

810 If the soul-image is projected, the result is an absolute affective tie to the object. If it is not projected, a relatively unadapted state develops, which Freud has described as *narcissism*. The projection of the soul-image offers a release from preoccupation with one's inner processes so long as the behaviour of the object is in harmony with the soul-image. The subject is then in a position to live out his persona and develop it further. The object, however, will scarcely be able to meet the demands of the soul-image indefinitely, although there are many women who, by completely disregarding their own lives, succeed in representing their husband's soul-image for a very long time. The biological feminine instinct assists them in this. A man may unconsciously do the same for his wife, though this will prompt him to deeds which finally exceed his capacities whether for good or evil. Here again the biological masculine instinct is a help.

811 If the soul-image is not projected, a thoroughly morbid relation to the unconscious gradually develops. The subject is increasingly overwhelmed by unconscious contents, which his inadequate relation to the object makes him powerless to assimilate or put to any kind of use, so that the whole subject-object relation only deteriorates further. Naturally these two attitudes represent the two extremes between which the more normal attitudes lie. In a normal man the soul-image is not distinguished by any particular clarity, purity, or depth, but is apt to be rather blurred. In men with a good-natured and unaggressive persona, the soul-image has a rather malevolent character. A good literary example of this is the daemonic woman who is the companion of Zeus in Spitteler's *Olympian Spring*. For an idealistic woman, a depraved man is often the bearer of the soul-image; hence the "saviour fantasy" so frequent in such cases. The same thing happens with men, when the prostitute is surrounded with the halo of a soul crying for succour.

812 50. SUBJECTIVE LEVEL. When I speak of interpreting a dream or fantasy on the subjective level, I mean that the persons or situations appearing in it refer to subjective factors entirely belonging to the subject's own psyche. As we know, the psychic image of an object is never exactly like the object—at most there is a near resemblance. It is the product of sense per-

ception and *apperception* (q.v.), and these are processes that are inherent in the psyche and are merely stimulated by the object. Although the evidence of our senses is found to coincide very largely with the qualities of the object, our apperception is conditioned by unpredictable subjective influences which render a correct knowledge of the object extraordinarily difficult. Moreover, such a complex psychic factor as a man's character offers only a few *points d'appui* for pure sense perception. Knowledge of human character requires *empathy* (q.v.), reflection, *intuition* (q.v.). As a result of these complications, our final judgment is always of very doubtful value, so that the image we form of a human object is, to a very large extent, subjectively conditioned. In practical psychology, therefore, we would do well to make a rigorous distinction between the image or *imago* of a man and his real existence. Because of its extremely subjective origin, the *imago* is frequently more an image of a subjective functional complex than of the object itself. In the analytical treatment of unconscious products it is essential that the *imago* should not be assumed to be identical with the object; it is better to regard it as an image of the subjective relation to the object. That is what is meant by interpretation on the subjective level.

813 Interpretation of an unconscious product on the subjective level reveals the presence of subjective judgments and tendencies of which the object is made the vehicle. When, therefore, an object-imago appears in an unconscious product, it is not on that account the image of a real object; it is far more likely that we are dealing with a subjective functional complex (v. *Soul*, pars. 798ff.). Interpretation on the subjective level allows us to take a broader psychological view not only of dreams but also of literary works, in which the individual figures then appear as representatives of relatively autonomous functional complexes in the psyche of the author.

814 51. SYMBOL. The concept of a *symbol* should in my view be strictly distinguished from that of a *sign*. Symbolic and *semiotic* meanings are entirely different things. In his book on symbolism, Ferrero<sup>82</sup> does not speak of symbols in the strict sense, but of signs. For instance, the old custom of handing

<sup>82</sup> *I simboli in rapporto alla storia e filosofia del dicetto.*

over a piece of turf at the sale of a plot of land might be described as "symbolic" in the vulgar sense of the word, but actually it is purely semiotic in character. The piece of turf is a sign, or token, standing for the whole estate. The winged wheel worn by railway officials is not a *symbol* of the railway, but a *sign* that distinguishes the personnel of the railway system. A symbol always presupposes that the chosen expression is the best possible description or formulation of a relatively unknown fact, which is none the less known to exist or is postulated as existing. Thus, when the badge of a railway official is explained as a symbol, it amounts to saying that this man has something to do with an unknown system that cannot be differently or better expressed than by a winged wheel.

