collective} ~~coll-~~. Life demands allegiance through ego, instinct and ~~archetype~~ ^{type}. Unfortunately, our society reinforces negligence in will, body and soul. There is a social dimension to neurosis in that society tends to reward ^{unconsciousness} ~~ucsness~~ with the materialistic fulfilment of our dependency fantasies. The development of ^{consciousness} ~~esness~~, the essence of life's demand upon us, is everywhere neglected because it entails awareness of our essential alone-

ness. ^{Consciousness} ~~Esness~~ differentiates between self and other, life and death. To accept ^{consciousness} ~~esness~~ is to accept inevitable alone-ness in life and in ineluctable death. Adam's sin was ^{consciousness} ~~esness~~ and it brought death and fear into the world.

Another cultural dimension to modern neurosis is the paucity of living myths in our civilization. Myths provide ^{collective} ~~coll~~ meaning. A man who has lost contact with the mythicness of life, and denies its incarnation in his personal existence, has lost the meaningfulness of his being. A neurosis "must be understood ... as the suffering of a soul which has not discovered its meaning" (CW11, 330-1) but searches on in spite of inner resistance. The neurotic has no compelling reason beyond his neurotic suffering to involve himself in life." (It is the man without *amor fati* who is the neurotic." (CW17, 185)

Jung maintained that Freud overemphasized the causal power of neurotic fantasy. Certainly, infantilism characterizes neurosis, but it is the result and not the cause of regression. Behind the neurotic fantasy is a more powerful, superordinated, life-enhancing one. The neurotic fantasy is restrictive and no fit vessel for the Self - behind it lies that fit vessel. The neurotic must choose as a lover of life to focus on the divine child and not the personal child of his past. He must stop using the neurotic fantasy of his immaturity and littleness as an excuse for his cowardice. The world has changed, and he has changed, since that day of critical hurt. The secret of courage is beyond Jung. It is there or not there as the case may be. Where it was not, it can suddenly be. We are all prey to fear at one time and another, only chronic neurotics get stuck in that moment of hesitation and the regressive application of the model of the family to all life.

Neurosis is a temporary, unsuccessful attempt at self-healing. "Neurosis is a transitory phase, it is the unrest between two positions." (CW18, 204) It stands between the old one-sided attitude and the new, adapted attitude that will itself become one-sided. If a neurosis could be plucked out like a bad tooth, the neurotic "would have lost as much as the thinker deprived of his doubt, or the moralist deprived

of his temptation, or the brave man deprived of his fear. To lose a neurosis is to find oneself without an object; life loses its point and hence its meaning ... for hidden in the neurosis is a bit of still undeveloped personality, a previous fragment of the psyche" (CW10, 167) without which a man is not whole and can find no peace. Development has no meaning unless it is matched against a countertendency. "The patient has not to learn how to get rid of his neurosis, but how to bear it." (CW10, 169) The transcension of neurosis gives life meaning.

The neurotic makes himself powerless in a life in which he finds no enjoyment. He is possessed by autonomous complexes and driven by the spirit. His way is hard but hopeful.

The fact that by the 1950's there had been little advance in the theory and treatment of psychosis amazed Jung. This level of pathology remains peculiarly intractable. Jung never entertained the hypothesis of a purely physical aetiology of psychosis. For some time, however, he did hypothesize that psychosis is caused when affectivity, or the stimulation of too powerful a complex, overpowered the ego, metabolic toxins were produced in a physiology hereditarily predisposed to psychosis. In this way the split-off complex reached the organic structure. Nevertheless this aetiology was linked to the ^{psychology} ~~psych.~~ of a weak ego and was, therefore, bimodal.

Jung distinguished three types of schizophrenia. The most common "strong" type is caused by ^{unconscious} ~~ucs.~~ fantasies which overwhelm a relatively weak ego. The ego cannot assimilate the ucs. contents "which ... keep their original, chaotic, and archaic form and consequently disrupt the unity of ~~csness.~~" (CW5, 408) This corresponds to a "high degree of inflation [which] depends on some innate weakness of the personality against the autonomy of the ^{collective unconscious} ~~coll-ucs.~~ contents." (CW7, 147) As such it is "identification with an ^{archetype.} ~~arch.~~" (CW91, 351)

In neurosis there is a split between two discernible personalities that are nevertheless perceived to be connected. In the case of psychosis additional personalities are rela-

tively indistinguishable to the sufferer. Schizophrenic contents are commonly "only fragments with vestiges of meaning" (CW8, 122) with which various parts of the ego identify. There is no unity in psychosis - "there is nowhere a whole." (CW18, 100) Whereas normal experience of an ^{archetype} ~~arch.~~ is typified by a meaningful completeness, psychotic experience of an ^{archetype} ~~arch.~~ is thoroughly fragmented. Integration is extremely rudimentary. The ego divides and its various sections adhere to various parts of the ~~unconscious~~.

There are two distinct tendencies in strong schizophrenia. 1) Characterized by regression to earlier modes of ego function, there is almost no ego. 2) There is a massive, compensatory influx of archetypal material. Whereas in neurosis the ego regresses to the parental imagos, in psychosis it regresses to the archaic psyche. It is suggested nowadays that psychosis results when reality frustrates every move in life, even to the extent where pain and sadness are insufficient to ~~give~~ ^{give} life meaning and reason to hold on. The ~~collective~~ ^{unconscious} ~~ues~~ becomes a powerful alternative which forces itself upon a destitute ego. The ego is in abeyance but definitely not defunct. It responds to a "kind of reckless therapy" (P.A., 111, 7-8) which relates the split-off fantasies to the ego-~~conscious-~~ ^{ness} ~~ness~~ that remains. Once this bridge is established, and the ego strengthened, the ~~problem~~ of integrating the opposites can be tackled.

The second "asthenic" type has a weak ego and a weak ~~unconscious~~. These people report no dreams. "It is as though Nature does not react." (Ibid, 111,6-7) These cases respond to nurturing, requiring, like a delicate plant, the most devoted, time-consuming cultivation. One American group allows them to regress to infancy for up to two years, treating them just like babies.

The third type is an amalgamation of the two - a strong psychotic who is in one corner weak. The weak segment is extremely vulnerable and cannot be taken at the same pace as the rest. The cases respond when treated "slowly, patiently, and not by forcing events." (Ibid, 111, 7-8)

Jung's ideas on psychosis, as with all investigators, ask more questions than they answer. One wonders whether psychosis is not so alien that it permits too little usable experience to provide a workable theory let alone a relatively high success-rate in therapy.

Although Jung had spent many years treating psychotics, his major contributions to psychotherapy were in the field of neurosis. Certainly he was amongst the first to treat psychotic contents as meaningful and exhibited a rare flair for their interpretation, but he made no breakthrough of the magnitude of his work with neurosis. Freud had seen neurosis as the direct *result* of conflict; Jung saw it as the result of the *attitude* to conflict, and so anticipated ego *psychology*. If this attitude is one of maladaptive sensitiveness to life's demands, it will conflict with the adaptive spirit. The ego, indentifying with an infantile mode, battles against an adaptive archetypal solution. We can see in this resistance the fear of the unknown; the inertia of matter; and the fear of death as adaptation is a species of death, the death of an old identity. This fear of death is oblivious to the attending rebirth; and a critical hurt sustained at some time has taught a wrong lesson about life, a lesson which, when adhered to in dissimilar and subsequent situations, brings only suffering out of its putative security. The neurotic needs to learn some new lesson about life that will embolden him. Yet there is a further spontaneous element: a sudden upsurge of courage allied with a restless disgust with funk - the legacy of the spirit-filled soul. Inevitably problems can be solved only by risking darkness and obscurity - the unknown.

Sometimes the neurotic is the bearer of a new cultural mode who has bowed down before the weight and might of an old paradigm. Similarly, the individual may refuse to follow a personal developmental imperative. A man must separate from his mother. If he does not he fears life because ^{unconsciously} ~~uselessly~~, he knows his mother is no sure protection. A vicious circle is created: the more he fears life, the more he shrinks from it, the more he seeks the mother, the more he fears life ...

His fear seems to come from the mother, but actually is a deadly fear of the ucs. inner man in him seeking life. The mother (the ^{unconscious} ucs.) thus challenges the hero to his path, and, by promising the original paradise, lays the poisonous serpent in his way.

The overall aim of Jungian analysis is to narrow the fissure between ^{consciousness} es-ness and the unconscious. If successful, psychic dissociations will be mended and individuation ameliorated. The symbol is essential to both tasks and itself represents a "mutual penetration of ^{conscious} es- and ^{unconscious} ucs." (CW16, 152) via the transcendent function. The patient must bring the courage to tread this path. The therapist "must first tread with the patient the path of his illness - the path of his mistake that sharpens his conflicts and increases his loneliness until it becomes unbearable - hoping that from the psychic depths which sent up the powers of destruction the rescuing forces will also come." (CW11, 334-5) There will be no cure or successful resolution without the moral factor.

After the anamnesis of ^{consciousness} es-ness comes the integration of the personal ^{unconscious} ucs., whose contents being with them the trans-personal elements which will ultimately redeem the ailing ego. Analysis should aim at leaving the patient with the capacity for self-analysis: dream work, active imagination, emotional flooding, etc.. Once the ^{unconscious} ucs. is activated, it can never again remain inactive, i.e., outside ego-consciousness.

Dreams and active imagination are central to Jungian therapy. Both are examples of fantasy distinguished by the fact that the former occurs during sleep and is, therefore, less contaminated by ^{consciousness} es-ness than the other. Interpretation of both follow the same hermeneutic process.

Jung's understanding of dreams goes far beyond Freud's wish-fulfilment theory. Neither does he consider them to be "manifest" concealments of "latent" material aimed at preserving sleep. "Nature is often obscure or impenetrable, but she is not, like man, deceitful. We must therefore take it that the dream is what it is meant to be, neither more nor less." (CW7, 100) Dreams are a species of free creative

fantasy, a conclusion supported by the fact that active imagination usually decreases dream activity. The dream is a self-portrayal of the current psychic state of the dreamer, and a "natural reaction of the self-regulating psychic system" (CW18, 110), i.e. a compensation.

The dream compensation is mostly "too feeble [and] unintelligible [to] exercise a radical influence on ^{consciousness} ~~essence~~." (loc.cit.) so it usually runs underground, altering mood and giving a certain subliminal understanding. Some dreams, however, are cogent enough to alter ~~essence~~ directly, even ~~breaching~~ sleep if need be. Dream compensation acts in two ways: 1) the prospective function found in so-called "big" or archetypal, dreams; and 2) the reductive function operating in "little", or personal, dreams. Big dreams tend to influence ^{consciousness} ~~essence~~ more because their numinosity produces greater affects.

Inasmuch as the seeds of tomorrow's behaviour are held within the psyche today, dreams may foretell future events in the life of the dreamer. The psyche often exhibits aims or purposes, both ^{conscious} ~~es-~~ and ^{unconscious} ~~ues-~~, in dreams. Because the ~~unconscious~~ can take the lead in psychic life, the dream may embody "a positive, guiding idea or ... an aim whose vital meaning would be greatly superior to that of the momentarily constellated ^{conscious} ~~es-~~ content." (CW8, 255) There is no intention to suggest a final cause or teleology: "I use the word finality ... in order to avoid confusion with the concept of teleology. By finality I mean merely the immanent psychological striving for a goal ... one could say 'sense of purpose'" (CW8, 241)

The reductive function constellates repressed infantile-sexual, infantile-power, and inflated contents. Its function is to undermine the misidentifications of the ego. Most often these problems involve serious divergences from the psychic roots of the individual. If so, the metamorphosis will take longer, and the reductive function becomes a part of the overall strategy of the prospective function of the symbol. A massive inflation, for example, necessitates a

long drawn-out compensation to show that something is indeed amiss in that godly personality, followed by certain archetypal motifs.

Jung delineated two other types of dream. The reaction dream depotentiates trauma by repetition of the traumatic event. He also included telepathy and other synchronicities in dreams. This allows for genuine prognosticatory dreams. It was perhaps with this in mind, and certainly with the limitations of his own psychology in view, that he wrote of compensation - "I do not wish to assert that this is the only possible theory of dreams or that completely explains *all* the phenomena of dream-life. The dream is an extraordinarily complicated phenomenon." (CW8, 254)

The dream is one of the guide-posts on the road of individuation. Filled with the objectivity of the objective psyche, it presents us with a ^{collective} ~~coll.~~ wisdom as well as with an accurate representation of the psychic situation. Unfortunately, dreams do not speak a language which most minds can readily comprehend. As ^{unconscious} ~~un-~~ products they relate in terms of paradox and analogy, of symbols with no fixed meaning, and the universal language of myth. We must have some way of interpreting the dream but Jung tells us that there is no absolutely reliable method. All dreams should be approached as totally unknown phenomena, and all interpretation is fraught with the danger of subjectivity. His recommendation ~~is~~ to learn "as much as you can about the symbolism and forget it all when analysing a dream." (CW18, 215) With that firm and oft-repeated proviso he sets out some hermeneutic rules of thumb.

Dreams can be interpreted from two standpoints: the objective which relates dream images to real objects; and the synthetic which approaches dream figures on the subjective level as features of the dreamer's own personality. "I experience not merely the object but first and foremost myself." (CW17, 84) Here the causal and final, historical and prospective, stand opposed and are yet to be satisfactorily combined.

orily combined.

There is a diachronic dimension to dreams, a continuity from causal past to purposive future. Consequently, it is best to interpret dreams in series: "a reading of all the texts is sufficient to elucidate the difficult passages in each one." (CW12, 46) The corresponding synchronic dimension consists in the web of associations and analogies that can be elicited from dreams, and in the ^{conscious} ~~es.~~ situation the moment which has constellated the dream. The former can be revealed by answering the following question: "Suppose I have no ideas what the words 'deal table' mean. Describe this object and give me its history in such a way that I cannot fail to understand what sort of thing it is." In this way (directed association) we establish almost the whole context of the dream image. Unlike Freud, Jung does not use free association because it reveals the whole gamut of complexes, and his goal is to understand the dream only. You can free associate to anything and uncover the same things. Jung sticks to the dream which "Is itself the criterion of what belongs to it and what leads away from it. ... the real task is to understand why the dream has chosen its own individual expression." (CW18, 191)

Inevitably dreams produce symbols. Jung criticizes the Freudian semiotic symbolism where a great many symbols signify very few things, and none can explain why one symbol is used instead of another. To symbols he brings the method of amplification which is a technique of elaboration and clarification of the image by means of parallels drawn from the humane sciences (symbology, mythology, mysticism, folklore, history of religion, ideas and art, ethnography, etc.). "The essence of hermeneutics ... consists in adding further analogies to the one already supplied by the symbol". (CW7m 291) This symbol is thus further differentiated by ^{consciousness} ~~es-ness~~. "The procedure widens and enriches the initial symbol, and the final outcome is an infinitely complex and variegated picture, the elements of which can be reduced to their respective *tertia comparationis*." (CW7, 291) All this is due to the universality of the archetypal imprinting of symbols.

One could say that the symbol is a field of ~~ues.~~^{UNCONSCIOUS} "knowledge" that amplification serves to uncover. The ~~ues.~~^{UNCONSCIOUS} is quite open in its imagery; it is up to ~~esness.~~^{CONSCIOUSNESS} to learn its language if it is to benefit from it. Adequate amplification gives the ~~ues.~~^{UNCONSCIOUS} a larger vocabulary with which to speak to ~~esness.~~^{CONSCIOUSNESS}. The process of symbolization goes a step "higher". A correct amplification can be recognized when it "clicks", i.e. excites and convinces the subject. Modern dreams often require new amplifications: "aeroplane" for "eagle"; "car" or "train" for "dragon"; "injection" for "snake-bite". But if a dream is of a unicorn, then its meaning is in the direction of a unicorn.

Primarily Jung sees dreams as guiding messages from the spirit, the messenger of the Self. He asks - "What is the purpose of this dream? What effect is it meant to have?" (CWS, 243) He wants "to know what a man's ~~ues.~~^{UNCONSCIOUS} is doing with his complexes ... what he is preparing himself for." (CW18, 82) He seeks harmony with the wisdom, meaning and fulfilment of the Self. The delicate responsiveness of dreams quickly reveals a wrong interpretation. If all correctives fail "the general inconclusiveness and futility of our procedure will make itself felt soon enough in the bleakness, sterility and pointlessness of the undertaking, so that doctor and patient alike will be suffocated either by boredom or by doubt. Just as the reward of a correct interpretation is an uprush of life, so an incorrect one dooms them to deadlock, resistance, doubt, and mutual dessication." (CW7, 112)

In modern times we lack the guidance of traditional truths from the ~~coll.ues.~~^{collective unconscious} and may seek answers to our personal and transpersonal dilemmas in dreams.

The therapist is a guru in the sense that he or she has access to the esoteric systems of knowledge employed in amplification, and his or her general level of personal development is usually more advanced than that of the patient. This role as guide can create a gap between therapist and

patient, a gap that is reflected in the very nomenclature conveying their natures: the active therapist who does something to the passive patient. Jung preferred to conceive both as individuants, travellers on the same path. Therapy is "a discussion between two psychic systems that is, two human beings confronting one another in their totality." (CW10, 157)

The analysis tries to establish a psychologically adapted relationship, the absence of which is often causing the patient's suffering. The attitude of the therapist accomplishes this far better than theories and methods, which do violence to the individual because they are generalizations that omit facets of the personality which make up its unique totality. "In dealing with neurosis a doctor is not confronted with a delineated field of illness; he is faced with a sick person who is sick ... in his whole personality. The personality of the patient demands all the resources of the doctor's personality and not technical tricks." (CW10, 159) Because a "technique notices nothing, but a human being does." (CW10, 163), Jung advised: "learn the best, know the best - and then forget everything when you face the patient." (CW10, 466) Besides, we "know for certain that just any method or any procedure or any theory, seriously believed, conscientiously applied and supported by a humanly congenial understanding, can have a most remarkable therapeutic effect." (CW18, 439) Assuming the therapist possesses the conducive personality, he or she will find that, logically, the "fundamental rule ... should be to consider each case new and unique. That, probably, is the nearest we can get to the truth." (CW10, 168)

The therapist cannot stand apart from the patient, but must be affected - the wounded physician heals. "Unless both doctor and patient become a problem to each other, no solution is found." (MDR, 166) Conflicts must be constellated in each for their relationship to remain alive. Nevertheless, the doctor is a guide who must know the way to find the way. "One cannot help any patient advance further than one has advanced oneself." (CW6, 78)

The therapist must ask himself: "What is it, at this moment and in this individual, that represents the natural urge of life?" (CW7, 290) and seeks the answer in dream, fantasy and introspective conversation. What adaptation is the Self activating? Normally, this adaptation will be to both inner and outer reality. Individuation is adaptation to inner reality. Yet therapy will stand or fall with the question: "What sort of world does our patient come from and to what sort of world has he to adapt himself?" (CW16, 95) The patient exists in a powerfully influential social and cultural environment to which certain behaviours, maladaptive in other contexts, may be quite well adapted. Neurosis, for example, may be much more adaptive than dissolving into mass ~~unconsciousness~~ *unconsciousness*. "For this reason the psychologist cannot avoid coming to grips with contemporary history, even if his very soul shrinks from the political uproar, the lying propaganda, and the jarring speeches of the demagogues." (CW10, 177) Many neuroses are caused by new cultural modes conflicting with the old.

At least a third of Jung's patients came to him complaining of the meaninglessness of their existence. Modern psychologists treat more "no-ogenic" neuroses (Frankl) than hysterias, which seem to have a *fin-de-siècle* rage. Jung was one of the first to appreciate this development and advocated that "what Schopenhauer calls the 'metaphysical need' of man ... must receive positive consideration during the analytical work." (CW4, 241)

There is only one criterion for any therapy - *à la* William James - "Does it work?" (CW16, 43)

I know that without me
 God can no moment live;
 Were I to die, then he
 No longer could survive. - Angelus Silesius.

