

AN EXPERIMENTAL AND QUALITATIVE INVESTIGATION OF THE  
RELATIONSHIP BETWEEN ARCHETYPAL IMAGERY IN WAKING FANTASIES  
AND NOCTURNAL DREAMS

by

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To my subjects, who provided the  
fantasy material which made this  
investigation possible.

## [ABSTRACT]

## ABSTRACT

In *On the Nature of the Psyche* (1946), Jung proffers what is probably his most systematic and articulate formulation of the theory of archetypes. A pivotal role is ascribed to his clinical observations of the interrelationships between waking and nocturnal fantasy in the genesis of the theory. Fantasy-activity is conceptualised as constituting the *medium par excellence* through which archetypal activity is apprehended and experienced. In providing an empirical basis for archetypal theory, Jung cites his clinical observations of a decrease in the frequency of occurrence of dream material of an archetypal nature in association with the practice of the therapeutic method of Active Imagination. This method, which he characterised as a form of "visionary meditation", involves the experience of archetypal activity in the waking state. When employed with patients who exhibit an increased frequency and intensity of archetypal dream material, it functions as an avenue of discharge for, or expression of, the dream material, with the result that it decreases in frequency and intensity in sleep. On the other hand, Jung also asserted that the experience of archetypal material in the waking state could result in a general activation or "constellation" of the unconscious, with the result that the Individuation process is stimulated, facilitated or accelerated. This intensified unconscious activity is invariably manifested in an increased frequency of archetypal dream material. The present investigation subjects hypotheses derived from these two mutually exclusive sets of observations to experimental investigation using hypothetico-deductive and qualitative methodology. Thirteen experimental subjects were matched with a control group on age, sex, socio-economic and marital status. Both groups recorded their nocturnal dreams in

**[ABSTRACT]**

standardised diaries for a period of 63 days, divided into the Pre-Experimental (21 days), Experimental (21 days) and Post-Experimental (21 days) phases. During the Experimental phase, extended sequences of waking fantasy were induced in the Experimental subjects for a total of six sessions. The archetypal content of the dreams of both groups was then measured and compared. There was a highly significant increase in archetypal content in the dreams of the Experimental group during the Experimental phase. No such changes were evident in the dreams of the Control group. The archetypal material in the waking fantasies and dreams of the Experimental group was then analyzed for structural and thematic continuities using the Jungian method of amplification, which yielded a complex matrix of anticipatory and retrospective connections. The results are discussed in relation to the support they provide for Jungian theory and their relevance to experimental research on the relationship between fantasy-activity in waking and sleeping states.

## [PREFACE]

## PREFACE

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## 1.0 THE AIMS AND OBJECTIVES OF THE INVESTIGATION

Much of Jungian theory can be conceptualized as having derived from two sources, namely Jung's clinical work with patients and his own self-analysis (Jung, 1967). In both cases, the phenomenon of what he termed *fantasy-imagery* is of the greatest importance. Right from the beginning of his clinical work, Jung was driven to understand the *contents of the psychoses*, and as a consequence developed a position which conceptualizes such disorders as a manifestation of a pathological disruption of personality functioning by unconscious fantasy material. Jung obtained dramatic experiential confirmation of this thesis in his own 'confrontation with the unconscious' (ibid), during which he was compelled to accommodate and integrate a mass of intense, and at times, very disturbing fantasy material.

In his autobiography he writes:

"In order to grasp the fantasies which were stirring in me 'underground', I knew that I had to let myself plummet down into them, as it were. I felt not only violent resistance to this, but a distinct fear. For I was afraid of losing command of myself and becoming a prey to the fantasies, and as a psychiatrist I realized only too well what that meant. After prolonged hesitation, however, I saw that there was no other way out. I had to take the chance, had to try to gain power over them; for I realized that if I did not do so, I ran the risk of their gaining power over me. A cogent motive for my making the attempt was the conviction that I could not expect of my patients something I did not dare to do myself. The excuse that a helper stood at their side would not pass muster, for I was well aware that the so-called helper - that is, myself - could not

help them unless he knew their fantasy material from his own direct experience. .... This idea - that I was committing myself to a dangerous enterprise not for myself alone, but also for sake of my patients - helped me over several critical phases (ibid, 202-203).

Later in the same chapter, he comments:

"It is of course, ironical that I, a psychiatrist, should at almost every step of my experiment have run into the same psychic material which is the stuff of psychosis and is found in the insane. This is the fund of unconscious images which fatally confuse the mental patient. But it is also the matrix of a mythopoeic imagination which has vanished from our rational age. Though such imagination is present everywhere, it is both tabooed and dreaded, so that it even appears to be a risky experiment or a questionable adventure to entrust oneself to the uncertain path that leads into the depths of the unconscious. It is considered the path of error, of equivocation and misunderstanding. .... Unpopular, ambiguous and dangerous, it is a voyage of discovery to the other pole of the world. (ibid, 213-214).

In order to come to terms with the fantasy material, Jung developed a method which entailed a form of conscious submission or surrender to the impulses and images of the unconscious, such that the fantasy material was permitted to emerge spontaneously; this material would then be recorded for subsequent analysis and interpretation. The method later developed into the therapeutic technique of *Active Imagination*, while the interpretative procedure gave rise to the method of *amplification*. In his own work with the method, Jung observed that there were intrinsic relationships between fantasies apprehended in the waking state and nocturnal dreams; these links concerned thematic and dynamic

interrelationships, for example the resolution of a conflict experienced in Active Imagination in a dream and vice versa (ibid). Subsequent employment of the method with patients confirmed these initial observations, and yielded new ones. Specifically, Jung was struck by the fact that, when an "abnormal" intensity and frequency of dream material pertained, the practice of Active Imagination appeared to result in its de-intensification and a decrease in its frequency of occurrence (1936, c; 1968)). This effect applied especially to that category of waking and nocturnal fantasy which Jung classified as *archetypal*, and which he later conceptualized as depicting and representing the process of *Individuation*. The concept of Individuation came to be employed in two distinct, but related, ways. In the first instance it denoted an innate unconscious dynamic regulatory process which tends towards a synthesis and integration of personality; the second denoted the intensification, stimulation and acceleration of the underlying process by means of its *conscious realization*. During this process archetypal material was observed to increase in frequency and intensity in both nocturnal dreams and in the waking fantasy products of Active Imagination. (Jung, 1936, c; 1948, a). A complex, biphasic relationship between waking and nocturnal fantasy material of an archetypal nature was therefore formulated on the basis of observations made in the clinical context.

In the conclusion to their presentation and discussion of Analytical Psychology, Hall and Lindzey (1978) suggest that "..... what Jungian theory needs ..... is for hypotheses derived from the theory to be tested experimentally (ibid: 149); they observe further that "..... it will take a good deal of ingenuity to formulate empirical propositions from the welter of Jungian theory" (ibid: 149). This investigation can be conceptualized in these terms. Broadly conceived, it is concerned with the central concept of fantasy in Jungian theory; more specifically, it constitutes

an experimental and qualitative study which derives its rationale from the clinically observed and documented relationship between archetypal imagery in waking fantasy and nocturnal dreams. The experimental component can be further characterized as an attempt to test and evaluate hypotheses derived from the *corpus* of theory using hypothetico-deductive methodology, while the qualitative component can be understood as constituting an elucidation and elaboration of the experimental findings. In contrast to the context in which Jung made his original observations, this investigation utilizes a *non-clinical* sample. The methodology employed therefore contrasts with the vast majority of empirical investigations in Analytical Psychology, which generally make use of clinical case material or literary sources.

The investigation makes an original contribution in three interrelated ways. Firstly, it aims at demonstrating that Jungian theory is capable of generating propositions which can be operationalized and experimentally tested. Secondly, it constitutes the first *experimental* investigation of the relationship between *archetypal* material in waking and nocturnal (dream) fantasy. Thirdly, it aims at demonstrating the validity of Jung's largely clinically derived formulations concerning the relationship between archetypal material in waking fantasy and nocturnal dreams in a non-clinical context.

The hypotheses to be tested are introduced by means of an analysis of the concept of fantasy in Jungian theory, beginning with his first post-Psychoanalytic formulations; this is followed by a discussion of the methods used in interpreting the fantasy image. The introductory section derives almost exclusively from Jung's original writings. In the Discussion section, the results of the investigation are related (1) to the original theoretical material, (2) to more recent post-Jungian work, and, (3) to relevant

experimental research on sleep, dreaming, waking fantasy and  
Psychopathology.

## INTRODUCTION

## 2.0 THE CONCEPT OF FANTASY IN JUNGIAN THEORY

## 2.1 Preliminary definitions

Jung's earliest "post-Psychoanalytic" theoretical formulations concerning the nature of fantasy are to be found in *Symbols of Transformation*,<sup>1</sup> published in 1912, where a distinction is made between Directed and Non-Directed thinking. The former is conceptualized as a fundamentally verbal and linguistic mode which is directed "outwards" (1955, b :11), and is "an altogether conscious phenomenon" (ibid: 29). Thus: "... directed or logical thinking is reality thinking, a thinking that is adapted to reality, by means of which we imitate the successiveness of objectively real things, so that the images ..... follow one another in the same strictly causal sequence as the events taking place outside it" (ibid, 11). Directed thinking "tires" the individual, because it requires an effort of concentration. Non-Directed thinking, on the other hand, "..... does not tire us ..... it leads away from reality into *fantasies* of the past or future. At this point thinking in verbal form ceases, image piles on image, feeling on feeling, and there is an ever-increasing tendency to shuffle things about and arrange them not as they are in reality but as one would like them to be ..... the stuff of this thinking which shies away from reality can be the past

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<sup>1</sup>All references to and quotations from this work are taken from the revised 4th edition published by Routledge and Kegan Paul, London, 1955.

with its thousand and one memory images. Common speech calls this kind of thinking "dreaming" (ibid, 18 - emphasis added). Non-Directed thinking, also termed "dreaming or fantasy-thinking" (ibid, 18), is operative in day-dreaming and night-dreaming, between which there is hypothesised to be an intrinsic relationship which can be ascertained through the experience of hypnagogic reverie. In Jung's words "..... almost every day we can see for ourselves, when falling asleep, how our fantasies get woven into our dreams, so that between day-dreaming and night-dreaming there is not much difference" (ibid: 18); and again " ..... the fantasy-products directly engaging the conscious mind are, first of all, waking dreams or daydreams .... then ordinary dreams, which present to the conscious mind a baffling exterior ....." (ibid: 29-30).

In addition to its "automatic" (ibid: 17) and "spontaneous" (ibid: 18) characteristics, Non-Directed or fantasy thinking has a peculiarly archaic quality. Jung states: ".... all through our lives we possess, side by side with our newly acquired directed or adapted thinking, a fantasy-thinking which corresponds to the antique state of mind. Just as our bodies still retain vestiges of obsolete functions and conditions in many of their organs, so our minds, which have apparently outgrown those archaic impulses, still bear the marks of the evolutionary stages we have traversed, and re-echo the dim bygone in dreams and fantasies. (ibid, 28). The strong emphasis in the retrospective or historical factor in fantasy-thinking is due to the unmistakably *mythological* character with which this mode is "infused" (ibid: 24); at this point in the development of the

theory, Jung understands myths as "dream-like structures" (ibid: 24), which should not, in contrast to his understanding of the Freudian position, be conceptualized as having an exclusively infantile, ontogenetic origin; on the contrary, myths are "..... the collective dream of earlier-humanity" (ibid: 23) and are "..... one of the most important requisites of primitive life" (ibid: 24-25); it follows that the *irrational* should not be deprecated, because this would result in a negative evaluation of the *unconscious*, which is now posited as the generator of fantasy-thinking; thus: "..... non-directed fantasy thinking ..... is in the main subjectively motivated, and not so much by conscious motives as - far more - by unconscious ones. It certainly produces a world picture very different from that of conscious, directed thinking. But there is no real ground for assuming that it is nothing more than a distortion of the objective world-picture, for it remains to be asked whether the mainly unconscious inner motive which guides these fantasy-processes is not itself an objective fact ..... The unconscious bases of dreams and fantasies are only apparently infantile reminiscences. In reality we are concerned with primitive or archaic thought forms, based on instinct, which naturally emerge more clearly in childhood than they do later. But they are not in themselves infantile, much less pathological. To characterize them, we ought therefore not to use expressions borrowed from pathology. So also the myth, which is likewise based on unconscious fantasy-processes, is, in meaning, substance and form, far from being infantile or the expression of an autoerotic or

autistic attitude, even though it produces a world-picture which is scarcely consistent with our rational and objective view of things. The instinctive, archaic basis of the mind is a matter of plain, objective fact, and is no more dependent upon individual experience or personal choice than is the inherited structure and functioning of the brain or any other organ" (ibid: 28-29).

The adoption of this position led Jung to postulate the existence of what he termed *Primordial Images*, which were conceptualised as patterns of imagery which reflect universally human modes of experience and behaviour. These patterns do not originate in individual, ontogenetic experience, memory or perception, but are rather to be thought of as products of the Collective Unconscious. This "system" is sharply distinguished from Freuds concept of the Unconscious-repressed. Essentially, then, this was Jungs formulation of the nature of fantasy at the time of the break with Freud.

After his "confrontation with the Unconscious" and concomitant "fallow period" (Jung, 1967), Jung's next major statements concerning the nature of fantasy appeared in *Psychological Types* (1921). Here he distinguishes between two meanings of the term fantasy. The first of these concerns *imaginative activity* or *imagination*, and the second the notion of a *fantasm*. The former involves "..... the reproductive or creative activity of the mind in general" (ibid: 433), and "is ..... simply the direct expression of psychic life, of psychic energy which cannot appear in consciousness except in the form of images or contents" (ibid: 433). He continues, "Fantasy as imaginative activity is identical with the flow of psychic energy" (ibid: 433). Further "As the direct expression of psychic life,

fantasy draws together and mediates between every aspect of the psyche" (ibid: 722). Imagination or imaginative activity can therefore be conceptualized as being the fundamental *modus vivendi et operandi* of the psyche; as he was to later state, "..... the psyche consists essentially of images. It is a series of images in the truest sense, not an accidental juxtaposition or sequence, but a structure that is throughout full of meaning and purpose; it is a "picturing" of vital activities (1926: 325-326).

A *fantasm*, by contrast, can be understood as a specific instance of imaginative activity or imagination; it is defined as "..... a complex of ideas that is distinguished from other such complexes by the fact that it has no objective referent. Although it may originally be based on memory-images of actual experiences, its content refers to no external reality; it is ..... the output of creative psychic activity, a manifestation of a combination of energized psychic elements (Jung, 1921: 427). Fantasy-activity, in the sense of a *fantasm*, can be manifested or apprehended in three ways. Firstly, it can constitute a *conscious construction*, or "..... combination of conscious elements" (ibid: 427) which is consciously and intentionally produced" (ibid: 427). This category is of little relevance for an understanding of the unconscious (ibid). Secondly, it can be manifested "as an irruption of unconscious contents into consciousness (ibid: 427), in which case it is classified as *Passive fantasy*. Thirdly, it can constitute a product of intuition; in this case, the fantasy material is "..... evoked by an attitude directed to the perception of unconscious contents ..... the libido immediately invests all the elements emerging from the unconscious and, by association with parallel material, brings them

into clear focus in visual form" (ibid: 423); this type is classified as *Active fantasy*.

A crucial difference between the Active and Passive forms is the nature of the relationship between conscious and unconscious psychical components at the time the fantasy is apprehended. Passive fantasies are a form of psychical "automatism" (ibid: 428), which "..... always have their origin in an unconscious process that is antithetical to consciousness" (ibid: 428); they are therefore "..... a product of psychic dissociation" (ibid: 428) which is based "..... on a *marked conscious/unconscious opposition*" (ibid: 429 - emphasis added). They therefore "..... presuppose a withdrawal of energy from conscious control and a corresponding activation of unconscious material" (ibid: 428), which results in their frequently having a 'morbid' or 'abnormal' tone; passive fantasies therefore "..... represent the standpoint of the unconscious" (ibid: 429) and require "conscious criticism" in order for the psychical disequilibrium to be corrected. Finally, the attitude of the experiencing subject is "wholly passive" (ibid: 428). The nocturnal dream is an excellent example of passive fantasy (ibid: 429). By way of contrast, Active fantasy "..... is the product of a *conscious attitude not opposed to the unconscious*, and of unconscious processes not opposed .... but complementary to consciousness" (ibid: 429 - emphasis added). As such, it is "one of the highest forms of psychic activity" (ibid: 428) because of the *integrative* function which it performs. As Jung states, "..... here the conscious and unconscious personality of the subject flow together into a common product in which both are united. Such a fantasy, can be the highest expression of the unity of a man's individuality, and it may even create that individuality by giving perfect expression

to its unity" (ibid: 428). In contrast to passive fantasy, which has the potential to overwhelm consciousness if its underlying unconscious component is highly "energized", active fantasy is the result of "a conscious propensity to assimilate hints or fragments of lightly toned unconscious complexes, and, by associating them with parallel elements, to elaborate them in clearly visual form" (ibid: 428). The method of Active Imagination, which Jung later developed and employed clinically, would be an example of active fantasy. A detailed discussion of this method follows in section 2.2.3.2 below.

Fantasy, in both its active and passive forms, is therefore the medium, *par excellence*, through which unconscious processes are manifested, expressed, discharged, apprehended and assimilated. Fantasy is a fundamentally *imagic* mode of representation. In this regard, Jung distinguishes clearly between the notion of the image as "..... the psychic reflection of an external object" (ibid: 442) and "a figure of fancy or fantasy-image which is related only indirectly to the perception of an external object" (ibid: 442); in contrast to the former perceptual process, the fantasy-image "..... depends much more on unconscious fantasy activity, and as the product of such activity it appears more or less abruptly in consciousness, somewhat in the manner of a vision or hallucination, but without possessing the morbid traits that are found in the clinical picture. The image has the psychological character of a fantasy-idea and never the quasi-real character of an hallucination, i.e. it never takes the place of reality, and can always be distinguished from sensuous reality by the fact that it is an "inner" image. As a rule, it is not a projection in space, although in exceptional cases it can appear in

exteriorized form. This mode of manifestation must be termed *archaic* when it is not primarily pathological" (ibid: 442). A tripartite division in psychological functioning thus emerges, viz:

- 1) Conceptual thinking: This corresponds to the 'directed thinking' delineated in *Symbols of Transformation*. It is a fundamentally verbal and linguistic process, and is oriented 'outwards', i.e. towards external reality; it is inherently "logical" and "rational", and observes the causal sequences of objectively real things. It is a comparatively recent evolutionary development, and is an exclusively conscious process (although it rests upon an unconscious basis).
  