<sup>815</sup> Every view which interprets the symbolic expression as an analogue or an abbreviated designation for a *known* thing is *semiotic*. A view which interprets the symbolic expression as the best possible formulation of a relatively unknown thing, which for that reason cannot be more clearly or characteristically represented, is symbolic. A view which interprets the symbolic expression as an intentional paraphrase or transmogrification of a known thing is *allegoric*. The interpretation of the cross as a symbol of divine love is *semiotic*, because "divine love" describes the fact to be expressed better and more aptly than a cross, which can have many other meanings. On the other hand, an interpretation of the cross is *symbolic* when it puts the cross beyond all conceivable explanations, regarding it as expressing an as yet unknown and incomprehensible fact of a mystical or transcendent, i.e., psychological, nature, which simply finds itself most appropriately represented in the cross.

<sup>816</sup> So long as a symbol is a living thing, it is an expression for something that cannot be characterized in any other or better way. The symbol is 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, then the symbol is *dead*, i.e., it possesses only an historical significance. We may still go on speaking of it as a symbol, on the tacit assumption that we are speaking of it as it was before the better expression was born out of it. The way in which St.

Paul and the earlier speculative mystics speak of the cross shows that for them it was still a living symbol which expressed the inexpressible in unsurpassable form. For every esoteric interpretation the symbol is dead, because esotericism has already given it (at least ostensibly) a better expression, whereupon it becomes merely a conventional sign for associations that are more completely and better known elsewhere. Only from the exoteric standpoint is the symbol a living thing.

<sup>817</sup> An expression that stands for a known thing remains a mere sign and is never a symbol. It is, therefore, quite impossible to create a living symbol, i.e., one that is pregnant with meaning, from known associations. For what is thus produced never contains more than was put into it. Every psychic product, if it is the best possible expression at the moment for a fact as yet unknown or only relatively known, may be regarded as a symbol, provided that we accept the expression as standing for something that is only divined and not yet clearly conscious. Since every scientific theory contains an hypothesis, and is therefore an anticipatory description of something still essentially unknown, it is a symbol. Furthermore, every psychological expression is a symbol if we assume that it states or signifies something more and other than itself which eludes our present knowledge. This assumption is absolutely tenable wherever a consciousness exists which is attuned to the deeper meaning of things. It is untenable only when this same consciousness has itself devised an expression which states exactly what it is intended to state—a mathematical term, for instance. But for another consciousness this limitation does not exist. It can take the mathematical term as a symbol for an unknown psychic fact which the term was not intended to express but is concealed within it—a fact which is demonstrably not known to the man who devised the semiotic expression and which therefore could not have been the object of any conscious use.

<sup>818</sup> Whether a thing is a symbol or not depends chiefly on the *attitude* (q.v.) of the observing consciousness; for instance, on whether it regards a given fact not merely as such but also as an expression for something unknown. Hence it is quite possible for a man to establish a fact which does not appear in the least symbolic to himself, but is profoundly so to another consciousness. The converse is also true. There are undoubtedly

products whose symbolic character does not depend merely on the attitude of the observing consciousness, but manifests itself spontaneously in the symbolic effect they have on the observer. Such products are so constituted that they would lack any kind of meaning were not a symbolic one conceded to them. Taken as a bare fact, a triangle with an eye enclosed in it is so meaningless that it is impossible for the observer to regard it as a merely accidental piece of foolery. Such a figure immediately conjures up a symbolic interpretation. This effect is reinforced by the widespread incidence of the same figure in identical form, or by the particular care that went into its production, which is an expression of the special value placed upon it.