Jung was convinced that the essential reality in the phenomena, Man, is the dichotomy between ^{consciousness} ~~esness~~ and the unconscious ~~ucs~~. This division can be renamed the known and the unknown. All life was and is the story of the gradual awakening and development of ^{consciousness} ~~esness~~. All evolution is the history of expanding realities until we reach the expanded state embodied in the many reality-images of mankind. In man, all immediate realities are the product of psychic representations perceived by ^{consciousness} ~~esness~~. The phenomenon of ^{consciousness} ~~esness~~, as compared to the simians, fish, insects, etc., crowns the psychological evolution of life, and rides in the vanguard of that development. Man somehow gravitates in a vast energy process generated between the two poles of the ultimately and absolutely unknown archetypes of the psychoid realm and the ultimately and absolutely known, i.e. ^{consciousness} ~~es~~; One in All.

All energy processes take time to be completed. Jung's cosmology implicitly postulates an historical, energetic process which flows from the time of primordial ^{unconscious} ~~ness~~ to the ^{virtual} ~~virtual~~, perhaps humanly unreachable, goal of total cosmic ^{consciousness} ~~esness~~. Whether it will ever reach that goal or not, and Jung describes the psychoid realm as unknowable, ^{consciousness} ~~ness~~ ~~esness~~, is forever seeking it and arguably comes closer to it as time passes. Meanwhile the absolutely unknown remains the ancient womb of ^{consciousness} ~~esness~~ and the constant dynamic backdrop to its development, by which ^{consciousness} ~~esness~~ measures itself and out of which it is differentiated. And the lines of force between the two poles along which ~~csness~~ flows are the guidance and motivation of the spirit as it works in man.

I have already described how the ego is the centre and field of ^{consciousness.} ~~esness..~~ ^{Consciousness} ~~Esness.~~ cements the ego together. "By ^{consciousness} ~~esness.~~ I understand the relation of psychic contents to the ego, insofar as this relation is perceived as such by the ego. ... ^{Consciousness} ~~Esness.~~ is the function or activity which maintains the relation of psychic contents to the ego." (CW6, 421-2) In fact, Jung finds the distinction between the ego and ^{consciousness} ~~esness.~~ so tenuous that he often uses the term ^{consciousness} ~~esness.~~ "ego-~~esness.~~" to designate their confluent quality.

One word in the Jungian vocabulary signifies the essence of ^{consciousness} ~~esness.~~ more than any other: differentiation. "Differentiation is ... the *sine qua non* of ^{consciousness.} ~~esness.~~" (CW7, 206) ^{ness} ~~Esness.~~ discriminates by ~~mean~~ing a psychic content against its opposite, excluding all other aspects. Thus, good is inconceivable without its opposite, evil, and vice versa. "The emphatic differentiation of opposites is synonymous with sharper discrimination, and that is the *sine qua non* for any broadening ^{consciousness.} ~~esness.~~" (CW13, 243) By means of perceptual, cognitive and valuational dualism, ~~consciousness~~ builds up its picture of the universe as composed of discrete particles or ~~morphs~~ (shapes, forms). "I am deeply convinced not only of the relentless logic but of the expediency" (loc. cit.) of this development of ^{consciousness} ~~consciousness.~~ ~~Esness.~~ is of immense evolutionary importance to survival and growth of culture. But ego-^{consciousness} ~~esness.~~ cannot bear the unavoidable antinomies produced by its action on the psychic representations of reality. It commonly identifies with one side, assumes a shadow and spends much of its time seeking this other for completion. Of course, there are socio-psychological reasons for this one-sidedness, but the nature of ^{consciousness} ~~esness.~~ enforces the division of the psyche until a symbol can affect some sort of transcending union of the opposites. The "clarification of ~~consciousness~~ necessarily entails an obscuration of these dimmer elements which are less capable of becoming ^{conscious} ~~es.~~, so that sooner or later a split occurs in the psychic system. Since it is not recognized as such it is projected, and appears as a metaphysical split between the powers of light and powers of darkness. The possibility of this projection is guaranteed by the pressure of numerous archaic vestiges of the original

daemons of light and darkness in any age." (loc.cit.)

Reality is a continuum in which interfaces are produced by ~~con-~~^{sciousness}~~sciousness~~ alone.

Although Bleuler's talk of "ambivalence" and "ambitendency" no doubt influenced Jung, a long history underlies his concept of the psychic opposites. Polarity has been a central concern in the thought ~~and~~ feeling of the Western world since its beginning. We think and feel in opposites, the stuff of ~~consciousness~~^{consciousness}. Opposites make real. As it wrenches them apart, ego-~~consciousness~~^{consciousness} assumes the mantle of secondary creator: "everything that exists is grounded in its opposite." (CW9i, 32) How can we know happiness without knowing sadness? Theoretically, there are an infinite number of opposites which conform to certain broadly-defined groups. Some of the major psychic antinomies are ego-~~consciousness~~^{consciousness} vs. objective psyche; spirit vs. instinct; culture vs. nature; thinking vs. feeling; sensation vs. intuition; regress vs. progress;; introversion vs. extraversion; ~~consciousness~~^{consciousness} vs. ~~unconsciousness~~^{unconsciousness}. None of these need be an absolute conflict. Only when ~~consciousness~~ one-sidedly identifies with one of the opposites does conflict occur, because it invokes the supraordinate conflict between ~~consciousness~~^{consciousness} and the ~~unconscious~~^{unconscious}. Normally, the opposites slumber united neath the transcending psychoid realm in the ~~unconscious~~^{conscious}. But the ~~es~~^{conscious} attitude can constellate its opposite in the ~~unconscious~~. This attempt at compensation is often personified by the "anthropoid and archaic man ... who ... emerges from the darkness and shows us where we have deviated from the basic pattern and crippled ourselves psychically." (CW8, 90) The shadow instructs ~~consciousness~~.

The dominant function causes polarization by its very nature. Unfortunately, it cannot meet all life's needs. Situations arise to which it is not adapted. The steady flow of life in which the opposites were united comes to a halt. Co-ordination becomes divergence - the opposites are constellated. The tension is conflict that leads to acts of mutual repression. If one opposite wins out, destruction effects emanate from the repressed content. Nevertheless, the opposites become depotentiated through their

repeated clashes and steadily lose value. Their energy sinks into the ~~sins~~^{union-} - depression - and regresses. Regressive contents are invariably useless for adaptation from the point of view of the dominant function. Consequently, it rejects them. But they represent the other functions which are more adapted to the current problem. The shadow replies in terms diametrically opposed to those of the dominant function. ~~Ego-consciousness~~^{Ego-consciousness} must disidentify with the dominant function and accept the possibility that the treasure lies hidden in these frightening alternatives. The shadow and the anima are the first psychagogues to lead us to the symbolic life. The opposites, the Buddhist 10,000 things, are transcended by experiencing their rightful existence and relating to the numinous symbol that rises uniting from them. The "psychic process ... that works *him* rather than *he it*." (CW11, 294)

One is left with a feeling of wholeness which "implies a tremendous tension of opposites" (CW5, 303) and can be described only in terms of antinomies. "True opposites ... show a propensity to union" (CW8, 207) and reveal their inherent unity in the phenomenon of enantiodromia. Enanti-odromia occurs when ~~conscious-~~^{conscious-} becomes so extremely one-sided that its opposite, compensating more strongly, suddenly overwhelms and possesses ego-~~consciousness~~^{consciousness}. Unfortunately, the new attitude is just as blind as the old, and is no final solution. Be that as it may, the opposites make the self-regulating psyche possible. But they must be suffered by ego-~~consciousness~~^{consciousness}. A vivid metaphor for the experience of the moral opposites is crucifixion - the suspension "is a moral suffering equivalent to veritable crucifixion. In practice this is only possible up to a point, and apart from that is so unbearable and inimical to life that the ordinary human being can afford to get into such a state only occasionally, in fact as seldom as possible." (CW12, 21) Much evil results when the opposites are not suffered, for, as repression continues, the ~~conscious-~~^{uncon-} opposite builds its strength necessitating ever stronger acts of repression. Fanaticism results, and in projection leads to violence and all the sins of ~~consciousness~~^{unconsciousness}.

Metaphysically, Jung follows his phenomenological standpoint to conclude that the opposites are not just the quirks of ^{consciousness} ~~essence~~, but real qualities of reality. "Both theoretically and practically, polarity is inherent in all living things." (MDR, 379) Intrinsic to this metaphysic is Jung's concern with and understanding of the ethical opposites, of good and evil.

Jung starts with the reality of evil as a motive force in human behaviour. Proven a fact by the world wars and the bombs, not to mention everyday reality, he doesn't much care how it got there - only that it is there. One cannot talk of evil without talking of good, they define each other. ~~Not~~ differentiated in the ^{unconscious} ~~ues.~~, they must be conceived as aspects of one transcendent reality. As psychic opposites they are subject to enantiodramia and compensation. A supraordinate polarity, they "cleave the opposites assunder and lead inexorably to the crucifixion and suspension of everything that lives ... in a moral suffering." (CW12, 21)

Good and evil are the relative "principles of our ethical judgement, but, reduced to their ontological roots, they are 'beginnings', aspects of God, names for God." (CW10, 458) They are the creative impulses of psychic life, spontaneous irruptions of libido from the ^{psy}choid realm encased in various forms. It is the forms we presume to judge, but all human judgement is fallible because not omniscient. "At most we can say certainly: judged by such and such a standard such and such a thing is good or evil." (CW10, 457) The situation ~~just~~ifies the act, and we can never know the full extent of any situation. Jung does not want to relativize good and evil. "evil remains evil. There is nothing for it but to accustom ourselves to thinking in paradoxes." (CW10, 460) Conceivably, an apparent evil is really a good for a particular person in a particular situation at a particular stage of personal development. Conversely, an apparent good can be immensely destructive. "I am convinced, as I have seen it too often to doubt it, that an apparent evil is really no evil at all if you accept and obediently live it as far as possible..." (CW18, 726) Out

of all undeniable evil can come good, and the proper attitude to good and evil can lead to their transcension as determinants, paradoxically accepting their determination of behaviour. What sins must the child of a saint conduct in order to lead his own life? Evil seems to know its imperfection, incompleteness, and seeks to redress that lack. "Black spirit though he is, he longs for the fight." (CW9i, 240)

Psychologically, good "is what seems suitable, acceptable, or valuable from a certain point of view; evil is its opposite." (CW9ii, 53) So evil is repressed. These repressed contents are constellated by the ^{archetype} ~~arch.~~ of the shadow which comes to embody our own evil. As soon as ~~consciousness~~ becomes non-adaptive, regression will lead to the shadow. Much of the evil in the world arises from this general ~~unconscious~~ ^{unconscious}. Much of it can be obviated by corresponding insight. When ~~unconscious~~ ^{unconscious}, the shadow is projected onto "enemies", and "carries the fear which we involuntarily and secretly feel for our own evil over to the other side." (CW10, 297) Action from fear always entails regression that often culminates in negative expression of our own evil. This is scapegoat psychology.

All evil acts constellate our own evil, and its concomitant guilt. "(E)very crime calls forth a secret satisfaction in some corner of the fickle human heart." (CW10, 198) This suggestibility gives rise to psychic infection, the mass movement of an evil spirit in society. For this reason also, "the flame of evil glowers in our moral indignation. It must be so for it is necessary that someone should feel indignant, ... should let himself be the sword of judgement wielded by fate. Evil calls for expiation, otherwise the wicked will destroy the world utterly, or the good suffocate in their rage which they cannot vent, and in either case no good will come of it." (CW10, 200) Evil is an ineradicable precondition of psychic life, "so much so that life itself is guilt." (CW14, 171)

Evil is characterized by fear, negation, regression, and,

left unchecked, leads to a "hopeless staleness, to a drab grey lit only by will-o'-the-wispos." (CW5, 354) Self-knowledge is the secret to living with one's own evil. When confronted with your shadow, you realise you cannot be as bad as that and, marvellously, you see your own light. At first good and evil appear to alternate - as do all opposites - but then comes the less bearable discovery that they go side-by-side. Next to the most altruistic motive dwells a cold, selfish, stony heart of white hot anger. We must know of what good and evil we are capable, and realise that, depending on the level of our ^{conscious} ~~es~~. acceptance of our ineluctable wholeness, both will characterize our behaviour. Only self-deception creates the virtuous man.

Ethics then, are born of ^{consciousness} ~~esness~~. Jung defines ethics as personal values (personal formulations of transpersonal values) constellated in response to life situations. Morality, on the other hand, is the traditional values of a collective, adhered to as a part of the persona. Morality is not imposed. Law-giving is natural. "It is the instinctive regulator of action which also governs the coll. life of the herd." (CW7, 27) It is "not a misconception invented by some vaunting Moses in Sinai, but something inherent in the laws of life and fashioned like a house or a ship or any other cultural instrument. The natural flow of libido ... means complete obedience to the fundamental laws of human nature, and there can be positively no higher moral principle than harmony with natural laws that guide the libido in direction of life's optimum." (CW6, 212) Life is going the right way, and, as long a man tags along, he is doing right. The guideposts of life are the archs., so morality must be seen as a social differentiation of ethical archs. Ethics, then, is a personal differentiation. Life's optimum, however, is not completely egocentric, for man must satisfy his need for love, and his need to love. The "^{collective} ~~coll.~~ element in man is so powerful that his longing for fellowship would destroy all pleasure in naked egoism." (CW6, 213) The tidal laws of the libido follow systole and diastole: "laws which bring pleasure and necessary limitations of pleasure and also set us those individual life tasks without whose accomplishment the vital optimum can never be attained." (CW6, 213) Ethical problems are central to fulfilment and

well-being.

Unfortunately, fear of facing life seemingly alone forces some people to submerge their individuality in the mass, instead of seeking individual fellowship. Such people find all sorts of excuses, notably moral ones, to reinforce their flight from themselves. They create an evil shadow which they project onto all who remind them of their lost selves and in the name of their morality, crush the 'immoral/ others. Small groups can survive their shadow because the individual finds it very difficult to submerge his individuality where constant and often intimate contact keeps reminding him of it. In that case, moral laws are quite valid, because they are likely to express the ethics of each individual. Moral laws become invalid when the individual is dissolved in mass behaviour. No longer do they correspond to ethics. Mass mores are collective, archaic and infantile. The individual, as a more evolved or differentiated ^{consciousness} ~~csness~~?, must choose against it.

The mass requires repression of individual traits, both good and evil. All repressed contents strike back in negative guise. The archaic beast locked within bursts out as barbarian and enslaves ego-~~consciousness~~. "There is no morality (i.e. ethics) without freedom." (loc.cit.) The barbarian shadow inevitably exacts retribution in massive immorality.

Great good is compensated by great evil. In this world man has need to be both good and evil. "If good can come of evil self-interest then the two sides of human nature have co-operated." (CW18, 587) Extreme virtue isolates the individual from the rest of the world, and disassociates him from himself. Evil results. "Wisdom seeks the middle path and pays for this audacity by a dubious affinity with daemon and beast, and so is open to moral misinterpretation." (CW9i, 231) Established Judaism saw evil in Jesus Christ.

There can be no code of ethics because generalization selects out the idiosyncrasies of situations. "The etymology of the word 'conscience' tells us that it is a special form of 'knowledge' or '^{consciousness} ~~csness~~.' ... it is a know-

ledge of, or a certainty about, the emotional value of the ideas we have concerning the motives of our actions. ... conscience is a complex phenomenon consisting ... in an elementary act of will, or in an impulse for which no reason can be given, and ... is a judgement grounded in rational feeling. This judgement is a value judgement ... the subjective point of reference ... presupposing that something is good or beautiful for me." (CW10, 347) Conscience is individual; willed or impelled. Insofar as conscience is ^{unconscious} ~~yes~~, it comes from the compensating function of the Self. It is often expressed in compulsions and obsessions, particularly when it conflicts with morality. In fact, neurosis can be the result of the conflict between one's duty to oneself and the morality of the group. Choosing morality avoids the higher impulsion from the Self. If, however, ^{consciousness} ~~ness~~ can renounce quick identification, and endure the conflict of duties, "like all creative facilities in man, his ~~ethos~~ flows empirically from rational ^{consciousness} ~~ness~~ and the irrational ^{unconscious}. It is a special instance of ... the transcendent function, which is the discursive co-operation of ^{conscious} ~~es~~ and ^{unconscious} ~~yes~~ factors or, in theological language, of reason and grace." (CW10, 454)

The ^{unconscious} ~~yes~~ "pronounces moral judgements with the same objectivity with which it produces immoral fantasies." (CW10, 442) An immoral ^{conscious} ~~es~~ attitude will produce a moral compensation. It is not, however until the transcendent function has operated that a truly creative and transcending solution is found. Any repression will lead to the sense of moral inferiority that accompanies "conflict with oneself. Guilt may lead to the assimilation of that regressed content but is not itself the answer to a moral dilemma. Nor is identification with the guilt. The uniting third is the only durable response.

The voice of conscience is the voice of the Self, but the Self is also the voice of evil. Man can avoid evil growing out of good only by being ^{conscious} ~~es~~ of his capacity for evil. Contemplating his good and evil he opens ego-^{consciousness} ~~ness~~ to the uniting symbol, whose wholeness transcends and ex-

presses both. Too often, morality is substitute for such a spiritual transformation. The new ethic, therefore, recognizes completeness as its central goal, the expression of all there is, the flowing of all natural laws. Fallible human judgement can under no circumstances claim a metaphysical validity for its values. Even postulating completeness as an ethical goal does not give it content, and giving it content is what judgement is all about. Nevertheless, man "cannot live without moral judgement (CW18, 713) and, nowadays, that entails "more casuistic subtlety, because it is no longer a question of extirpating evil, but the difficult art of putting the lesser evil in the place of a greater one." (CW14, 183)

The problem of the ethical opposites provide an example par excellence of the nature of psychic polarity. So, when ^{consciousness} ~~essence~~ splits subject and object, life and death, nature and culture, ^{archetype} ~~arch~~ and instinct, spirit and nature, we have far more than a convention of thought. The attainment of ^{consciousness} ~~essence~~ was the "Luciferian revolt of the individual against the One ... a separation from the fusion of all with all." (CW10, 140) Differentiation is the source of multiplicity in the universe, and its gradual evolution is a historical cosmic process. Logos ^{consciousness} ~~essence~~ divides and seeks out further knowledge; Eros ^{consciousness} ~~essence~~ relates what the former has divided. The two must be together for higher ^{conscious} ~~ness~~ - analysis and synthesis (though synthesis here is not only reductive, sum-of-the-parts synthesis), but also the synthesis contained in the irrational). In this role, ^{consciousness} ~~essence~~ is the "most precious fruit of the tree of knowledge, the magical weapon which gave man victory over the earth, and which we hope will give him still greater victory over himself." (loc.cit.) Logos ^{consciousness} ~~essence~~, i.e. rationality, is "only relative, and eventually checks itself in its own antinomies." (CW8, 25 If something is to become wholly ^{conscious} ~~es~~ both its light and dark sides must be assimilated in the irrational, uniting symbol. As such it is only a "transitional stage on the path of development." (loc.cit.)

Individual ^{consciousness} ~~essence~~ is chief actor in two very different though interconnected evolutions: the biological and the

psychological. In both developments, ~~csness~~. begins in an animal state which seems to us ~~ucs~~.. The biological played out this origin millenia ago with the ~~birth~~ of ~~consciousness~~ in *homo sapiens*. The other plays it out in the ~~birth~~ of each individual.

