

THE
RED BOOK

LIBER NOVUS

A Reader's Edition

C·G· JUNG

Edited and with an Introduction by
SONU SHAMDASANI

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PREFACE BY ULRICH HOERNI

TRANSLATED BY MARK KYBURZ,
JOHN PECK, AND SONU SHAMDASANI

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Copyright

Author's Note

THE YEARS, OF WHICH I HAVE SPOKEN TO YOU, when I pursued the inner images, were the most important time of my life. Everything else is to be derived from this. It began at that time, and the later details hardly matter anymore. My entire life consisted in elaborating what had burst forth from the unconscious and flooded me like an enigmatic stream and threatened to break me. That was the stuff and material for more than only one life. Everything later was merely the outer classification, the scientific elaboration, and the integration into life. But the numinous beginning, which contained everything, was then.

C. G. JUNG, 1957

Preface to the Reader's Edition

More than a decade has passed since the memorable decision of the former society of heirs of C. G. Jung to release *The Red Book* for publication. Much consideration was given to what kind of audience this multilayered work should be directed: Professional readers of works on the history of psychology? The general reader? Visually receptive people, orientated toward images? Lovers of calligraphy? Collectors of beautiful books? Which aspects should the format and design of the publication foreground? These questions weren't easy to answer, since even the physical appearance of the precious original seemed to contain a message. Many proposals were discussed and discarded. It was W. W. Norton that finally found the appropriate solution: a complete facsimile edition, which was presented in its original format in 2009. Overwhelming success proved that the publisher was right. The work rapidly spread worldwide and is already available in nine languages. Evidently, it was possible to design an edition that did justice not only to the many facets of the work but also to the different types of audience. The list of people to whom the credit for this success is due is now of considerable length. However, two names especially deserve to be mentioned, Jim Mairs (W. W. Norton) and Sonu Shamdasani (Philemon Foundation).

The present Reader's Edition contains the complete text of the original. It is specifically aimed toward those who would like to engage deeply with the literary documentation of Jung's inner development. It would undoubtedly accord with Jung's intention if this edition helps readers to make their reading more fruitful for their own development.

Ulrich Hoerni
Foundation of the Works of C. G. Jung
July 2012

Preface

Since 1962, the existence of C. G. Jung's *Red Book* has been widely known. Yet only with the present publication is it finally accessible to a broad public. Its genesis is described in Jung's *Memories, Dreams, Reflections*, and has been the subject of numerous discussions in the secondary literature. Hence I will only briefly outline it here.

The year 1913 was pivotal in Jung's life. He began a self-experiment that became known as his "confrontation with the unconscious" and lasted until 1930. During this experiment, he developed a technique to "get to the bottom of [his] inner processes," "to translate the emotions into images," and "to grasp the fantasies which were stirring . . . 'underground.'" He later called this method "active imagination." He first recorded these fantasies in his *Black Books*. He then revised these texts, added reflections on them, and copied them in a calligraphic script into a book entitled *Liber Novus* bound in red leather, accompanied by his own paintings. It has always been known as the *Red Book*.

Jung shared his inner experiences with his wife and close associates. In 1925 he gave a report of his professional and personal development in a series of seminars at the Psychological Club in Zürich in which he also mentioned his method of active imagination. Beyond this, Jung was guarded. His children, for example, were not informed about his self-experiment and they did not notice anything unusual. Clearly, it would have been difficult for him to explain what was taking place. It was already a mark of favor if he allowed one of his children to watch him write or paint. Thus for Jung's descendants, the *Red Book* had always been surrounded by an aura of mystery. In 1930 Jung ended his experiment and put the *Red Book* aside—unfinished. Although it had its honored place in his study, he let it rest for decades. Meanwhile the insights he had gained through it directly informed his subsequent writings. In 1959, with the help of the old draft, he tried to complete the transcription of the text into the *Red Book* and to finish an incomplete painting. He also started on an epilogue, but for

unknown reasons both the calligraphic text and epilogue break off in midsentence.