819 Symbols that do not work in this way on the observer are either extinct, i.e., have been superseded by a better formulation, or are products whose symbolic nature depends entirely on the attitude of the observing consciousness. The attitude that takes a given phenomenon as symbolic may be called, for short, the *symbolic attitude*. It is only partially justified by the actual behaviour of things; for the rest, it is the outcome of a definite view of the world which *assigns meaning* to events, whether great or small, and attaches to this meaning a greater value than to bare facts. This view of things stands opposed to another view which lays the accent on sheer facts and subordinates meaning to them. For the latter attitude there can be no symbols whatever when the symbolism depends exclusively on the mode of observation. But even for such an attitude symbols do exist—those, namely, that prompt the observer to conjecture a hidden meaning. A bull-headed god can certainly be explained as a man's body with a bull's head on it. But this explanation can hardly hold its own against the symbolic explanation, because the symbolism is too arresting to be overlooked. A symbol that forcibly obtrudes its symbolic nature on us need not be a *living* symbol. It may have a merely historical or philosophical significance, and simply arouses intellectual or aesthetic interest. A symbol really lives only when it is the best and highest expression for something divined but not yet known to the observer. It then compels his unconscious participation and has a life-giving and life-enhancing effect. As Faust says: "How differently this new sign works upon me!"<sup>83</sup>

<sup>83</sup> [Goethe's *Faust* (trans. MacNeice), p. 22.]

820 The living symbol formulates an essential unconscious factor, and the more widespread this factor is, the more general is the effect of the symbol, for it touches a corresponding chord in every psyche. Since, for a given epoch, it is the best possible expression for what is still unknown, it must be the product of the most complex and differentiated minds of that age. But in order to have such an effect at all, it must embrace what is common to a large group of men. This can never be what is most differentiated, the highest attainable, for only a very few attain to that or understand it. The common factor must be something that is still so primitive that its ubiquity cannot be doubted. Only when the symbol embraces that and expresses it in the highest possible form is it of general efficacy. Herein lies the potency of the living, social symbol and its redeeming power.

821 All that I have said about the social symbol applies equally to the individual symbol. There are individual psychic products whose symbolic character is so obvious that they at once compel a symbolic interpretation. For the individual they have the same functional significance that the social symbol has for a larger human group. These products never have an exclusively conscious or an exclusively unconscious source, but arise from the equal collaboration of both. Purely unconscious products are no more convincingly symbolic *per se* than purely conscious ones; it is the symbolic attitude of the observing consciousness that endows them both with the character of a symbol. But they can be conceived equally well as causally determined facts, in much the same way as one might regard the red exanthema of scarlet fever as a "symbol" of the disease. In that case it is perfectly correct to speak of a "symptom" and not of a "symbol." In my view Freud is quite justified when, from his standpoint, he speaks of *symptomatic*<sup>84</sup> rather than symbolic actions, since for him these phenomena are not symbolic in the sense here defined, but are symptomatic signs of a definite and generally known underlying process. There are, of course, neurotics who regard their unconscious products, which are mostly morbid symptoms, as symbols of supreme importance. Generally, however, this is not what happens. On the contrary,

<sup>84</sup> *The Psychopathology of Everyday Life.*

the neurotic of today is only too prone to regard a product that may actually be full of significance as a mere "symptom."

822 The fact that there are two distinct and mutually contradictory views eagerly advocated on either side concerning the meaning or meaninglessness of things shows that processes obviously exist which express no particular meaning, being in fact mere consequences, or symptoms; and that there are other processes which bear within them a hidden meaning, processes which are not merely derived from something but which seek to become something, and are therefore symbols. It is left to our discretion and our critical judgment to decide whether the thing we are dealing with is a symptom or a symbol.

823 The symbol is always a product of an extremely complex nature, since data from every psychic function have gone into its making. It is, therefore, neither *rational* nor *irrational* (qq.v.). It certainly has a side that accords with reason, but it has another side that does not; for it is composed not only of rational but also of irrational data supplied by pure inner and outer perception. The profundity and pregnant significance of the symbol appeal just as strongly to *thinking* as to *feeling* (qq.v.), while its peculiar plastic imagery, when shaped into sensuous form, stimulates *sensation* as much as *intuition* (qq.v.). The living symbol cannot come to birth in a dull or poorly developed mind, for such a mind will be content with the already existing symbols offered by established tradition. Only the passionate yearning of a highly developed mind, for which the traditional symbol is no longer the unified expression of the rational and the irrational, of the highest and the lowest, can create a new symbol.