The biological evolution of ~~csness~~. begins with first life. Penultimately, it appeared in man's animal state and continues in his cultural state. Culture is nature to Jung. The loss of the "absolute and apparently reliable guide furnished by the instincts" was recompensed by an "abnormal learning capacity" which tries to fill the uncertainty gap with a "discerning, evaluating, selecting, and discriminating ^{consciousness} ~~csness~~." Instinctive laws - instinctive ^{consciousness} ~~csness~~ - give way to "reliable rules of modes of behaviour" which in turn threaten autarchical opposition to the instinctual foundations of the psyche. This "sacrifice of the natural man" (CW5, 434) seems to be the goal of culture and of ~~consciousness~~, ~~csness~~, and can be achieved without damaging the natural material only by employing the libido analogue. The symbol alone can integrate culture and nature because it alone expresses and transcends them in the psychoid realm. It ~~ism~~ culture and nature. Nevertheless, ^{consciousness} ~~csness~~ must interpret this symbolic fusion in a "meaningful and appropriate manner" in order for a "viable transformation," (CW5, 236) to take place. ^{consciousness} ~~csness~~ is biologically and culturally successful because it replaces unalterable instinctual compulsions with subtler mechanisms of differentiation more suited to adaptation. It has greater survival value.

Human culture is impossible without ~~consciousness~~. Self-knowledge is at the heart of the attainment of ^{consciousness} ~~csness~~, and, therefore, of culture. Part of our inviolable selves are the natural instincts, alienation from which culminates in neurosis or even psychosis. "Nature must not win the game, but she cannot lose." (CW13, 184) Jung would extend this invincible instinctual foundation to include the cultural instincts or archetypes. "Nature is not matter only, she is also spirit." (loc.cit.) Inflation of ^{consciousness} ~~csness~~, which seeks to override and annex the ^{unconscious} ~~ucs~~, represents a lack of self-knowledge, a lack of relation to the nature and culture within.

Unfortunately, when ^{consciousness} ~~essence~~, first becomes aware of an unconscious content it possess it in the act of differentiation and subsequent identification. Self-knowledge is knowing that ~~consciousness~~, cannot do this without retribution and with durability. Compensation will always reverse the process even to the extent of the ^{unconscious} ~~yes~~, possessing ^{consciousness} ~~essence~~.. ^{Consciousness} ~~Essence~~. must then learn the holistic lesson taught by the symbol. For this reason, "Genesis represents the act of becoming conscious as a taboo infringement as though knowledge meant that a sacrosanct barrier had been imperiously overstepped. I think that Genesis is right in so far as every step toward greater ^{consciousness} ~~essence~~ is a kind of Promethean guilt" though knowledge, the gods are robbed as it were of their fire, something that was the property of ^{unconscious} ~~yes~~. powers is torn out of its natural context and subordinated to the whims of the ~~conscious~~ ^{es}. mind. The man who has usurped the new knowledge suffers, however, a transformation or enlargement of ^{consciousness} ~~essence~~., which no longer resembles that of his fellow man. He has ... alienated himself from humanity. The pain of his loneliness is the vengeance of the gods, for never again can he return to mankind. He is, as the myth says, chained to the lonely cliffs of the Caucasus, forsaken by God and man." (CW7, 156-7) That enchainment can be broken only by suffering the opposites in ^{consciousness} ~~essence~~. and assimilating the resultant symbolic material.

The Cross, however, is a symbol not only of the suffering of the opposites, but of their destined unity as well. ^{Consciousness} ~~Essence~~. is wed to the ^{unconscious} ~~yes~~. no matter how much it denies the marriage. And it is the ^{unconscious} ~~yes~~. which ^{consciousness} ~~essence~~. illuminates in any ultimate sense. "Our present-day ^{consciousness} ~~essence~~. is a mere child ... just beginning to say 'I'" (CW10, 137), just beginning, that is, to differentiate itself from the unconscious.

Jung's postulation of a biogenetic law extends to the ontological development of ^{consciousness} ~~essence~~. Individual ~~consciousness~~ ^{consciousness} develops along a route similar to that of the historical development of ~~consciousness~~ ^{consciousness}. Observations of primitive people and reasonably sentient animals suggest that the functions existed long before ~~consciousness~~ ^{consciousness}, i.e. thinking existed long

before man was ^{conscious} ~~es.~~ of doing it. Jung relates the fact that the first stage of ^{consciousness} ~~esness.~~ in the individual is the "mere connection of two or more psychic events" (CW8, 390) biogenetically to this species factor. Properly speaking it is a stage of ^{preconscious} ~~pre-es.~~ functioning. The rise of the ego, an arch. cathected and developed by training and practice, is the first hint of ^{consciousness} ~~esness.~~ as a feeling of subjectivity or "I-ness". It is a monarchic or monistic state of ^{consciousness} ~~esness.~~ growing out of the old, inchoate, anarchic one. When ~~csness.~~ realized that there are "others" within the psyche and identifies with them, it assumes a dualistic structure. Finally, the emergence of a symbol, the uniting third, moves on to the quaternity of wholeness.

In both biological and psychological evolution earlier ~~stages~~ ^{collective} leave traces behind which will always be part of the ~~coll.~~ psyche and the personal psyche respectively. Jung does not specify how this happens on a collective level, but, as personal history, it is a well-accepted fact of modern psychology.

Why is it necessary for man to achieve higher ^{consciousness} ~~esness.?~~

"Instead of a real answer I can only make a confession of faith: I believe that, after thousands and hundreds of thousands of years, someone had to realise that this wonderful world of mountains and oceans, suns and moons, Galaxies and nebulae, plants and animals, *exists.*" (CW9i, 95) Jung saw two great dimensions to this existence. "In my picture of the world there is a vast outer realm and an equally vast inner realm; between these two stands man." (CW4, 334) ~~Conscious-~~ ~~ness.~~ is suspended between the Janus-faced psychoid realm, between psyche and physis. And the "sole purpose of human existence is to kindle a light in the darkness of mere being." (MDR, 358) The urge to ^{consciousness} ~~csness.~~ is some dim, but potent, drive that seems to follow the principle that, in a sense, existence "is only real when it is ^{conscious} ~~es.~~ to someone." (CW11, 373). Somehow ^{consciousness} ~~esness.~~ promotes its own amelioration by occasionally altering the "eternal laws." (CW7, 233) ^{Consciousness} ~~csness.~~ interacts with the ^{archetypes} ~~archs.~~ to bring about a new cultural dominant.

An act of ^{consciousness} ~~esness~~. entails a sacrifice from both ego and the ~~unconscious~~. Because of fear of the ^{unconscious} ~~ues~~, i.e. of the generally unknown, human nature has an "invincible dread of becoming more ^{conscious} ~~es~~. of itself. What nevertheless drives it to it is the Self which demands sacrifice by sacrificing itself to ^{conscious} ~~esness~~. ^{conscious} ~~Es~~. realization or the bringing together of the scattered parts is in one sense an act of the ego's will, but in another sense it is a spontaneous manifestation of the Self, which was always there." (CW11, 263) The will takes from the ^{unconscious} ~~ues~~. the energy and form ~~found~~ up in one of its contents - the Self coerces ego-^{consciousness} ~~esness~~. to do it. Both experience actualization through differentiation as "sacrifice. ^{consciousness} ~~Esness~~ can be co-operative or not. If it fails to make the sacrifice voluntarily, ^{consciousness} ~~esness~~. will be dragged along, even to the point of psychosis.

^{consciousness} ~~Esness~~. is ^{too} narrow to hold either the image or reality of psychic totality. Consequently, as life seeks wholeness, and psychic life is no exception, the ^{unconscious} ~~ues~~. will of necessity compensate the limitedness of ^{consciousness} ~~esness~~. for it is the other half of the psychic totality. Of course, ^{consciousness} ~~esness~~. similarly compensates the ~~unconscious~~. The incompleteness of ^{consciousness} ~~esness~~. is due to : (a) its threshold energy requirements - not all ^{conscious} ~~contents~~ have sufficient energy to be ~~es~~.; (b) its directed functions which repress incompatible material; (c) its present-centred character embodied in the "Momentary process of adaptation" (CW8, 69) which keeps the past ^{unconscious} ~~ues~~.; and (d) the lack of associational bridges between ^{consciousness} ~~esness~~. and the many fantasy combinations which are yet to become ^{conscious} ~~es~~. The arbitrary and/or temporary exclusion of these contents from ~~consciousness~~. is compensated by the ^{unconscious} ~~ues~~. urge to make them ~~conscious~~. When constellated, i.e. ready to be integrated into ~~consciousness~~, these contents must be assimilated or else mental disorder ensues.

For all its central significance to his ideas, Jung was forced to admit that the "nature of ~~esness~~. is a riddle whose solution I do not know." (CW8, 323) The situation is not helped by the relativity of ~~esness~~.. All ^{conscious} ~~es~~. contents are to some extent ~~unconscious~~. Levels of ^{consciousness} ~~esness~~. also differ. Note

the difference between the statement "I do this" and the one "I am ^{conscious} es. of doing this". Both are contents of ~~consciousness~~, yet they must also be appreciated as different qualities of ~~consciousness~~. ^{consciousness} ~~esness~~. slides along the whole scale of contents related to the ego. It is like a spotlight which illuminates a small portion of its potential space, leaving the residue in darkness until the need arises to focus on it (cf. memory). Much of the darkness of the ucs. becomes a function of the nature of ~~consciousness~~. Indeed, the ^{unconscious} ~~ucs.~~ is an "inner realm of light" which only becomes of the brilliance of ~~consciousness~~ appears as a "gigantic shadow." (MDR, 109) That inner realm contains the many lamps of other psychic centres of ~~consciousness~~ - the anima, the mana-personalities, the Self, etc. In a sense, the psyche is all "light", i.e. real and ready to be perceived, but ^{consciousness} ~~esness~~. perceives only a part of it, and assumes the rest to be dark instead of blaming the dichotomy on its own head.

^{consciousness} ~~esness~~. seems to be more than an epistemological function. As soon as a content crosses the threshold of ^{consciousness} ~~esness~~., any synchronistic marginal phenomena associated with it disappear; time and space resume their accustomed sway, and ^{consciousness} ~~esness~~. is once more isolated in its subjectivity. Somehow, the act of ^{consciousness} ~~esness~~. prevents the patterning of acausal events in psyche, physis and archetype. ^{consciousness} ~~esness~~. seems to make the hitherto only epistemological division of psyche and physis an objectively real phenomenon. As long as the archetypal order remained ~~unconscious~~., the two were indissolubly wed in a web of psychoid meaning. With the advent of the light of ^{consciousness} ~~esness~~., the meaning may have remained, but it had strangely become invisible.

The urge to ^{consciousness} ~~esness~~. is the locomotive of human cultural history. "What nature leaves imperfect, the art perfects", say the alchemists. ^{consciousness} ~~esness~~. affects the second creation. It perfects the existence of the world by adding a second factor to it - the dichotomy of subjectivity and objectivity, the I and the thou. Out of this dichotomy comes the gradual reawakening of the relationship between ^{conscious} ~~es.~~ and ^{unconscious} ~~ucs.~~, between the inner I and inner thou. The Self becomes ^{conscious} ~~es.~~ of itself

by living and knowing through ego-^{consciousness.} ~~esness.~~ ^{consciousness} ~~esness.~~ splits
the One into Two, unites the Two into a Third, which observes
itself as a Fourth, as a whole. The evolution of ego-^{consciousness} ~~esness.~~
is the evolution of Self-^{consciousness.} ~~esness.~~ Or, in more theological
terms, the history of man's growing self-awareness is the
history of God's expanding self-awareness.

JUNG'S SOCIAL PSYCHOLOGY

Essentially, Jung sees the same pattern of events played out in man's history as, on a smaller scale, is enacted in the development of every individual. Human history, however, includes the evolution of species. The original unconsciousness, which existed before life appeared on our planet is paralleled by the original ^{unconsciousness} ~~ness~~. that analytical psychology postulates must exist at the inception of an individual psyche. Nothing was differentiated then, as nothing is differentiated at conception, (Or whenever we can agree that some form of ^{consciousness} ~~ness~~ can be said to first be present). The existence of the first cell was accompanied by a rudimentary ^{consciousness} ~~ness~~, endowed with the characteristics of life - movement, reproduction, alimentation, excretion, and response to stimulus. In fact, each cellular behaviour pattern presupposes a ^{consciousness} ~~ness~~ of sorts: that which processes input and responds with activity. It might be carrying the biogenetic distinction too far if we were to note as significant the fact that every human being has passed through this single cell stage in the womb. Be that as it may, analytical psychology postulates an initial ^{unconsciousness} ~~ness~~, which is gradually left behind by developing ego-^{consciousness} ~~ness~~; and that, empirically, this process of differentiation of ~~consciousness~~ from the ^{unconscious} ~~ness~~ follows certain archetypal courses. The complexity of this development is truly beyond the scope of this thesis. However, it can be followed in Erick Neumann's seminal *The Origins and History of Consciousness*.

Tracing the evolution of species, Jung regards the increasing complexity of life from a psychological perspective. As the biological features differentiate so too does psyche, until, with the higher primates, we find many similarities with human beings. *Homo sapiens*, however, represents an explosion in ^{consciousness} ~~ness~~; expressed in the phenomena of culture.

In his early writings, still influenced by Freud, Jung emphasized the antinomy of nature and culture. "The growth of culture consists ... in a progressive subjugation of the animal in man." (CW7, 19) Certainly the animal rebels, yet its tormenting captivity in the snares of culture is obviated to some degree by the fact that the libido analogue, the archetypal vehicle for cultural change, includes in it all analogous primitive, including biological, modes. Nevertheless, "civilization is a most expensive process and its acquisitions have been paid for by enormous losses, the extent of which we have largely forgotten or have never appreciated." (CW18, 208) Perhaps, culture will one day totally compensate ~~to~~ for our lost instinctual security but, until then, it is a question of balance: "The endless dilemma of culture and nature is always a question of too much or too little, never of either-or." (CW7, 34)

The secret of cultural development is differentiation by ego-~~consciousness~~. All life is differentiation, but the difference between the "natural culture" of the beaver, who transforms his own energy and that of the river when it builds its dam, and that of man, is the role of ego-~~consciousness~~. Culture occurs when individual ^{consciousness} ~~essence~~ is strong enough to modify archetypal instinctual behaviours. Culture is to be understood as non-automatic behaviour, no matter how primitive. As such, we are led to speak of free will. It is problematical whether this kind of distinction can be made between *homo sapiens* and the animals but, in man, the explosion happened. In terms of the psychoid realm both culture and nature are illusory psyché manifestations of the one reality. They are models or images imposed upon reality. As drives, they are a continuum. ^{consciousness} ~~essence~~ affects their dichotomy and, in doing so, expresses its freedom from the autocratic tendencies of the psychoid realm, i.e. expresses its culture.

Human culture is rooted deep in man's nature. So deep, in fact, that it is difficult to see where nature leaves off and culture begins. One can even understand the victory of

one instinct over another in the battle for dominance of our ^{consciousness} ~~esness~~, as an example of libido analogue activity. The pleasure strategy of the anal period takes over from the oral, including many characteristics of the oral in its make-up. Analogue activity thus occurs throughout the continuum of nature and spirit.

In a sense, differentiation is the "mobility and disposability of psychic energy." (CW5, 16) Its ^{consciousness} mobility is due to the will of ego-^{consciousness} ~~esness~~, and the compensating autonomy of the Self.* Culture rests on an oversupply of libido which makes man restless. This libido cathects archetypes which motivate ~~consciousness~~ ^{consciousness} ~~esness~~, seeks, by its very nature, further differentiation of the archetype. The result is a meaningful symbol, the utilitarian and spiritual foundation of culture.

Just as ego-^{consciousness} ~~esness~~ was originally an archetype, so its *modus operandi* (differentiation) is an instinctual process. The "reflective instinct" is the cultural instinct *par excellence*. Psychization of instinctual or archetypal ectopsychic entities produces representations of them in the psyche. Direct representations are felt as compulsive drives. But the reflective instinct robs the instincts of their compulsiveness by relating these contents to the ego. The ectopsychic stimulus is replaced by an endopsychic experience which in increasing differentiation, i.e. relation to the ego by infusion with more experiential material, increasingly makes the property of the will. Somehow reflection or deliberation halts the automatism of instinct or ^{archetype} ~~arch~~, and institutes a process of association and concentration in its stead.

"Every advance in culture is, psychologically, an extension of ^{consciousness} ~~esness~~., coming to ^{consciousness} ~~esness~~.." (CW8, 59) ①

* Will is conceived as a dynamism, empty of form. The interplay of archetypal complex and ego-~~csness~~ gives will content or form, so that it may assume a direction and apply that direction through its dynamism. Will is disposable energy, given form by ~~cs~~. differentiation of the symbol.

begins, therefore, with the individual. The cultural point of view led to the development of personality, and gives man a meaning distinct from the mass and the collective behaviour arising from the psychoid. "Attainment of ^{consciousness} ~~essence~~ ^{essence}. is culture in its broadest sense, and self-knowledge is, therefore, the heart and essence of this process." (MDR, 356) Because ^{consciousness} ~~essence~~ is characterized by definiteness (i.e. differentiation) and directedness (i.e. will) the ^{conscious} capacity to be one-sided is central to culture. Its obverse, possession by an ^{unconscious} ~~essence~~ one-sidedness, is the essence of negative culture, barbarism. Individual barbarism is dissolution in the masses and in ^{unconscious} ~~essence~~ collective behaviour. The directed behaviour characteristic of positive culture is collective in that it expresses perfectly the constellated dominant, and individual in that the ego remains unpossessed because ^{conscious} ~~essence~~ of it. Yet, any directedness is inevitably one-sided and, to the extent that culture is directed, it is impervious to any totality which is beyond it. Thus unheeded by compensation, it is correspondingly brakeless. A culture, like an individual ^{consciousness} ~~essence~~ careering headlong into an ^{archetype} ~~arch~~, can crash or die. A culture is "alive" to the extent that it is open to the new compensating modes developing within it, and to the extent that it does not force those modes to rebel by repressing or ignoring them.

Culture, then, "means continuity" (CW17, 144) and "developing and refining the good that has been won." (CW11, 199) The continuity of culture is the evolving differentiation of the ^{archetypes} ~~archs~~, that are inherited and historical. A culture is thereby characterized by a symbol system by which all things are ordered and understood. But, because it is the product of the one-sidedness of ~~essence~~ and of a differentiated ^{archetype} ~~arch~~, culture is never complete. Culture, therefore, is always changing through the ever-renewing motivation and influx of the ~~unconscious~~. It appears to follow a pattern of collective individuation, because this compensation seeks completeness, completeness seeks ^{consciousness} ~~essence~~, and the development of ^{consciousness} ~~essence~~ is the path of individuation. We return to the biogenetic theme of the history of culture - what

happens in the individual happens to a culture and vice versa. The individual, furthermore, is the vehicle of culture; it is measured and created by him alone. Culture and the individual are linked by their crucial dependence upon ^{consciousness} ~~esness~~, by the former's dependence on the latter as the only vehicle of ^{consciousness} ~~esness~~, by the consequent similarity of their morphological evolution.

Implicitly, Jung divides the evolution of man into three broad phases. The primordial or primeval phase is that which reaches from creation of life to the appearance of *homo sapiens*. The primitive phase extends from the appearance of rudimentary culture with *homo sapiens* to the rise of civilization. The civilized phase extends from the founding of the first civilization to the present day. The inception of each phase is characterized by an explosive expansion of ^{consciousness} ~~esness~~. The first cell saw the beginning of life and ^{consciousness} ~~esness~~ of a kind. The first *homo sapiens* saw the beginning of the externalization of ^{unconscious} ~~ucs~~ contents through projections and, therefore, the first step towards ~~con-~~sciousness, as it is known today. The first civilization saw the dissolution of identification with that projection, and a consequent freeing of ^{consciousness} ~~esness~~ for the job of self-knowledge and the objective subjugation of nature.

At the early, primitive level of ^{consciousness} ~~esness~~, there is little ability to differentiate between subject and object, I and other, accompanied by a concomitant level of ~~unconsciousness~~. This level is similar to that of the infant and young child who only slowly becomes aware of the fact that the world is not himself. ^{Unconscious} ~~ucs~~ factors are projected onto objects by analogy. The objects are then introjected and an ucs. identity found. The individual is in a state of blurred ego boundaries, which is both result and cause of other projections and introjections. On both the infantile and archaic level of ~~csness~~, this phenomenon is called *participation mystique* (p.m.) by Jung after Lévy-Bruhl.