Although Jung actively considered publishing the *Red Book*, he never took the necessary steps. In 1916 he privately published the *Septem Sermones ad Mortuos* (Seven Sermons to the Dead), a short work that arose out of his confrontation with the unconscious. Even his 1916 essay, “The Transcendent Function,” in which he described the technique of active imagination, was not published until 1958. There are a number of reasons why he did not publish the *Red Book*. As he himself stated, it was unfinished. His growing interest in alchemy as a research topic distracted him. In hindsight, he described the detailed working out of his fantasies in the *Red Book* as a necessary but annoying “aestheticizing elaboration.” As late as 1957 he declared that the *Black Books* and the *Red Book* were autobiographical records that he did not want published in his *Collected Works* because they were not of a scholarly character. As a concession, he allowed Aniela Jaffé to quote excerpts from the *Red Book* and the *Black Books* in *Memories, Dreams, Reflections*—a possibility which she made little use of.

In 1961, Jung died. His literary estate became the property of his descendants, who formed the Society of Heirs of C. G. Jung. The inheritance of Jung’s literary rights brought an obligation and challenge to his heirs: to see through the publication of the German edition of his *Collected Works*. In his will, Jung had expressed the wish that the *Red Book* and the *Black Books* should remain with his family, without, however, giving more detailed instructions. Since the *Red Book* was not meant to be published in the *Collected Works*, the Society of Heirs concluded that this was Jung’s final wish concerning the work, and that it was an entirely private matter. The Society of Heirs guarded Jung’s unpublished writings like a treasure; no further publications were considered. The *Red Book* remained in Jung’s study for more than twenty years, entrusted to the care of Franz Jung, who had taken over his father’s house.

In 1983 the Society of Heirs placed the *Red Book* in a safe-deposit box, knowing that it was an irreplaceable document. In 1984 the newly appointed executive committee had five photographic duplicates made for family use. For the first time, Jung’s descendants now had the opportunity to take a close look at it. This careful handling had its benefits. The *Red*

Book's well-preserved state is due, among other things, to the fact that it has only rarely been opened in decades.

When, after 1990, the editing of the German *Collected Works*—a *selection* of works—was drawing to a conclusion, the executive committee decided to start looking through all the accessible unpublished material with an eye to further publications. I took up this task, because in 1994, the Society of Heirs had placed the responsibility for archival and editorial questions on me. It turned out that there was an entire corpus of drafts and variants pertaining to the *Red Book*. From this it emerged that the missing part of the calligraphic text existed as a draft and that there was a manuscript entitled “Scrutinies,” which continued where the draft ended, containing the *Seven Sermons*. Yet whether and how this substantial material could be published remained an open question. At first glance, the style and content appeared to have little in common with Jung’s other works. Much was unclear and by the mid-1990s there was no one left who could have provided firsthand information on these points.

However, since Jung’s time, the history of psychology had been gaining in importance and could now offer a new approach. While working on other projects I had come in contact with Sonu Shamdasani. In extensive talks we discussed the possibility of further Jung publications, both in general terms as well as with regard to the *Red Book*. The book had emerged within a specific context with which a reader at the turn of the twenty-first century is no longer familiar. But a historian of psychology would be able to present it to the modern reader as a historical document. With the help of primary sources he could embed it in the cultural context of its genesis, situate it within the history of science, and relate it to Jung’s life and works. In 1999 Sonu Shamdasani developed a publication proposal following these guiding principles. On the basis of this proposal the Society of Heirs decided in spring 2000—not without discussion—to release the *Red Book* for publication and to hand over the task of editing it to Sonu Shamdasani.

I have been asked repeatedly why, after so many years, the *Red Book* is now being published. Some new understandings on our part played a major role: Jung himself did not—as it had seemed—consider the *Red Book* a secret. On several occasions the text contains the address “dear friends”; it is, in other words, directed at an audience. Indeed, Jung let close friends have copies of transcriptions and discussed these with them. He did not

categorically rule out publication; he simply left the issue unresolved. Moreover, Jung himself stated that he had gained the material for all his later works from his confrontation with the unconscious. As a record of this confrontation the *Red Book* is thus, beyond the private sphere, central to Jung's works. This understanding allowed the generation of Jung's grandchildren to look at the situation in a new light. The decision-making process took time. Exemplary excerpts, concepts, and information helped them to deal more rationally with an emotionally charged matter. Finally, the Society of Heirs decided democratically that the *Red Book* could be published. It was a long journey from that decision to the present publication. The result is impressive. This edition would not have been possible without the cooperation of many people who devoted their skill and energy to a common goal.