824 But precisely because the new symbol is born of man's highest spiritual aspirations and must at the same time spring from the deepest roots of his being, it cannot be a onesided product of the most highly differentiated mental functions but must derive equally from the lowest and most primitive levels of the psyche. For this collaboration of opposing states to be possible at all, they must first face one another in the fullest conscious opposition. This necessarily entails a violent disunion with oneself, to the point where thesis and antithesis negate one another, while the ego is forced to acknowledge its absolute participation in both. If there is a subordination of one

part, the symbol will be predominantly the product of the other part, and, to that extent, less a symbol than a symptom—a symptom of the suppressed antithesis. To the extent, however, that a symbol is merely a symptom, it also lacks a redeeming effect, since it fails to express the full right of all parts of the psyche to exist, being a constant reminder of the suppressed antithesis even though consciousness may not take this fact into account. But when there is full parity of the opposites, attested by the ego's absolute participation in both, this necessarily leads to a suspension of the *will* (q.v.), for the will can no longer operate when every motive has an equally strong counter-motive. Since life cannot tolerate a standstill, a damming up of vital energy results, and this would lead to an insupportable condition did not the tension of opposites produce a new, uniting function that transcends them. This function arises quite naturally from the regression of *libido* (q.v.) caused by the blockage. All progress having been rendered temporarily impossible by the total division of the will, the libido streams backwards, as it were, to its source. In other words, the neutralization and inactivity of consciousness bring about an activity of the unconscious, where all the differentiated functions have their common, archaic root, and where all contents exist in a state of promiscuity of which the primitive mentality still shows numerous vestiges.

825 From the activity of the unconscious there now emerges a new content, constellated by thesis and antithesis in equal measure and standing in a *compensatory* (q.v.) relation to both. It thus forms the middle ground on which the opposites can be united. If, for instance, we conceive the opposition to be sensuality versus spirituality, then the mediatory content born out of the unconscious provides a welcome means of expression for the spiritual thesis, because of its rich spiritual associations, and also for the sensual antithesis, because of its sensuous imagery. The ego, however, torn between thesis and antithesis, finds in the middle ground its own counterpart, its sole and unique means of expression, and it eagerly seizes on this in order to be delivered from its division. The energy created by the tension of opposites therefore flows into the mediatory product and protects it from the conflict which immediately breaks out again, for both the opposites are striving to get the

new product on their side. Spirituality wants to make something spiritual out of it, and sensuality something sensual; the one wants to turn it into science or art, the other into sensual experience. The appropriation or dissolution of the mediatory product by either side is successful only if the ego is not completely divided but inclines more to one side or the other. But if one side succeeds in winning over and dissolving the mediatory product, the ego goes along with it, whereupon an identification of the ego with the most favoured function (v. *Inferior Function*) ensues. Consequently, the process of division will be repeated later on a higher plane.

826 If, however, as a result of the stability of the ego, neither side succeeds in dissolving the mediatory product, this is sufficient demonstration that it is superior to both. The stability of the ego and the superiority of the mediatory product to both thesis and antithesis are to my mind correlates, each conditioning the other. Sometimes it seems as though the stability of the inborn *individuality* (q.v.) were the decisive factor, sometimes as though the mediatory product possessed a superior power that determines the ego's absolute stability. In reality it may be that the stability of the one and the superior power of the other are two sides of the same coin.

827 If the mediatory product remains intact, it forms the raw material for a process not of dissolution but of construction, in which thesis and antithesis both play their part. In this way it becomes a new content that governs the whole attitude, putting an end to the division and forcing the energy of the opposites into a common channel. The standstill is overcome and life can flow on with renewed power towards new goals.

828 I have called this process in its totality the *transcendent function*, "function" being here understood not as a basic function but as a complex function made up of other functions, and "transcendent" not as denoting a metaphysical quality but merely the fact that this function facilitates a transition from one attitude to another. The raw material shaped by thesis and antithesis, and in the shaping of which the opposites are united, is the living symbol. Its profundity of meaning is inherent in the raw material itself, the very stuff of the psyche, transcending time and dissolution; and its configuration by the opposites ensures its sovereign power over all the psychic functions.