- 2) Perceptual imagery : This denotes that class of perceptual images which constitute the psychical representations of external objects. Perceptual imagery can be classified as a component of fantasy for two reasons: (1) because the image is never an exact, veridical representation of the object, but is always

distorted, to a greater or lesser extent, by *subjective* factors. (such as projection) (Jung, 1948, b). (2) it is often not consciously apprehended, but is rather subliminally perceived.

3) Fantasy - imagery :- This is the product of *unconscious fantasy activity* and corresponds roughly to the earlier notion of Non-Directed thinking; it may be solely expressive of the unconscious "position" (passive fantasy) or may be actively 'engaged' by consciousness (active fantasy); in the former case it may result in psychopathology, due to its intrusion into and interference with conceptual thinking, with a resultant breakdown in the subject's reality sense (i.e. "reality-testing"). On the other hand, it constitutes the 'collective', 'impersonal' and 'historical' psychical reality of the subject, assimilation of which (i.e. through active fantasy) can be enormously beneficial and therapeutic.

In order to attain a further understanding of the third category of Fantasy-imagery, an examination of Jung's theory of unconscious processes is required.

## 2.2 The Unconscious as the matrix of Fantasy-activity

In 1919 Jung introduced the concept of the *archetype* to account for that configuration of fantasy imagery which exhibits archaic, mythical, transpersonal and trans-historical characteristics; this term gradually replaced the earlier terms "Primordial Image" and "Dominant", although all three continued to be used interchangeably for some time. In 1946 he introduced a major revision with the distinction between the archetypal representation (image and idea) and the archetype "as such" or "psychoid" archetype (Jung, 1946: 213).

### 2.2.1 The process of archetypal representation

In *On the Nature of the Psyche* (ibid), Jung draws an analogy between the psyche or psychic reality and the visible wave lengths of light in the spectrum; this yields the concept of an upper and a lower threshold for psychic events; at both thresholds or "ends of the psychic scale" (ibid: 176) *psychoid* processes are hypothesized to be operative; because, by definition, they are 'beyond' the threshold of the psychic as such, psychoid processes are conceptualized as being "quasi-psychic" (ibid, 188), inherently "irrepresentable" (ibid, 213) and "unknowable" (ibid, 230); the "operation" of such processes must however be *inferred* from the patterning or configuration of images, ideas and behaviour at the 'level' of psychic reality; it is the psychoid

factor which is hypothesized to be responsible for the organization and regulation of the 'perceptible' psychic phenomena. At the lower threshold, which is compared to the red and then "infra-red" end of the spectrum, the psychic proper is conceptualized as having its connections with organic, physiological, processes; this means in turn that psychic processes are heavily influenced by *instinct*, and hence have an "automatic" (ibid: 181), "unalterable" (ibid: 181) and "compulsive" (ibid: 181) quality, because they are governed by *drives*. The human species shares this "biological instinctual psyche" (ibid: 215) with other, non-human species; the automatic, compulsive nature of the instinctual drive with its resultant fixed behaviour patterns can only be modified by volition, which is conceptualised as being dependent upon a greater or lesser degree of *conscious awareness* of the instinctual function. Thus "..... the psychic is an emancipation of function from its instinctual form and so from the compulsiveness which, as sole determinant of the function, causes it to harden into a mechanism. The psychic condition or quality begins where the function loses its outer and inner determinism and becomes capable of more extensive and freer application, that is, where it begins to show itself accessible to a will motivated from other sources" (ibid: 181-182); these sources can be understood as relating, in the first instance, to the phenomena of consciousness, or conscious awareness, and secondly to the upper limit or threshold of psychical reality; this threshold is compared to the "invisible, ultra-violet end of the spectrum, (ibid, 213) and is conceptualized as relating to what are commonly called "spiritual"

factors. Thus: "..... with increasing freedom from sheer instinct, the ..... function ceases altogether to be oriented by instinct in the original sense, and attains a so-called "spiritual" form. This does not imply a substantial alteration of the motive power of instinct, but merely a different mode of its application" (ibid: 182).

He continues:

"Just as, in its lower reaches, the psyche loses itself in the organic-material substrate, so in its upper reaches it resolves itself into a "spiritual" form about which we know as little as we do about the functional basis of instinct" (ibid: 183).

Just as a 'psychoid' instinctual process is operative at the lower threshold of the psyche, so a "psychoid" factor is operative at the upper threshold; this factor is termed the archetype "per se", and is defined as an "irrepresentable basic form" (ibid: 213), which is "..... characterized by certain formal elements and by certain fundamental meanings, although these can be grasped only approximately" (ibid: 213); he comments further, "the archetype as such is a psychoid factor that belongs, as it were, to the invisible, ultra-violet end of the psychic spectrum. It does not appear, in itself, to be capable of reaching consciousness" (ibid: 213); it is therefore characterized as "transcendent", i.e. as being permanently and innately beyond the threshold of the psychical. Jung comments "..... the phenomenon of archetypal configurations -

which are psychic events *par excellence* - may be founded upon a psychoid base, that is, upon an only partially psychic and possibly altogether different form of being. For lack of empirical data I have neither knowledge nor understanding of such forms of being, which are commonly called "spiritual" (1967: 384-385).

The effects or emanations of the irrepresentable psychoid factor at both "ends" of the "spectrum" are apprehended through the "medium" of the psyche or psychic reality, where they appear in the form of *archetypal images*; thus "..... every instinct bears in itself the pattern of its situation. Always it fulfills an image, and the image has fixed qualities. The instinct of the leaf-cutting ant fulfills 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 does not function, because it cannot exist without its total pattern, without its image. Such an image is an a-priori type. It is inborn in the ant prior to any activity, for there can be no activity at all unless an instinct of corresponding pattern initiates and makes it possible. This scheme holds true of all instincts and is found in identical form in all individuals of the same species .... man ... has in him these a-priori instinct types, which provide the occasion and pattern for his activities, in so far as he functions instinctively .... they are the ever-present and biologically necessary regulators 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 the will. We may say that the

image represents the meaning of the instinct" (ibid: 201).

It is therefore the psyche which 'connects' the "spiritual" and the instinctual or "material" "opposites" through the medium of the archetypal image. Jung articulates the position as follows:

"Just as the "psychic infra-red", the biological instinctual psyche, gradually passes over into the physiology of the organism and thus merges with its chemical and physical conditions, so the "psychic ultra-violet", the archetype, describes a field which exhibits none of the peculiarities of the physiological and yet, in the last analysis, can no longer be regarded as psychic, although it manifests itself psychically. But physiological processes behave in the same way, without on that account being declared psychic. Although there is no form of existence that is not mediated to psychically and only psychically, it would hardly do so to say that everything is merely psychic. We must apply this argument logically to the archetypes as well. Since their essential being is unconscious to us, and still they are experienced as spontaneous agencies, there is probably no alternative now but to describe their nature, in accordance with their chiefest effect, as "Spirit" ..... If so, the position of the archetype would be located beyond the psychic sphere, analogous to the position of physiological instinct, which is immediately rooted in the stuff of the organism, and, with

its psychoid nature, forms the bridge to matter in general. In archetypal conceptions and instinctual perceptions, spirit and matter confront one another on the psychic plain. Matter and spirit both appear in the psychic realm as distinctive qualities of conscious contents. The ultimate nature of both is transcendental, that is, irrepresentable, since the psyche and its contents are the only reality which is given to us *without a medium* (ibid: 215-216).

The psychoid archetypal-instinctual factor must be conceptualized as being inherently "*dynamic*" (ibid: 211), i.e. as the generator and regulator of psychic activity; this is effected in the form of a ceaseless "stream" of *unconscious fantasy*, which constitutes the spontaneous representation or depiction of the life-process in imagic form; Jung writes: "..... the unconscious never remains at rest, but is ..... occupied ceaselessly in grouping and regrouping .... unconscious fantasies (1916: 264). Furthermore "..... fantasy is simply spontaneous psychic activity, and it wells up whenever the inhibitive action of the conscious mind abates, or, as in sleep, ceases altogether. In sleep, fantasy takes the form of dreams. But in waking life, too, we continue to dream beneath the threshold of consciousness" (Jung, 1929, a: 56).

The life-process, psychologically considered, constitutes *Individuation*, the inherently purposive, all subsuming drive towards synthesis and completion which is effected by means of the differentiation of consciousness out of the

initial, unconscious condition; dynamically considered, therefore, the psyche has an innately teleological orientation, and must be understood in terms of both antecedent and final causes. It is "..... always indissolubly bound up with the continuity of the vital process ..... it is not only something evolved, but is also continually evolving and creative" (Jung: 1921: 431); empirically, this means that "fantasies from the impersonal unconscious....containing essentially collective symbols pursue definite unconscious lines of direction which converge upon a definite goal" (Jung, 1953, a: 228).

Although it may contain retrospective allusions under regressive conditions, the archetypal fantasy-image must therefore be conceptualised as having an essentially prospective and hence anticipatory character. For this reason, it constitutes a symbolic formation which "....formulates an essential unconscious factor"(Jung, 1921: 477), and is "....the best possible formulation of a relatively unknown thing, which for that reason cannot be more clearly or characteristically represented.(ibid: 474)<sup>2</sup>

It follows, therefore, that the reason for the relative obscurity and ostensibly incomprehensible nature of the archetypal image is that it formulates an unconscious reality which is as yet *unknown* to consciousness, i.e. "exists" only as a *potential* condition or as a factor which is in the

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<sup>2</sup>The theory of symbolism receives further detailed consideration in sections 2.2.2 and 3.4 below.

process of actualization; because it is generated by the psychoid (i.e. transcendent) factor, the final nature or meaning of the image can never be 'known' or fully apprehended; the ego therefore acts volitionally but can never be fully conscious of why it behaves as it does; this unconsciousness or lack of awareness is due to the "foreign" or "alien" mode of representation of symbolic configurations, which are presented in a "language" which differs radically from the sequential "causal" structure of directed, logical thinking. The language of archetypal fantasy is fundamentally archaic, mythical, and metaphorical, because it is composed of material which is typical of the historical developmental experience of the species; it therefore describes and relates in a non-rational form how the unconscious 'perceives', apprehends processes and structures species-specific experience; this is not to say that the actual content is transmitted or inherited, but rather the psychoid potential for forming the same or similar images; it is because of the conservative and repetitive (i.e. automatic, compulsive, stereotypical) nature of the instinctual drive that the identical or analagous forms are generated in the most diverse individuals, cultures and historical epochs.

Unlike non-human species, which can be hypothesized to experience the archetypal-instinctual process as an urge to action only (Jung, 1946), the human capacity for self-

reflective consciousness (ibid) permits varying degrees of awareness of the archetypal image. This can occur under the following conditions:

- (1) When the psychoid factor is "constellated" (Jung, 1936, c) by a typical, species specific life situation. In this case the ongoing, regulatory unconscious fantasy-activity can "break through" into consciousness in varying degrees of intensity, manifesting, for example, in an increase in nocturnal dream imagery of an archetypal nature (Jung, 1948, a), or in an intrusion of fantasy material into waking consciousness, resulting in a state of relative dissociation or *abaissement du niveau mental* (Jung, 1933, b); "typical" life situations invariably relate to what Jung designates as *critical stages* of the life cycle or Individuation process, such as birth and early childhood, puberty, mid-life and approaching death (ibid); the critical stages constitute developmental "nodal-points" or "crises" which must be "negotiated" in order for Individuation to proceed; it is because of their frequent repetition during the evolution of the species that the critical stages possess archetypal qualities and meanings; these relate to the relatively "timeless" and "eternal" nature of the critical stage, as undergone by previous generations; because a fundamental change in his/her state is portended, the critical stage always constitutes a more or less intense crisis for the subject; the archetypal images, constellated in dreams and fantasies, can be understood as functioning as a compensation

for the crisis which consciousness is undergoing, in that they reflect the typically human nature of the stage as undergone by preceding generations. The inevitable one-sidedness engendered by the necessities and adaptations of the preceding component of the Individuation process is "corrected" during the negotiation of the critical stage, where the archetypal image supplies the 'missing' perspective; thus, the compensation process must be conceptualized as being inherently purposive. In the final analysis it must be understood as emanating from the organizing centre from which the entire regulatory process of Individuation stems, i.e. the Self (Jung, 1951). Developmental crises, being inherently conflictual, necessarily entail the dual possibilities of successful or unsuccessful resolution; for this reason, the relevant archetypal images are invariably experienced as having positive and negative (threatening) components which reveal the essential bipolarity of the archetype; negotiation of the crisis therefore always has progressive and regressive possibilities. A failure to integrate these opposites constitutes a distortion of the Individuation process. This relates directly to the second condition under which the archetypal image may be apprehended.

- (2) When archetypal material predominates outside of a critical stage, or when, due to inadequate ego controls, the unconscious constellation is abnormally intensified during a critical stage. This may take the form of an

"irruption" of unconscious fantasy material into consciousness, with the result that varying degrees of psychopathology results; because of the psychoid factor, somatic symptoms and signs may also form part of the clinical picture. In "neurotic" conditions a relatively differentiated and integrated ego-complex is able to mediate the fantasy products, with the result that a complete disintegration of personality does not occur, although a state of severe dissociation may be manifested and experienced. In psychotic conditions the ego-complex, already drastically "weakened" by inadequate differentiation in preceding phases of the Individuation process, disintegrates under the "pressure" of the unconscious, with the result that consciousness is "inundated" by archaic, mythological fantasy imagery, which substitutes for adaptive reality testing. The psychopathological condition may be the result of both psychogenic or somatogenic aetiological factors, or a combination of the two, due to the psychoid factor. (Jung, 1939).<sup>3</sup>

- (3) In Synchronistic phenomena, where there is a "meaningful" coincidence between subjective and objective reality which cannot be accounted for on the basis of known causal processes. The meaningful "arrangement" of subjective state and objective event is

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<sup>3</sup>cf discussion of passive fantasy in section 2.1 above.

ascribed by Jung to the operation of the psychoid factor.

- (4) Through the employment of specialized techniques: In his historical and cross-cultural analyses of Religious experience, Jung conceptualized methods such as, for example, Yoga meditation, the Alchemical transformation procedures of Chinese Taoist mysticism and the *Exercitia Spiritualia* of Loyola as procedures designed to effect a "technical transformation" (Jung, 1950, d) of Personality; they are designed to facilitate "access" to archetypal material and, through engaging it, to facilitate the natural, spontaneous process of Individuation (ibid: Faber, et al: 1978; 1984).
- (5) Through analysis of the unconscious: this constitutes the employment of the Jungian analytical and therapeutic "method", and entails making the natural, unconscious and spontaneous process of Individuation conscious (Jung, 1940, b), with the result that it is stimulated and intensified. In this "narrower" sense, Individuation means "a maturation process of the personality induced by an analysis of the unconscious" (ibid: 159); it aims at the assimilation of unconscious contents into consciousness, and is essentially a transformation of personality in the direction of greater synthesis and integration, such that the ego is displaced from its ostensibly 'central' position in favour of a new 'midpoint' in the personality, namely the Self (Jung, 1953, a). The method of

Active Imagination is central to this process, a detailed discussion of which follows in Section 2.2.3.2. below. Before this is embarked upon however, some further crucial theoretical formulations relating to the fantasy-image will be examined.

### 2.2.2 Symbolic and Semiotic meanings of the fantasy-image

Jung makes a basic distinction between symbolic, semiotic (and allegorical) meanings of the fantasy-image. When the image is evaluated semiotically, it is treated as a *sign*, i.e. as "..... an analogue or abbreviated designation for a known thing: (Jung, 1921: 474). In the clinical context, that which is signified is the "elementary instinctual process" (Jung, 1958, a: 75), which is represented in the disguised and distorted form of symptoms and symptomatic acts; when analyzed and interpreted, the sign will always be found to refer to a repressed or dissociated psychological component, i.e. a complex, which has its origins in personal, ontogenetic experience; the fantasy-image, evaluated semiotically, therefore "expresses contents of the personal unconscious, and a personally conditioned conscious situation" (Jung, 1921: 443); it is because the components of the personal unconscious were once in some sense conscious that the semiotic 'decoding' of the image will always reveal something which was "known", i.e. previously experienced. The semiotic approach is therefore essentially retrospective and

reductive; it rests on the assumption of the operation of antecedent causes; its "meaning" (i e that to which it refers) is not immediately comprehensible because it constitutes a defensive distortion or disguise of the original, instinctually derived wish, which is, for various reasons, antithetical to ego-consciousness and the persona. An allegory is also understood as referring to something which is "known" or knowable - it differs from the sign in the sense that it does not constitute a form of psychopathology, and is an essentially volitional and conscious "paraphrase or transmogrification" (ibid: 474).

As already indicated (cf Section 2.2.1 above), the symbolic approach conceptualizes the fantasy-image as the best possible formulation for, or clearest expression of, an *unknown*, and in the final analysis, unknowable (i e psychoid-transcendent) factor (ibid: Jung, 1946). The symbol is thus inherently *revelatory*, as opposed to the concealing, defensive, disguising function of the sign. Because of the assumption of the teleological nature of the psychical process, symbols also have an *anticipatory* character (Jung, 1921: 475); the symbol reveals that which has never been 'known' to (or experienced by) the individual, ontogenetic consciousness. It must be conceptualized as constituting a product of the collective, as opposed to the personal unconscious, although it is always mediated by personal, ontogenetic experience. The complex, with its attendant signifiers,

will therefore always be found to have an "underlying" archetypal or collective component; personal ontogenetic experience is always constellated around an impersonal, "phylogenetic" "core" or "nucleus"; in practice, the Individuational stage or position of the subject will determine whether personal or archetypal material predominates in fantasy-products.

Jung summarizes the position as follows:

"Modern psychology treats the products of unconscious fantasy activity as self-portraits of what is going on in the unconscious, or as statements of the unconscious psyche about itself. They fall into two categories: firstly, fantasies (including dreams) of a personal character, which go back unquestionably to personal experiences, things forgotten or repressed, and thus can be completely explained by individual anamnesis. Secondly, fantasies (including dreams) of an impersonal character, which cannot be reduced to experiences in the individual's past, and thus cannot be explained as something individually acquired. These fantasy pictures undoubtedly have their closest analogue in mythological types. We must therefore assume that they correspond to certain collective (and not personal) structural elements of the human psyche in general, and like the morphological elements of the human body, are inherited". (Jung, 1940, b: 153).