P.m. can involve a person, thing, image, or idea. As an expression of an ^{unconscious} ~~ucs~~ internal factor, the external factor has great power over the subject. P.m. places complexes

outside the body and psyche, and is responsible for animism. It is the beginning of differentiation, i.e. instituting a ^{conscious} ~~con-~~ relationship with the ^{unconscious} ~~ucs.~~ content. By externalizing the complex, and acting out its dénouement in reality, ego-^{consciousness} ~~esness~~. eventually realises that the problem has always been within. (For example, the mother-imago is distinguished from the personal mother.) Only when the content becomes a problem because it does not entirely fit an individual entity, does the ^{consciousness} ~~esness~~ succeed in differentiating both the content and the external object from each other and itself. The rites of animism and totemism represent the working out of just such problems. We have here, too, a hint as to the nature of the development of ~~consciousness~~ - it is motivated by the difference between the undifferentiated psychoid realm and the thoroughly differentiated realm of individual phenomena in both psyche and physis.

To the extent that one is caught in p.m. one feels no responsibility for one's life. The world is a great womb, the womb of the projected ^{unconscious,} ~~ucs.~~, or a great fate which cannot be altered. We experience it as an autonomous and supraordinate other, but we are totally unaware of it until it becomes a problem. It is, therefore, an ucs. complex. Neurosis is the desire to remain in p.m. rather than face the problem posed by life to ~~consciousness~~.

With his ^{unconscious} ~~ucs.~~ firmly projected into the external world of objects the primitive sees chance events as intentional.* His belief in them gives rise to joy, rapture, terror, anger, ecstasy, enchantment. His world is essentially claustrophobic and out of his control but, to the extent that these supernatural beings are ^{unconscious} ~~ucs.~~ problems to him, the world is being differentiated out of the ~~ucs.~~ and out of the unknown physis. All this happens in modern man, the only difference being that he is more aware of the influences that come from within. Christianity reinforced this introverted trend by focussing sin and guilt in the individual soul.

* The internal causality of the complexes which he projects as spirits, totem animals, etc., becomes an external causality in his eyes.

The early relationship with the parents is one of p.m. Life is pumped into the child; there is no responsibility or capacity for making one's own life. Unless this attitude can be outgrown during normal development, it continues in the essentially neurotic practice of applying the family model to the world at large. Cultures, too, can succumb to p.m. especially when living symbols fail to guide individuals along the path of positive collective endeavour, and they choose to dissolve themselves into the eternally inferior mass. In that case, p.m. is like being in a large devouring womb. ^{Unconsciousness} ~~Business~~ is the Terrible Mother of our neurotic selves, but the nurturing Great Mother of our adapting and growing selves.

The primitive phase sees the beginning of society, the self-^{conscious} membership of a collective. Much of what Jung writes about society is written with an eye to the Occident. Jung, the Westerner, wants to understand the ills of the society in which he lives and to formulate their possible cures. The curative measures Jung would have society adopt are not political but psychotherapeutic. "I want to emphasize that I despise politics wholeheartedly ... because I am convinced that 99% of politics are mere symptoms and anything but a cure for social ills." (CW18, 564) Although politics were anathema to Jung, he involved himself in a prolonged political response to Bolshevism and Nazism. He attacked their insane mass behaviour, and deplored their totalitarian subjugation of freedom. In the 30's he sought to protect the German organization of psychotherapists from Nazi interference. During the war he was one of a group of Europeans who tried to get Hitler to see the error of his ways and to end the war he was beginning to lose. When this attempt failed he reprimanded himself for entertaining false hopes : he had long known the psychological intransigence of Nazism. He had taken too little notice of his own writing on the subject of politics.

Although society as a group of individuals existing together undoubtedly exists, Jung points out that, like all things, our immediate experience of society is only through

the medium of the psyche. We experience our image or idea of society, not what society is. "'Society' is nothing more than a term, a concept for a symbiosis of a group of human beings. A concept is not a carrier of life. The sole and natural carrier of life is the individual, and that is so throughout ~~life~~ life." 'Society' or 'State' is an agglomeration of life-carriers and at the same time, as an organized form of these, an important collection of life." (CW16, 106) We should not adhere to our notion of society absolutely, but flexibly, for we turn that notion into reality and perpetuate it. Furthermore, that notion will be a generalization that misses much which makes up a collective, and any attempt to act it out will inevitably bring social malaise.

In the West the word is god. With it ~~we~~ we can double-think up anything. We can conjure up a safe cloud of sounds which give the illusion of placing us securely in reality. We can obfuscate to the extent that "words like 'Society' and 'State' have become so concretized that they are almost personified. In the opinion of the man in the street, the 'State' ... is the inexhaustible giver of all good; the 'State' is invoked, made responsible, grumbled at, and so on and so forth. Society is elevated to the rank of a supreme ethical principle; indeed, it is even credited with positively creative capacities." (CW10, 286) Jung sees no hope for huge organizations which sacrifice the individual "to the madness of an idea that knows no master." (CW10, 380) They must be abolished.

In Jung's view man is inherently social. "Man ... carries social imperatives within himself, *a priori*, as an inborn necessity. ... Culture can never be understood as a reaction to environment." (CW4, 278) Rather it is the product of the dialectical relationship between social environment and the individual imperatives, or duties, to oneself and life, which he later called archetypes (including the natural instincts). This does not mean that social affects need be deep as well as pervasive. High affect is liable to disrupt the well-being of society by inspiring it in

others - the mass psychological epidemic. Nor is society organized more by law and repression "than by the propensity to imitation, implying equally suggestibility, suggestion, and mental contagion." (CW7, 260) Against Freud's super-ego Jung places the social imperatives that fill the *collective unconscious* ~~es.~~, and act more by the process of identification, p.m. and ~~the~~ differentiation^{than} by repression. Man's social nature is best understood as a need to mingle as a differentiated individual in a complex pattern of group relationships, and has the propensity to produce archetypal images and ideas of this *collective* ~~coll.~~ structure, and accordingly adapt behaviour to them. The *collective* ~~coll.~~ can never be known in its objective existence. Consequently, the ethical social-image will always be ideationally and actually transcendable by any individual who wants to, provided his new notion of social reality does not encroach upon its own transcension by others.

Jung's ethical position here calls in doubt the Utopian and otherwise well-intentioned fantasies of many political theorists. To it he adds a psychological dimension. People are characterized by psychological differences. This heterogeneity is the "most necessary factor for generating the vital energy of a human society." (CW6, 487) Because no single way can satisfy all individuals, no legislation will ensure the well-being of all. "No outward form of life could be devised, however equitable and just it might appear, that would not involve injustice for one or other human type." (CW6, 488) Because no generalization can appreciate the differences between individuals, all societies and attempts at *collective* ~~coll.~~ behaviour are intrinsically flawed. "Happiness and contentment, equality of mind and meaningfulness of life ... can be experienced only by the individual and not by a State." (CW10, 304) Any equation for happiness which fits a concept of the average man will be hardpressed to find him, and will fail to please all men. Not only will society never please everybody, but "strife and misunderstanding will always be among the props of the tragi-comedy of human existence." (CW6, 489) Agreement finds in disagreement a necessary social counterpole.

Jung does not condemn us to the ineluctable necessity of open conflict. He sees in the growth of the law a fine, if inadequate, attempt to produce not only a non-violent form of conflict but also to eradicate or minimize the need for conflict. ~~Th~~rough the idea of partiality and its judgements the law often elucidates the psychological grounds for disharmony - usually a projection that heaps abuse, suspicion and inferiority on a putative opponent. At all events, man's warlike instincts are ineradicable, and so a state of perfect peace is unthinkable. One can hope that individuals will work out their aggression on an individual scale, within themselves, but, as this seldom is the case, peace is uncanny in breeding war. The grounds for war are psychological: the projection of the unconscious split within which makes a man an enemy to himself. Jung is a democrat when it comes to objectified conflict. "True democracy is a highly logical institution which takes account of human nature as it is and makes allowances for the necessity of conflict within its own ... boundaries." (CW10, 225) But all could be dealt with more profitably by a kind of inner democracy: the right of all psychic contents to consciousness.

Sociology and social ^{psychology} ~~psych.~~ cannot be sciences if they are to take the nature of the individual into account. Science moves by statistically valid theories which replace the individuality of the facts with abstractions. "Judged scientifically the individual is nothing but a unit which repeats itself *ad infinitum*. ... For understanding, on the other hand it is just the unique human being who, when stripped of all those conformities and regularities so dear to the heart of the specialist, is the supreme and only object of investigation." (CW10, 251) Each individual creates society anew by forming his own picture of it - Durkheim's *représentations collectives* - and acting accordingly. Society may be an actual organization of people, but it is those people who determine its nature by means of their imaginings and deductions.

Jung is not denying the utility of generalization. People have very similar pictures of social reality, on that hangs the unity of society. He does deny, however, the kind of epistemological absolutism common to both the social sciences and many individuals in our society that pessimistically and/or blindly delimits the range of behaviour possibilities inherent in man. Which is to say their image of society too often falls short of the creative possibilities for social interaction alive in each individual. To the extent that the statistical world view reigns in the social sciences and in the way people view the world, the individual is liable to be crushed as an autonomous, totally idiosyncratic factor. We suffer so many evils to exist because we infuse a dessicated self-image into our *représentations collectives*. We lose the individual in an agglomeration of organizations whose apex is the State - self-fulfilling prophecies all. "Instead of the moral and mental differentiation of the individual, you have public welfare and the raising of the living standard." (CW10, 252) *Raison d'état* replaces the meaning of the individual life "which is the only *real* life." (loc.cit.) A restrictive hypostasis rules everywhere - the average man has found his excuse not to live and placates and pampers his neurotic desire to lose himself in the collective, presided over by the father figures and the musturing mother - State. Social life becomes a chaos of ^{unconscious} ~~ucs.~~ conflicts whose only cosmos is a hypostasis devolved upon it by the neurotic mind alone. As the virtual centre fails to hold and doubt raises its fearful head, fanaticism compensates with even stronger images of unity and Draconian measures against even the palest non-conformity. Finally, there stands above the people a fatherly leader, or incarnation of some other 'god' of meretricious wholeness. Embodying order and security, he personifies or even marries the abstract State, harnessing immense psychological energies arising from the archetypal projections of the masses. Inevitably, he falls victim to the projections - he identifies with his role and prestige until his own behaviour is as one possessed by the ^{unconscious} ~~ucs.~~ automatisms investing the shadow side of his role, the counterpart

of the shadow of the people. A leader like Hitler enraptures his people because he is uncommonly attuned to, i.e. in ^{Unconscious} ~~ues.~~ identity with, the archetypes which mould their behaviour and fantasies. The masses are only too willing to be "led", otherwise they must face themselves as individuals. Anything but that! Eventually, the much-feared chaos gives way to catastrophe, and is revealed for what it always was - a noisome cosmos imprinted on society by the dark ^{Unconscious} ~~ucs.~~ side of its invariably nebulous, irresponsible, and repressive ^{conscious} ~~es.~~ ideal.

When the individual dissolves into the ^{collective} ~~coll.~~ norm through various forms of imitation, he loses his individuality. Individuality is based upon the development of ^{conscious} ~~ness.~~ ^{Collective} ~~Coll.~~ mass behaviour, therefore, always involves a certain diminution of ^{consciousness} ~~ness.~~ which can be understood only as an amelioration of ~~unconsciousness~~. Individual elements lapse into the ^{Unconscious} ~~ues.~~ where "they are transformed into something essentially baleful, destructive, and anarchical. Socially, this evil principle shows itself in the spectacular crimes ... perpetrated by certain prophetically inclined individuals; but in the great mass ... manifests itself indirectly in the inexorable moral degeneration of society. It is a notorious fact that the morality of society as a whole is in inverse proportion to its size. ... Hence, every man is, in a certain sense, ^{unconsciously} ~~uesly!~~ a worse man when he is in society than when acting alone; for he is carried by society and to that extent relieved of his individual responsibility." (CW7, 133) For this reason Jung was against the formation of a Jung Institute until as late as 1948, and did not want its membership to exceed sixty.

Society reinforces mediocrity at the expense of individuality. "This process begins in school, continues at the university, and rules all departments in which the State has a hand." (loc.cit.) Once a man is thus adapted to society "the greatest infamy on the part of his group will not disturb him, so long as the majority of his fellows steadfastly believe in the exalted morality of the social organization." (CW7, 154) Of course, there have

always been individuals who have refused to be socialized to this extent, but they are a distinct minority who often prove to have Achilles heels on one social level or other.

"Society expects, and indeed must expect, every individual to play the part assigned to him as perfectly as possible." (CW7, 192) One must not play at many things but specialize in order to gain prestige which protects individuality as well as cements the individual into the social structure. This culminates in a certain diminution of ^{consciousness} ~~ness~~ and culture in the individual - "society is persuaded that only the cobbler who is not a poet can supply workmanlike shoes" (CW7, 193) - a fundamental banality of personal existence. The persona is formed by sacrificing many individual talents and tendencies in favour of those which society and the individual deem to be potentially the most successful in the social environment. In this way the dominant function is formed, consigning the others to varying degrees of ^{unconsciousness} ~~ness~~ and non-differentiation. Much of his wholeness is lost and he is, therefore, forever dissatisfied. His special skill is complemented by a holistic individuality turned to collective mediocrity and disuse: "the average man - the only kind society knows anything about - must keep his nose to one thing in order to achieve anything worthwhile." (CW7, 193) Unfortunately, persona mediocrity and dumb despair can turn very readily into viciousness born of the ^{unconsciousness} ~~ness~~ of collectivity. In the past men embarked upon "holy" wars of carnage serving the "natural" dominance of a civilizational form, possessed by archaic gods, singing bloody battle-cries. "Our fearsome gods have changed only their names: they now rhyme with *ism*." (CW7, 204)

Ideologies are the life-blood of mass man: "they are the ~~long~~-expected Antichrist." (CW11, 488) Adhering to the current isms so that he may lose himself in the collective psyche, the "mass man ... has the privilege of being at all times 'not guilty' of the social and political catastrophes in which the whole world is engulfed." (CW8, 209) For him, the "only thing that commits mistakes is

that vast anonymity conventionally known as 'State' or 'Society'". (CW8, 208) Because a one-sided ^{consciousness} ~~ness~~ produces its ^{unconscious} ~~ues~~ opposite, the persona constellates the shadow. Godly archetypes appear contaminated by the shadow of the ideal, showing only their dark sides. The glowing isms, promising wholeness, reveal the vast black evil of their other intent. Weakened by his collectiveness, the individual succumbs to play out the noxious archetypal drama. The "political mass movements of our time are psychic epidemics, in other words *mass psychoses*." (CW10, 232) Compounded by the suggestiveness of the archetypes malevolent gods stalk the earth. "Give an archetype to the people and the crowd moves like one man, there is no resisting it." (CW18, 164) The boiling "psyche of a people is only a somewhat more complex structure than the psyche of an individual." (CW10, 86) Out of the fumeroles of the ^{collective unconscious,} ~~coll-ues~~, fermented by the repression of individuality, arises the social beast, the mass maniac intent on destruction.

The human desire for unearned gifts is expressed "only too plainly in the tendency to demand everything from the State, without reflecting that the State consists of those very individuals who make demands. The logical development ... leads to Communism, where each individual enslaves the community and the latter is represented by a dictator, the slave-owner ... The Communist state is nothing other than an absolute monarch in which there are no subjects but only serfs." (CW9i, 127) Communism is the political expression of infantilism, the regressive longing for paradise unearned. Reject what Jung considered to be a saner social relationship based on some unspecified combination of psychological insight, democracy and natural hierarchy; in its place put an "accumulation of urban industrialized masses - ... people torn from the soil, engaged in one-sided employment, and lacking every healthy instinct, even that of self-preservation." (CW10, 200); level down "the masses through the suppression of the ... hierarchical structure natural to a community" and don't be surprised when disaster strikes "for when everything outstanding is levelled down, the signposts are lost, and

the longing to be led becomes an urgent necessity." (CW17, 143) Social disorientation prepares the way for the totalitarian leader. The sense of inner dissociation born of mass, industrialized society calls forth the keening of alienated soul for a saviour. That role is projected onto the State. Nazism, Hitler and World War II were no momentary aberrations, but the result of long-festering psychic wounds, the loss of meaningful roots in nature, community, and spirit.

Normality is a "sea of forgetfulness, that state of chronic woolly-mindedness" (CW10, 296), the depressive miasma of anxiety neurosis. The normal person "acts out his disturbances socially and politically." (CW8, 272) His pathology is adapted to and expressed through society. In contrast the neurotic suffers his conflicts within himself and is, therefore, a step closer to reality than the "normal" man. Someone with a latent pathology fastens onto the pathological ways of his society, and knows how to manipulate them with uncanny skill. The normal man has too little self-knowledge to protect himself against the pathological demagogue.

"Resistance to the mass can only be affected by the man who is as well organized in his individuality as the mass itself." (CW10, 278) This "organization" is achieved by self-knowledge. The shadow must be integrated or else it will be projected, creating the enemy within or without society - the scapegoat, the hatred of whom binds together the rabid masses. Scapegoats are usually the unadapted who could otherwise be joyfully accepted as relief from the boredom of total adaptation. Instead, they are loaded with the sins of the world. One can feel the satisfaction of the crime through identification as well as the euphoria of moral condemnation.

Religion offers another reality which gives a point of reference outside that of society. Psychology does too. By emphasizing personal experience, both can cause disidenti

fication with the collective psyche, so ending the dominion of the social image over individuality. When a religion compromises with the State it becomes a creed obliged to contribute dogma and, in so doing, absorb and depotentiate any individual religious experience that may upset the consensus reality of the social *status quo*. Adherence to a creed is usually a social matter, and seldom bears any resemblance to the stuff of true religion, the personal experience of an immanent transcendent factor. In fact Jung regards such "inner transcendent experience" as the only protection "from the inevitable submersion in the mass." (CW10, 258) A meaning must be found outside the social one. Such an experience demands an individual response and so promotes the development of ~~consciousness~~. The ~~unconsciousness~~ of mass man is thus avoided. To the extent that psychology encourages the experience of a transcendent other, it acts as a counterpole to the immersion of individuality in p.m. with Society.

Through p.m., the dictator State annexes the religious forces in its inhabitants. Yet this is not achieved without secret doubts for, no matter how divine the projection, the State makes an ill-fitting god. Fanaticism attempts to make godly the ungodly, and strife is loosed upon the earth. No matter their form, all political ideals based on the "'scientific' and rationalistic *Weltanschauung* with its statistical levelling-down tendency and materialistic aims" (CW10, 263) will end by trying to make a saviour out of the State. For them, there is no other reality to turn to, least of all the individual or the God within. Jung sees this as "practically indistinguishable from the Marxist ideal." (CW10, 266)

The century of the Common Man, Lord of the Welfare Earth, is belied by the unhappy reality. To earn his keep he must deny many parts of himself; give responsibility for himself and his sense of self-worth to the image of the State, graven by his own hand; in half the world he must oblige that State with much of his personal freedom - in the other half that spiritual and moral choice is assailed by a rotten world view, eaten up by an insati-

able agreed; a demanding technology threatens the Earth with total destruction. The womb of the State, a regression to the paradise of parental care, devours the individual as any true devouring mother should - completely. So bewildered, anxious, and stupefied is the common man that, amidst his oral and anal materialistic pleasures, he can find ~~neither~~ time nor wit to ask who is paying for this paradise, and with what. He fails to see that he is the debtor. He owes life, and life will extract a terrible retribution.