829 Indications of the process of symbol-formation are to be found in the scanty records of the conflicts experienced by the founders of religion during their initiation period, e.g., the struggle between Jesus and Satan, Buddha and Mara, Luther and the devil, Zwingli and his previous worldly life; or the regeneration of Faust through the pact with the devil. In *Zarathustra* we find an excellent example of the suppressed antithesis in the "Ugliest Man."

## 52. SYNTHETIC, v. CONSTRUCTIVE.

830 53. THINKING. This I regard as one of the four basic psychological *functions* (q.v.). Thinking is the psychological function which, following its own laws, brings the contents of ideation into conceptual connection with one another. It is an *apperceptive* (q.v.) activity, and as such may be divided into *active* and *passive* thinking. Active thinking is an act of the *will* (q.v.), passive thinking is a mere occurrence. In the former case, I submit the contents of ideation to a voluntary act of judgment; in the latter, conceptual connections establish themselves of their own accord, and judgments are formed that may even contradict my intention. They are not consonant with my aim and therefore, for me, lack any sense of direction, although I may afterwards recognize their directedness through an act of active apperception. Active thinking, accordingly, would correspond to my concept of *directed thinking*.<sup>85</sup> Passive thinking was inadequately described in my previous work as "fantasy thinking."<sup>86</sup> Today I would call it *intuitive* thinking.

831 To my mind, a mere stringing together of ideas, such as is described by certain psychologists as *associative thinking*,<sup>87</sup> is not thinking at all, but mere ideation. The term "thinking" should, in my view, be confined to the linking up of ideas by means of a concept, in other words, to an act of judgment, no matter whether this act is intentional or not.

832 The capacity for directed thinking I call *intellect*; the capacity for passive or undirected thinking I call *intellectual intuition*. Further, I call directed thinking a *rational* (q.v.) function, because it arranges the contents of ideation under

<sup>85</sup> *Symbols of Transformation*, pars. 11ff.

<sup>86</sup> *Ibid.*, par. 20.

<sup>87</sup> [Cf. *ibid.*, par. 18, citing James, *The Principles of Psychology*, II, p. 325.]

MANDALAS <sup>1</sup>

<sup>713</sup> The Sanskrit word *mandala* means "circle" in the ordinary sense of the word. In the sphere of religious practices and in psychology it denotes circular images, which are drawn, painted, modelled, or danced. Plastic structures of this kind are to be found, for instance, in Tibetan Buddhism, and as dance figures these circular patterns occur also in Dervish monasteries. As psychological phenomena they appear spontaneously in dreams, in certain states of conflict, and in cases of schizophrenia. Very frequently they contain a quaternity or a multiple of four, in the form of a cross, a star, a square, an octagon, etc. In alchemy we encounter this motif in the form of *quadratura circuli*.

<sup>714</sup> In Tibetan Buddhism the figure has the significance of a ritual instrument (*yantra*), whose purpose is to assist meditation and concentration. Its meaning in alchemy is somewhat similar, inasmuch as it represents the synthesis of the four elements which are forever tending to fall apart. Its spontaneous occurrence in modern individuals enables psychological research to make a closer investigation into its functional meaning. As a rule a mandala occurs in conditions of psychic dissociation or disorientation, for instance in the case of children between the ages of eight and eleven whose parents are about to be divorced, or in adults who, as the result of a neurosis and its treatment, are confronted with the problem of opposites in human nature and are consequently disoriented; or again in schizophrenics

<sup>1</sup> [Written especially for *Du: Schweizerische Monatsschrift* (Zurich), XV:4 (April 1955), 16, 21, and subscribed "January 1955." The issue was devoted to the Eranos conferences at Ascona, Switzerland, and the work of C. G. Jung. (An anonymous translation into English accompanying the article has been consulted.) With Dr. Jung's article also were several examples of mandalas, including the frontispiece of this volume and fig. 1, p. 297. While this brief article duplicates some material given elsewhere in this volume, it is presented here as a concise popular statement on the subject.—EDITORS.]