On behalf of the descendants of C. G. Jung, I would like to express my sincere thanks to all the contributors.

April 2009
Ulrich Hoerni
Foundation of the Works of C. G. Jung

Liber Novus

The “Red Book” of C. G. Jung¹

SONU SHAMDASANI

C. G. Jung is widely recognized as a major figure in modern Western thought, and his work continues to spark controversies. He played critical roles in the formation of modern psychology, psychotherapy, and psychiatry, and a large international profession of analytical psychologists work under his name. His work has had its widest impact, however, outside professional circles: Jung and Freud are the names that most people first think of in connection with psychology, and their ideas have been widely disseminated in the arts, the humanities, films, and popular culture. Jung is also widely regarded as one of the instigators of the New Age movement. However, it is startling to realize that the book that stands at the center of his oeuvre, on which he worked for over sixteen years, is only now being published.

There can be few *unpublished* works that have already exerted such far-reaching effects upon twentieth-century social and intellectual history as Jung’s *Red Book*, or *Liber Novus* (New Book). Nominated by Jung to contain the nucleus of his later works, it has long been recognized as the key to comprehending their genesis. Yet aside from a few tantalizing glimpses, it has remained unavailable for study.

The Cultural Moment

The first few decades of the twentieth century saw a great deal of experimentation in literature, psychology, and the visual arts. Writers tried to throw off the limitations of representational conventions to explore and depict the full range of inner experience—dreams, visions, and fantasies. They experimented with new forms and utilized old forms in novel ways. From the automatic writing of the surrealists to the gothic fantasies of Gustav Meyrink, writers came into close proximity and collision with the researches of psychologists, who were engaged in similar explorations. Artists and writers collaborated to try out new forms of illustration and typography, new configurations of text

and image. Psychologists sought to overcome the limitations of philosophical psychology, and they began to explore the same terrain as artists and writers. Clear demarcations among literature, art, and psychology had not yet been set; writers and artists borrowed from psychologists, and vice versa. A number of major psychologists, such as Alfred Binet and Charles Richet, wrote dramatic and fictional works, often under assumed names, whose themes mirrored those of their “scientific” works.² Gustav Fechner, one of the founders of psychophysics and experimental psychology, wrote on the soul life of plants and of the earth as a blue angel.³ Meanwhile writers such as André Breton and Philippe Soupault assiduously read and utilized the works of psychical researchers and abnormal psychologists, such as Frederick Myers, Théodore Flournoy, and Pierre Janet. W. B. Yeats utilized spiritualistic automatic writing to compose a poetic psychocosmology in *A Vision*.⁴ On all sides, individuals were searching for new forms with which to depict the actualities of inner experience, in a quest for spiritual and cultural renewal. In Berlin, Hugo Ball noted:

The world and society in 1913 looked like this: life is completely confined and shackled. A kind of economic fatalism prevails; each individual, whether he resists it or not, is assigned a specific role and with it his interests and his character. The church is regarded as a “redemption factory” of little importance, literature as a safety valve . . . The most burning question day and night is: is there anywhere a force that is strong enough to put an end to this state of affairs? And if not, how can one escape it?⁵

Within this cultural crisis Jung conceived of undertaking an extended process of self-experimentation, which resulted in *Liber Novus*, a work of psychology in a literary form.

We stand today on the other side of a divide between psychology and literature. To consider *Liber Novus* today is to take up a work that could have emerged only before these separations had been firmly established. Its study helps us understand how the divide occurred. But first, we may ask,

Who was C. G. Jung?

Jung was born in Kesswil, on Lake Constance, in 1875. His family moved to Laufen by the Rhine Falls when he was six months old. He was the oldest child and had one sister. His father was a pastor in the Swiss Reformed Church. Toward the end of his life, Jung wrote a memoir entitled “From the Earliest Experiences of My Life,” which was subsequently included in *Memories, Dreams, Reflections* in a heavily edited form.⁶ Jung narrated the significant events that led to his psychological vocation. The memoir, with its focus on significant childhood dreams, visions, and fantasies, can be viewed as an introduction to *Liber Novus*.