How, then, is the individual to survive? How is the social lot to improve? The quick answer is: by the courageous development of individual ~~consciousnesses~~. "It is obvious that a social group consisting of stunted individuals cannot be a viable and healthy institution; only a society that can preserve its internal cohesion and collective values, while at the same time granting the individual the greatest possible freedom, has any prospect of enduring vitality. As the individual is not just a single separate being, but by his very existence presupposes a ^{collective} coll. relationship it follows that the process of individuation must lead to more intense and broader collective relationships and not to isolation." (CW6, 448) The real conflict between individuality and collectivity arises only in individualism, when the individual trait is raised to the level of a ^{collective} coll. norm. Such imitation is the very opposite of individuality, but also the opposite of living collective relationships: "the aim is pathological and inimical to life." (CW6, 449) Society, if it preserves individuality and, at the same time, expresses the archetypes in ^{conscious} es. acts of differentiation, is, therefore, an intrinsic manifestation of life. Society is natural.

Normally, individuality is protected by the collective phenomenon of prestige. Prestige is not so much won by the individual as donated by the collectivity. Identification with it clouds individuality - the persona is taken as a collective truth. However, as long as the

individual fights for his attitude against the hostility of entrenched social values, lessons are learned and positive cultural gains made. Battling for personal prestige on behalf of a personal value, through ultimately a ^{collective} ~~coll.~~ past-time, involves the individuality of a person, preserving him from dissolution in the masses. Society is built on the achievements of personality, and perfects the latter with taboos and punishments aimed at maintaining ^{consciousness} ~~essence~~, as well as reinforcing the ego with magical prestige earned by harnessing the personal will to power. But "as soon as there are no more obstacles and universal recognition has been attained prestige loses its positive value and usually becomes a dead letter. A schismatic movement sets in, and the whole process begins again from the beginning." (CW7, 150-1) Prestige is good as long as you're trying to get it; once you've got it, it turns sour. Thus Jung describes the history of the psychoanalytic movement. The will to power becomes power, an inherently conservative social institution. Change is sacrificed to the stability of dogma and the threat of punishment. Any evolutionaries are forced into revolution.

Prestige is an intermediate goal. Beyond it lies a field of endeavour that has little concern for kudos. Here, the individual is driven by his own inner daemon to deal with problems which have a ^{collective} ~~coll.~~ aspect but demand the full response of his total individuality. Only the destiny imposed by this inner impulse compels his total commitment. The rest is trivial, the stuff of illusions. The individual embarks upon the journey of his individuation, which will lead to the idiosyncrasies of his personality or to the questions that grip humanity.

"Individuation and collectivity are a pair of opposites .. related ... by guilt." (CW18, 452) Individuation is the path of individual values (ethics) which invariably differ from those of the collectivity (morality). Consequently, when the path is undertaken, the individuant assumes a load of guilt - he is acting against

his social and socialized self. He becomes alone, often deemed contemptible by his peers. They regard the transformation of values which he achieves within himself either as a strangely disturbing eccentricity or as an evil standing traitorous against society. His life will be a torment as he struggles to impart his new-found values to the collectivity. But he will also find the rapture of living out his duties to life and himself. And strive to do this he must, for he is trapped by his cultural talent.

Individuality is, therefore, born in a process of polarization from society. The persona is extinguished. But it also involves a polarization from the collectivity within, from the Self. The individual stands isolated before the God-image. His solitude bespeaks his distance from God, and his response is guilt. Believing himself bereft of God (the highest value) and relatedness to his fellows, his lot is one of despair and sadness enlightened only by the shining star of the spirit guiding the way. For though he may think and feel it, his God has not forsaken him. "In order to expiate this guilt, he gives his good to the soul, the soul brings it before God (the polarized ^{unconscious} ~~ues.~~), and God returns a gift (productive reaction of the ^{unconscious} ~~ucs.~~), which the soul offers to man, and which man gives to mankind." (CW18,453) In this way the ^{collective} ~~coll.~~ function of the individual is discharged. At the vanguard of culture, he lives the despair and conflicts of his time within himself, and reaps the saving ^{archetype} ~~arch.~~. He offers the partially differentiated ^{archetype} ~~arch.~~ to his society usually against conservative opposition.

Too often this function is served by a demagogue who canalizes only the negative form of the ~~arch~~type but not making ^{conscious} ~~es.~~ the conflicts and fantasies contained within it. The charismatic leader has not lived out the archetypal drama within his own psyche but remains as ^{unconscious} ~~ucs.~~ as the masses. He is leader because his own pathology makes

him the peculiarly apt bearer of the dark power of the archetype. The culture hero, on the other hand, makes conscious all aspects of the ^{archetype,} arch., thus transforming its negativity and darkness born of repression and indolence into inspiration from the source of life. Too often the real hero is passed over; the masses prefer unconsciousness. The culture hero demands imitation of his journey by his very presence. The masses shun this descent into the Self, and prefer "the dictator and his oligarchical hierarchy [in whom] the State-ghost appears in the flesh." (CW18, 580) Fantasies about paradisaic future are the bait - the here and now the much-feared alternative.

"If the whole is to change, the individual must change himself. Goodness is an individual gift and an individual acquisition." (CW18, 601) If the only carrier of life is the individual, so is he the only carrier of change. No dictator, possessed of the dark god abundant in the land, ever incarnated a shining example that kindled mankind to valorous deeds of self-knowledge. Rather he kindled, and was kindled by, their evil. The true culture hero inspires efforts at self-knowledge and integration. He influences by example. Although they fight the same battles he did, his followers do not have to bear the special problems and loneliness of the trailblazer. And the masses never fight that battle. Internal conflict is externalized - the scapegoat ensures that nothing need be learnt about the inner determinants of strife. The mass pathology swallows up the good within. Possessed by the terrible spirit of patriotism - enthusiasm for the State - all sense of proportions and tolerance is lost in a massive euphoria. At last the individual is caught up in a drama greater than himself. But its meaning is not the transpersonal that Jung advises; it is evil.

Jung's Swiss and anthropophilic penchant for democracy kept him ^{from} advocating Plato's system of benign, enlightened dictatorship. Moreover, he had no illusions as to the possibility of such benignity. Nevertheless, he would like to have seen philosophers and the like

leading, not running, society. Good leaders "(1) are ~~con-~~
~~scious~~ of their lack of freedom, (2) humbly recognize their
dependence, (3) have forgotten their so-called uniqueness,
(4) can adapt to external powers outside themselves, (5)
can endure being a small minority, (6) have their natural
centre of ~~es-~~^{consciousness} in their earth, in their race, in social
and political necessities, and (lastly) when through the
presence of God, which curiously enough always coincides
with a time of great distress, there has grown up within
them a need for true human fellowship from a profound
experience of the nullity of human existence." (CW10, 500)
That is, they know love and how to put it into effect.
Psychology can teach this art whereby power becomes love,
and love becomes power.

Individuality is central to Jung's politics, and
differentiation, as the developmental tendency that leads
from collective beginnings to individuated Self, is its
essence. In fact, individuality resides, not in ego-
ness. alone, but in the Self as the point of inter-
section between ~~ues-~~^{unconscious} and ~~es-~~^{consciousness}; identical to Neumann's
ego-Self axis. The Self, containing all, contains indi-
viduality. But true individuality is experienced as
the relationship between ego and Self. As long as the
ego is identified with the persona, individuality is to
be found in the ~~ues-~~^{unconscious}, acting compensatorily towards ~~con-~~
sciousness.. The gradual differentiation of individuality
out of its ~~ues-~~^{unconscious} state by ~~es-~~^{consciousness} culminates in awareness
of the ego's dependence upon the Self. *Individuality*
is the product of individuation.

Jung gives a number of criteria of individuality, but
cannot define it. Individuality is manifested in the
choice of persona; selects and limits what are recognized
as personal contents; is "that which is peculiar and
unique in a given combination of ~~coll.~~^{collective} psychological
elements" (CW7, 301); "corresponds to the systole, and ~~collect~~
~~coll.~~ psychology to the diastole, of the movement of
libido," (CW7, 301); resists and limits ~~coll.~~^{collective} functioning,
and forms images and ideas by which it knows itself and

the world, and with which it too often identifies; is the psychic opposite of the psychoid realm. But try to pin it down and you rapidly disappear into a recurring of the "I" that does not fully know itself, or fully inhere.

On the psychological level, individuality differentiates ^{collective unconscious} ~~coll.ucs.~~ contents out of the psychoid realm. In fact, differentiation can be conceived as the result of the energetic tension between individuality and the psychoid realm. On the social level, individuality acts contra the mass psychology of p.m.. Individuality is the "sense of moral and spiritual progress for society." (CW7, 152) Too often man chooses to relegate the responsibility ^{for} his own quality of life to the State, to an hypostatized concept, and so shun reality by a quirk of intellect: true Maya. They are reinforced in this by the scientific attitude which seeks ever and anon to eliminate the individual factors in a group of phenonema, in favour of generalizable ones. Emphasizing the average, the statistical concept often lowers our image of what it is to be human. The heights and the depths of the human condition are usually left out of social and psychological statistical theories. The abstract has no place for what makes you you, and me me. Nor can it. "For understanding ... it is just the unique individual human being who, when stripped of all these conformities and regularities so dear to the heart of the scientist, is the supreme and only real object of investigation." (CW10, 251) This "scientific" view of human reality operates in our everyday, and unspoken assumptions about our role in society. As we construct our persona we tend to comply with social uniformities, seeking acceptance, love and prestige. Because most of us are emotionally starved and maltreated from birth, we are ready participants in the game of masks. In reaching for the apices of mediocrity, the individual represses elements that, once ~~conscious~~ ^{conscious}, return as potent devils concealed behind vaporous persona guises. As society built on repression resembles a nasty game enjoyed by millions of shadows. Unfortunately, this game can end in more than a few cuts and bruises.

Every shadow is an individual combination of repressed contents. In many ways it is the exact opposite of the persona. To the extent that the ego represses positive aspects it can be a positive complex. Such, however, is an unusual occurrence. The shadow is the product of all those decisions in which the ego, often quite understandably, would not choose to risk its individuality in life. As such, "the psychopathology of the masses is rooted in the psychology of the individual." (CW10, 218) A need to defend itself and a "moral funk" stimulate individuality to creating a shadow that falls darkly upon the haunts of men. Evil belongs to individuals and not societies.

On the other hand, "the bettering of a general ill begins with the individual, and then only when he makes himself and not others, responsible." (CW9i, 349) Only an inner transcendent experience of essential and ineradicable wholeness can save the individual from the masses. Such a man has no need to seek his wholeness in society. He will not look there for his missing complexes. He courageously decides to rely on himself alone, to stand alone in the often bewildering and fearful flow of life. Which does not mean he stands a pinnacle of ratiocination, an ice-angel of Western dissociated thought on the frontiers of natureimperialism. He stands before his total nature, dark and foreboding as it seems, with the feeble light of ^{consciousness} ~~essence~~. illuminating the way to the Self. And this, Jung tells us, is the purpose of life. That on some transcendent level our fire means something. And that that meaning is intimated indirectly to us as we incarnate it in our lives. History is the story of ^{consciousness} ~~essence~~. and, therein, meaning.

JUNG 'S IDEA OF HISTORY

"It is not the will of individuals that moulds ... destiny ... but suprapersonal factors, the spirit and the earth, which work in mysterious ways and in unfathomable darkness." (CW10, 487)

Before 1946 Jung's history was basically Freudian in intent. He subordinated the human ego to the conflict between spirit or culture and nature. That conflict was presented as a *fait accompli* to be adapted to and not abolished. Occasionally becoming partisan, the ego tended slightly, but in the long run, definitely towards the super-ego or cultural side. The ego could choose to follow the gradient provided by the libido analogue instead of repressing its spiritual side in favour of the natural instincts. One is always a little surprised at the victory of the super-ego in Freudian historiography, but Jung made it inevitable with his concept of archetypal numinosity whose attractiveness and, failing that, compensating retributiveness, are irresistible. Culture eventually wins out because the creative ucs. produces archetypal complexes that supersede nature not only in form but also in puissance.

After 1946, culture and nature are no longer absolute rivals for psychic *Lebensraum*, but twin aspects of a pre-existent psychoid unknown. No longer created by the ^{pre-}collective ^{coll.} ~~coll.~~ ^{conscious} ~~es.~~ as spontaneous responses to ^{unconscious} ~~ucs.~~ situations, the archetypes are differentiated out of the psychoid as symbols. Their imprinting or arranging forms constellate contents arising from personal experience into complexes. "The archetype in itself is empty and purely formal, nothing but a *facultas praeformandi*, a possibility of representation which is given *a priori*. The representations themselves are not inherited, only the forms, and in that

respect they correspond in every way to the instincts, which are also determined in form only." (CW9i, 79)* The form of the ~~arch~~^{archetype} is irrepresentable and, hence, unknowable. Nothing can be known of the absolute nature of ~~archetype~~^{type} ~~arch~~ and natural instinct save, indirectly, through their differentiations in physical and psychic reality.

The ~~archetypes~~ are unchanging. Indeed, "empirically considered ... the ~~archetype~~.. entered into the picture with life itself." (CW11, 149n) The evolution of life has been the history of the gradual differentiation of the primordial archetypal inheritance. The natural instincts are a primitive incarnation of the ~~arch~~^{archetype}, of which culture is a more differentiated version. As long as the symbol is identified with culture only, as long as the spirit is felt in the numinous and not nature as well, its natural aspects will be repressed. The culture/nature conflict is a result of the one-sided ~~es~~^{conscious} self-image that identifies with culture and repudiates nature. By implication we need only discover how to disidentify with this self-image, accept the natural man within and await the uniting symbol which will bring about the harmonious intermingling of the cultural and natural opposites. Culture can develop without harming nature. Jung had already stated this in his description of the uniting and transcending function of the libido analogue, but he continued to explain the on-going growth of culture as the result of a residual culture/nature conflict. The spirit continued to be victorious. Jung never really outgrew the straitjacket imposed by his inculcation with Freudian terminology and ideas. Nor could he always achieve that happy liberation embodied in the paradox no matter his intense awareness of its cognitive importance. He could find no way in which to express the fact that, although

*Some Jungians claim, however, certain archetypal images - Jung's childhood dream of an erect phallos surmounted by an all-seeing eye, for example - that are not derived from experience, arguing a Lamarckian inheritance of *a priori* images. Confusion reigns in Jung's works, in Jungian circles and in me.

every psychic content or tendency is equally spiritual and natural and they are merely categories of thought, spirit still seemed to enforce change. The phallos may symbolise both the spermatic cultural spirit and sexuality; but mythologically it appears to more often portend the growth of ~~csness~~. and culture, than their loss in the unconsciousness. of animal sexuality.

Be that as it may, Jung's conceptualization moves away from the culture/nature dichotomy which has been the energetic vehicle of Western culture for the last two thousand years, to an ego/Self ~~on~~ man/God dichotomy. The ego's one-sided self-image dissociates the psyche and cuts itself off from its psychoid roots. The self-image is the way of differentiation and alienation from the undifferentiated psychoid realm. History is the story of the changing self-image of ego-^{consciousness}~~csness~~?, the ego myopically seeks the Self in the cloud of its own self-image. Jung contends that ^{consciousness}~~csness~~.; by reintegrating the psychoid realm through conscious. imitation of symbols both historically and in the individual, eventually wins back the paradise lost by a purely differentiated self-image. But, whereas the primal paradise was untouched by ^{consciousness}~~csness~~., the whole psychoid realm is now complemented by the simultaneously divisive differentiation of ~~consciousness~~. So, human history is pervaded by a sense of loss that motivates its cultural struggle to regain the primal state and better it by the addition of ^{conscious}~~cs~~. human nature.

Jung's concept of the libido analogue remains useful as a model of the gradual evolution of culture out of man's animal and primitive past. Above all it is a description of the evolution of the self-image which slowly expands the range of human experience and activity, but has yet to transcend the behavioural limitation imposed by the differentiation of culture and nature. Whereas the dialectical process abstractly represented in the libido analogue may hold true for all psychic change, the division of the opposites into culture and nature, and their transcension by more culture, appears

to be a misconceptualization born of ^aself-image that Jung could not himself completely outgrow. Nevertheless, Jung was on the way. Whereas, pre-1946, the ~~arch.~~ ^{archetype} was created at some stage in human history as an appropriate response to a given psychic conflict and inherited *à la Lamarck* as a behaviour pattern suitable for a similar conflict; post-1946, the ~~arch.~~ ^{archetype} responds from the depths of the psychoid realm according to laws unknown and mechanism unseen. The reality of the psyche becomes the reality of the universe, of God-Self. The ultimate dichotomy, that between ego-~~ness~~ ^{consciousness} and Self, to which culture and nature are subordinate.

It is axiomatic that, although its organizing behaviour changes, the psychoid Self does not. As the archetypes are "eternal", the historical factor in psychic and hence cultural change must be non-archetypal. Some new differentiating configuration must be created at each evolutionary step becoming part of the general cultural heritage. This differentiating force is ego-~~ness~~ ^{consciousness} with its concomitant self-image. By what it includes in itself and what it leaves out, the self-image sets up the opposites that inevitably lead to the compensatory archetypal response.

It is misleading to suggest that the archs. "respond" - they just *are*. By being complete, the Self is merely *perceived* as the psychic adversary by the self-image. Once this shadow is assimilated, the Self is represented as the unity behind the new still divided self-image (e.g. evil joins the good in ~~ness~~ ^{consciousness}, but still requires the symbol to transcend this open conflict). At each developmental stage the self-image sees its other self and its future nature in the mirror of the Self. The psychoid Self facilitates the gradual integration expressed in individuation because ego-incompleteness can interact with its pre-existent totality. A self-image*

*This term "self-image" is not Jungian, though the concept is. The ego is known only by that with which it identifies, and the sense of "I-ness". The individuating ego is imprisoned in its self-image, i.e. its contents. The individuated ego is felt as "I-ness", i.e. detachment. Because "I-ness" is felt at all stages of development it

is not transcendable without a mirror, an objective psyche, that objectivates it, i.e. makes it visible to itself. Only when it stands against the background of its potential totality will it know itself by virtue of what it has left out : the essence of compensation.

This interplay between ^{consciousness} ~~essence~~ and the psychoid Self is the locomotive of history. In the beginning was the undifferentiated psychoid realm. In between is the process of differentiation - a dynamic process that entails a flow of energy through (historical) time from one cosmic pole to the other. The on-going dynamic, which explains relatively minor, but no less essential, psychic and hence cultural change, is generated by the energetic flow between incomplete, time-oriented ^{consciousness} ~~essence~~ and the complete, eternal Self. The same dynamic can be understood as the energetic flow set up by the opposition between unique, time-centred, differentiated individuality and the vast, timeless, undifferentiated psychoid One: the mutating, mystical All balancing the eternal indivisible One with the psyche as differentiating mediator. Indeed, the psyche is the continuum between these two apparently mutually exclusive opposites. As such, the psyche is isolated from the supraordinate realities. The psychoid realm is not in the here although it is in the eternal now; the fully cosmic ^{consciousness} ~~essence~~ is neither here nor now, perhaps, only a relative aim or goal or tendency. Certainly, the scope and fineness of ^{consciousness} ~~essence~~ can be shown to have been growing throughout history and in so doing, bringing itself closer to the Self. The original sin of consciousness., our initial undoing, is our fond hope too.

When the ^{archetype} ~~arch~~ became psychoid it was no longer a "deposit" of cultural experience, but, as a cosmic a priori, it created the symbolic in league with manifest culture, i.e. with the ^{collective unconscious} ~~coll. unc.~~ and cultural reality. As we have noted, this does not preclude the development of ^{consciousness} ~~essence~~ via libido analogue, but does invalidate the

* clear that individuation is microcosmic and not just the process of a life-time. A matter of grain or scale.

assertion that such development must be understood in terms of the victory of culture or spirit over nature.