Elsewhere he writes:

The image is primordial or *Archetypal* when it has an *archaic* character, i e is in striking accord with familiar mythological motifs. It then expresses material derived primarily from the Collective Unconscious, and indicates at the same time that the factors influencing the conscious situation of the moment are *collective* rather than personal ..... a personal image has neither an archaic character nor a collective significance, but expresses contents of the personal unconscious, and a personally conditioned conscious situation" (1921: 443 - original emphasis).

The symbol is therefore a product of an extremely complex character, because it reveals, in condensed form, the entire 'situation' of the subject at the time it is constellated. Because it is generated by the psychoid archetypal-instinctual factor, it 'contains' elements deriving from both the psychic "infra-red" (psycho-biological) and the psychic "ultra-violet" (spiritual-archetypal) thresholds for psychic events; it is therefore essentially a factor which is generated by a state of opposition or dialectical tension, and constitutes the psychical 'middle-ground' (ibid: 479) on which the opposites can be united; as a mediating product, it is "constellated by thesis and antithesis in equal measure, and stands in a compensatory relation to both" (ibid: 479); he

comments further: "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" (ibid: 480). As the dynamic link between the opposites, the symbol therefore constitutes a potential for dialectical transformation, which, when actualized by the adoption of the requisite conscious attitude (cf Section 2.2.3.2 below), results in the transcendent function (ibid: 480); it is for this reason that the symbol is conceptualized as a "libido analogue" (Jung, 1928: 48), i e as "... the psychological mechanism that transforms energy" (ibid: 45); in line with the teleological orientation of Individuation, the direction of transformation is generally from the biological-instinctual to the "spiritual" or "cultural" (ibid: 48), although under regressive conditions a form of "negative compensation (ibid:44) may be effected through the inclusion of retrospective elements. As Jadot (1984) argues, the symbol has an essential "duplicity" through its linking of the causal and final which yields a 'plurality' of meanings (112); these can, in the final analysis, never be fully articulated because of their transcendent source.

As has been shown, the medium through which the symbol is apprehended is fantasy-activity,

which typically emerges nocturnally (as the dream) and diurnally (as waking fantasy); a detailed discussion of the relationship between fantasy-activity in the two conditions follows.

### 2.2.3 The relationship between diurnal and nocturnal fantasy-activity

#### 2.2.3.1 The Nocturnal Dream

As already indicated, the nocturnal dream is fundamentally "a derivative of unconscious processes" (Jung, 1948, b:248). It is conceptualized as being "the most readily accessible expression" (Jung, 1958, a: 77) of these processes, and is further defined as "a pure product of the unconscious" (ibid: 77); as such, the dream is the manifestation, *par excellence*, of the "undirected, irrational" (Jung, 1931, c: 142) dynamic component of the psyche, which, as a rule, contrasts strikingly with the directed, sequential nature of conscious functioning (ibid: 253). Jung writes:

"Dreams have a psychic structure which is unlike that of other contents of consciousness because, so far as we can judge from their form and meaning, they do not show the continuity of development

typical of conscious contents. They do not appear ..... to be integral components of our conscious psychic life, but seem rather to be extraneous, apparently accidental occurrences. The reason for this exceptional position of dreams lies in their peculiar mode of origin: they do not arise, like other conscious contents, from any clearly discernable, logical and emotional continuity of experience, but are remnants of a peculiar psychic activity taking place in sleep. Their mode of origin is sufficient in itself to isolate dreams from the other contents of consciousness, and this is further increased by the contents of the dreams themselves, which contrasts strikingly with our conscious thinking (1948, b: 237).

He comments further:

"..... of all psychic phenomena the dream presents ..... the largest number of irrational factors" (ibid: 282).

It follows therefore, that the dream is not a phenomenon which is subject to the operation of the will, and is therefore impervious to any volitional attempts to influence its form and content; it is rather "... a fragment of involuntary psychic activity (ibid:

282 - emphasis added), or "a spontaneous self-portrayal, in symbolic form, of the actual situation in the unconscious (Jung, 1948, b: 263 - emphasis added).

Elsewhere he writes, "The dream is a statement, uninfluenced by consciousness, expressing the dreamer's inner truth as it really is, not as I conjecture it to be, and not as he would like it to be, but as it is (Jung, 1934: 142). Furthermore, "the dream cannot be explained with psychology taken from consciousness. It is a determinate functioning, independent of will and wish, of intention and conscious choice of goal. It is an unintentional happening, as everything in nature happens" (Jung, 1938, in Jacobi, 1973: 70).

In keeping with the distinction between personal and collective unconscious processes, Jung isolated two different types of dreams, namely the personal and the archetypal dream. Personal dreams, which correspond to the 'little' dreams distinguished in pre-literate tribal lore (Jung, 1948, a), "... are the nightly fragments of fantasy coming from the subjective and personal sphere, and their meaning is limited to the affairs of everyday" (ibid: 270). Recall of personal

dreams is often scanty or absent altogether, because "..... their meaning is restricted to the day to day fluctuations of the psychic balance (ibid: 270). The contents of personal dreams must, by definition, be understood semiotically (cf Section 2.2.2 above), i e as signifying and deriving from known or potentially knowable ontogenetic elements which are unconscious either because they have been forgotten or repressed (Jung, 1921). The archetypal dream, by contrast, derives from the collective unconscious, and ".... uses collective figures because it has to express an eternal human problem that repeats itself endlessly, and not just a disturbance of personal balance" (ibid: 292); it corresponds to the 'big' dreams distinguished in pre-literate societies. Archetypal dreams are "..... often remembered for a lifetime, and not infrequently prove to be the richest jewel in the treasure house of psychic experience" (ibid: 290). As already discussed (Section 2.2.1 above), archetypal dreams tend to increase in frequency and intensity at critical stages of the life-cycle, (ibid: 291) during analysis of the unconscious (ibid: 291) and under psychopathological conditions.

Phenomenologically, archetypal

material in dreams is described by Jung as follows:

"They reveal their significance - quite apart from the subjective impression they make - by their plastic form, which often has a poetic force and beauty" (ibid: 291).

Elsewhere he writes:

"An infallible sign of collective images seems to be the appearance of the 'cosmic' element, i e the images in the dream or fantasy are connected with cosmic qualities, such as temporal and spatial infinity, enormous speed and extension of movement, 'astrological' associations, telluric, lunar and solar analogies, changes in proportion of the body, etc. The obvious occurrence of mythological and religious motifs also points to the activity of the collective unconscious. The collective element is very often announced by peculiar symptoms, as for example by dreams where the dreamer is flying through space like a comet, or feels that he is the earth, or the sun, or a star; or else is of immense size, or is dwarfishly small; or that he is dead, is in a strange place, is a

stranger to himself, confused, mad, etc. Similarly, feelings of disorientation, of dizziness and the like, may appear" (1953, a: 158-160).

Archetypal dreams,

"employ numerous mythological motifs that characterize the life of the hero, of that greater man who is semi-divine by nature. Here we find the dangerous adventures and ordeals such as occur in initiations. We meet dragons, helpful animals and demons; also the Wise Old Man, the animal man, the wishing tree, the hidden treasure, the well, the cave, the walled garden, the transformative processes and substances of alchemy, and so forth - all things which in no way touch the banalities of everyday. The reason for this is that they have to do with a part of the personality which has not yet come into existence but is still in the process of becoming" (Jung, 1948, a: 293).

Purely archetypal dreams are relatively rare. More typically "..... the archetypes are condensed, interwoven and blended, not only with one another .... but also with unique, individual elements" (ibid: 294). This mode of representation is

consistent with the continuity between the personal and collective unconscious, and with the notion of the expression of archetypal processes through the medium of the personal and individual; thus "... the dream .... furnishes the unconscious material constellated in a given conscious situation and supplies it to consciousness in a symbolical form" (Jung, 1948, b: 253).

Despite its ostensibly discontinuous and idiosyncratic nature, the dream can be shown to have implicit empirical, experiential and theoretical connections with other consciously apprehended psychic phenomena; the evidence for such connections is derived from the following:

- 1) The incorporation of day residue material into the subsequent nocturnal dream; this is taken by Jung as evidence for a "retrospective continuity" (ibid: 238) between the dream and conscious experience.
- 2) The experience of more or less distinct alterations in mood following a dream; this is interpreted as evidence for a "prospective continuity" between the dream and subsequent conscious

experience (ibid: 238).

- 3) The comparison of dream material with other forms of fantasy in the waking state. While, as has already been discussed, the nocturnal dream is conceptualised as being sharply discontinuous with respect to directed, logical, sequential thinking, this is not the case with waking fantasies. The demonstration of the connection or thematic link between the dream and the waking fantasy depends largely upon the articulation of the "latent meaning" (Jung, 1921: 430) by means of the method of amplification (Jung, 1943, a: 80); this is because there is rarely an overt or manifest one to one correspondence or identity between a dream image and a preceding or subsequent waking fantasy image; the demonstration of a connection must be understood as being dependent upon the articulation of the *meaning* of the image, which can only be accomplished by establishing its context; the demonstration of the thematic link therefore depends fundamentally upon *interpretation*. The question of meaning and interpretation is discussed in detail in Section 3.0 below. Since the most important evidence for a connection between

nocturnal dreams and other forms of psychic activity comes from the form of waking fantasy known as Active Imagination, Jung's formulation of this method, and its relationship to dreaming, will now be considered.

### 2.2.3.2 Active Imagination

As already mentioned (Section 1.0 above), the method of Active Imagination had its genesis in Jung's period of disorientation and confusion following the break with Freud in 1912 (Humbert, 1984). The method is first mentioned in *The Transcendent Function* (1916), where it is conceptualized in terms of the production of "spontaneous fantasy". Later, in *Psychological Types* (1921), the concept is further developed and elaborated in the distinction between passive and active fantasy, which has already been discussed in Section 2.1 above. The first detailed account of the method is given in a seminar (1925) (Humbert 1984), and the first published description in 1928.<sup>4</sup> The actual term is used for the first time in English in the *Tavistock Lectures*

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<sup>4</sup>In "The Relations between the Ego and the Unconscious" *Coll. Wks.*, 7.

(1935).

In *On the Nature of the Psyche* (1946), Jung gives an interesting description of how he first began to employ the method clinically, which is worth reproducing in full:

He writes:

"I had often observed patients whose dreams pointed to a rich store of fantasy material. Equally, from the patients themselves, I got the impression that they were stuffed full of fantasies, without their being able to tell me just where the inner pressure lay. I therefore took up a dream image or an association of the patients, and, with this as a point of departure, set him the task of elaborating or developing his theme by giving free rein to his fantasy. This .... could be done in any number of ways, dramatic, dialectic, visual, acoustic or in the form of dancing, painting, drawing or modelling. The result of this technique was a vast number of complicated designs whose diversity puzzled me for years, until I was able to recognize that in this method I was witnessing the

spontaneous manifestation of an unconscious process which was merely assisted by the technical ability of the patient, and to which I later gave the name "individuation process". But, long before this recognition dawned upon me, I had made the discovery that *this method often diminished, to a considerable degree, the frequency and intensity of dreams, thus reducing the inexplicable pressure exerted by the unconscious* (1946: 202-203 - emphasis added).

With regard to the phenomenology of the fantasy material produced by the method, he comments as follows:

"The chaotic assortment of images that at first confronted me reduced itself in the course of the work to certain well defined themes and formal elements, which repeated themselves in identical or analogous form with the most varied individuals. I mention, as the most salient characteristics, chaotic multiplicity and order; duality; the opposition of light and dark; upper and lower; right and left; the union of opposites in a third; the

quaternity (square, cross); rotation (circle, sphere) and finally the centring process and a radial arrangement that usually followed some quaternity system. Triadic formations, apart from the *complexio oppositorum* in a third, were relatively rare and formed notable exceptions which could be explained by special conditions. The centering process is, in my experience, the never-to-be-surpassed climax of the whole development, and is characterized as such by the fact that it brings with it the greatest possible therapeutic effect. The typical features listed above go to the limits of abstraction, yet at the same time they are the simplest expressions of the formative processes here at work. In actual reality, the patterns are infinitely more variegated and far more concrete than this would suggest. Their variety defies description. I can only say that there is probably no motif in any known mythology that does not at the same time appear in these configurations. If there was any conscious knowledge of mythological motifs worth mentioning in my patients, it is left far behind by the ingenuities of creative fantasy. In general, my patients had only a minimal knowledge of

mythology (ibid: 203).

Jung comments on these observations as follows:

"These facts show in an unmistakable manner how fantasies guided by unconscious regulators coincide with the records of man's mental activity as known to us from tradition and ethnological research. All the abstract features I have mentioned are in a certain sense conscious: everyone can count up to four and knows what a circle is and a square, but as formative principles they are unconscious, and by the same token their psychological meaning is not conscious either .... a dark impulse is the ultimate arbiter of the pattern, an unconscious *a-priori* precipitates itself into plastic form, and one has no inkling that another person's consciousness is being guided by those same principles at the very point where one feels utterly exposed to the boundless subjective vagaries of chance. Over the whole procedure there seems to reign a dim foreknowledge not only of the pattern but of its meaning. Image and meaning are identical; and as the first takes shape, so the latter becomes clear" (ibid: 204).

Jung employed the method of Active Imagination as an adjunct to and extension of dream analysis; with suitable patients it can even take the place of dream analysis (ibid: 204), particularly in the later stages of analytic work (ibid). Unlike other psychotherapeutic imagery techniques, such as the Guided Waking Dream (Desoille, 1938; 1945; 1961; 1966), Autogenic Training (Luthe and Schultz, 1973), Onirithery (Fretigny and Virel, 1967; 1968) or Guided Affective Imagery (Leuner, 1969), no special induction procedures, such as respiratory control, bodily position or deep relaxation, are prescribed for the initiation of Active Imagination<sup>5</sup>; unlike the other techniques, however, it can only be used with carefully selected patients, because of the possibility of severe psychopathological reaction. Jung writes: "The method of "active imagination" .... is the most important auxiliary for the production of those contents of the unconscious which lie, as it

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<sup>5</sup>Jung does however mention that "a special introversion of libido ..... such as complete rest, especially at night" (1958, a: 83) facilitates the method; the hypnagogic state at sleep onset is also considered favourable for initiation of the fantasies (ibid: 83)

were, immediately below the threshold of consciousness and, when intensified, are the most likely to irrupt spontaneously into the conscious mind. The method, therefore, is not without its dangers and should, if possible, not be employed except under expert supervision .... (the) danger ..... is that the subliminal contents already possess such a high energy charge that, when afforded an outlet by active imagination, they may overpower the conscious mind and take possession of the personality. This gives rise to a condition which - temporarily, at least - cannot easily be distinguished from schizophrenia, and may even lead to a genuine "psychotic interval". The method of active imagination, therefore, is not a plaything for children" (ibid: 68).

Jung defines and describes the method as follows:

"Active imagination .... is a method of introspection for observing the stream of interior images. One concentrates one's attention on some impressive but unintelligible dream-image, or on a spontaneous visual impression, and observes the changes

taking place in it. Meanwhile, of course, all criticism must be suspended and the happenings observed and noted with absolute objectivity. Obviously, too, the objection that the whole thing is "arbitrary" or "thought-up" must be set aside, since it springs from the anxiety of an ego-consciousness which brooks no master besides itself in its own house. In other words, it is the inhibition exerted by the conscious mind on the unconscious. Under these conditions, a long and often very dramatic series of fantasies ensues .... (which) brings a mass of unconscious material to light ..... the method ..... is based on a deliberate weakening of the conscious mind and its inhibiting effect, which either limits or suppresses the unconscious. .... (the images) .... *differ from dreams only by reason of their better form, which comes from the fact that the contents were perceived not by a dreaming but by a waking consciousness*" (Jung, 1941:190-emphasis added).

The method is also described as a form

of "visionary meditation" (Jung, 1948, c: 215-216), as "..... a sequence of fantasies produced by deliberate concentration" (Jung, 1936, c: 49), and as "a kind of spontaneous amplification of the archetypes" (Jung, 1946: 204-205). As already mentioned previously, Jung found that the systematic practice of the method decreases the frequency and intensity of nocturnal dreams; this effect is particularly evident when there is a high frequency and intensity of dream material.

In this regard he writes:

"I have found that the existence of unrealized, unconscious fantasies increases the frequency and intensity of dreams, and that when these fantasies are made conscious the dreams change their character and become weaker and less frequent. From this I have drawn the conclusion that dreams often contain fantasies which " want to become conscious" (1936, c: 49). Thus, through the production of a "sequence of fantasies ..... rich in archetypal images and associations" (ibid: 49), the unconscious 'pressure' is relieved" (ibid: 49).

Elsewhere he comments:

"Often it is necessary to clarify a vague content by giving it visible form ..... by shaping it one goes on dreaming the dream in greater detail in the waking state, and the initially incomprehensible, isolated event is integrated into the total personality" (1958, a: 86-87).

Through the concentration entailed in Active Imagination the unconscious contents become "..... charged with energy .... (and) ..... vitalized, as if illuminated from within", such that "they turn into something like a substitute reality" (Jung, 1954, g: 496); a special attitude and approach must be adopted towards this reality, which is specified as follows:

"Something works behind the veil of fantastic images, whether we give this something a good name or a bad. It is something real, and for this reason its manifestations must be taken seriously. But first the tendency towards concretization must be overcome; in other words, we must not take the fantasies literally when we approach the question of interpreting them. While we are in the grip of the actual experience, the fantasies cannot be taken literally enough. But when it comes to understanding them, we must on no account mistake the semblance, the

fantasy-image as such, for the operative process underlying it. The semblance is not the thing itself, but only its expression" (Jung, 1953, a: 215-216).

Thus "..... we ought never to imagine that a fantasy experience exists in and for itself, and is therefore to be taken quite literally. It is an expression, an appearance standing for something unknown but real" (ibid: 216). Clearly, a failure to recall the distinction between the psychoid archetype, the archetypal image and the ego of the experiencing subject could result in a state of identification with or 'possession' by the fantasy material, which would be equivalent to the psychotic interval discussed above.