In the first dream, he found himself in a meadow with a stone-lined hole in the ground. Finding some stairs, he descended into it, and found himself in a chamber. Here there was a golden throne with what appeared to be a tree trunk of skin and flesh, with an eye on the top. He then heard his mother’s voice exclaim that this was the “man-eater.” He was unsure

whether she meant that this figure actually devoured children or was identical with Christ. This profoundly affected his image of Christ. Years later, he realized that this figure was a penis and, later still, that it was in fact a ritual phallus, and that the setting was an underground temple. He came to see this dream as an initiation “in the secrets of the earth.”⁷

In his childhood, Jung experienced a number of visual hallucinations. He also appears to have had the capacity to evoke images voluntarily. In a seminar in 1935, he recalled a portrait of his maternal grandmother which he would look at as a boy until he “saw” his grandfather descending the stairs.⁸

One sunny day, when Jung was twelve, he was traversing the Münsterplatz in Basel, admiring the sun shining on the newly restored glazed roof tiles of the cathedral. He then felt the approach of a terrible, sinful thought, which he pushed away. He was in a state of anguish for several days. Finally, after convincing himself that it was God who wanted him to think this thought, just as it had been God who had wanted Adam and Eve to sin, he let himself contemplate it, and saw God on his throne unleashing an almighty turd on the cathedral, shattering its new roof and smashing the cathedral. With this, Jung felt a sense of bliss and relief such as he had never experienced before. He felt that it was an experience of the “direct living God, who stands omnipotent and free above the Bible and Church.”⁹ He felt alone before God, and that his real responsibility commenced then. He realized that it was precisely such a direct, immediate experience of the living God, who stands outside Church and Bible, that his father lacked.

This sense of election led to a final disillusionment with the Church on the occasion of his First Communion. He had been led to believe that this would be a great experience. Instead, nothing. He concluded: “For me, it was an absence of God and no religion. Church was a place to which I no longer could go. There was no life there, but death.”¹⁰

Jung’s voracious reading started at this time, and he was particularly struck by Goethe’s *Faust*. He was struck by the fact that in Mephistopheles, Goethe took the figure of the devil seriously. In philosophy, he was impressed by Schopenhauer, who acknowledged the existence of evil and gave voice to the sufferings and miseries of the world.

Jung also had a sense of living in two centuries, and felt a strong nostalgia for the eighteenth century. His sense of duality took the form of two alternating personalities, which he dubbed NO. 1 and 2. NO. 1 was the Basel schoolboy, who read novels, and NO. 2 pursued religious reflections in solitude, in a state of communion with nature and the cosmos. He inhabited “God’s world.” This personality felt most real. Personality NO. 1 wanted to be free of the melancholy and isolation of personality NO. 2. When personality NO. 2 entered, it felt as if a long dead yet perpetually present spirit had entered the room. NO. 2 had no definable character. He was connected to history, particularly with the Middle Ages. For NO. 2, NO. 1, with his failings and ineptitudes, was someone to be put up with. This interplay ran throughout Jung’s life. As he saw it, we are all like this—part of us lives in the present and the other part is connected to the centuries.

As the time drew near for him to choose a career, the conflict between the two personalities intensified. NO. 1 wanted to pursue science, NO. 2, the humanities. Jung then had two critical dreams. In the first, he was walking in a dark wood along the Rhine. He came upon a burial mound and began to dig, until he discovered the remains of prehistoric animals. This dream awakened his desire to learn more about nature. In the second dream, he was in a wood and there were watercourses. He found a circular pool surrounded by dense undergrowth. In the pool, he saw a beautiful creature, a large radiolarian. After these dreams, he settled for science. To solve the question of how to earn a living, he decided to study medicine. He then had another dream. He was in an unknown place, surrounded by fog, making slow headway against the wind. He was protecting a small light from going out. He saw a large black figure threateningly close. He awoke, and realized that the figure was the shadow cast from the light. He thought that in the dream, NO. 1 was himself bearing the light, and NO. 2 followed like a shadow. He took this as a sign that he should go forward with NO. 1, and not look back to the world of NO. 2.