The process of ^{conscious} realization of a content, by which culture ameliorates, still follows the quaternary pattern. "The rhythm is built up in three steps, but the resultant symbol is a quaternary." (CW11,175) Thesis, antithesis, and synthesis proceed as a trinity that culminates in the quaternary symbol expressing a "condition of absolute totality." (CW11, 196) By this process the historical goal of increased ^{consciousness} ~~esness~~ and the integrity of the Self are both realized. History is the story of the differentiation of ^{consciousness} ~~esness~~ from the Self and its ^{conscious} ~~es~~ reintegration in the Self.

The past, or historical man within us, is transmitted through myth, fairy-tale and other depth-psychological emanations from the ^{collective} ~~coll~~, psyche. "Man has always lived in the myth." (Evans, 153) And it is in the myth and similar representations of the psychic nature of man that we can read the history of ^{consciousness} ~~esness~~, and culture and the moving spirit. (I will not deal with the Lamarckian notion of direct inheritance of mythological images because this remained purely conjectural in Jung's writings after his initial dalliance with it at the severance from Freud.)

Myth is the fantasy of a culture, although we can speak of an individual's myth, which is that ^{collective} fantasy which the individual lives out in his own life. It resembles dogma in that it is generally the result of a very long process of generalizing individual experiences and fantasy, but is based on spontaneous irruptions from the ^{collective unconscious} ~~coll-ucs~~. Myths are not made ^{consciously} ~~esly~~, but arise as projections treated as consensus realities. Myths objectivize the ^{unconscious} ~~ucs~~, joining a defence against ~~unconscious~~ identity and hence, inflation. Because mythological elements, or "mythologems", can be fitted together in every conceivable combination, myths tend to be difficult to interpret without a broad knowledge of other

myths. In this they are like dream series. Modern myths tend to be less "mythological". They include "fantastic rumours, suspicions, prejudices" (CW7, 95) not to mention hypothesis, theories, and *Weltanschauungen*. Indeed, Jung regarded the craze for UFO's as an example of a modern myth (but carefully avoided decreeing their reality or not). Despite his advanced experience and knowledge of myth Jung intended to present no general theory of myths, but regarded any such insight as a by-product of psychological work.

Against the accusation that therapists suggested mythological motifs to their patients, Jung noted that mythological fantasies were observed and recorded long before their connection with myths was realized. ~~The archs,~~ ^{archetypes} express themselves in mythological fantasy and, especially when ~~ucs.~~ ^{unconscious,} they deeply influence behaviour. Myths reveal the nature of the individual soul and the ~~cultural~~ background which produced them. As moderately differentiated psychic contents, they form the "natural and indispensable intermediate stage between ~~ucs.~~ ^{unconscious} and ~~cs.~~ ^{conscious} cognition." (MDR, 343) Myth is still so close (in terms of differentiation) to the ~~coll.~~ ^{collective} psychoid realm as to be the common property of all psyches within a culture and, in the case of mythologems or motifs, within human-kind. Consequently, myths are produced by individuals whose psyches are operating at the ~~coll.~~ ^{collective} level. Noxious myths are produced by those who are identical with the ~~arch.~~ ^{archetype,} i.e. dissolved in ~~coll. ucsness.~~ ^{collective unconsciousness.} Valuable myths, indicated by their propensity to increase ~~csness.~~ ^{consciousness,} are mediated through the psyches of culture heroes.

During the 5,000 years of human civilization there has been a marked evolution of ~~csness.~~ ^{consciousness} - objective knowledge, the differentiation of the four functions, development of the will, the on-going differentiation of archetypal complexes. Cultural history follows the same patterns as individual psychology. The evolution of the psyche has been a cultural individuation, such that each member of a culture carries on his own individuation with it

as a stimulating background. Consequently, the "further we go back into history the more we see personality disappearing beneath the wrappings of collectivity." (CW6,10) Primitive psychology is characterized by inchoate individuality and *participation mystique*. Furthermore, the more collective the attitude, the less psychological is the perspective of a culture, and so-called "objective" knowledge is populated with animistic and personalistic projections. Parenthetically such projections are not restricted to primitive cultures. Alchemy is a good example of psychological factors projected onto empirical reality, and many notions of modern physics, no matter how scientifically valid, are archetypal in form.

Before I discuss the role of culture heroes, I want to elaborate the Jungian concept of creativity. Creativity makes history possible. When I view the massive imprisonment of mankind in vast causal systems, I am amazed that we have ever transcended the basic biological functions. But creativity - the ability to form new adaptations not only to new situations but to old ones as well - is at the edge of history making tomorrow different from today.

If creativity is to be conceived as transcending a causality that previously worked lawfully, it must be characterized by spontaneity. That is, it is caused by nothing. It just happens. Here, creativity is the apparent non-lawful constellation of archetypes arising from the acausal, psychoid realm. As such, creativity is an irrational, i.e. non-rational, ^{Unconscious} ~~is~~ process. Unconscious contents that could not have become ^{conscious} ~~is~~ by themselves band together building up enough energy to attract or compel consciousness. An autonomous complex that behaves dynamically, creativity is like an instinct, but lacks the relatively fixed and invariable innate character of an instinct. At the centre of this dynamic autonomy and novel patterning of contents is an archetype. Its image may have a long gestation within the ^{unconscious} ~~is~~ even when consciousness longs for its light. The creative person is

completely at the mercy of the whims of this complex. "A creative person has little power over his own life. He is not free. He is captive and driven by his daimon." (MDR, 390) Indeed, there is a sense in which his act of creation is impersonal, i.e. transpersonal.

The "creative process ... consists in the ^{unconscious} ~~ues~~ activation of an archetypal image, and in elaborating and shaping this image into the finished work." (CW15, 82) Everyone has activated archetypes, so it is not the power of the ^{archetype} ~~arch.~~ alone which enforces creativity. Often people remain ^{unconscious} ~~ues~~ of this background in their lives. Although it is certain that archetypes lead to creativity on the level of personality, cultural, i.e. ^{collective} ~~coll.~~, creativity seems to be the province of the very few. It is a psychic function which is, if not dormant, entirely or almost entirely lacking in the mediocre majority. The culture hero is ^{conscious} ~~es~~ of his daemon and accepts it willingly into his life.

In order to construct, creativity must also destroy. Old attitudes must fall before the new arise. The culture hero carries this process into his own personality, and suffers the guilt and enthusiasm of iconoclasm before he produces the new ^{collective} ~~coll.~~ value as his individual expiation. This alternation of destruction and construction, death and birth, is the essence of the life process which itself is "creativity par excellence." (CW18, 787) Yet, in so saying, Jung has only labelled the mystery, and paraphrased it in terms of his model. His model does not provide in the ^{archetypes} ~~arches.~~ a knowable basis to creativity. The essence of spontaneous change remains unknown. He does, however, describe comprehensively the role and function of the culture hero as he acts out the creativity impelling him from within.

Culture, like society, is ultimately based upon the *représentations collectives* common to all its members. Essentially, it is an image or model, both ^{consciously} ~~esly~~ and unconsciously held. The individual is, therefore, the only

vehicle of culture, and the "secret of cultural development is the mobility and disposability of psychic energy." (CW5, 16) To the extent that an individual can partake in the mobility and disposal of libido inherent in the constellation of a new cultural dominant, he is at the forefront of his culture. Such symbols, by definition, challenge the ^{conscious} ~~es-~~ individuality of a culture's members, whereas the p.m. of mass behaviour is founded on the ~~unconscious~~ possession of individuals by a (regressive) archetypal complex. The cultural view has "in the course of centuries, led to the development of personality and the cult of the hero." (CW5, 177) The culturally creative advances, "the great liberating deeds of world history have spring from leading personalities and never from the inert masses." (CW17, 167) The culture hero realizes the death of the old dominant and the birth of the new long before the majority. His personal differentiation of what is essentially a ^{collective} ~~coll-~~ problem is later imitated by the majority. Very often the brilliant intuitions of these spectacularly gifted individuals are misunderstood or resisted by those who are satisfied with their ~~unconsciousness~~. The failure, however, of the dying dominant to give a satisfying meaning to life leads to the eventual breakdown of happiness and well-being. Then, with immense longing, a culture discovers its hero's message, and external circumstances are midwife to a long-gestated symbolic revival.

Even though a culturally successful symbol expresses, and is the "product of the most complex and differentiated minds of that age" (CW6, 477), it never means the same high thing to all men, but must appeal to the lowest common cultural denominator. That is, it must mean something to the vast mass of men. It will express primitive tendencies as well as open the way to higher cultural potentials. The highly developed personality longs passionately for the new dominant. The less developed is content with the safety of its conservative symbolic heritage, with the merest hint of novelty.

Jung held that most Europeans dealt with their problems in medieval, classical or even pre-classical ways, and

in that sense were medieval, etc. rather than modern people. "The modern man is rarely met with for he must be ^{conscious} ~~es~~. to a superlative degree... He alone is modern who is fully ~~con-~~scious. of the present." (CW10, 74) The modern man is a solitary because he ^{consciously} ~~esly~~. takes upon himself the ^{unconscious} ~~ues~~. conflicts of his peers, thereby foregoing the p.m. of mass ~~un-~~consciousness.. Throughout history he has been vividly aware of his isolation. The modern man tears himself from the ~~un-~~conscious whose womb, all too often, is society. Most people are regressively dissolved into their society and behave identically to their ancestors. Not the modern man. He faces the naked present having outgrown and discarded the retrograde longing of his fellows. A-historical, he "stands before the Nothing out of which All may grow," (CW10, 75) at the precipitous edge of history where all is joyous, creative risk for him. This is no existential living for the moment but a self-^{conscious} ~~es~~ exploration of the matrix of the future and the womb of the past: the history-maker translates the dynamic creativity of the eternal archetypes into the living present. "The true genius speaks to a temporal world out of a world eternal. Thus he says the wrong things at the right time. Eternal truths are never true at any given moment of history. The process of transformation has to make a halt to digest and assimilate the utterly unpractical things that the genius has produced from the storehouse of eternity. Yet the genius is the leader of his time, because anything he reveals of eternal truth is healing." (CW10, 256)

Moreover, the culture hero is condemned to ineluctable irrelevance. His time will pass and the seeming perfection of his response to the moment will be the disappointment of future retrospective hopes. His wisdom outmoded, his evanescent star fades. "The modern man is ^{conscious} ~~es~~. of this." (CW10, 77) He is "willing to risk everything ... to carry the experiment with his own life through to the bitter end, and to declare that his life is not the continuation of the past, but a new beginning." (CW10, 130) The modern man risks confrontation with the inertial might of the

psyche, and despite his intense reluctance, sets foot in "untrodden regions." (CW10, 115)

Although Jung emphasizes the role of the culture hero as history-maker, he does not deny that "even the most original and isolated idea does not drop down from heaven, but grows out of an objective network of thought which ~~binds~~ all contemporaries together whether they recognize it or not." (CW15, 34) Thus, new ideas grow out of the common ~~es~~. ^{conscious} *Weltanschauung* of a culture, as well as from its ~~ues~~. ^{unconscious} *Zeitgeist*. In fact, the *Zeitgeist* and *Weltanschauung* are in compensating relationship. For instance, the deep, predominating ~~ues~~. ^{unconscious} longing for new meaning that characterizes our civilization compensates the nihilistic emphasis on the self-aggrandizement of *homo faber* common to the technocratic *Weltanschauung*. It is when *Zeitgeist* is made ~~es~~. ^{conscious} in the culture hero that a culture evolves a further step; that the shadow compensation common to a one-sided ~~ness~~. ^{consciousness} becomes the symbol common to the ~~conscious~~ realization of the opposites.

Both *Weltanschauung* and *Zeitgeist* first meet the individual in the family. Socialization is education in the ~~conscious~~ *Weltanschauung* and the ~~ues~~. ^{unconscious} *Zeitgeist* of a society. The *Weltanschauung* is imposed by nomothetic mores, social laws, and education in general pragmatic strategies of behaviour and action. The *Zeitgeist*, on the other hand, is infused into the individual by p.m. with the problems of the age as constellated in the ~~ues~~. ^{unconscious} of his parents. His infant and childish ~~ness~~. ^{unconsciousness} is suffused with the conflicts of his time, and the suffering caused by them must not be confused with that resulting from a personal aetiology. To the extent that p.m. continues into adulthood, the individual is possessed by the current *Zeitgeist*. The more ~~es~~. ^{conscious} he becomes, the greater will be his differentiation of the *Zeitgeist* and the more symbolic will be its manifestation in him.

When historians and others investigate the relics of an age they seek ~~esly~~. ^{consciously} or ~~uesly~~. ^{unconsciously}, purposefully or involunt-

arily, to identify the fundamental personality of that particular culture at that particular time. This attitude culminates in a cultural anthropomorphism which according to Jung's assertion that the psychology of society is just slightly more complex than that of the individual, is a valid empirical fact. The description of a *Zeitgeist* is invariably the description of what could be a single personality. These are the ~~ues~~^{unconscious} and the ~~es~~^{conscious} psychic components, the compensating relationship between the two, the role of fantasy, etc.. All people in a given age are motivated by similar sets of archetypes, and all must find some sort of adapted relationship to the constant mass of archetypal behaviours that surround them and form part of their experience of society and their *Zeitgeist*. Both factors make for a reasonably uniform sense of culture which, being of ~~coll.~~^{collective} rather than individual origin, nevertheless resembles an individual psyche. This *collective* psychic *Zeitgeist* endures conflicts similar to those experienced by individuals, and finds creative liberation in the metamorphoses wrought by culture heroes. One can conceive of the *Weltanschauung* as the equivalent of a one-sided ~~es~~^{conscious} attitude, and the *Zeitgeist* the compensatory shadow response. The ~~es~~^{conscious} *Zeitgeist* expressed in the symbolic work of culture heroes, corresponds to the uniting symbol produced by the transcendent function. The stronger personalities of a culture - "the few who express the spirit of the present in any age" (CW10, 115) - pit their ~~es~~^{conscious} interpretation and concretization of the *Zeitgeist* won in the vanguard of culture, against the regressive behaviour of the masses locked in a spirit that is "more a bias, an emotional tendency, that works upon weaker minds through the ~~ues~~^{unconscious}, with an overwhelming force of suggestion that carried them along with it." (CW8, 340) The "spirit of the present" is the integrative compensation of this mass *Zeitgeist*. In the light of this reasoning it is not hard to understand how Jung came to underestimate the madness of Nazism. The behaviour of both the masses and of prophetic individuals is redolent of archetypal upheaval. In the ~~ues~~^{unconscious} masses the ~~es~~^{archetypes} take on the air of doom and destruction. In the prophetic individual they assume the *viriditas benedicta* of the burgeoning spirit. It is only

the ^{conscious} ~~es.~~ attitude that determines the direction the new dominant will take. Many Germans of Jung's acquaintance exhibited signs of a beneficial resurgence of culture, and he chose to give the movement the benefit of the doubt engendered by the psyches of Goebbels, Hitler and the like. Jung quickly reinterpreted the situation when it became obvious that the vast majority of Germans did not share the idealism and individuality common to his friends.

In contrast with the psychoid realm, the *Zeitgeist* is differentiated by historical determinants and so cannot be thought of as a direct example of the former. History interacts with the psychoid realm through the compensation function to produce the *Zeitgeist*. Yet, the "human psyche ... is not simply a product of the *Zeitgeist*, but is a thing of far greater constancy and immutability." (CW15, 40) On this fact is based the common human bond between cultures, no matter how different. Historiography itself would be impossible without it because it is dependent on our ability to self-extend to the experiences of past individuals. This "constancy and immutability" arises from the unchanging matrix of the archetypes which, though constantly creating new patterns of the common motifs of psychic life, remain themselves unaltered and unalterable. By regarding it from the depth-psychological perspective, Jung resurrected his fellow-Swiss Burckhardt's notion of the *Zeitgeist* to a more precise and systematic level of conceptualization, in which the spirit of Burckhardt's formulation of the growth of culture is retained.

The very rationality of the *Weltanschauung* makes it a limited representation of the nature of life and history. The ^{unconscious} ~~ues.~~ compensates the rational *Weltanschauung* with the irrationality of the *Zeitgeist*, which motivates, more than any other factor, the metamorphoses of mankind. Because the psychology of a group is the psychology of its members, only individuals can mediate these psychic changes common to a culture through their self-reflection and disidenti-

fication with the collectivity or, negatively, through their possession by the ^{UNCONSCIOUS} ~~UES.~~ Zeitgeist. History is, therefore, a summation of the transformations of individuals and the "change must begin with one individual." (CW18, 261) Example constellates the positive Zeitgeist in others, teaches ^{CONSCIOUS} ~~ES.~~ insight into the accommodation of the cultural ^{UNCONSCIOUS,} ~~UES.~~, and spurs ^{CONSCIOUSNESS} ~~ESNESS.~~ to similar achievements. Only by the example of the culture heroes is the infective epidemic of mass ^{UNCONSCIOUSNESS,} ~~UESNESS.~~ caused by the negative Zeitgeist, converted to its positive aspect. Unfortunately, the moral weakness of the mass man favours mob behaviour rather than the courageous decision to face one's nature alone. And the "psychological rule says that when an inner situation is not made ^{CONSCIOUS,} ~~ES.~~, it happens outside, as fate." (CW9ii, 71) Destiny, on the other hand, is the ^{CONSCIOUS} ~~ES.~~ affirmation of one's personal myth which involves growth of ^{CONSCIOUSNESS.} ~~ESNESS.~~ It links ^{CONSCIOUS} ~~ES.~~ volition and transpersonal ineluctables in a living process whose function is the differentiation of the myth. In this sense, positive cultural development is the working of many individual destinies into the destiny of mankind, and cutting across this are the fates imposed by the ~~UNCONSCIOUSNESS.~~ of human beings and, hence, humanity.

Morality consolidates the advances of ~~CONSCIOUSNESS~~; yet it becomes outmoded. Morality then seeks to imprison the ~~UNCONSCIOUS~~ and check fate. Morality seeks cultural stasis - safety in certainty. "But the beast is not tamed by locking it in a cage. *There is no morality* without freedom.*" (9CW6, 213) Freedom to change, to be historical. The constellation of culture by morality is purely illusory. Repressions are revisited upon the repressor in negative form. External restrictions stimulate enantiodynamia. Whereas ethics, as part of the living transcendent function, can work without producing evil as its counterpart by offering the symbolic ethical imperative as a feasible alternative to the beast, morality leads to regression where

*Jung has used the word "morality" where he plainly means "ethics". Or, his translators have.

compensatory function ceases as soon as it reaches a "depth corresponding to a cultural level absolutely incompatible with our own. From this moment on, the unconscious impulses form a block in every way opposed to the conscious attitude, and its very existence leads to open conflict." (CW6, 340) The shadow breaks its bonds. Similarly, rites and taboos are barriers against the animal and primitive unconscious. Once the symbols behind them become impoverished with age the barriers collapse. "Then the waters rise and boundless catastrophes break over mankind." (CW91, 11) No longer are the rites acting as libido analogues, but purely as repressions and regressions. For example, Mother Earth rites involving coitus in the fields no longer express living symbols in the psyche of modern man. If an executive and his secretary, a mechanic and her boss, or a computer analyst and a psychologist, went out into the fields to celebrate the fertility of Earth and Moon, they would be regressing to an earlier stage of culture and also repressing the spirit of the present.

The need for the symbol is a historical constant. "Experienced as the point of contact with an illimitable reality" (Progoff, 161), its loss sets up the metaphysical keening of souls. Symbols break down when they no longer express the needed adaptation. They have grabbed the attention of a culture and, gradually, with time and psychological distance, have been amplified and assimilated, their lesson learned and a new psychic situation produced thereby. ^{Conscious} ~~es.~~ understanding is one of the last acts we perform upon the symbol, and usually "kills" it, because it no longer represents the necessary compensation of a newly one-sided ~~consciousness~~.

"Just as the decay of the ^{conscious} ~~es.~~ dominant is followed by an irruption of chaos in the individual, so also in the case of the masses (Peasant Wars, Anabaptists, French Revolution, etc.), and the furious conflict of elements in the individual psyche is reflected in the unleashing of primeval bloodthirstiness and lust for murder on a collective scale." (CW14, 362) Men of discernment note the passing.