Initially, the process of fantasy production is essentially spontaneous and passive<sup>6</sup> - the experiencing subject remains an onlooker or spectator who views his/her own interior drama. However, in order for therapeutic transformative effects to ensue, it is essential that the subject becomes an *active-participant*

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<sup>6</sup>cf preceding discussion of 'passive fantasy' in section 2.1 above.

in the fantasy sequence, i.e. engages and takes up a position with regard to the unconscious material (Jung, 1970: 496). Furthermore, the requirement of active participation should extend to the subject's entire life, in the sense that any ethical concomitants of the fantasy material must be enacted; the *meaning* of the experience must be apprehended, in contrast to the alternative of creative formulation through aesthetic appreciation and representation (Jung, 1958, a: 85), which does not result in a transformation of the subject. Jung writes, "a .... danger, in itself harmless, is that, though authentic contents may be produced, the patient evinces an exclusively aesthetic interest in them and consequently remains stuck in an all-enveloping phantasmagoria, so that .... nothing is gained. The meaning and value of these fantasies are revealed only through their integration into the personality as a whole - that is to say, at the moment when one is confronted not only with what they mean but also with their moral demands" (ibid: 68). In his last formal discussion of the method, Jung writes: "A chain of fantasy ideas develops and gradually takes on a

dramatic character: the passive process becomes an action. At first it consists of projected figures, and these images are observed like scenes in a theatre. .... As a rule, there is a marked tendency simply to enjoy this interior entertainment and to leave it at that. Then, of course, there is no real progress but only endless variations on the same theme. What is enacted on the stage still remains a background process; it does not move the observer in any way, and the less it moves him the smaller will be the cathartic effect of this private theatre. The piece that is being played does not want merely to be watched impartially, it wants to compel his participation. If the observer understands that his own drama is being performed on this inner stage, he cannot remain indifferent to the plot and its denouement. He will notice, as the actors appear one by one and the plot thickens, that they all have some purposeful relationship to his conscious situation, that he is being addressed by the unconscious, and that it causes these fantasy-images to appear before him. He therefore feels compelled, or is encouraged by his analyst, to take

part in the play, and, instead of just sitting in a theatre, really have it out with his alter ego" (1970: 496 - original emphasis).

With active involvement of the subject, the experience becomes one of a participation in the fundamental imaginative activity of the psyche, which Jung compared to the Alchemical concept of true or real imagination (*imaginatio vera*). Without active participation, the experience remains to an extent a subjective figment, i.e. a form of fantasy which corresponds to the Alchemical notion of *imaginatio fantastica*. Thus:

"..... A fantasy is more or less your own invention, and remains on the surface of personal things and conscious expectations. But active imagination, as the term denotes, means that the images have a life of their own and that the symbolic events develop according to their own logic" (Jung, 1968, a: 192).

The methodological procedures involved in elucidating the meaning and interpretation of fantasy-imagery will now be discussed.

### 3.0 MEANING AND INTERPRETATION OF FANTASY-IMAGERY

#### 3.1 Manifest and latent meaning

In *Psychological Types* (1921) Jung distinguishes between a manifest and a latent meaning of fantasy material. The former concerns "the direct statement made by the underlying complex of ideas" (ibid: 429), which is "... found in the actual 'look'" (ibid: 429) of the fantasy image; the manifest meaning therefore "... always has the character of a visual and concrete process" (ibid: 429). However, because the manifest meaning does not refer directly to an objective (i e 'external') reality, the conscious demand for understanding is not satisfied; the latent meaning of the fantasy must therefore be sought; this is understood by Jung as being equivalent to the *interpretation* of the fantasy; the interpretation, or latent meaning, is always closely bound up with the subjective reality or internal process of representation of the external object; it is for this reason that Jung distinguishes carefully between what is termed *subjective and objective level* interpretation.

#### 3.2 Subjective and Objective level interpretation

The distinction between the two levels of interpretation derives from the assumption that subjective, factors modify, to a greater or lesser extent, the pre-existent sensory and apperceptive processes. The psychic image of an object is therefore always a compound of perceptual, apperceptive and psychical factors, and therefore has only an indirect

relationship to the object<sup>1</sup>; the fundamental importance of the *psychic* factor is articulated by Jung as follows:

"Far too little in theory, and almost never in practice, do we remember that consciousness has no direct relation to any material objects. We perceive nothing but images, transmitted to us indirectly by a complicated nervous apparatus. The consequence of this is, that what appears to us as immediate reality, consists of carefully processed images, and that, furthermore, we live immediately only in a world of images ..... Far, therefore, from being a material world, this is a psychic world, which allows us to make only indirect and hypothetical inferences about the real nature of matter. The psychic alone has immediate reality, and this includes all forms of the psychic, even 'unreal' ideas and thoughts which refer to nothing external. We may call them 'imagination' or 'delusion', but that does not detract in any way from their affectiveness". (1933, a: 383-384).

Thus,

"..... the image we form of a human object is, to a very large extent, subjectively conditioned. This means that we must 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

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<sup>1</sup>cf preceding discussion of the distinction between perceptual and fantasy imagery in section 2.1 above.

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". (Jung, 1921: 473).

Interpretation on the subjective level therefore involves the assumption that "the person or situations appearing (in the fantasy or dream) refer to subjective factors belonging entirely to the subject's own psyche" (ibid: 472), whereas on the objective level, they are understood as referring to "objectively real" (ibid: 456) persons or situations, i e they are treated concretely.

Subjective level interpretation would clearly involve treating the fantasy material symbolically (when it assumes an archetypal configuration) or semiotically (when it refers to personal unconscious processes). The appearance of figures closely associated with the subject in waking life generally requires objective level interpretation first; although such figures may be understood as referring exclusively to an external situation, they will inevitably reveal a subjective or intrapsychic significance upon further analysis. This is because interpersonal relations are always constellated by and around archetypal components, which, because of their unconscious nature, are inevitably projected (Jung, 1948, b). Thus, for example, a female's dream about her lover may be interpreted as

referring to the actual individual (objective level), a father or brother complex (subjective level - semiotic evaluation) and the Animus and Father archetypes (subjective level - symbolic evaluation). In the rare instance of the dream coinciding with an objective event concerning the lover in space and or time, it would in addition have a Synchronistic significance. In each case, it is assumed that the unconscious is correcting or revealing aspects of an external situation or inner psychic condition which has been, or is, for whatever reason, unperceived by consciousness.

In making subjective level interpretations, either the causal-reductive or the final-synthetic (constructive) methods may be utilized.

### 3.3 The causal-reductive method

The essential underlying assumptions of this method have already been discussed in the section dealing with semiotic meanings of the fantasy image (2.2.2 above); its essential *modus operandi* is to resolve the fantasy into its antecedent, ontogenetic origins in the memories and infantile instinctual psychic life of the subject; a fantasy, "causally interpreted, seems like a *symptom* of a physiological or personal state, the outcome of antecedent events" (Jung, 1943, a: 432). In order to establish the relationship between signifier (fantasy element; symptom) and signified (the infantile instinctual process), the *associations* of the subject/patient must be obtained; the clinical employment of the associative process will therefore result in a movement away from the fantasy and "towards" the

unconscious instinctual factor which generated it (Jung, 1943, a); this associative process contrasts markedly with the method of *amplification*, which is the core component in the application of the final-synthetic or constructive method.

### 3.4 The final-synthetic (constructive) method

This method assumes a fundamentally *symbolic* meaning of the fantasy image (cf Section 2.2.2 above); since, by definition, the symbol denotes a potential, unknown and in the final analysis, unknowable (psychoid-transcendent) factor, the method can only be employed with archetypal products. Thus, the constructive method is employed when "... dream symbols can no longer be reduced to personal reminiscences or aspirations, that is, when images of the collective unconscious begin to appear" (ibid: 80). This means that when the personal associative process of the subject or patient can no longer furnish a context for the fantasy material, the method of *amplification* must be employed. Amplification involves "... the enrichment of the symbol by means of association and analogy so that the dream or fantasy is amplified to the point of intelligibility" (Jung, 1968,b: 289); elsewhere he writes, "... the synthetic procedure integrates .... the symbolical fantasy material .... into a universal and intelligible statement (1943, a: 80). Comparative material is adduced from a wide variety of mythological, religious, historical, and philosophical sources and related to the fantasy element in such a way that its *collective context* is elucidated. Jung characterizes the procedure as being similar to deciphering a difficult or obscure

text (1948, a: 286). Without comparative material the *meaning* of the fantasy image would never become apparent; thus, "... the images or symbols of the collective unconscious yield their distinctive values only when subjected to a synthetic mode of treatment" (Jung, 1943, a: 80). Further,

".... the images are not to be thought of as a reduction of conscious contents to their simplest denominator, as this would be the direct road to the primordial images, which (would be) unimaginable; *they make their appearance only in the course of amplification* (Jung, 1946: 205 - emphasis added).

The final-synthetic method is greatly facilitated by the observation of a *series* of dreams and/or fantasies; in fact, it was considered by Jung to be essential, as the interpretation of a single dream or fantasy sequence is inevitably made out of context - this is consistent with the concept of a purposive, prospective tendency in psychic processes. Jung outlines the method as follows:

"In the case of conscious utterances we are in the fortunate position of being directly addressed and presented with a content whose purpose we can recognize; but with unconscious manifestations there is no directed or adapted language in our sense of the word - there is merely a psychic phenomenon that would appear to have only the loosest connections with conscious contents. If the expressions of the conscious mind are incomprehensible, we can always ask what they mean. But the objective psyche is something alien even to the conscious mind through which it

expresses itself. We are therefore obliged to adopt the method we would use in deciphering a fragmentary text or one containing unknown words. The meaning of the unknown word may become evident when we compare a series of passages in which it occurs. The psychological context of dream contents consists in the web of associations in which the dream is naturally embedded.

Theoretically, we can never know anything in advance about this web, but in practice it is sometimes possible, granted long enough experience. Even so, careful analysis will never rely too much on technical rules; the danger of deception and suggestion is too great. In the analysis of isolated dreams above all, this kind of knowing in advance and making assumptions on the grounds of practical expectations or general probability is positively wrong. It should therefore be an absolute rule to assume that every dream, and every part of a dream, is unknown at the outset, and to attempt an interpretation only after carefully taking up the context. (1936, a: 43-44).

Generally, in clinical practice, the context is supplied by the patient's history, the anamnesis, his/her associations and life context, his/her responses to the analyst's amplifications, etc. (Fordham, 1978; Hall, 1977; 1983; Mattoon, 1978; Samuels, 1985). However, it is also possible to utilize the final-synthetic method *in the absence of the above, when a series of dreams and fantasies is available*, as Jung graphically demonstrated in his remarkable analysis of an extended sequence of dreams, visual impressions, hypnagogic hallucinations and waking fantasies produced by a

patient of a colleague, and hence personally unknown to him (1936, a: 39-215). His remarks concerning his methodological approach to this study are worth reproducing in full, as the method is central to the procedure followed in the qualitative analysis of waking fantasy and dream material in this investigation. He writes,

".... the method I adopt .... seems to run directly counter to this basic principle of dream interpretation. It looks as if the dreams were being interpreted without the least regard for the context. And in fact I have not taken up the context at all, seeing that the dreams in this series were not dreamt .... under my observation. .... This procedure, if applied to *isolated* dreams of someone unknown to me personally, would indeed be a gross technical blunder. But here we are not dealing with isolated dreams; they form a coherent series in the course of which the meaning gradually unfolds more or less of its own accord. *The series is the context which the dreamer himself supplies.* It is as if not one text but many lay before us, throwing light from all sides on the unknown terms, so that reading of all the texts is sufficient to elucidate the difficult passages in each individual one ..... Of course, the interpretation of each individual passage is bound to be largely conjecture, but the series as a whole gives us all the clues we need to correct any possible errors in the preceding passages".  
(*ibid*: 44-46 - original emphasis ).

Concerning the *validity* of the procedure, he comments as follows:

"It goes without saying that while the dreamer was under the observation of my pupil he knew nothing of these interpretations and was therefore quite unprejudiced by anybody else's opinion. Moreover, I hold the view, based on wide experience, that the possibility and danger of prejudgement are exaggerated. Experience shows that the objective psyche is independent in the highest degree. Were it not so, it could not carry out its most characteristic function: the compensation of the conscious mind. The conscious mind allows itself to be trained like a parrot, but the unconscious does not .... The unconscious is an autonomous psychic entity; any efforts to drill it are only apparently successful, and moreover are harmful to consciousness. It is and remains beyond the reach of subjective, arbitrary control, in a realm where nature and her secrets can be neither improved upon nor perverted, where we can listen but may not meddle". (ibid: 46).

Before the final-synthetic method can be employed, archetypal material must be distinguished from personal material, a procedure which is fraught with technical difficulties and therapeutic dangers. Jung writes:

"The collective instincts and fundamental forms of human thought and feeling whose activity is revealed by the analysis of the unconscious are, for the conscious personality, an acquisition which it cannot assimilate without considerable disturbance. It is therefore of the utmost importance in practical treatment to keep the integrity of the personality constantly in mind .... it is imperative to make a clear distinction

between personal contents and those of the collective psyche. This distinction is far from easy, because the personal grows out of the collective psyche and is intimately bound up with it. So it is difficult to say exactly what contents are to be called personal and what collective. There is no doubt, for instance, that archaic symbolisms such as we frequently find in fantasies and dreams are collective factors. All basic instincts and basic forms of thought and feeling are collective. .... On closer examination one is always astonished to see how much of our so-called individual psychology is really collective. So much, indeed, that the individual traits are completely overshadowed by it." (1953, a: 151-152).

Given these difficulties, amplification is, in practice, effected as follows:

"First of all, certain symbols have to be isolated clearly enough to be recognizable as typical phenomena, not just matters of chance. This is done by examining a series of dreams, say a few hundred, for typical figures, and by observing their development in the series. The same method can be applied to the products of active imagination. In this way it is possible to establish certain continuities or modulations of one and the same figure. You can select any figure which gives the impression of being an archetype by its behaviour in the series of dreams or visions .... the type itself .... (and) its variants .... can be substantiated by evidence from comparative mythology and ethnology". (Jung, 1936, c: 53).

In the drawing of mythological and other parallels, Jung warns strongly against an uncritical attribution of a fixed meaning to symbols, as this would be equivalent to treating the image semiotically. Considerable controversy attaches to this problem among contemporary post-Jungians, and is still far from resolved<sup>2</sup> (cf Samuels, 1985). Jung outlines his approach as follows:

"It does not .... suffice simply to connect a dream about a snake with the mythological occurrence of snakes, for who is to guarantee that the functional meaning of the snake in the dream is the same as in the mythological setting? In order to draw a valid parallel, it is necessary to know the functional meaning of the individual symbol, and then to find out whether the apparently parallel mythological symbol has a similar context and therefore the same functional meaning. Establishing such facts not only requires lengthy and wearisome researches, but is also an ungrateful subject for demonstration. As the symbols must not be torn out of their context, one has to launch into exhaustive descriptions, personal as well as symbolical." (ibid: 50).

The procedure followed in the present investigation is described in Section 5.2.4 below. The hypotheses formulated and tested will now be discussed and presented.

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<sup>2</sup>The issue of "fixed interpretation" is discussed in greater depth in section 7.3 below.

#### 4.0 FORMULATION AND STATEMENT OF HYPOTHESES

The following conclusions can be derived from the preceding theoretical analysis:

1. Fantasy material of an archetypal nature can be expected to increase in frequency of occurrence during critical stages of the Individuation process. This increase would be manifested:

- 1) in an increased frequency of archetypal material in nocturnal dreams; and
- 2) symptomatically (for example in 'abaissement du niveau mental").

This might be termed its natural, baseline rate of occurrence.

2. When the individuation process is intensified and stimulated by means of an analysis of the unconscious, fantasy material of an archetypal nature increases *markedly* in frequency of occurrence, i e over and above its 'baseline' rate in the critical stages. This is manifested:

- 1) in an increased frequency and intensity of archetypal material in nocturnal dreams; and
- 2) in a characteristically archetypal configuration of waking fantasy material in the products of Active Imagination.

Jung ascribes the increase in archetypal material to the Individuation process being facilitated or accelerated by means of *the integration of unconscious material into consciousness, ie its conscious realization*. This suggests that exposure to archetypal fantasy material in the waking state is accompanied by an increased frequency of its occurrence in the nocturnal dream. At first glance, the increase in archetypal dream material would appear to contradict Jung's clinical observation that the practice of Active Imagination decreases the frequency and intensity of dream material (cf Section 2.2.3.2 above). However, this effect would appear to be dependent upon a crucial factor, namely an intense 'build-up' or 'pressure' of dream material prior to the initiation of Active Imagination. The practice of the method then, as Jung states, "relieves" the 'pressure' with the result that the archetypal dream material decreases in frequency and intensity due to its being "discharged" in the waking state. It is probable that the pressure or build-up of archetypal dream material co-incides with the negotiation of a critical stage of the Individuation process, since this is a time when people are more likely to seek psychotherapy in order to deal with the disturbance.<sup>1</sup> Presumably, when these conditions do not pertain, i e when there is simply a 'normal' (i e non-critical stage) frequency of occurrence of archetypal dream material, exposure to unconscious fantasy could act as a powerful stimulus which would facilitate or "accelerate" the Individuation process by means of a constellation of the archetype; this constellation might be expected to be manifested in

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<sup>1</sup>This would account for Jung's observations of the effect in the clinical context.

an increased frequency of occurrence of archetypal material in both nocturnal and diurnal or waking fantasy. Thus, the *increase* in archetypal dream material would be more likely to be evident in a *non-clinical sample*, since such individuals would be more likely to be operating outside of a critical stage, and hence under less "pressure" to 'discharge' and accommodate the internal archetypal transformations which are occurring. However, since a 'critical stage' cannot be artificially specified and strictly demarcated across individuals it is possible that either an *increase* or a *decrease* in archetypal dream material might be expected to occur in association with exposure to unconscious fantasy material of an archetypal nature in the waking state, although the former would be more *likely* in a non-clinical sample.

Clearly, any change in the rate of occurrence of archetypal dream material would be predicated upon exposure of the subject to *archetypal* material in waking fantasy. Presumably, if the waking material remained "superficial", i e fell into the category of a purely conscious construction or combination of conscious elements (cf Section 2.1 above ), then no archetypal effects would be expected. Similarly, if the waking fantasy material derived *exclusively* from the personal unconscious, archetypal activity would not be effected. However, this last possibility, although of strictly theoretical and academic relevance, is confounded by the empirically observed intermingling and interfusing of archetypal and personal material in fantasy productions and by the further theoretical considerations that

personal components always constellate around an archetypal 'core' and that the archetypal is always personally mediated.