In his university days, the interplay between these personalities continued. In addition to his medical studies, Jung pursued an intensive program of extracurricular reading, in particular the works of Nietzsche, Schopenhauer, Swedenborg,¹¹ and writers on spiritualism. Nietzsche’s *Thus Spoke Zarathustra* made a great impression on him. He felt that his own

personality NO. 2 corresponded to Zarathustra, and he feared that his personality NO. 2 was similarly morbid.¹² He participated in a student debating society, the Zofingia society, and presented lectures on these subjects. Spiritualism particularly interested him, as the spiritualists appeared to be attempting to use scientific means to explore the supernatural, and prove the immortality of the soul.

The latter half of the nineteenth century witnessed the emergence of modern spiritualism, which spread across Europe and America. Through spiritualism, the cultivation of trances—with the attendant phenomena of trance speech, glossolalia, automatic writing, and crystal vision—became widespread. The phenomena of spiritualism attracted the interest of leading scientists such as Crookes, Zollner, and Wallace. It also attracted the interest of psychologists, including Freud, Ferenczi, Bleuler, James, Myers, Janet, Bergson, Stanley Hall, Schrenck-Notzing, Moll, Dessoir, Richet, and Flournoy.

During his university days in Basel, Jung and his fellow students took part in séances. In 1896, they engaged in a long series of sittings with his cousin Helene Preiswerk, who appeared to have mediumistic abilities. Jung found that during the trances, she would become different personalities, and that he could call up these personalities by suggestion. Dead relatives appeared, and she became completely transformed into these figures. She unfolded stories of her previous incarnations and articulated a mystical cosmology, represented in a mandala.¹³ Her spiritualistic revelations carried on until she was caught attempting to fake physical apparitions, and the séances were discontinued.

On reading Richard von Krafft-Ebing's *Text-Book of Psychiatry* in 1899, Jung realized that his vocation lay in psychiatry, which represented a fusion of the interests of his two personalities. He underwent something like a conversion to a natural scientific framework. After his medical studies, he took up a post as an assistant physician at Burghölzli hospital at the end of 1900. The Burghölzli was a progressive university clinic, under the directorship of Eugen Bleuler. At the end of the nineteenth century, numerous figures attempted to found a new scientific psychology. It was held that by turning psychology into a science through introducing scientific methods, all prior forms of human understanding would be

revolutionized. The new psychology was heralded as promising nothing less than the completion of the scientific revolution. Thanks to Bleuler, and his predecessor Auguste Forel, psychological research and hypnosis played prominent roles at the Burghölzli.

Jung's medical dissertation focused on the psychogenesis of spiritualistic phenomena, in the form of an analysis of his séances with Helene Preiswerk.¹⁴ While his initial interest in her case appeared to be in the possible veracity of her spiritualistic manifestations, in the interim, he had studied the works of Frederic Myers, William James, and, in particular, Théodore Flournoy. At the end of 1899, Flournoy had published a study of a medium, whom he called Héléne Smith, which became a best seller.¹⁵ What was novel about Flournoy's study was that it approached her case purely from the psychological angle, as a means of illuminating the study of subliminal consciousness. A critical shift had taken place through the work of Flournoy, Frederick Myers, and William James. They argued that regardless of whether the alleged spiritualistic experiences were valid, such experiences enabled far-reaching insight into the constitution of the subliminal, and hence into human psychology as a whole. Through them, mediums became important subjects of the new psychology. With this shift, the methods used by the mediums—such as automatic writing, trance speech, and crystal vision—were appropriated by the psychologists, and became prominent experimental research tools. In psychotherapy, Pierre Janet and Morton Prince used automatic writing and crystal gazing as methods for revealing hidden memories and subconscious fixed ideas. Automatic writing brought to light subpersonalities, and enabled dialogues with them to be held.¹⁶ For Janet and Prince, the goal of holding such practices was to reintegrate the personality.

Jung was so taken by Flournoy's book that he offered to translate it into German, but Flournoy already had a translator. The impact of these studies is clear in Jung's dissertation, where he approaches the case purely from a psychological angle. Jung's work was closely modeled on Flournoy's *From India to the Planet Mars*, both in terms of subject matter and in its interpretation of the psychogenesis of Helene's spiritualistic romances. Jung's dissertation also indicates the manner in which he was utilizing automatic writing as a method of psychological investigation.