But most men are not discerning, and so act out the chaos within. "Once the symptoms are really outside in some form of socio-political insanity, it is impossible to convince anybody that the conflict is in the psyche of every individual, since he is now quite sure where the enemy is," (CW14, 363) ... outside.

The lack of symbolic life is felt as a lack of life. We clammer for sensation and impressiveness in order to give ourselves the illusion of living. When man loses meaningful contact with life, he is split, and projects that division onto external reality. He fights wars and hates. He finds at last, something marvellously bigger than himself. Such tragedy is so lively, and that suffering so meaningful. Yet, bogus though its source may be, that suffering is genuinely felt. Myths compensate the suffering of mankind. The symbol is cultural therapy. Our own time is blind to the symbolic life. When symbols arise - and in the technocracy they have manifoldly risen, ask Blake - they are rationalized, and so, consumed by the current insanity of isms, chiliastic gleefulness, and hubristic anthropocentricity. This rationalization amounts to repression, and is being compensated by brutality.

This has been the constant, yet individually mutating, state of mankind since time immemorial. Being at war with oneself, however, stimulates, as nothing else can, the desire to assume ^{conscious} responsibility for oneself. "Natural history tells us of a haphazard and casual transformation of species over hundreds of thousands of years of devouring and being devoured. The biological and political history of man is an elaborate repetition of the same thing. But the history of the mind offers a different picture. Here the miracle of reflecting consciousness intervenes ... found as if by chance, unintended and unforeseen, and yet somehow sensed, felt and groped for out of some dark urge." (MDR, 371)

The archetypes are conditioned by history, i.e. incarnated by individuals in reality, as they flow from the ahistorical, eternal psychoid realm (the very source of the creative impulse, of the non-historically-conditioned new) to temporal

concretized differentiations in individual beings and things (Let us not forget that synchronicity implies that the historical process operates directly in matter as the archety differentiates into it.) The role of the particular in the historical process partly explains the morphological continuity of symbols over historical time: similar historical conditions differentiate similar symbols. The other part of this constancy is contributed by the external archetypes.

It does not matter all that much to Jung's general thought whether the archetypes are Lamarkian, Darwinian or purely psychoid. What counts is that there are universal motifs in symbol formation, and that these motifs seem to be differentiated historically, such that one symbol arising from them is more primitive or evolved than another. These similarities are empirical facts. There may be occasions when symbols are formed out of elements that have never been in ^{consciousness} ~~essence~~ before, and that defy attempts to explain them as examples of cryptomnesia. These putative phenomena, which can be explained only as species inheritance of symbols developed in the past (Lamarck) or as personal memory traces (reincarnation), are not well attested in the literature, and Jung himself seems to have dropped them temporarily into the too-hard basket. Of course, this question matters greatly on a metaphysical and specialized level. But, at present, it is best to keep an open mind rather than hypostatize speculations. The idea that history is an energy process between the original, undifferentiated psychoid realm and a future differentiated cosmic ^{consciousness,} ~~essence~~, reinforced by an on-going dialectic between the two, seems to explain change quite satisfactorily. The improbable state is the Great Undifferentiated; the probable state is its differentiation by ^{consciousness} ~~essence~~, while paradoxically retaining its formlessness.

History is the story of the multitude of individual ego-consciousnesses. of mankind gradually forming an individual re-

lationship to the transpsychic and cosmic Self as it is manifested in their personal lives. This story takes the form of a gradual cultural evolution whose end is the incarnation of God in man, and man in God. In Jung's idea of history we have an attempt to relate man's experience of everpresent change to his sense of the eternal, the temporal past to the atemporal whole.

"Life has always seemed to me like a plant that lives on its rhizome. Its true life is invisible, hidden in the rhizome. The part that appears above ground lives only a single summer. Then it withers away - an ephemeral apparition. When we think of the unending growth and decay of civilizations, we cannot escape the impression of absolute nullity. Yet I have never lost the sense of something that lives and endures underneath the eternal flux. What we see is the blossom, which passes. The rhizome remains." (MDR, 18)

NATURE, MAN, SPIRIT, GOD

History, like life, is irrational as well as rational. It can be described rationally as in the preceding chapter, or irrationally in ^{conscious} ~~es.~~ fantasy. Myth commonly concerns itself with change, i.e. with history. And mythological history is the "eternal return" of atemporal events. Like Jung, it seeks to link the eternal with the temporal. But, whereas myth relies upon its imagery to communicate the nature of change, Jung employs the intuitive concept of the spirit. Intuition is an empirical function of ^{unconscious} ~~ues.~~ perception. An intuitive concept is the result of the marriage between intuition and thinking - an abstraction of an intuition. Consequently, Jung describes spirit in two ways: as an abstraction, and as an experience. He achieves the latter by elucidating mythological, ethnographic, and dream and fantasy data. Much of his work is occupied with this amplification of symbolic images and aims at more than a merely intellectual comprehension. He tries, through making myth more accessible to modern ^{consciousness,} ~~esness.~~, to activate the depth-psychological strata corresponding to that which produces myth on a cultural level. This produces *understanding* of the symbol that is at best semi-^{conscious} ~~es.~~ yet convincing.

By applying the thinking function to his introspected intuitions, Jung also isolates some of the conceptual characteristics of the symbol. In case of spirit we must look at its many meanings to man: spirit vs. nature - the immaterial ending in God; higher than psyche; the same as psyche; as function, e.g. intellect, creativity, anima (soul); as sprightliness, corruscating urbanity; as an attitude or principle, e.g. the spirit of Beethoven, of Weimar, of the age; Hegel's "objective spirit" i.e. of man; as the intoxicating liquor; as the possessing entity; as a departed soul. All these nebulous mean-

ings contribute to that intuitive, complicated idea. Ambiguity is its essence for, by retaining as much of the intuitive function as possible, we are dealing with holistic patterns whose endogenous parts are often contradictory.

Jung uses "spirit" to designate something beyond the psyche which nevertheless activates it with spontaneous motion and activity, especially referring to the production and manipulation of images independent of the senses, i.e. creative fantasy. This contrasts dramatically with inanimate nature of matter. Life is movement or change. Our ^{consciousness} ~~essence~~ finds this impossible to explain without recourse to polarities for, otherwise, energy, which is the source and indicator of change, will not flow. No matter if we discover the ultimate source of change to be transcendental (outside reality as we can know it) it will inevitably break down into a conflict of opposites and a unifying flow between them, if we are to explain *how* it works in the world.

Jung used the term in two senses. The one indicated this transcendental source; the other, one pole of the opposition which he for some time held to underly all psychic activity - that between spirit and the natural instincts. Thus, spirit is the "upper" pole, of the libido gradient, as well as the entire gradient including instinct. Instinct is spiritual because without it there could be no implementation of the spirit of change. All psychic contents express the spirit including those which seem to oppose it most. Spirit does not "conflict with instinct" as such but only with blind instinctuality, which really amounts to an unjustified preponderance of the instinctual nature over spirituality." (CW8, 58) A matter of a one-sided identification of self with instinct. Like Freud, Jung saw the physiological instincts seeking stasis. Paradoxically, spirit cannot achieve change, i.e. transformation of energy, without its opposite, and in that sense the instincts are part of the *spirit* of life.

Sexuality is "the spokesman of the instincts ... because the spirit senses in sexuality a counterpart of the chthonic

spirit. That spirit is the other face of God, the dark side of the God-image." (MDR, 192) Sexuality is "spiritual instinct par excellence, and "has an ancient claim upon the spirit, which it once - in procreation, pregnancy, birth, and childhood - contained within itself, and whose passion the spirit can never dispense with in its creations." (CW8, 57) In human evolution, sexuality was an early differentiation of spirit, a part of a line of development that culminates in present cultural and transpersonal tendencies. At one stage sexuality was the vanguard of evolving life.

That evolution has led to an *apparent* dichotomy between sexuality and culture. Certainly, ~~instinct~~ and culture can work together when transcended by a living ~~arch.~~^{archetype} i.e., when united and augmented by an active symbol "inspired" by spirit. So, when Jung writes, "Where would the spirit be if it had no peer among the ~~instincts~~ to oppose it? It would be nothing but an empty form," (loc.cit.), he is speaking of a spirit which *at the moment* finds itself *both* in conflict with sexuality and expressed by it. Sexuality, as part of spirit as change, becomes a part of spirit as goal. In this sense Jung writes: "my main concern has been to investigate, over and above its personal significance and biological function, its spiritual aspect and its numinous meaning, and thus to explain, what Freud was so fascinated by but was unable to grasp." (MDR, 192) Freud was actuated by the ~~arch.~~^{archetype} of sexuality which is part of the God-image. His dogma was an ~~ues.~~^{unconscious} religious phenomenon, a faith which protected him from the living experience of the terrible God within.

As an attempt to delineate the activating polarity of the psyche which Jung later dropped for the ego-~~ness.~~^{consciousness}/psychoid realm opposites, the "spirit/~~instinct~~ antithesis is only one of the commonest formulations but it has the advantage of reducing the greatest number of the most important and most complex psychic processes to a common denominator. So regarded, psychic processes seem to be balances of energy flowing between spirit and ~~instinct~~, though the question as to whether a process is to be described

as spiritual or as instinctual remains shrouded in darkness. Such evaluation or interpretation depends entirely upon the standpoint or state of the ^{conscious} mind." (CW8, 207) Despite this hint at the role of the self-image in this process, Jung did not follow it up, but seemed to regard the division as "real". "I do not doubt ... natural instincts ... but neither do I doubt that these instincts come into collision with the spirit, for they are continually colliding with something, and why shouldn't this something be called 'spirit'? I am far from knowing what spirit is in itself, and equally far from knowing what insts. are. ... Certainly instinct and spirit are beyond my understanding. They are terms which we posit for powerful forces whose nature we do not know." (CW4, 336)

Spirit can also be conceived as growing out of the natural instincts, for it too is a consuming fire, "a principle *sui generis*, a specific and necessary form of instinctual power." (CW8, 58) It is a part of Nature: "under natural conditions a spiritual limitation is set upon the unlimited drive of the instinct to fulfil itself, which differentiates it and makes it available for different applications." (CW14, 418) The symbol as libido analogue. I have already mentioned Jung's candid confession that his libido analogue concept was probably one-sided. With the introduction of the psychoid realm, however, the symbol found its "spiritual" home. But in real life the psychoid ~~is~~ differentiated into spirit and nature by ^{consciousness} ~~csness~~, and that dichotomy becomes "real" to the extent that ~~consciousness~~ identifies with one or the other. For the rest, instinct and spirit operate in harmony. "If a man's temperament inclines him to a spiritual attitude, even the concrete activity of the ~~instincts~~ will take on a certain symbolic character. This activity is no longer the mere satisfaction of instinctual impulses, for it is now associated with or complicated by 'meanings'." (CW16, 173-4) Likewise, the spirit can come to nothing if we do not live it.

In a sense our tendency to split spirit and instinct is historically determined and arbitrary. Certainly,

"spirit is the dynamic principle ... the classical anti-thesis of matter, that is, of its stasis and inertia. Basically it is the contrast between life and death." But nature is not unspiritual, dead, or unmoving. "We must therefore be dealing with a (Christian) postulate whose life is so vastly superior to the life of nature that in comparison with it the latter is no better than death." (CW37, 86) Mankind came to differentiate spirit into two tendencies: uprushes of life and formal products. The former are sheer, unabstracted experiences. The latter are images and symbols, and reason which organizes them - the products of ^{consciousness} ~~essence~~ superimposed upon the "original, natural life-spirit." (loc.cit.) In them we recognize, the cosmic principle of order incarnated in the name of God. In its hubris, mankind failed to realize that their latest cultural achievements born of vaunting "Urizen" were not the only forms the spirit takes, and sought to contrast them with the so-called inchoate and chaotic properties of nature. Man the thinker and maker subjugates the world of things.

Of course, there is a "culture creating spirit ... a living spirit and not a mere rationalizing intellect" (CWc.cit.) which provides a spiritual goal that outgrows the aims of the purely natural man. That spirit is absolutely vital to the well-being of the individual. Making use of religious and crypto-religious symbolism, it is "the Archimedean point from which alone it is possible to lift the world off its hinges and to transform the natural state into a cultural one" (loc.cit.) which is itself natural. Change comes from outside - creativity injects a completely new element. The spirit creates by differentiation the psychoid archetype. "Our unconscious. ... hides living water, spirit that has become nature." (CW9i, 24) Hence we change as individuals and as cultures.

Spirit "alone is capable of giving vital expression to those psychic potentialities that lie beyond the reach of ego-^{consciousness} ~~essence~~..." (CW8, 232) As such, it is the effort

of the Self, the breath of God. It is the spontaneous creative *nous* descended into the *physis* of ~~consciousness~~. Man does not make spirit, spirit makes man. It binds him to itself by "an obsessive *idée-force*." (CW9i, 213) Yet, it can also be partly directed by will, a function to be wielded by ~~consciousness~~. "Man conquers not only nature, but spirit also, without realizing what he is doing." (CW9i, 252) That is to say, man makes spirit ^{conscious,} ~~es.~~, differentiates it, and so makes it a part of himself.

Material welfare has "never produced spirit. Probably only suffering, disillusion, and self-denial do that ...

... the spirit is another world within this world. It is not just a refuge for cowards, it comes only to those who 'suffer' life in this world and accept even happiness with a gesture of polite doubt. ... The spirit is always hidden and safe from the world, an inviolable sanctuary, for those who have foresworn, if not the world, at least their belief in it." (CW18, 584) For even though the soul, animated by and maid-servant to the spirit, would have us inextricably involved in the world, the spirit wants us to pass beyond that Maya to enlightenment, to a provisional yet serious commitment to life.

The spirit is not all good. Change is not all good, Or, at least, pleasant. The spirit is "on the one hand the daemonically superhuman and on the other ... the bestially subhuman. It must be remembered, however, that this division is only true within the sphere of ~~consciousness~~, where it is a necessary condition of thought." (CW9i, 230) Whether the positive predominates over the negative depends very much on the ^{conscious} ~~es.~~ attitude. Compensation is one of the vehicles of the spirit. "I believe that the spirit is a dangerous thing and I do not believe in its paramountcy. I believe only in the Word become flesh, in the spirit-filled body ... a living form." (CW10, 485-6)

The true opposite of spirit is stasis. The longing for original ^{Unconsciousness} ~~ness~~ is the true enemy of spirit for spirit seeks to accomplish the individual and historical

task of expanding ~~consciousness~~. The "family romance" is a sin against the spirit, as is the "social family romance", dissolution in the ^{unconscious} ~~ues-~~ dependencies of the masses. History is transformation of energy, and without spirit ~~there~~ can be no transformations of libido.

The transcendent spirit is the goal of ^{consciousness,} ~~essence,~~ the unattainable Self. However, differentiation moves steadily towards the unknown, devouring darkness with its light, and finding light already there. The spirit moves upon still waters (disturbs the ^{unconscious} ~~ues-~~) and motivates ~~consciousness~~ to life.

* * *

Throughout this thesis I have mentioned God mostly to invoke an appreciation of the reality behind the intuitive concept of the Self. Psychologically, anything that has happened to the God-image in history has also happened to man's relationship with the Self. Despite his psychologization of God, Jung was a deist. The divine was an irrational fact not susceptible to rational argument, an ineffable intuition of something whose nature, like that of the world, easily transcends puny human attempts at ordering it. We shall see when we come to Jung's history that the God-image dominates the history of man's ~~eness~~. both as psychic representation and as Deity. In this image the transcendental meets the psychic - the One and the Many are united.

The question - Does God exist? - cannot be answered by intellect alone. There is no rational proof nor disproof of God. The experience of God is an irrational fact, like the existence of elephants, and absolutely convinces. Although experienceable, God is unknowable. Any idea of God is necessarily incomplete because human ~~csness~~. is a limited entity and so unable to grasp the totality of God. There can be no precise definition and description of God. Whatever you call God, it will

leave something out. By using the term "God" Jung is not trying to force the factor which it represents into any schema. However, it does designate the nature of experience somewhat by virtue of the *consensus gentium*. We are, after all, caught in the very essence of our own temporal differentiation of the inexpressible One. "God" means something superordinate and of the highest value to all of us, whether we know the divine or not. Psychologically even the barbarian God-images live on in us. On one level the chthonic gods are cogent realities as we see in dream and fantasy. In spite of the misconceptions of God's detractors, the Deity is not merely a great father-figure to those who are alive to the epiphanies of this existence. Certainly, that is often the nearest differentiation, but at a deeper semi-^{conscious} level we come upon intuitions beyond this banality.

Jung uses the transcendental side of God interchangeably with the ideas which man forms by delimiting certain elements of the experience of God - the God-image. "When I say 'God' I mean an anthropomorphic [archetypal] God-image and do not imagine that I have said anything about God."* The God-image is a real, subjective phenomenon, born of the ^{archetype} ~~arch.~~ of the Self. "The existence of the archetype neither postulates a God, nor does it deny that he exists." (CW5, 56n) Experience of the Self and of God is indistinguishable because the ^{archetype} ~~arch.~~ of the Self channels our experience of the transcendental. The Self appears as the inner Christ, just as *Tao* is "a condition of the mind and at the same time ... the correct behaviour of cosmic events." (CW11, 156) Speaking metaphysically and not psychologically, Jung once said that God implanted the Self in man in order to give him a glimpse of the diving nature. When John Freeman on the B.B.C. T.V. programme *Face to Face* asked Jung if he believed in God, Jung answered, "I don't believe ... I know." Jung had experienced God and was typically absolute in his certainty. At all events, the psychologist who leaves "the idea of

*(Letter, April 1952 - quoted by A. Jaffé, *The Myth of Meaning*, p.103)

'divinity' quite out of account and speak(s) only of 'autonomous contents' ... silence(s) a note which, psychologically, should not be missing." (CW1, 239) The Self is experienced as a deity that embodies "all the necessities and inevitabilities of life" (CW5, 87) and is the "highest value operative in the human soul." (CW6, 46)

Nor could Jung admit of an absolute God beyond mankind. "Such a God would be of no consequence at all. We can in fairness only speak of a God who is relative to man, as man is to God." (CW7, 235n) No other God could possibly be relevant to mankind. The soul is the function of relationship between man and God: the anima that between ego-~~ness~~^{consciousness} and Self. Relationship with a God who can touch and be touched by mankind is too real for most people liking. It is a fearful thing to fall into the hands of a living God. It plunges us into a moral dilemma - do we fight or co-operate with these powerful forces flowing from the source of life? Do we assimilate or repress the spirit emanating from the Self? An absolute God, on the other hand, is not dangerous because unexperienceable. Man and God are interdependent. As Angelus Silesius says,

*I am as great as God,
and he is small like me;
He cannot be above,
Nor I below him be.*

"God is by definition a Being who everywhere reposes in himself and by virtue of his omnipresence has himself always and everywhere for an object." (CW6, 176) This is also the Self's nature as psychic totality, the spirit that moves all contents. The Self is in the parts and in the whole just as God is perennially conceived. The "God image is the symbolic expression of a particular psychic state, or function, which is characterized by its absolute ascendancy over the will of the subject, and can therefore bring about or enforce actions and achievements that could never be done by ^{conscious} ~~es.~~ effort." (CW6, 243) Individuation is the gradual development of a ^{conscious} ~~es-~~ relationship between this God, the Self, and man, ego-~~consciousness~~^{consciousness}. During

the process ego-^{consciousness}~~ness~~. sacrifices its illusions of autonomy one by one in favour of the Self's mastery, and the Self sacrifices its ^{unconscious}~~ues~~. contents to ~~consciousness~~. Man stands alone, dignified, proud and somehow co-equal with God.