The following two mutually exclusive, alternate hypotheses can be derived from the above:

- 1) Systematic and repeated exposure to waking fantasy material of an archetypal nature will be accompanied by a significant *increase* in the archetypal content of nocturnal dreams.
- 2) Systematic and repeated exposure to waking fantasy material of an archetypal nature will be accompanied by a significant *decrease* in the archetypal content of nocturnal dreams.

A third hypothesis is generated automatically by hypotheses 1 and 2 in the sense that any change in the frequency of archetypal dream material in association with the exposure to archetypal waking fantasy, must, on theoretical grounds, be ascribed to a connection between fantasy productions in the waking and sleeping states. (cf Section 2.2.3 above). In terms of Jungian theory, this connection can only be accounted for by the concept of a continuity of unconscious fantasy across different states of consciousness<sup>2</sup>, which would lead to the expectation of *thematic* links between waking and nocturnal archetypal imagery. Such thematic links should not be conceptualized as being the product of conscious manipulation or volitional control, but rather as the manifestations of an *autonomous*, impersonal

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<sup>2</sup>cf section 2.2.1 above.

process . Theoretically, therefore, the subject cannot *decide* to incorporate *dream material of an archetypal nature* into waking fantasy although such conscious control of fantasy production remains a theoretical possibility with material of a superficial i e largely conscious nature. Thus, although the subject may recall an element of a preceding nocturnal dream and elect to incorporate it into a waking fantasy, the question still remains as to *why* and *how* that particular dream element was recalled and/or selected. From a depth psychological perspective the answer can only concern the *dynamic relevance* of the dream element, which is, by definition, the product of an unconscious process, over which the subject has no *direct* control and about which there is no direct awareness. Thus, the ostensibly volitional processes of recall, selection and incorporation must themselves be understood as being governed by an autonomous, unconscious and, in the final analysis, archetypal process. These considerations can be understood as applying equally to the reverse process of incorporating waking fantasy material into nocturnal dreams, in that the selection of "day residue" would be governed by the same dynamic factors.

Apart from these considerations, another crucial factor which militates against any notion of a conscious, volitional construction of thematic links between archetypal waking and nocturnal fantasy is Jung's assertion that archetypal activity is revealed through *amplification* (cf Section 3.4 above). Since the subject is, in the vast majority of cases, ignorant of the mythological context in which the fantasy material is embedded, he or she would not be in a position to consciously compose the fantasy or articulate the thematic links between its occurrence in waking and sleeping states.

The third hypothesis can therefore be stated as follows:

- 3) Anticipatory and retrospective thematic connections between archetypal material in waking fantasies and nocturnal dreams will be revealed by the method of amplification.

## 5.0 METHODOLOGY

### 5.1 Subjects

Out of an initial pool of 71 first-year Psychology students, who volunteered to act as subjects, 28 were selected and matched for age, sex, socio-economic and marital status. Their ages ranged from 18 to 26 years. In order to minimize potential risks associated with the exposure of predisposed individuals to unconscious fantasy material (cf Section 2.2.3.2 above), an attempt was made to exclude subjects with overt psychopathology. This was effected by means of the administration of the *Eysenck Personality Inventory* (Form A), the *M.M.P.I.* and the *Symptom-Sign Inventory*; only subjects whose scores fell within the normal range on these tests were selected. Since an adequate frequency of dream recall was essential to the study, only subjects who scored at or above a score of 5 on the dream recall subscale of the *Imaginal Processes Inventory* (Singer and Antrobus, 1966) were included. Any potential subjects who indicated that they had a knowledge of Jungian Psychology were excluded (cf General Information Questionnaire: Appendix A). Likewise, potential subjects who indicated that they had ever practised meditation, taken an active interest in dreams, used psycho-active drugs, had a serious or potentially serious illness, or were engaged in psychotherapy, were excluded. Matched subjects were randomly assigned to an Experimental or a Control Group.

### 5.2 Procedure

### 5.2.1 The Experimental design

The experiment was divided into three 21 day phases, designated as the Pre-Experimental (P) phase, the Experimental (E) phase and the Post-Experimental (PE) phase.

This is diagramatized in Figure I below.

Exp Group	Dream recording (21 days)	Dream recording (21 days ) Waking Fantasy (6 sessions)	Dream recording (21 days )
Cntrl Group	Dream recording (21 days )	Dream recording (21 days )	Dream recording (21 days )
	Pre-Experimental (P) Phase	Experimental (E) Phase	Post-Experimental (PE) Phase

Figure 1 : Experimental Design

Both Experimental and Control subjects recorded their nocturnal dreams, immediately upon awakening in the morning, in standardized home diaries throughout the three phases; the "home diary" method was selected in preference to the laboratory REM sleep interruption method because of several important potentially confounding variables involved in the latter. The first of these concerns the reported 'censorship' of embarrassing or

contentious dream material which has been reported to occur more frequently with the laboratory method (Foulkes, 1979; Tart, 1979; Van de Castle, 1971; Weisz and Foulkes, 1970). It has been reported that subjects are less likely to withhold important dream material when they are not required to report it in a face to face, interview situation (Domhoff, 1967; Domhoff and Kamiya, 1964; Hall and Van de Castle, 1966; Van de Castle, 1971). The second relates to the powerful effects exerted by "perceived demands" (Orne, 1962) on dream content reported in the laboratory situation, where even very subtle cueing of subjects has been shown to significantly affect reported dream content (Silverman, 1977; Stern et al, 1978; Tart, 1979). The potential "censorship" and "demand" effects would clearly be increased given the fact the the laboratory method necessitates even a minimal amount of interviewing in order to elicit the dream report; a third, and important, problem with the laboratory method concerns the inbuilt necessity of artificially terminating the REM period in order to 'catch' the report - this can obviously result in the loss of potentially important dream material. A related, and potentially serious, problem with the laboratory method is the more recently reported occurrence of *dream-like mentation in NREM sleep*, i e the validity of the earlier equation of REM sleep and 'dreaming' has been seriously questioned (Fiss, 1979). The problem of the correlation between different types of mentation and their hypothesized electrophysiological parameters or indicators

has also surfaced in studies of relaxed wakefulness, for example where "daydreaming" and hallucinatory mental activity has been shown to occur in the absence of the expected electro-physiological correlates (e g sleep onset EEG and EOG changes) (cf Foulkes and Scott, 1973; Foulkes et al, 1966; 1974; Foulkes and Fleisher, 1975; Foulkes and Vogel, 1965).

Thus, by artificially "structuring" the eliciting of dream material by sampling from either one or a combination of electrophysiologically defined sleep stages, the researcher runs the serious risk of interfering with the 'natural' process of recall and reporting of the dream; in the present investigation, this would clearly have been extremely problematic, given Jung's conceptualization of the dream as a 'natural', 'spontaneous' product of the unconscious (cf Section 2.2.3.1 above).

During the Experimental phase, the experimental subjects reported to a sleep laboratory for a total of six waking fantasy sessions, spaced at least two, but not more than four days apart. The first session always co-incided with the first day of the Experimental (E) Phase of the study. All experimental sessions took place between the times of 14h00 and 17h00; each subject reported at the same time for each of his/her fantasy sessions. Although the experimental subjects served as their own controls, a control group was included in order to assess

possible practice effects which might be associated with the recording of dreams over the lengthy 63 day experimental period. Control subjects thus produced only nocturnal dreams. In a pilot study, however, an attempt at instituting an "active" control group was made, where subjects were relaxed and required to listen passively to standardized tape-recorded accounts of fantasy-material. Since this procedure resulted in complaints of boredom, restlessness and lack of motivation to continue, it was not employed in the main investigation. Nevertheless, control subjects had individual discussions with the author at regular intervals on general issues concerning academic coursework to approximate the amount of contact with experimental subjects. However, at no stage of the experiment was any discussion of either nocturnal dreams or waking fantasy permitted between the Experimenter and subjects from either group.

In order to further control for the potential effects of demand characteristics, all subjects were told that the aim of the experiment was to correlate personality traits and types with imagery processes, and that, in addition to completing Psychological tests, some subjects would be required to produce both waking imagery and nocturnal dreams. At no stage were the true hypotheses disclosed to the subjects, and in a standardized post-experimental enquiry (Appendix B), no subject correctly formulated the aims of the study. Menstrual cycle phases, which have been reported to affect dream content, were held

constant by all female subjects commencing the study on day 4 of their cycles (Baron, 1974; Hertz and Jensen, 1975; Katzenstein, 1975; Lewis and Burns, 1975; Sheldrake and Kormack, 1976; Swanson and Foulkes, 1968).

However, this is a controversial procedure as more recent evidence suggests that the menstrual cycle exerts no appreciable effect upon nocturnal dream content (Schultz and Koulack, 1980); this finding is in turn contradicted by a recent, as yet unpublished finding that fantasy material relating to the Mother archetype increases significantly in dreams occurring at ovulation and pre-menstrually (Osborn, 1984).

### 5.2.2 Waking Fantasy induction procedure

At their appointed times, experimental subjects reported to a sound-attenuated, darkened, temperature-regulated sleep laboratory. After a minimum of friendly, introductory "small talk", it was explained that they would be required to provide an ongoing verbal report of their thoughts, images, feelings and experiences after they had been relaxed by means of a ten minute pre-recorded program of exercises and instructions. They were then asked to recline comfortably on a low bed, to loosen tight clothing, to close their eyes and follow the tape-recorded instructions, which were derived, by the author, from the Progressive Relaxation (Jacobson, 1938 ) and Autogenic Training (Schultz and Luthe, 1973 )

procedures (Appendix C). The relaxation tape was then started, at the end of which recording of the subjects' verbatim verbal account commenced; this was later transcribed and analyzed; in every case in the first session, subjects were instructed to commence with the image of a *meadow*, which was, following Leuner (1969), considered to be a sufficiently "neutral" and unstructured stimulus; in all subsequent sessions, subjects were instructed to begin with any image which "appeared". Within seconds or a few minutes, at the most, subjects invariably began to relate phenomena ranging from extremely bizarre, irrational, affect-laden dream-like imagery on the one hand, to rather bland, yet dream-like sequences related to everyday life situations, on the other.

As will be seen from the Qualitative analysis of the results (Section 6.2 below), many of these sequences closely resembled the material presented by Jung in his analyses of the products of Active Imagination and the fantasy-material produced by such psychotherapeutic imagery techniques as the Guided Waking Dream (Desoille, 1938; 1945; 1961; 1966), Guided Affective Imagery (Leuner, 1969) and Oniritherapy (Fretigny and Virel 1967; 1968). The author monitored the entire procedure, but did not "guide" or comment on the imagery sequences in any way, thus departing from standard imagery techniques in psychotherapy (Singer, 1974;<sup>1</sup> Watkins, 1976).

The presence of the author was also necessary in order to meet the ethical requirement that an experienced clinician be immediately available should any psychopathological reaction occur. Indeed, two of the highly screened subjects did in fact experience anxiety of sufficient intensity to prevent them from continuing with the study; both required psychotherapeutic support and reassurance, and were excluded from the study, thereby reducing the number of subjects from twenty-eight to twenty-six. Subjects were instructed at the outset to continue describing their experiences until they wished to stop. Fantasy sessions ranged in duration from 15 to 90 minutes. Any request to discuss the experience or to have images 'interpreted' was politely but firmly refused on the grounds that it would interfere with the experimental procedure. Subjects were however invited, if they so wished, to discuss the material at the conclusion of the Post-Experimental phase; several availed themselves of this opportunity.

Some comments regarding the psychophysiological condition induced by the induction procedure are in order at this point. The state of the subjects is perhaps best viewed as being very similar to the hypnagogic state

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<sup>1</sup>This author presents a useful survey of these methods, and a discussion of the role of Jung's method of Active Imagination in their historical development.

at sleep onset, with the difference that, in this investigation, it was artificially prolonged. In this regard, Stoyva (1973) has specified the following conditions as facilitating 'entry' into the hypnagogic condition. These are:

- 1) reduction in the level and variety of sensory input to the brain;
- 2) maintenance of a level of arousal sufficient to permit awareness;
- 3) reduction of proprioceptive input;
- 4) the ability to function in terms of a condition of "passive volition"; and
- 5) a dominance of the parasympathetic over the sympathetic nervous system.

As Schacter (1976) observes "... a delicate balance must be achieved between drowsiness and conscious awareness if the hypnagogic state is to be maintained. One must be relaxed enough to permit the hypnagogic content to emerge spontaneously, yet one must be sufficiently aware to observe what has appeared. If one is excessively drowsy, the transition to sleep will be swift and unaccompanied by hypnagogic phenomena; if one is excessively alert, the hypnagogic material

is effectively blocked." (1976: 457).

The combination of deep relaxation with the requirement that the subjects verbally relate their experiences would appear to meet these requirements; the procedure also recalls Silberer's (1911) conditions for the production of the "autosymbolic phenomenon", namely the combination of drowsiness and an effort to think; a relationship between these conditions and the appearance of vivid imagery has been reported by numerous researchers. (Hollingworth, 1911; Isakower, 1938; Lowy, 1946; Neisser, 1967; Rapaport, 1967; Singer, 1966; Slight, 1924; Van Dusen, 1972; Vihvelin, 1948).

### 5.2.3 Assessment of Archetypal dream content

In order to test hypotheses 1 and 2, Archetypal dream content was assessed by means of a scale (Kluger, 1975), derived from Jungian theory, which permits the ranking of each dream on levels of increasing intensity on four dimensions or criterion categories, which constitute a quantitative definition and measure of archetypal activity (cf Appendix D). These are as follows:

- 1) presence and closeness of *Mythological parallels* (0 (no parallel) - 3 (close parallel))
- 2) heightened *Affect* (1 (slight or absent) - 4 (intense))

3) increasing *Irrationality* (1 (rational and comprehensible) - 7 (bizarre))

4) increasing *Remoteness from everyday life* (1 (just like everyday life) - 7 (bizarre)).

Each criterion category has a critical score which the dream must attain in order to be considered archetypal. When a dream scores at or above the critical level on at least three of the four criterion categories, it is rated as *archetypal* (i.e. scores 3 or 4); scores of 0, 1 or 2 designate the dream as *non-archetypal*. The scale also yields an overall *archetypality* score (0 - 4), which is derived from the number of criterion categories in which a dream scores at or above a critical level. This yields a measure of the number of archetypal elements in each dream, and permits a graded rating for the degree of archetypality; as such, it constitutes a more refined and sensitive measure than the simple Archetypal/non-Archetypal category. The scale has been shown to be highly reliable (Kluger, 1975; Faber et al, 1978; 1983).

Upon completion of an experimental phase, each subject was required to submit the completed dream diary to an assistant, who then provided a new dream diary for the next phase. The assistant then coded all dream reports for anonymity as to group and phase of the experiment. Upon completion of the entire investigation, the coded dreams were returned to the author, who then scored them "blind"

on the Archetypal dream scale. Scores on each dimension were expressed as a rate for each subject to account for the variable number of dreams and were analyzed by means of the appropriate two-way analysis of variance with repeated measures. (Winer, 1962).

#### 5.2.4 Qualitative analysis procedure

The following procedure was utilized in order to test the third hypothesis:

After completion of the statistical analysis, all *sequences* in the dreams of the experimental group which scored at or above the critical level for archetypality on any criterion category of the Archetypal dream scale were extracted and arranged in order of their occurrence in the 63 day dream series for each subject. The transcripts of the waking fantasy sessions of each subject were then examined, and, as with the dreams, every sequence which scored at or above the critical level for archetypality on any of the four criterion categories was extracted and arranged in the order of its occurrence in the series. In this way, all the archetypal material in both dreams and waking fantasies was separated from the non-archetypal (as defined and measured by the Archetypal dream scale). The waking fantasy material was then located in the appropriate place (i e date of its occurrence) in the dream series of each subject. In this way, a *sequential record* of the archetypal data in the dreams and

fantasies of each experimental subject was compiled; the procedure was closely modelled on that employed by Jung in his analyses of dream and waking fantasy series (cf Section 3.4 above). The procedure can be diagramatized as follows:

---

Subject No :                      Age :                      Sex:

---

No Archetypal fantasy elements:

---

No Archetypal dream elements:

*Pre-Experimental (P) condition:*

*Experimental (E) condition:*

*Post-Experimental (PE) condition:*

---

Archetypal sequences in the Pre-Experimental (P) dreams:

---

1P .....

2P .....

etc

Fantasy session 1 : Archetypal sequences:

---

1(a) .....

1(b) .....

etc

Archetypal dream sequences : Experimental  
condition (E):

---

1E .....  
2E .....  
etc

Fantasy session 2 : Archetypal sequences:

---

2(a) .....  
2(b) .....  
etc

Archetypal dream sequences : Experimental  
condition (E) (continued)

---

3E .....  
4E .....  
etc

After completion of this preliminary extraction procedure, each individual record was carefully examined for thematic continuities and relationships between the waking fantasy and dream material using the method of *amplification* (cf Section 3.4 above). Analysis commenced with the first waking fantasy session, which was examined for retrospective links with the material of the Pre-Experimental phase dreams, and for anticipatory or prospective connections with subsequent dream (and waking fantasy)

material. In this way a complex matrix of explicit and implicit amplificatory interrelationships between dream and waking fantasy material was gradually constructed for each subject. This interpretative material was then arranged in the form of a sequential commentary on each dream and waking fantasy sequence, thereby closely approximating the procedure followed by Jung in several of his major case studies. ( cf for example: Jung, 1936, a; 1950, a; 1950, c; 1956; 1976; 1984).

## 6.0 RESULTS

### 6.1 QUANTITATIVE ANALYSIS

#### 6.1.1 Frequency of dream recall

A total of 1 027 dreams was collected, comprising 572 from the experimental group and 455 from the control group. There was no significant difference between the two groups in the mean frequency of dream recall ( $F = 0.21$ ;  $df\ 2,48$ ;  $P > 0.25$ ), although there was a barely significant decrease in the frequency of dream recall in the post-experimental condition in both groups ( $F = 3.77$ ;  $df\ 2,48$ ;  $P < 0.05$ ) (Table 1).