In 1902, he became engaged to Emma Rauschenbach, whom he married and with whom he had five children. Up till this point, Jung had kept a diary. In one of the last entries, dated May 1902, he wrote: "I am no longer alone with myself, and I can only artificially recall the scary and beautiful feeling of solitude. This is the shadow side of the fortune of love."¹⁷ For Jung, his marriage marked a move away from the solitude to which he had been accustomed.

In his youth, Jung had often visited Basel's art museum and was particularly drawn to the works of Holbein and Böcklin, as well as to those of the Dutch painters.¹⁸ Toward the end of his studies, he was much occupied with painting for about a year. His paintings from this period were landscapes in a representational style, and show highly developed technical skills and fine technical proficiency.¹⁹ In 1902/3, Jung left his post at the Burghölzli and went to Paris to study with the leading French psychologist Pierre Janet, who was lecturing at the Collège de France. During his stay, he devoted much time to painting and visiting museums, going frequently to the Louvre. He paid particular attention to ancient art, Egyptian antiquities, the works of the Renaissance, Fra Angelico, Leonardo da Vinci, Rubens, and Frans Hals. He bought paintings and engravings and had paintings copied for the furnishing of his new home. He painted in both oil and watercolor. In January 1903, he went to London and visited its museums, paying particular attention to the Egyptian, Aztec, and Inca collections at the British Museum.²⁰

After his return, he took up a post that had become vacant at the Burghölzli and devoted his research to the analysis of linguistic associations, in collaboration with Franz Riklin. With co-workers, they conducted an extensive series of experiments, which they subjected to statistical analyses. The conceptual basis of Jung's early work lay in the work of Flournoy and Janet, which he attempted to fuse with the research methodology of Wilhelm Wundt and Emil Kraepelin. Jung and Riklin utilized the associations experiment, devised by Francis Galton and developed in psychology and psychiatry by Wundt, Kraepelin, and Gustav Aschaffenburg. The aim of the research project, instigated by Bleuler, was to provide a quick and reliable means for differential diagnosis. The Burghölzli team failed to come up with this, but they were struck by the

significance of disturbances of reaction and prolonged response times. Jung and Riklin argued that these disturbed reactions were due to the presence of emotionally stressed complexes, and used their experiments to develop a general psychology of complexes.²¹

This work established Jung's reputation as one of the rising stars of psychiatry. In 1906, he applied his new theory of complexes to study the psychogenesis of dementia praecox (later called schizophrenia) and to demonstrate the intelligibility of delusional formations.²² For Jung, along with a number of other psychiatrists and psychologists at this time, such as Janet and Adolf Meyer, insanity was not regarded as something completely set apart from sanity, but rather as lying on the extreme end of a spectrum. Two years later, he argued that "If we feel our way into the human secrets of the sick person, the madness also reveals its system, and we recognize in the mental illness merely an exceptional reaction to emotional problems which are not strange to us."²³

Jung became increasingly disenchanted by the limitations of experimental and statistical methods in psychiatry and psychology. In the outpatient clinic at the Burghölzli, he presented hypnotic demonstrations. This led to his interest in therapeutics, and to the use of the clinical encounter as a method of research. Around 1904, Bleuler introduced psychoanalysis into the Burghölzli, and entered into a correspondence with Freud, asking Freud for assistance in his analysis of his own dreams.²⁴ In 1906, Jung entered into communication with Freud. This relationship has been much mythologized. A Freudocentric legend arose, which viewed Freud and psychoanalysis as the principal source for Jung's work. This has led to the complete mislocation of his work in the intellectual history of the twentieth century. On numerous occasions, Jung protested. For instance, in an unpublished article written in the 1930s, "The schism in the Freudian school," he wrote: "I in no way exclusively stem from Freud. I had my scientific attitude and the theory of complexes before I met Freud. The teachers that influenced me above all are Bleuler, Pierre Janet, and Théodore Flournoy."²⁵ Freud and Jung clearly came from quite different intellectual traditions, and were drawn together by shared interests in the psychogenesis of mental disorders and psychotherapy. Their intention was to form a scientific psychotherapy based on the new psychology and, in

turn, to ground psychology in the in-depth clinical investigation of individual lives.