The "idea of an all powerful divine Being is present everywhere, ^{unconsciously}~~uesly~~. if not ^{consciously}~~esly~~!, because it is an archetype ...I... consider it wiser to acknowledge the idea of God ~~con-~~^{consciously}., for if we do not, something else is made God, usually something quite inappropriate and stupid such as only an 'enlightened' intellect could hatch forth." (CW7, 71) Freud hatched forth sexuality as a god, dogmatizing its putative omnipresence, and, like all dogmas, continuously requiring its own Ptolemaic epicycles.

The image of God as the last expression of evolution and as ultimate salvation is complemented by God as First Cause responsible for all things that exist, both positive and negative. The ambivalence is "a tremendous paradox which ... reflects a profound psychological truth. For it asserts the essential contradictionness of one and the same being, a being whose innermost nature is the tension of opposites." (CW8, 55) As a *complexio oppositorum* God is beyond good and evil, and man hopes that the divine evil will eventually lead to good for mankind. Jung asserted that the existence of evil - "Man's suffering does not derive from his sins but from the maker of his imperfections the paradoxical God." (CW18, 741) - argues for the ^{unconsciousness}~~ucsness~~. of God. God is not omniscient; man sees things which God does not, especially the divine ~~unconsciousness~~. Man was created as a mirror to God, just as God is the mirror to man by objectivating his behaviour in compensatory activity. God visits catastrophes upon the "sinners" to show them the evil of their ways. Jehovah visits catastrophes upon the just Job and so reveals to him the paradoxical nature of the Godhead. Job knows more about God than God does. God seeks to learn from Job by becoming man - Christ is incarnated. One can read this literally and/or as a psychological allegory.

God does not die as Nietzsche assumed: "it would be truer to say, 'He has put off our image, and where shall we find him again?'" (CW11, 87) Nietzsche rediscovered him in the doctrine of the *Übermensch* (Superman). Likewise, the C20 seeks him in the ego, a paltry pretender to divinity, which merely cathects a series of isms with the divine libido, and so prepares the way for disaster. Hubristic ego contents battle, not in heaven, but all too plainly on earth. We project absolute omniscience and omnipotence into man-made objects, filling them with energy which is meant for God alone, and wonder why these weak vessels explode in our expectant, silly faces. Our vulgar arrogance in the face of reality, our pretensions to god-head manifested in pathetic attempts to comprehend the infinite, which is truly beyond our knowing, by human reason says, "God does not exist because he is not where I looked." As a mental patient once told Jung, "'Doctor, last night I disinfected the whole heavens with bichloride of mercury, but I found no God.' Something of the sort has happened to us as well." (CW7, 72) Analytical psychology and similar perspectives may bring us back to God by bringing us back to his image in us, the Self. This event would represent a greater self-^{consciousness}~~ness~~ as well as Self-~~consciousness~~. In coming to know the divine more fully as it inheres in us, we would be achieving an expansion of ^{consciousness}~~ness~~: history incarnate.

JUNG'S HISTORY

In volume six of the Collected Works, *Psychological Types* (1922), Jung traces the career of extraversion and introversion in Western culture. For instance, he understands the conflict between Nominalism and Realism as a medieval battle between extraversion and introversion respectively. Growing up in or near Basel, a city imbued with a deep sense of its past, Jung breathed the air that Burckhardt breathed. He saw the great Swiss historian walking the city streets, and the insane, historicentred Nietzsche had only just been sent to the asylum. It is not surprising, then, that Jung's psych. was acutely historical, and his writings included much that could be called straight historiography. Naturally, Jung's history is cultural and observes the vagaries of the conflict between *Weltanschauung* and *Zeitgeist*. I will not describe and enlarge upon all of Jung's history. Rather, I want to give an impression of it.

The ancients still saw body and mind together, unseparated by the moral rift later propagated by Christianity. The pagan could still feel himself indivisibly one, childishly innocent and unburdened by responsibility. The ancient Egyptians could still enjoy the naive luxury of negative confession of sin: "I have not let any man go hungry. I have not made anyone weep. I have not committed murder," and so on. The Homeric heroes wept, laughed, raged, outwitted and killed each other in a world where these things were taken as natural and self-evident by men and gods alike..."(CW6, 543) Such men were driven by their emotions. "All passions that made his blood boil and his heart pound, that accelerated his breathing or took his breath away, that 'turned his bowels to water' - all this was a manifestation of the 'soul'" (loc.cit.)

Logically, he localized this soul in the diaphragm, and earlier in the abdomen. The first philosophers transposed the seat of ^{consciousness} ~~csness~~ to the head, for there dwelt reason, behind the eyes, observing the geometrical structure of the cosmos. ^{Consciousness} ~~csness~~ began to lose its unity with this transference: reason had replaced emotion, not supplemented it. The subsequent outright war waged against the insti~~ut~~by Mithraism and Chrisit~~ianity~~ was a culmination of this earlier turning point.

Nietzsche laid this discovery at the door of Zarathust~~ra~~ who was first, in a sense, to differentiate time by emphasizing the importance of the future. The emotional present gave way to the rational future. Jung attri~~butes~~ the inception of the moral antagonism between spirit and body to the Pythagorean's notion of the grave metaphysical consequences of sin. Their mysteries influenced all those of ancient Greece, and can be recognized in Plato. The Pythagorean and Orphic esoterica introduced the idea of good rewarded in the after-life, and evil punished in Hades. One could argue that the Elysium and Hades of Homer are a similar, and much earlier, example of this perspective. Yet, the Homeric system is more a karmic, almost impersonal, natural law than the reward of the god-beloved and ethical, and the punishment of the god-hater. In the mysteries there are no dire consequences of a *personal* confrontation with beings more powerful than humanity, though no less humanly emotional. The mysteries were more psychological, i.e. more aware of the human element in this drama. In Homer, the dead live in neutral ~~un-~~^{conscious}ness., and the rewarded are ^{collective} ~~coll.~~ figures, heroes, and the punished are ^{collective} ~~coll.~~ also, negative heroes. The myster~~ies~~ emphasized a far more individual, i.e. ^{consciously} ~~es-ly~~ psychological, contact with divinity. They were transferred to Alexandria where they collided with the early increments of Christianity. A long-lived, viable, introverted tendency finally found a compatible Eastern symbol-system which would catapult it to the level of consensus reality of Western civilization.

Slaves flooded the Roman world. They were an everyday reality to most Romans, a constant, often grubby backdrop to the life of a civilized people. Every Roman became inwardly a slave, as every Englishman had to fight the temptation to "go black" when posted to some corner of the Empire. The slave within was the shadow incorporating the inferior function. Christianity imprisoned this inferior personality still further while ostensibly alleviating the lot of the outer slave. Christianity sought in the figure of Christ the salvation of this inner slave, but ultimately found more chains to tie him down. The superiority of the one and true religion compensated the inferiority within. But it was a new and stronger repression.

With the translation of master and slave into the Christian psyche "it is not man who counts, but his one differentiated function." (CW6, 72) This persona is easily manipulated and co-ordinated in man's behaviour and the social structure. Christianity attempted to reverse the extraverted valuation of individuals as biological units of the mass that was current in Roman society. This compensation produced the medieval introversion which valued the individual in the metaphysical terms of the soul within. Both standpoints were one-sided. It should not surprise us, then, that the outwardly introverted message of Christian love was compensated by an extraverted violation of individuality. Culture still operated a power structure. Whereas ^{collective} ~~coll.~~ Roman culture had subdued the individual by extraverted physical violence, it now introvertedly subdued the individual by denying individual psychic values in favour of ^{collective,} ~~coll.~~ extraverted values. The shadow was put down; dogma denied the validity of personal experience of epiphany.

Christ's message had promised to institute a personal, introverted relation to God. Christianity, as an institution, had, as all collectives, to suppress the individual in religious experience. "Naturally, in order to sur-

vive, Christianity had to defend itself not only against its enemies but also against the excessive pretensions of some of its adherents, including those of the Gnostics. Increasingly it had to rationalize its doctrines in order to stem the flood of irrationality. [The unlocked flood-gates of revelation.] This led, over the centuries, to that strange marriage of the originally irrational Christian message with human reason, which is so characteristic of Western mentality. But to the degree that reason gradually gained the upper hand, the intellect asserted itself and demanded autonomy. And just as the intellect subjugated the psyche, so it also subjugated Nature and begat on her an age of scientific technology that left less and less room for natural and irrational man. Thus the foundations were laid for an inner opposition which today threatens the world with chaos. To make the reversal complete, all the powers of the underworld now hide behind reason and intellect, and under the mask of rationalistic ideology a stubborn faith seeks to impose itself by fire and sword..." (CW11, 291) Masculine Logos rules, and the feminine (*Natura, psyche, anima*); the relatedness of Eros, struggles against the cold winds of a nihilistic reductionism. Roman extraversion had mastered the environment but failed to keep its interest integrated for lack of a uniting introverted tendency. Losing itself in the multiplicity of things, the Roman psyche became dissociated. Christianity tried to right this imbalance but only succeeded in giving that undirected extraversion a single intent: the will that man become God, an inflated travesty of the Christ-image.

"In antiquity the material world was filled with the projection of a psychic secret, which from then on appeared as the secret of matter and remained so until the decay of alchemy in the C18." (CW12, 296) The alchemists projected the highest value, God, into matter. Nature was avenged for defeat by Christianity but, once again, the would-be god subverted her to chemistry and philosophical materialism.

The alchemist transcends the lateral *imitatio Christi* in his work as redeemer of matter. The transformation process becomes his own "act". "All that appeared in ^{conscious}ness. were the symbolic symptoms of the ^{unconscious} ~~ues.~~ process. Had the alchemist succeeded in forming any concrete idea of his ^{unconscious} ~~ucs.~~ contents, he would have been obliged to recognize that he had taken the place of Christ - or, to be more exact, that he, regarded not as the ego but as the Self, had taken over the work of redeeming not man but God. He would have to recognize not only himself as the equivalent of Christ, but Christ as the symbol of the Self. This tremendous conclusion failed to dawn on the medieval mind." (CW12, 345) Instead, the alchemist projected Christ or the Self into his Stone and its spirit, Mercurius, who transformed the *prima materia* into the Stone. In redeeming matter, he redeemed God whom he had projected into matter, and thus continued the process begun with Job and continued in Christ. Here, psychohistory melds with the transcendental.

During the Renaissance, the psychological spirit of antiquity was revamped in the Latin countries. In Germanic countries, the primitive, personal experience of the spirit in all its immediacy and variety was embodied by the great and marvellous thinkers and poets - Meister Eckhart, Agrippa, Paracelsus, Angelus Silesius, and Jacob Boehme. The dogmatic mould of Roman Catholicism was cracked asunder. The humanist, Patrizi, proposed to Pope Gregory XIV that Hermeticism replace Aristotle in church doctrine. The Reformation furthered this development by emphasizing the validity of man's personal relationship with God, unmediated through a ^{collective} ~~coll.~~ institution. Of course, mass man reinstated the collective.

The Age of Enlightenment discovered that gods were projections, but gods, as psychic functions, went on operating within the psyche. Powerful, regressive affluxes of libido bound men to all sorts of *afflati*. Many ideas and things were made god, including man himself. Archaic contents possessed this one-sided ^{consciousness} ~~esness~~:

the horrors of the French Revolution, etc., were aided and abetted by mass psychology. Immense rationalism had precipitated the irrational into the ^{unconscious} ucs. where, repressed by *Weltanschauung*, it lost its positive influence, and wreaked havoc upon the C20. Irrationality, our divine creativity, returned as evil and madness. Men had forgotten ^{how} to live irrationally.

The French Revolution "was less a political revolution than a revolution of minds. It was a colossal explosion of all the inflammable matter that had been piling up since the Age of Enlightenment. The official deposition of Christianity by the Revolution must have made a tremendous impression upon the ^{unconscious} ~~ucs.~~ pagan in us, for from then on he found no rest. After that, the dechristianization of man's view of the world made rapid progress despite occasional reactionaries. Hand in hand with this went the importation of strange gods. ... This picture reminds us vividly of the first centuries of our era, when Rome began to find the old gods ridiculous and felt the need to import new ones on a large scale. As today, they imported pretty well everything that existed, from the lowest most squalid superstition to the noblest flowerings of the human spirit. Our time is fatally reminiscent of that epoch, when again everything was not in order, and again the ucs. burst forth and brought back things immemorially buried. If anything, the chaos of minds was perhaps less pronounced than it is today." (CW10, 16)

Before Christianity divided the psyche into two, the ancients could accommodate the light and the dark in the naïvete of beauty. Schiller, Goethe and their age sought to express their own paganism in "naïvete", "beauty" and "freedom", an attempt to transcend the moral alienation in aestheticism. But classical Greece was irretrievable and seeking it a retrograde step. Medievalism set in: Faust, the medieval Prometheus accepts the divine wager between good and evil, and Mephistopheles provides the foil from the other side. Yet, Goethe's Mephistopheles is far from the medieval black demon. The dark side is being personalized, i.e. becoming more conscious. Kleist and

Kafka, Romanticism and existential literature, are all aspects of this coming to ~~consciousness~~ of the negativity within the human soul.

Alchemy was assiduous chemical research considerably influenced by projections of the symbolism of individuation. Man's state of relative ~~ness~~^{UNCONSCIOUSNESS} was symbolized by spirit (*nous*) residing in matter (*physis*). The ~~coll.~~^{collective} relationship of Church and individual, surmounted by the redemption power of the Church through its relationship with Christ, was compensated by the alchemist who by his art redeems "the divine world-soul slumbering in matter." (CW12, 477) Because the collectivism of the medieval Church had a paternal though not hugely powerful effect on the individual, (rural society bent equally obsequiously to a pantheism of the earth), the problem of the mass remained unimportant to society in general, but enough individuals felt its pressure to turn to alchemical modes of thought that introduced a compensatory chthonic dimension to medieval high spirituality.

Faust is the last word in medieval alchemy. The scene between Paris and Helen is the alchemical *coniunctio* of Sol and Luna, ~~es.~~^{conscious} and ~~unconscious~~. By identifying with Paris, Faust dissolves the alchemical projections and symbolizes their assimilation into ~~consciousness~~. Alchemical problems now become problems of personality. But every increase in ~~consciousness~~^{consciousness}. engenders inflation. Faust lost his life because of it, and the *coniunctio* is realized in the hereafter. It is still an ~~unconscious~~^{unconscious} potential yet to be realized. Goethe leaves Western man hanging on the edge of an abyss.

Nietzsche tries to negotiate this chasm in *Zarathustra*. But the *Übermensch* is too much like the common man, despite his protestation of novelty. The anti-Christian shadow is expanded with egoistic hubris, and bursts its chains as the barbaric, ecstatic god, Wotan, whom Nietzsche, the classicist, misidentified as Dionysos. Nietzsche could not contain the *Übermensch*; his psyche collapsed under the superhuman tension.

What Nietzsche attempted as an individual, technocratic mass man tried to ignore by suffocating personality and impotent Christian morality in a tide of ^{collective} coll. barbarism. Science had healed the rift between man and nature, but not very equably. Man ruled nature, a one-sided conjunction. Unfortunately, it lost man his favoured metaphysical position as the chosen of God, and swept in the conflict between "faith" and "knowledge", which is a shorthand, even underhand, way of referring to the conflict between the religious perspective deferential to the transpersonal, and that religious state called materialism that bends only to man's "godlike" creativity. But God was not dead just because Nietzsche could not hear him. God returned as *Übermensch*, whom Nietzsche could not make his own. Personal inflation destroyed him. Modern man, regarding the psyche as ego, annexed the spirit released by the withdrawal of alchemical projections. Chthonic gods succeeded chthonic symbols. Inflation is a type of possession welcomed by the ego.

The moralism of the Victorian Era grew out of a frantic desire to retain the last shreds of medieval religiosity. The active repression of the shadow and natural man which began with the pathological side of the Christian message reached its apogee in the C19 and C20. The French Enlightenment and subsequent Revolution had been a defeat for Christianity as much as for monarchy. The demise of the Christian ethos heralded the rise of the individual pursuing his individuality. The Revolution signalled the start of a revolution in personal responsibility untrammelled by monarchical suppression and spiritual blinkers. New realities seemed possible to the men of the time. New frontiers in the expression of individuality could be opened up if only men were free to be themselves, treated equally by their fellows, and remained ^{conscious} es. of their brotherhood as free individuals. Initially a message of experiment and risk, it became an interminable *mélange* of anger and reaction. Eros turned to power. Regressing to infantile dependence on their isms, the masses were possessed by the spirit of destruction. Individuality became

nore the vast depths of the primitive psyche that lingers on in the ~~unconscious~~. We have not long ago ceased being "mere" animals, only very recently have we climbed to barbarism out of the neolithic womb. Only yesterday did we assume the terrific burden of civilization. And now, to our detriment, we choose to repress that past and reject the gifts it offers us. The ^{collective unconscious} ~~coll-ues~~ pays little heed to our miniscule wills, and will have its way. But repressed, it speaks to us with the voice of doomsday: our ancient selves stir angrily in their psychic dens, sing warlike songs in their long huts, and beat their shields with their spears. *Berserkerangst*, the wars of men replace this war within. Evil, grown out of our fear of wholly living, whose only longing is for itself, reaches greedily for the power we meekly offer it that life may leave us alone. Evil intent on evil - that is the child our cultured virtue has spawned. Yes, we can find many causes behind our fear, extenuating circumstances that go back to the wants of childhood; we can even feel compassion for the evil-doers - though never for ourselves. What need? We are good and pure. The others are bent - we can weep tears, shoud recriminations, and understand mightily. We must find a way to live with our evil without destroying ourselves; a way to direct energy away from its purpose, which is pure negation, and into life. Only if we can accommodate both good and evil in ~~csness~~. will the saving symbol arise. Jung points to the need for a religious renaissance.

This is the end of an era, the regeneration of our culture. Jung feared, as we all do, that the metamorphosis will not succeed without massive suffering. The ends of eras are the manifestations of changes in psychic dominant and "always appear at the end of one Platonic month and at the beginning of another. ... This transformation started in the historical era and left its traces first in the passing of the aeon of Taurus into that of Aries, and then of Aries into Pisces, whose beginning coincides with the rise of Christianity. We are now nearing that great change which may be expected

when the spring point enters Aquarius." (CW10, 311)
 Jung regarded astrology as a synchronistic phenomenon whereby the ^{archetype} ~~arch~~ of the *kairos* is constellated in the mind of the astrologer as well as in the stars as represented in his charts. (He explained the *I Ching* similarly by saying that the ^{archetype} ~~arch~~ of the moment orders the fall of the coins to coincide through the translating hexagrams with the ^{Unconscious} ~~ues.~~ state of the individual.)

With Aquarius, man will be ^{conscious} ~~es.~~ of his alienation from God. The Self (human figure) pours water into the mouth of *piscis austrinus* as a son (^{Unconscious} ~~ues.~~ content, something new to be experienced and differentiated by man). Next, is the Age of Capricorn, the Goat-Fish, symbolizing the creator-god confronting 'man', the Anthropos, i.e. God confronting the Self and the Self confronting the ego. Man becomes aware that beyond the Self *is* God.

Christianity, with its Saviour who by his immaculate conception was sinless and so more god than man, enthroned a spiritual principle that was too virtuous, too Gothic, too upward-striving. In *Revelations*: "The Lamb, transformed into a demonic ram, reveals a new gospel, the *Evangelium Aeternum*, which going right beyond the love of God, has the fear of God as its main ingredient. Therefore the Apocalypse closes, like the classical individuation process, with the symbol of *hieros gamos*, the marriage of the son with the mother-bride. But ~~the~~ marriage takes place in heaven, where nothing unclean enters, high above the devastated world. Light consorts with light. That is the programme for the Christian aeon which must be fulfilled before God can incarnate in creaturely man." (CW11, 458) And God cannot become "creaturely man", expressed in the depths of matter, until the depths of man too are plumbed. The Self cannot enter into the ego until its totality is accepted.

In history God and man, Self and ego, slowly come together, knowingly.

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