TABLE 1

Comparison of the mean frequency of dream recall in the experimental and control groups across the three experimental conditions

	Pre-Experimental (P) phase	Experimental (E) phase	Post-Experimental (PE) phase
Experimental group (13 subjects)	16.23	14.23	13.54
Control group (13 subjects)	12.62	11.54	10.85
No of nights	21	21	21

### 6.1.2 Archetypal content of dreams

#### 6.1.2.1 Inter-scorer reliability

The correlation co-efficients and means for 52 dreams, scored independently by two researchers are presented in Table 2.

TABLE 2

CRITERION CATEGORY	R	MEAN 1	MEAN 2
Mythological Parallel	0.87	1.05	1.01
Affect	0.68	2.07	1.84
Irrationality	0.96	4.09	4.25
Everydayness	0.96	4.25	4.32

The correlation co-efficients were all significant ( $P < 0.01$ ); there were no marked or systematic differences between the means.

6.1.2.2 Frequency of Archetypal dreams

The frequency of Archetypal dreams increased in the experimental group from 4 per cent in the Pre-Experimental phase to 48 per cent in the Experimental phase, and decreased again to 18 per cent in the Post-Experimental phase. In the control group the percentage remained relatively constant at 3,8 per cent, 5 per cent and 3,8 per cent across the three conditions (Figure 1).

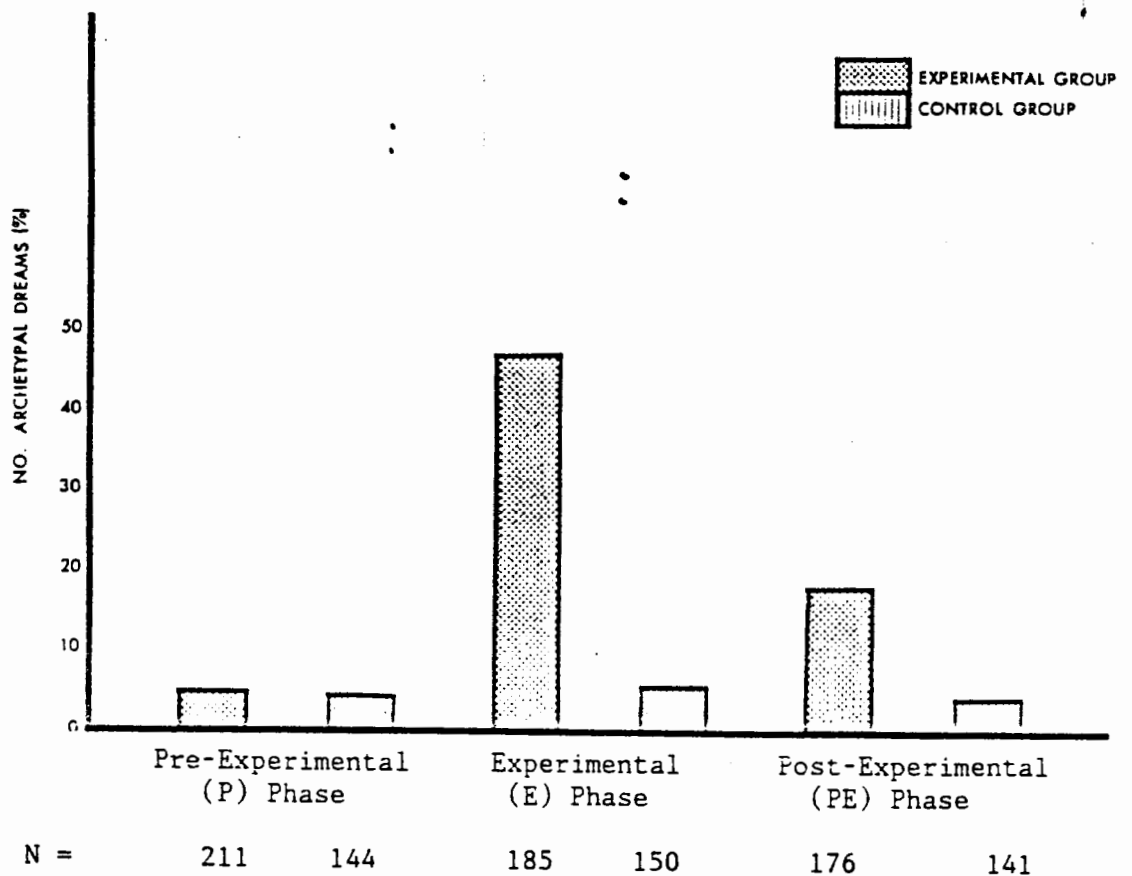


Figure 1. Comparison of the percentage of archetypal dreams in the experimental and control groups across the three experimental conditions.

6.1.2.3 Archetypality scores

There were no significant differences between the two groups in the Pre-Experimental phase, but the Archetypal content of dreams (Archetypality score) increased significantly and dramatically in the experimental group during the Experimental phase ( $F = 65.11$ ;  $df 1,60$ ;  $P < 0.005$ ). There was a significant decline in this group in the Post-Experimental phase ( $F = 16.86$ ;  $df 1,60$ ;  $P < 0.005$ ) but not to initial (Pre-Experimental) levels. There were no significant changes in the control group (Figure 2).

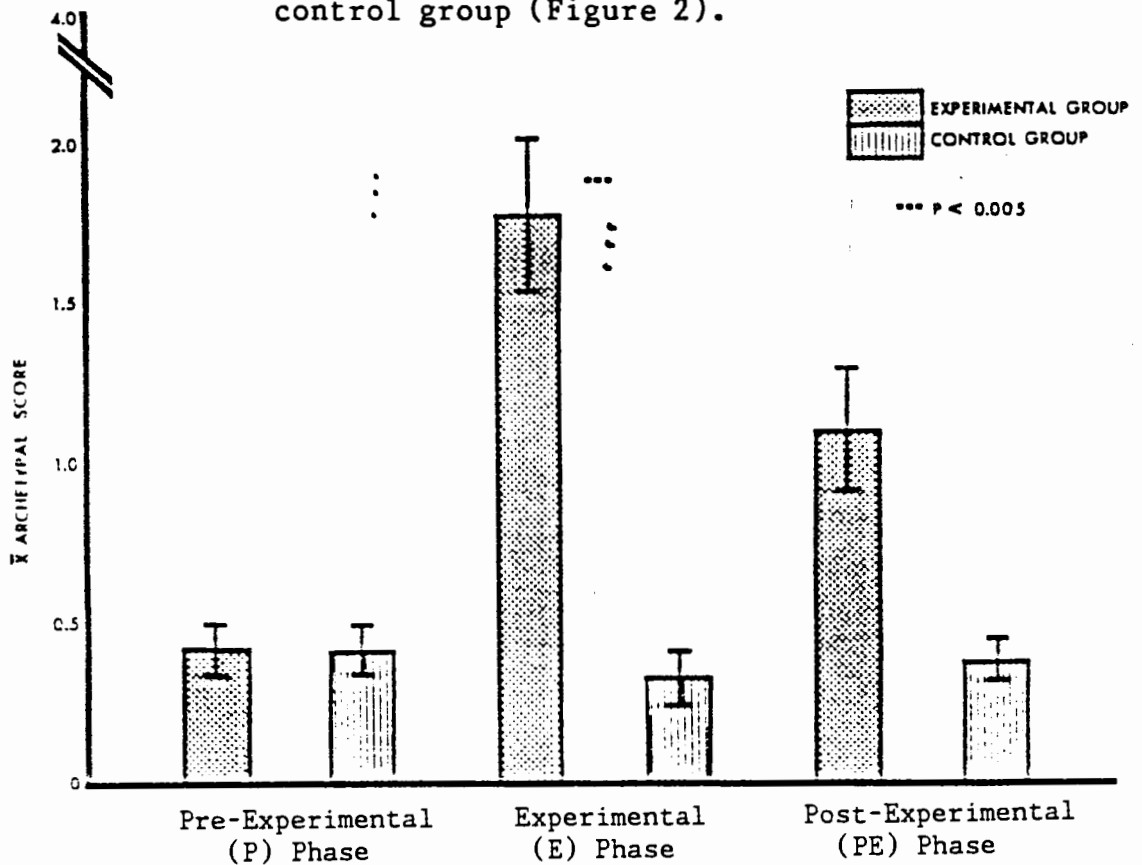


Figure 2. Comparison of the degree of archetypality (x archetypal score) in the dreams of experimental and control subjects across the three experimental conditions ( $\pm$  S E).

6.1.2.4 Mythological Parallel scores

There were no significant differences between the two groups in the Pre-Experimental phase; a highly significant and dramatic increase in Mythological content was evident in the dreams of the experimental group during the Experimental phase, with a significant decline in the Post-Experimental phase; as with the Archetypality scores, this decline did not reach Pre-Experimental phase levels. There were no significant changes in the control group (Figure 3; Table 3).

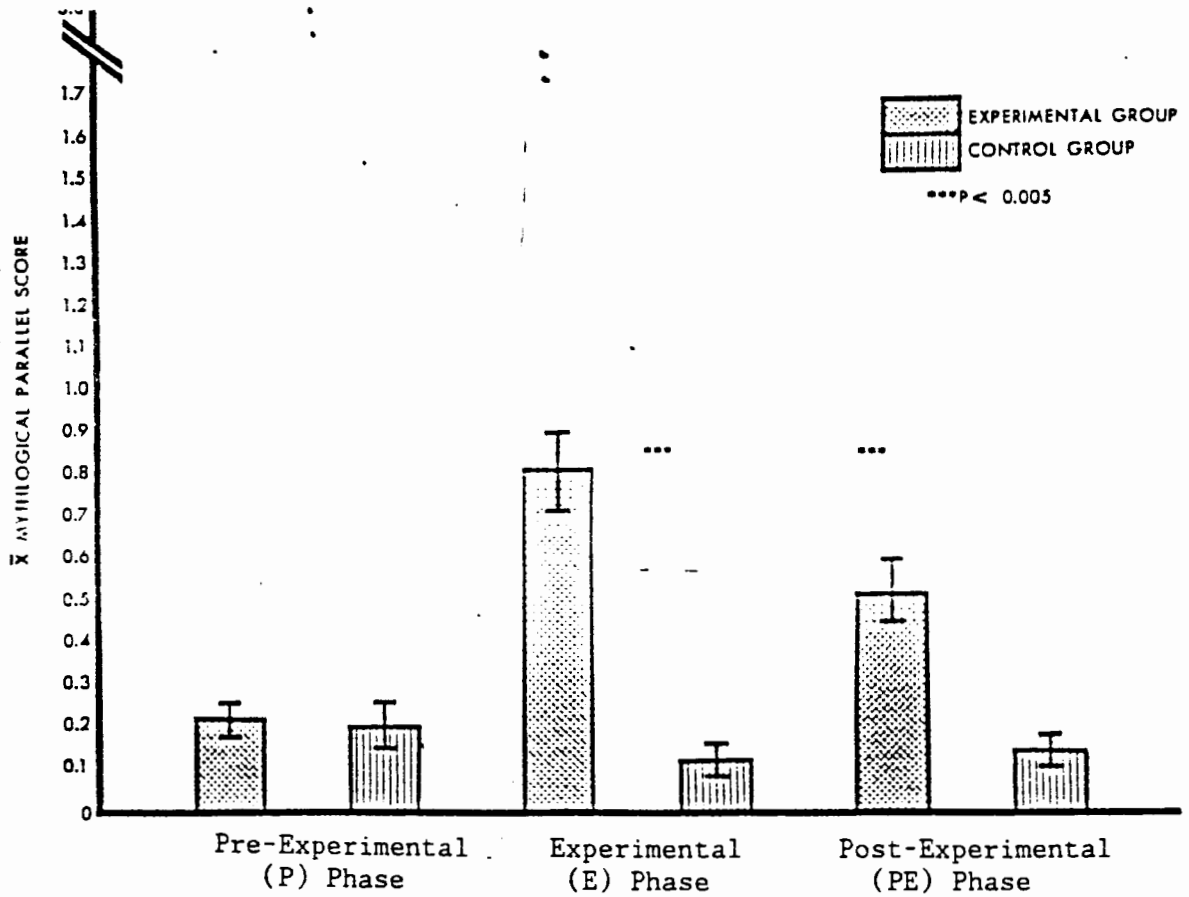


Figure 3. Comparison of the Mythological Parallel scores in the dreams of the Experimental and Control groups across the three experimental conditions ( $\bar{x} \pm S.E.$ ).

## 6.1.2.5 Affect scores

There were no significant differences between the two groups in the Pre-Experimental phase; the scores of the experimental group increased significantly during the Experimental phase; there was again a decline in the Post-Experimental phase, but again not to initial (Pre-Experimental phase) levels. No significant differences emerged in the control group (Figure 4; Table 3).

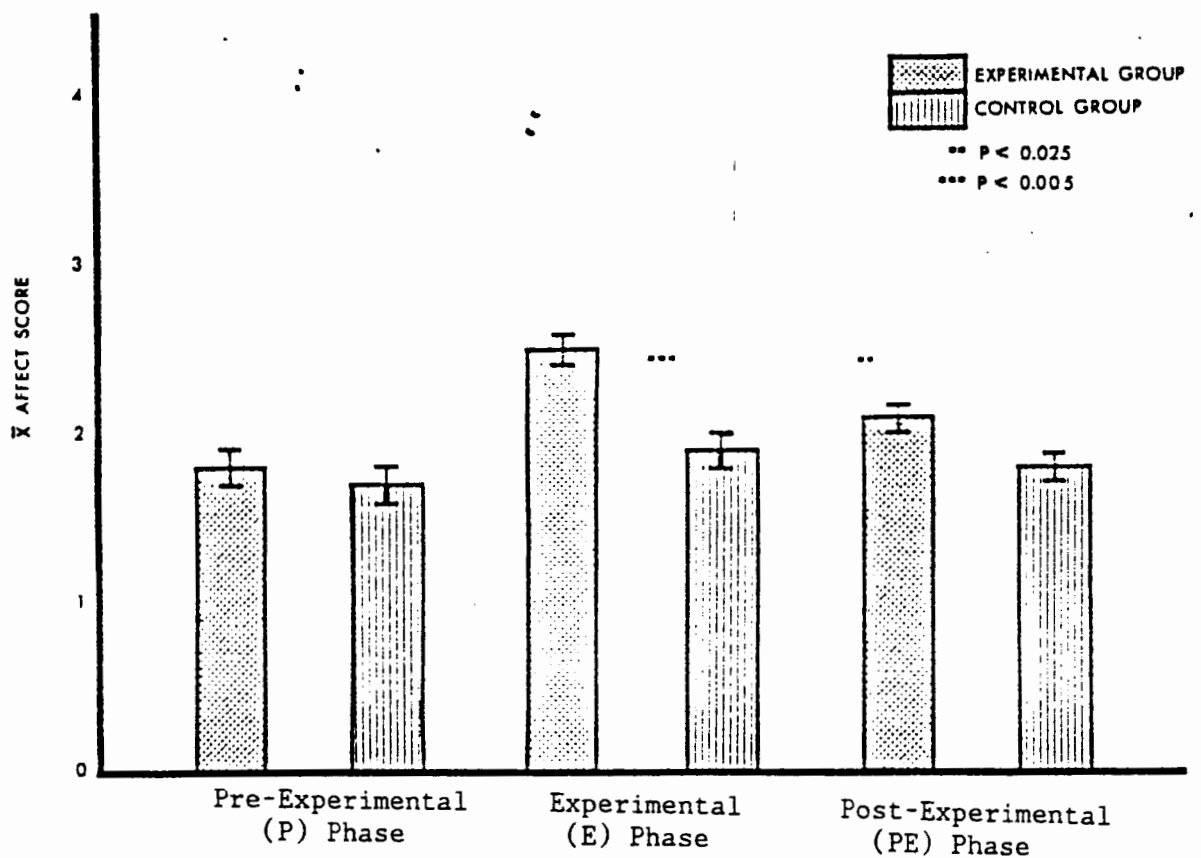


Figure 4. Comparison of the Affect scores in the dreams of the experimental and control groups across the three experimental conditions ( $\bar{x} \pm S.E.$ ).

### 6.1.2.6 Irrationality scores

No significant differences between the two groups emerged during the Pre-Experimental phase. There was again a significant increase in the scores of the experimental group during the Experimental phase, with a significant decline in the Post-Experimental phase; again, this was not to Pre-Experimental phase levels. No significant differences emerged in the control group (Figure 5; Table 3).

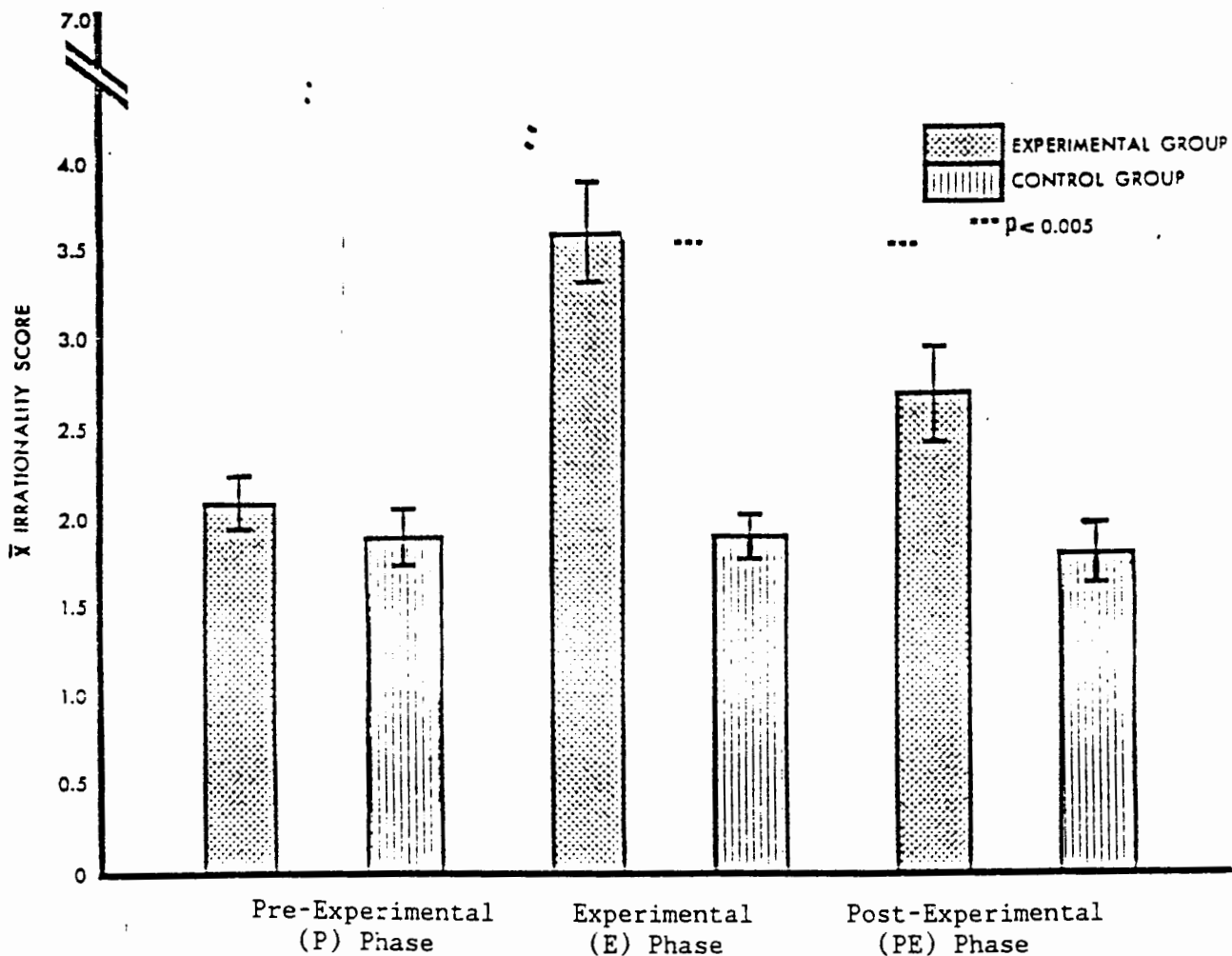


Figure 5. Comparison of the Irrationality scores in the dreams of the experimental and control groups across the three experimental conditions ( $\bar{x} \pm S E$ ).