whose view of the world has become confused, owing to the invasion of incomprehensible contents from the unconscious. In such cases it is easy to see how the severe pattern imposed by a circular image of this kind compensates the disorder and confusion of the psychic state—namely, through the construction of a central point to which everything is related, or by a concentric arrangement of the disordered multiplicity and of contradictory and irreconcilable elements. This is evidently an *attempt at self-healing* on the part of Nature, which does not spring from conscious reflection but from an instinctive impulse. Here, as comparative research has shown, a fundamental schema is made use of, an archetype which, so to speak, occurs everywhere and by no means owes its individual existence to tradition, any more than the instincts would need to be transmitted in that way. Instincts are given in the case of every newborn individual and belong to the inalienable stock of those qualities which characterize a species. What psychology designates as archetype is really a particular, frequently occurring, formal aspect of instinct, and is just as much an *a priori* factor as the latter. Therefore, despite external differences, we find a fundamental conformity in mandalas regardless of their origin in time and space.

715 The "squaring of the circle" is one of the many archetypal motifs which form the basic patterns of our dreams and fantasies. But it is distinguished by the fact that it is one of the most important of them from the functional point of view. Indeed, it could even be called the *archetype of wholeness*. Because of this significance, the "quaternity of the One" is the schema for all images of God, as depicted in the visions of Ezekiel, Daniel, and Enoch, and as the representation of Horus with his four sons also shows. The latter suggests an interesting differentiation, inasmuch as there are occasionally representations in which three of the sons have animals' heads and only one a human head, in keeping with the Old Testament visions as well as with the emblems of the seraphim which were transferred to the evangelists, and—last but not least—with the nature of the Gospels themselves: three of which are synoptic and one "Gnostic." Here I must add that, ever since the opening of Plato's *Timaëus* ("One, two, three . . . but where, my dear Socrates, is the fourth?") and right up to the Cabiri scene in *Faust*, the motif of four as three and one was the ever-recurring preoccupation of alchemy.

716 The profound significance of the quaternity with its singular process of differentiation extending over the centuries, and now manifest in the latest development of the Christian symbol,<sup>2</sup> may explain why *Du* chose just the archetype of wholeness as an example of symbol formation. For, just as this symbol claims a central position in the historical documents, individually too it has an outstanding significance. As is to be expected, individual mandalas display an enormous variety. The overwhelming majority are characterized by the circle and the quaternity. In a few, however, the three or the five predominates, for which there are usually special reasons.

717 Whereas ritual mandalas always display a definite style and a limited number of typical motifs as their content, individual mandalas make use of a well-nigh unlimited wealth of motifs and symbolic allusions, from which it can easily be seen that they are endeavouring to express either the totality of the individual in his inner or outer experience of the world, or its essential point of reference. Their object is the *self* in contradistinction to the *ego*, which is only the point of reference for consciousness, whereas the self comprises the totality of the psyche altogether, i.e., conscious *and* unconscious. It is therefore not unusual for individual mandalas to display a division into a light and a dark half, together with their typical symbols. An historical example of this kind is Jakob Böhme's mandala, in his treatise *XL Questions concerning the Soule*. It is at the same time an image of God and is designated as such. This is not a matter of chance, for Indian philosophy, which developed the idea of the self, Atman or Purusha, to the highest degree, makes no distinction in principle between the human essence and the divine. Correspondingly, in the Western mandala, the *scintilla* or soul-spark, the innermost divine essence of man, is characterized by symbols which can just as well express a God-image, namely the image of Deity unfolding in the world, in nature, and in man.

718 The fact that images of this kind have under certain circumstances a considerable therapeutic effect on their authors is empirically proved and also readily understandable, in that they often represent very bold attempts to see and put together

<sup>2</sup> [Proclamation of the dogma of the Assumption of the Virgin, in 1950. Cf. *Psychology and Religion: West and East*, pars. 119ff., 251f., 748ff.—EDITORS.]

#### APPENDIX

---

apparently irreconcilable opposites and bridge over apparently hopeless splits. Even the mere attempt in this direction usually has a healing effect, but only when it is done spontaneously. Nothing can be expected from an artificial repetition or a deliberate imitation of such images.

#### BIBLIOGRAPHY