With the lead of Bleuler and Jung, the Burghölzli became the center of the psychoanalytic movement. In 1908, the *Jahrbuch für psychoanalytische und psychopathologische Forschungen* (Yearbook for Psychoanalytic and Psychopathological Researches) was established, with Bleuler and Freud editors in chief and Jung as managing editor. Due to their advocacy, psychoanalysis gained a hearing in the German psychiatric world. In 1909, Jung received an honorary degree from Clark University for his association researches. The following year, an international psychoanalytic association was formed with Jung as the president. During the period of his collaboration with Freud, he was a principal architect of the psychoanalytic movement. For Jung, this was a period of intense institutional and political activity. The movement was riven by dissent and acrimonious disagreements.

The Intoxication of Mythology

In 1908, Jung bought some land by the shore of Lake Zürich in Küsnacht and had a house built, where he was to live for the rest of his life. In 1909, he resigned from the Burghölzli, to devote himself to his growing practice and his research interests. His retirement from the Burghölzli coincided with a shift in his research interests to the study of mythology, folklore, and religion, and he assembled a vast private library of scholarly works. These researches culminated in *Transformations and Symbols of the Libido*, published in two installments in 1911 and 1912. This work can be seen to mark a return to Jung's intellectual roots and to his cultural and religious preoccupations. He found the mythological work exciting and intoxicating. In 1925 he recalled, "it seemed to me I was living in an insane asylum of my own making. I went about with all these fantastic figures: centaurs, nymphs, satyrs, gods and goddesses, as though they were patients and I was analyzing them. I read a Greek or a Negro myth as if a lunatic were telling me his anamnesis."²⁶ The end of the nineteenth century had seen an explosion of scholarship in the newly founded disciplines of comparative religion and ethnopsychology. Primary texts were collected and translated for the first time and subjected to historical scholarship in collections such as Max Müller's *Sacred Books of the East*.²⁷ For many, these works represented an important relativization of the Christian worldview.

In *Transformations and Symbols of the Libido*, Jung differentiated two kinds of thinking. Taking his cue from William James, among others, Jung contrasted directed thinking and fantasy thinking. The former was verbal and logical, while the latter was passive, associative, and imagistic. The former was exemplified by science and the latter by mythology. Jung

claimed that the ancients lacked a capacity for directed thinking, which was a modern acquisition. Fantasy thinking took place when directed thinking ceased. *Transformations and Symbols of the Libido* was an extended study of fantasy thinking, and of the continued presence of mythological themes in the dreams and fantasies of contemporary individuals. Jung reiterated the anthropological equation of the prehistoric, the primitive, and the child. He held that the elucidation of current-day fantasy thinking in adults would concurrently shed light on the thought of children, savages, and prehistoric peoples.²⁸ In this work, Jung synthesized nineteenth-century theories of memory, heredity, and the unconscious and posited a phylogenetic layer to the unconscious that was still present in everyone, consisting of mythological images. For Jung, myths were symbols of the libido and they depicted its typical movements. He used the comparative method of anthropology to draw together a vast panoply of myths, and then subjected them to analytic interpretation. He later termed his use of the comparative method “amplification.” He claimed that there had to be typical myths, which corresponded to the ethnopsychological development of complexes. Following Jacob Burckhardt, Jung termed such typical myths “primordial images” (*Urbilder*). One particular myth was given a central role: that of the hero. For Jung, this represented the life of the individual, attempting to become independent and to free himself from the mother. He interpreted the incest motif as an attempt to return to the mother to be reborn. He was later to herald this work as marking the discovery of the collective unconscious, though the term itself came at a later date.²⁹

In a series of articles from 1912, Jung’s friend and colleague Alphonse Maeder argued that dreams had a function other than that of wish fulfillment, which was a balancing or compensatory function. Dreams were attempts to solve the individual’s moral conflicts. As such, they did not merely point to the past, but also prepared the way for the future. Maeder was developing Flournoy’s views of the subconscious creative imagination. Jung was working along similar lines, and adopted Maeder’s positions. For Jung and Maeder, this alteration of the conception of the dream brought with it an alteration of all other phenomena associated with the unconscious.