### 6.1.2.7 Everydayness scores

There were no significant differences between the two groups during the Pre-Experimental phase; the scores of the Experimental group increased significantly during the Experimental phase, and declined significantly during the Post-Experimental phase; this was again not to initial, Pre-Experimental levels. No significant differences were evident in the control group (Figure 6; Table 3).

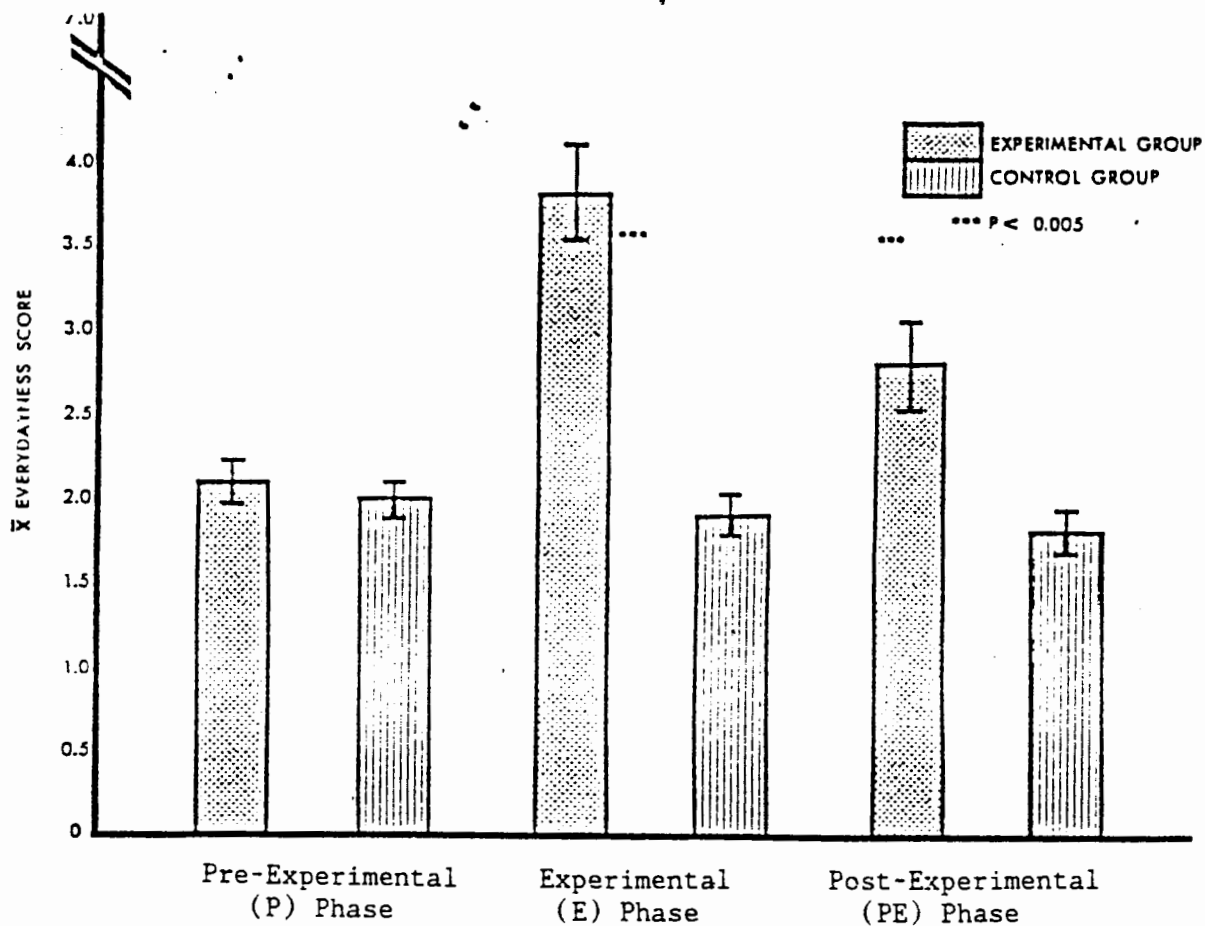


Figure 6. Comparison of the Everydayness scores in the dreams of the experimental and control subjects across the three experimental conditions ( $\bar{x} \pm S E$ )

TABLE 3  
Comparison of the Mean Scores ( $\pm$ SE) on Archetypal Criterion Categories

	Pre-Experimental (P) Phase	Experimental (E) Phase	Post-Experimental (PE) Phase	F-Ratio	df (A x B)	P
<b>Mythological Parallel</b>						
Experimental Group	0.24 $\pm$ 0.03	0.81 $\pm$ 0.14	0.54 $\pm$ 0.08	11.57	2,60	<0.005
Control Group	0.21 $\pm$ 0.04	0.12 $\pm$ 0.04	0.15 $\pm$ 0.03			
<b>Affect</b>						
Experimental Group	1.76 $\pm$ 0.09	2.46 $\pm$ 0.07	2.11 $\pm$ 0.07	8.76	2,60	<0.005
Control Group	1.74 $\pm$ 0.09	1.85 $\pm$ 0.10	1.82 $\pm$ 0.07			
<b>Irrationality</b>						
Experimental Group	2.09 $\pm$ 0.15	3.58 $\pm$ 0.31	2.75 $\pm$ 0.25	8.02	2,60	<0.005
Control Group	1.95 $\pm$ 0.16	1.90 $\pm$ 0.13	1.85 $\pm$ 0.18			
<b>Everydayness</b>						
Experimental Group	2.12 $\pm$ 0.16	3.82 $\pm$ 0.28	2.84 $\pm$ 0.25	12.15	2,60	<0.005
Control Group	2.02 $\pm$ 0.18	1.97 $\pm$ 0.12	1.76 $\pm$ 0.14			

## 6.2 QUALITATIVE ANALYSIS

Before embarking on this Section, the reader should please take note of the following:

- (1) For the sake of convenience, the subjects are arranged and presented in terms of the frequency of archetypal sequences in the waking fantasy material. Thus subject 1 exhibits the greatest number of archetypal sequences, and subject 13 the lowest. Where two exhibit an equal frequency of archetypal fantasy material, the presentation is arranged in alphabetical order.
- (2) The frequency of archetypal sequences in the Pre-Experimental (P), Experimental (E) and Post-Experimental (PE) phase *dreams* are also recorded.
- (3) When waking fantasy material is being discussed, the designation S (subject) is used. When nocturnal dream material is being discussed, the designation D (dreamer) is employed.
- (4) Following Jung (1936, a), the waking fantasy and nocturnal dream sequences are related in the *present tense*. This would appear to facilitate reading of the material.
- (5) There are frequent references back to preceding fantasy and dream sequences. Where this occurs the reader is strongly advised to follow the instruction.

- (6) The commentaries on the dream fantasy sequences attempt to document and analyze the *essential* correspondences and connections only. Obviously, there are a myriad of other potential links which could be made. In a sense, an archetypal component can be conceptualized as having connections with the entire collective unconscious, i e it is embedded in a potentially infinite matrix. To have attempted an articulation of this would clearly have exceeded the terms of reference of the study.
- (7) As previously stated (Section 1.0 above), the qualitative analysis should be conceptualized : 1) as an empirical demonstration of Jung's clinically derived findings concerning the relationship between archetypal material in waking fantasies and nocturnal dreams in a non-clinical sample. 2) as an elaboration and elucidation of the Quantitative results. Consequently, there is no additional commentary on or discussion of the findings in this section. A general discussion of the analysis will be found in Section 7.3 below, where potential methodological issues are examined. In this section the qualitative material is also related to the original theoretical formulations presented in the Introduction and to more recent, post-Jungian work.

6.2.1 SUBJECT 1 :        AGE : 20                    SEX:  
Male.

---

No. Archetypal Fantasy elements : 79

---

No. Archetypal Dream elements :

*Pre-Experimental (P) condition: 8*

*Experimental (E) condition: 27*

*Post-Experimental (PE) condition: 9*

---

**Archetypal sequences in the Pre-Experimental (P)  
dreams**

- 1P *Two clasped steel hands change into a cadaverous face with black holes for eyes. This changes into a pure crystal glass cage around a town which represents "the completeness of life"; two clowns observe this.*
- 2P *A sower sows seed in a ploughed field, silhouetted against a huge bright yellow vibrating sun; the scene has a 'timeless' and 'eternal' quality.*
- 3P *A 'psychopathic killer type' terrifies D.*
- 4P *A 'little Hitler' is head of an execution*

*squad which tries to kill D.*

5P *D leaps off a massive cliff face into a gorge; he flies downward towards a rivulet.*

6P *D plays an old violin, made of twisted tree roots, "magic words, which are at the same time music", emerge; the violin "holds some power".*

7P *A lion diminishes in size and talks to D "non-verbally"; it then becomes a tiny leopard; the scene is murky and dark.*

8P *D is at the edge of a huge, dense pitch-black forest, which 'teems with life' and 'emanates power'. A round, shiny metal disc hovers in space. D is immobile and cannot enter the forest.*

### **Fantasy session 1 : Archetypal sequences**

1(a) *3 or 4 black and white cows stand in a field; they are 'half-alive'; the scene is "vast and infinite".*

In this first image of the fantasy series, the theme of the problem of the relationship between the archetypal Masculine and Feminine (Neumann, 1963) is set. (The Masculine is symbolized by the trinitarian number three and the colour white (Jung, 1940, a); the Feminine by the quaternity (4), which includes the 'missing' (Feminine) fourth (Jung, 1948, d), the colour black, and the

"field". (Jung, 1954, a; Cirlot, 1962). The cows, obvious symbolic representations of the Feminine, through their association with the earth, moon and nourishment, (Neumann, 1963 ) are 'half-alive' suggesting the potential for transformation and regeneration. The strong symbolic emphasis on the Feminine is not unexpected, as the Pre-Experimental dream sequences allude strongly to this factor (the "*ploughed field*"/sowing (fertility) motif (2 P); the *gorge/rivulet* motif (5 P); the "tree root violin (6 P) - violin figures are representations of the Primordial Goddess in several archaic mythological systems (Neumann, 1963) ; *the forest*, which 'teems with life', and like the magic violin, 'emanates power' (8 P)).

In the Pre-Experimental dream series, the Masculine is symbolically represented (1) by the *flight* motif (light, transcendence; air as opposed to earth (Jung, 1970) (5 P; 8 P); (2) by the *solar* motif and its correlate the *lion* (Cirlot, 1962) (2 P; 7 P) and (3) by the "magic word", i e the "logos" (6 P).

1(b) *S approaches a 'broken down barn' (which) 'has not been used for a long time'.*

The barn, as a container, can be understood as a continuing allusion to the Feminine unconscious of the male S (Jung, 1954, a); this long "neglected" factor is now being "approached".

1(c) *A picture of a "golden flower in a distorted*

*square frame".*

The first *mandala* of the fantasy series, and an archetypal image of the Self or 'centre' (Jung, 1936, a); a problem with regard to the nature of the quaternity or 'fourth' is suggested (the disturbed frame). The image bears a close relationship to the solar images in dreams 2 P and 7 P, in that the 'Golden Flower' was closely linked to the sun in Alchemy (Jung, 1929, b; 1936, a); there is also a parallel with the "Golden Flower' of Chinese mysticism (Jung, 1929, b).

- 1(d) *A forest 'moves on its own' into a field; it is very dark and 'pitch black' inside, and has 'a force of its own'; it is described as "a proverbial black type of forest with a horde of goblins inside" (sic); this forest, however has nothing living inside.*

This sequence has explicit thematic links with the forest image in dream 8P, and as such constitutes a continuing emphasis on the dangerous aspects of the Feminine; the theme of autonomous 'power' (6P; 8P) is also continued; the forest, due to its dense foliage is regarded as opposed to the sun's power (Cirlot, 1962); Masculine consciousness and 'reason' is in danger of being 'obscured' or 'devoured' by the Feminine unconscious. (Neumann, 1954).

- 1(e) *A very sharp pointed glass mountain with an ice cap around the top.*

In part this image continues the theme of the threatening Feminine; as Neumann (1963) observes "in Aztec mythology, the Great Mother goddess is ... the goddess of the obsidian knife, with which bodies are dismembered" (: 190). "Obsidian is volcanic glass that chips or flakes to a razor-like sharpness" (ibid: 190 - emphasis added). The peak of the 'cosmic mountain' (Eliade, 1960) may be understood as the point of contact between heaven and earth (i e Masculine and Feminine) (ibid), the centre through which the 'world axis' passes. The allusion to the 'centre' is further supported by the fact that the mountain is made of glass; Jung quotes the Alchemist Ademar as stating that "... the stone (*lapis*) can neither be melted nor penetrated nor mixed but is made as hard as glass" (i e through vitrification) (1936, a: 171). The sacrificial implications ("dismemberment" motif) (Jung, 1955) of approaching this "centre" are alluded to.

#### Archetypal dream sequences : Experimental condition (E)

1E *D is in a cattle truck; he has a khaki button with 4 holes, which changes into a shiny silver one which enables him to fly; he 'can't fly without the button' (sic).*

This first dream of the Experimental series contains several allusions to the material of the first fantasy session. D is 'contained' within the Feminine ('cattle truck')(cf cow

(1(a)) and barn (1(b)). Transcendence ('flight') is only possible through establishing a relationship to the 'centre' (*shiny silver button - a mandala which is juxtaposed with the quaternity ("4 holes)(cf preceding allusions to the quaternity and 'centre' in 1(a), 1(c), 1 P (glass-walled town) and 2P (sun) above)*). The shiny silver button recalls the "*round shiny metal disc*" which hovered in the air above the forest in dream 8P; D is now able to use this in order to become mobile.

2E *A group of snakes glide past D in formation; they 'sound like a cow chewing grass' (sic). A massive python has its teeth clamped to another's tail; a baboon is forced through a window by an "ape-like moron".*

There is a well-established connection between the snake and the Feminine (Eliade, 1964 ); many goddesses have snakes as their familiars and consorts; the Feminine identity of the snakes is established by their "auditory" link with the cow (cf 1(a) (cows); 1 E (cattle truck)). For Jung, animals can be understood as symbolic of the 'non-human', instinctual component of the psyche (1953, a) and hence often represent the *Shadow*; this component (*baboon, ape-like-moron*) is now being forcibly thrust into D's conscious awareness (i.e. the window - for a similar interpretation cf Jung (1936, a: 48).

**Fantasy session 2 : Archetypal sequences**

2(a) *S flies down a deep chasm or gorge with a river at the bottom, and then out over a vast ocean.*

This sequence has explicit thematic links with dreams 5 P (*gorge*) and 1 E (*flight*); the gorge/chasm or 'abyss' constitutes another clear symbolic reference to the dangers of the Feminine, (Jung, 1954, a) while the water at the bottom suggests the possibility of rebirth and regeneration through purification (Neumann, 1963)(cf allusions to the sacrifice in 1(e)); the "*vast ocean*" is a typical symbol of the Collective Unconscious (Jacobi, 1967) and in a male S, the Feminine. This factor is again strongly emphasized.

2(b) *A huge yellow sunflower changes into a conical shaped mountain with water around it at the base; this gradually dries up, leaving circular or concentric rings.*

A clearer allusion to the "cosmic mountain" (Eliade, 1960) (cf 1(e)above). This interpretation is supported by its relationship to the solar *mandala* (cf "*yellow sun*" in 2P; the "*golden flower*" in 1(c)) and its situation *in the centre of a system of concentric rings*; its conical configuration may allude to the pyramid motif (Cirlot, 1962) which in turn is closely linked with the hollow mountain of Alchemy (Jung, 1936, a); in other traditions this is the location of the Land of the Dead (i e the unconscious

(ibid ); this interpretation is confirmed by the explicit references to the 'hollow mountain' in Fantasy sessions 4 and 5, and supported by the next fantasy sequence.

- 2(c) *A vast graveyard stretching over an area of 10 miles slowly changes into a huge, industrial city.*

A representation of the transformation of what is below (i e unconscious) into what is above (i e conscious); the grave or tomb has clear Feminine symbolic connotations in its links with matter, death and the Alchemical transformation through the *putrefactio* (ibid).

- 2(d) *'Tree-like' objects "which are actually perfectly round trunks" emerge from "sort of spiky sea urchins".*

In one sense this sequence has clear Phallic-Masculine connotations; however, the epithet "*perfectly round*" suggests the Alchemical "*rotundum*". This sequence therefore constitutes a further allusion to the source or centre (i e the *lapis* (cf 1(e))). For Jung (1954,b ) the tree has a symbolically bisexual nature through its representation of the *coniunctio*, (unification of the Masculine heaven and the Feminine earth) and has close connections with other ascent-descent (world-axis) motifs such as the mountain (1(e); 2(b)); the theme of the Masculine-Feminine relationship is therefore again alluded to.

2(e) *A few thousand green pigs move across a plain; they are followed by a swarm of locusts.*

The *pig* may symbolically represent 'unclean' or 'base' desires (licentiousness) (i.e. the *Shadow* - cf 2E) and "an irrational urge towards suicide" (Cirlot, 1962: 30) (cf preceding allusions to the *sacrifice* in 1(e) and 2(a); the colour *green* has typically Feminine connotations (Jacobi, 1967); the destructive factor is clearly reinforced by the immediately following *locusts*, which typically signify an enormous *devouring* potential; (cf reference to the graveyard with its connotations of the Terrible "devouring" Mother in 2(c) above). In Revelations (IXI -10) "androgynous" (cf 2(d)) locusts with the faces of men and the hair of women had the power to torment men for 5 months; This sequence therefore alludes to an intensifying "assault" by the Feminine unconscious, which appears in the partial guise of the *Shadow*; this is confirmed by the next sequence.

2(f) *A "barrel-like thing with spikes" rolls down a slope towards S; its "a weapon that some ancient tribe devised to roll down on their enemies"; S flies in the air before it; it then rolls back up the hill and falls on its side to reveal a hollow which is filled with carpet underfelt; this occurs in a forest.*

The Feminine identity of the "weapon" is confirmed by its container-like structure ("barrel"; "hollow") and by its *descending* movement (Neumann, 1963). (the Masculine component is represented by the phallic *spikes* - cf references to androgyny in 2(d); 2(e)); it is manipulated by *primitives* (cf ape-man motif in (2 E)), i e the *Shadow* is again being alluded to (cf *psychopathic killer* (3 P) and *Hitler/executioner* motifs (4 P) in the Pre-Experimental series). S attempts to escape by means of a Masculine manoeuvre (i e '*flight*' - cf 1E; 5P; 8P; 2(a)); the forest motif needs no further comment; the meaning of the *carpet underfelt* is obscure at this point, but it may allude to a protective, "covering" component (i e positive, nurturant aspect of the Feminine).

2(g) *A twisted bundle of metal pipes floats in the air.*

This image can be understood as an allusion to the Alchemical *massa confusa* or "confused assortment of crude disordered matter" (Jung, 1936, a) out of which form must be fashioned; that some transformation has occurred is suggested by the link between this image and the '*twisted tree root*' violin in dream 6 P; what was previously '*rooted*' in the earth (i e the unconscious) has now been transmuted into *metal* and is located in the aerial (Masculine, conscious) element; the Alchemical connection between the seven metals as gods '*in the earth*' (ibid) corroborates this understanding. The motif

of the *massa confusa* is prominently elaborated in subsequent sessions.

2(h) *Bright glowing orange "fish-snake" skeletons.*

In Alchemy the skeleton is representative of the *nigredo* and *putrefactio*, i.e. the death which is necessary for transformation and resurrection (an attribute of the snake); this image therefore has direct links with the theme of the *putrefactio* in 2(c), the implicit allusions to death-sacrifice in 1(e), 2(a), 2(f), and dreams 3P, 4P and 2E, with the snake motif in 2E, and with the possibility of transformation suggested in 1(a). The colour orange is typically related to fire, which consumes, purifies and transforms (Campbell, 1969). The phylogenetically archaic and ancient (*fish-snake*) which is ostensibly dead, still 'glows' with life.

2(i) *4 pillars support a roof which stands in a square formed by 8 pillars.*

A clear and unambiguous reference to the quaternary (4 and its multiple 8; the square; cf 1(a); 1(c); 1 E) (Jung, 1940, a); the pillar is another common symbol for the "world-axis", and as such is thematically related to the mountain (1(c); 2(b)) and tree (2(d)) motifs (Cirlot, 1962).

2(j) *A city is being flooded by massive hoses; S flees in fear.*

For Jung *flooding* by water can be understood as an invasion of consciousness by unconscious contents (Jung, 1955, b ) (cf 2(c) above). In Nordic mythology, the awakening of the *serpent of Midgard* will result in an *enormous deluge* which will destroy the world (Larousse, 1968). This image therefore can be understood as having implicit thematic connections with the snake motifs in 2E and 2(h); an intense mobilization of the unconscious is portended.

**Archetypal dream sequences: Experimental condition (E) (continued)**

3E *D looks at a "huge quasi-androgynous being shrouded in murk and darkness"; he is afraid.*

The implicit reference to 'androgyny' in fantasy sequences 2(d) and 2(e) is restated in a clear form in this dream; however, the potential for a conjunction of the Masculine (conscious) and Feminine (unconscious) is as yet 'obscured' by the darkness of the *prima materia* (Jung, 1936, a) (cf 2(c); 2(g) above); in Alchemy, the primordial chaos of the first stage of transformation is frequently represented as an "hermaphroditic monster" (ibid).

4E *D has not swum for 4 years; he enters the water with other swimmers; it is 'cold', 'shocking' and 'unfamiliar'.*

The theme of fear of immersion in the

unconscious (water), an 'unfamiliar' element (cf "flooding" motif 2(j) above; also preceding dream 3 E) is continued; the number 4 (and its multiple 8 (D + 7 other swimmers)) alludes again to the *quaternity* (1(a); 1 E; 2(i)), which is juxtaposed with the *Masculine seven*, (Cirlot, 1962) a number which frequently represents the mystical stages of transformation in Alchemy (Jung, 1936, a: 76) and other traditions (Govinda, 1969; Eliade, 1969).

5E *D* observes a scarecrow made of black rags and two crossed sticks standing in a wheatfield; the sun "pulsates" with an unnatural yellow colour; the scene has 'a mystical aura' (sic).

A scarecrow is an effigy which is designed to prevent birds from eating seed which has been sown; this sequence suggests that the transformative process which is only in its beginning stages (*black rags - nigredo* of the *prima materia* (Jung, 1936, a) (cf 2(b); 2(c); 2(g); 3E) must not be interfered with by the *Masculine* (symbolized by the *birds*, with their connotations of flight, the aerial element and Spirit (Jung, 1967)). The sequence also constitutes a development of dream sequence 2P, where a sower was sowing seed in a ploughed field silhouetted against the sun; that the sequence refers to an internal process of transformation is suggested by the 'unnatural' (i e non-realistic) yellow of the sun and by the 'mystical' connotation (cf 4 E above); the

'unnatural' yellow of the sun may also be understood as an implicit allusion to the Alchemical *gold*, which is not "ordinary gold" (Jung, 1936, a). There is also a reference to the crucifixion (*two crossed sticks*) and hence sacrifice (Jung, 1940, a) (cf 1(e) above).

6E *The dream is occurring "in the septum (of D's) limbic system" (sic); he can see his brain.*

The "interior" nature of the transformation process is re-stated here (cf 5 E above); that it is an "archaic" "fundamental" or archetypal process is confirmed by the direct reference to the 'old brain' (limbic system) which regulates emotion and intuition (Gallatin, 1982); D is 'observing' this component of "himself".

### **Fantasy Session 3 : Archetypal Sequences**

3(a) *A dog sits on a cliff above a vast plain covered in mist; it is waiting for something.*

The plain, as an expanse of the earth, may be understood as a continuing allusion to the Feminine (Jung, 1954, a); its nature is "obscured" (cf 3E above). In Egyptian mythology, a dog headed ape guards the gateway to the "*Land of the Dead*" (Larousse, 1968) (cf 2(b); 2(c) above) i e the (Feminine) unconscious, and in other traditions acts as a companion of the dead

(hero) on the "Night Sea-Crossing" (Jacobi, 1967).

3(b) A 'perfectly round pool of water'; it is "like a mirror".

Another allusion to the *mandala* in the form of the Alchemical *rotundum (lapis)* (cf 2(d) above); the mirror, as a reflecting medium, can also be understood as an allusion to the *lapis* (Jung, 1936, a), and as such constitutes an elaboration of the implicit reference to the vitrified *glass* in 1(e) above. (ibid: 171).

3(c) A road goes "round and round in a circular spiral" (sic); S hovers in the air above it.

A further allusion to the 'centre' symbolized by a *mandala*, this time with *uroboric* connotations (Neumann, 1954); the *spiral* frequently depicts the process of 'spiritual' growth and transformation, where the same problem is encountered at successively 'higher' levels; the spiral is thus closely connected with the *circumambulation of the centre* (Jung, 1936, a); according to Cirlot (1962), the spiral is closely related to the snake and the macrocosm; "From out of the unfathomable deeps there rose a circle shaped in spirals ... Coiled up within the spirals, lies a snake, a symbol of wisdom and eternity" (ibid: 305- emphasis added) (cf 2 E; 2(h) above). S again observes this from the perspective of the (Masculine) aerial element (cf other "flight" motifs above).

3(d) *S sees himself in the mist.*

The process of dissociation or splitting into separate components is proceeding; the symbolic import or meaning of this is revealed by the next sequence.

3(e) *A mountain has been sliced into two halves; its surface is "like tree bark"*

In fantasy sequences 1(e) and 2(b) the mountain motif was interpreted as referring to the "world axis" and the "centre" (as was the tree in 2(d); cf "tree bark" in this sequence) ; a process of division is now occurring; this theme is repeatedly developed in later fantasy sessions in which the symbolic meanings of the mountain motif are articulated.

3(f) *S hovers in the air above '8 perfectly round circles'*

A further reference to the *quaternity* (8 - multiple of 4) which is again juxtaposed with the circular *mandala* ; the *rotundum* is again alluded to (cf 3(b); 2(d); 1(a); 1(c); 1 E; 3(c); 2(b); 4E). The *flight* motif recurs.

3(g) *A bridge with a railway line shrinks and becomes a toy while S observes it.*

In many traditions the *bridge* symbolizes the link between the two separate worlds of the seen and the unseen, or that which is beyond

perception; it also symbolizes the transition from one state to another (Cirlot, 1962); its transformation into a toy suggests either the temptation or necessity to regress to the childhood state; this hint is developed in dream 9E below.

- 3(h) A "funny shape" made of pipes and metal, which "changes all the time", stretches itself out across a river; it is described as "a twisted mass of steel pipes and tubing which taps energy from the water".

This sequence constitutes an explicit development of the images of the "twisted tree root violin" (6P) and "twisted bundle of metal pipes" (2(g)), which were interpreted as referring to the Alchemical 'massa confusa or primordial chaos' of the *prima materia*; the parallel is clearer here as the 'mass' is "changing all the time" and is referred to explicitly as a transformer of the energy of the water, i e the (Feminine) unconscious.

- 3(i) The sea flows over the battlements of a castle, and then changes into a cloud; S hangs upside down in space observing this; it is 'completely boundless'.

A further reference to flooding (cf 2(j) above), or the invasion of consciousness by the unconscious; the *temenos* (castle) or walled precinct (Jung, 1967) (cf dream 1P - the glass walled town which represented "the completeness of life") is threatened; this is averted by the transformation of the water

(Feminine; unconscious) into air (cloud) (Masculine); this can be understood as a continuation of image of change in the preceding sequence (3(h)). S is again airborne, but is 'upside down', i e a complete reversal of his usual orientation is suggested; this is what would be expected with transformation; the 'boundlessness' alludes to the "cosmic" nature of the process.

- 3(j) *S hovers in the air and observes "an upside down bowl, like St Paul's cathedral" (sic), with "a 4 foot long pillar in the centre" which has "a ball shape on the top".*

The theme of reversal of orientation (S is upside down - cf 3(i)) is continued; the image of the bowl and pillar recall the *lingam* and *yoni* of Hindu mythology (Campbell, 1971), and as such constitute a continuation of the theme of the relationship between the archetypal Feminine and Masculine; the pillar can also be understood as another reference to the 'world-axis' (Eliade, 1960) (cf 1(e); 2(b); 2(d); 3(e)); the number 4 (quaternity) also recurs.

- 3(k) *A black steel plate or disc spins on a piece of wire; it is in a museum for "ancient artifacts".*

Another allusion to the *mandala*, but this time it is *black*; this can be interpreted as an implicit allusion to the *sol niger* or 'black sun' of Alchemy, which represents the

darkness which is also a component of the lapis (Jung, 1936, a: 109-110); its archaic (i e archetypal) location is emphasized. The 'blackness' also continues the theme of the *prima materia* of previous sequences.

- 3(1) *Precious stones stand on columns of sand in the desert; a strong wind blows towards S, who stands on a crescent of sand. The setting sun is refracted through the stones, "forming yellowish-white beams in the darkness".*

A continuing allusion to the precious lapis which surmounts the world-axis, symbolised by the column. In biblical mythology, the desert is the place of divine revelation and transcendence; it is also the domain of the sun, "as pure celestial radiance blinding in its manifestation" (Cirlot, 1962: 79); the solar/mandala allusions of previous sequences are thus continued; the scene is a fitting location for the appearance of the *pneuma*, the breath of the Spirit "which bloweth where it listeth" (Jung, 1970). The crescent, a lunar-Feminine symbol (Neumann, 1963), is again juxtaposed with the Masculine.

- 3(m) *"A dead, rotting man made of wood" (sic) is wedged at the top of a strong waterfall, which looks like concrete.*

The death-sacrifice theme which was hinted at in 1(e), 2(c) and 2(h) is made more explicit here; the identity of the man with a part of S is suggested by the first dream of the

Post-Experimental phase (1PE) where D's face is "made of wood and concrete"; the flooding theme (2(j); 3(i)) is also alluded to.

3(n) *"A split image, where a line divides the day from the night"; in the dark is a man with binoculars; in the light is a scarecrow in a wheatfield; both sides 'have an incredible depth to them'. A 'twisted mass of steel tubing is on the border between the white and the black; the light side is illuminated by 'an incredible white light'.*

A composite image which recapitulates and integrates several themes from previous sequences, viz: the black (Feminine) - white (Masculine) polarity; the blackness (*nigredo*) theme; the scarecrow-effigy- wheatfield motif (5E); the solar-light motif (2P; 2(b); 3(i)); the *massa confusa* theme (6P; 2(g); 3(h) - in this case the 'twisted mass' is explicitly situated on the border between the two great opposing Masculine (white light) and Feminine (black) principles.

3(o) *A person is buried alive in the sand in the desert - his arm reaches up out of the sand; its a 'horrible' sight.*

A continuation of the death-sacrifice theme. In 3(m) the person was overwhelmed by water; here it is by the earth - both therefore allude to immersion or entrapment in the Feminine. .

3(p) *"A strange-looking compass or clock" which is*

*"a kind of astronomical measuring device". It has "thousands of little scales and gradations all around the centre"; its "very complex"; a "single pointer hand moves randomly backwards and forwards". It is "the vision of a person lost in the desert".*

This remarkable image recalls the vision of the World Clock reported and discussed by Jung (1936, a). It can be interpreted as another mandala (ibid) (cf 3(1); 3(k); 3(b); 1(e); 2(d)) and in Alchemical terms as a "time symbol of the lapis (ibid: 203).

**Archetypal dream sequences : Experimental condition (E) (continued)**

7E *A black substance forms on the soles of D's shoes.*

A continuation of the *nigredo* theme (3(n): 3(k); 5E: 3E; 1(d): 2(g); 3(h); 3(1)); the black substance forms on his shoes, i e that which connects him to what is 'below' (the Feminine earth).

8E *A man with two gold earrings gives D "a cigarette lighter container" (sic); this has a small door on the side which opens to reveal the absence of anything inside; on the door is a dark blue painting of a primitive womans head.*

The man is possibly the psychopomp, the guide who shows the way (Jung, 1936, a; 1948, c);

in Alchemy, this is Hermes, the *spiritus mercurialis*, who is at once the *prima materia* and the *lapis*, i e he contains the opposites within himself (Jung, 1936, a); the association of the man with *gold* suggests such an identity; he gives D a container (Feminine) which, when manipulated, would emit fire, i e that which purifies and transforms (Jacobi, 1967); the primitive woman can be interpreted as an allusion to the *Anima* (Jung, 1936, a); he thus introduces D to the "soul image" or "bridge" (cf 3(g) above) to the Collective Unconscious and the Self. This is confirmed by the next dream.

9E *D is looking for house number 48; it is a "bizarre toy house set in the centre of a square lawn". A room costs R24. He is then inside the room which "is mine and yet not mine" (sic). A hi-fi set is "not real", but "hollow inside".*

A further allusion to the *quaternity* (Self) (4 and its multiple 8; the juxtaposition of 2 and 4) (cf 3(f); 3(j); 4E; 1(a); 1(c); 2(i)) which is sought by D (cf commentary on preceding dream 8E); the situation of the house (in the *centre* of a *square*) reinforces this interpretation; that it is a "toy" house suggests that an adaptive regression is necessary in order to find it (cf 3(g) above); the nature of what is *inside* is still obscure (cf motifs of the empty or hollow container in 8E; 2(f)).

#### Fantasy session 4 : Archetypal sequences

4(a) *S approaches a forest on the side of a mountain; the road twists to left and right; the forest is 'very dark'; then he is suddenly back where he started; the mountain rests on 'a huge black shadow'; it has a round disc-like plate on the top.*

A repetition of the forest (8P; 1(a); 2(f)) and mountain motifs (1(c); 2(b); 3(e)); the approach entails an alternating movement towards the unconscious ("left") and consciousness ("right") (ibid ); he resists this (is suddenly back where he started); the black shadow at the base constitutes a repetition of the *nigredo* theme, while the round disc at the top refers again to the *rotundum*, *lapis* or *mandala* of previous sequences and dreams.

4(b) *S drops down a pitch black shute or mine shaft at "an incredible speed"; it changes into a "black wave" in which he is enclosed; it's "very large" - then he is in the middle of the ocean, which is black and very rough. Pipes at the bottom of the ocean are responsible for the turbulence; there are 4 of these pipes.*

The identity between the Feminine ("shute", being "enclosed", "ocean") and the *nigredo* of the *prima materia* or primordial chaos (blackness, "turbulence") (ibid) is strongly emphasized in this sequence; S is tossed about in this, which is itself a product of

the "underlying" totality (denoted by the "4 pipes" ,which again allude to the quaternity).

4(c) *S flies at an incredible speed through a forest and over hills.*

A repetition of the forest and flight motifs; instead of hovering in the air (cf 3(j); 3(f); 3(c); 2(a); 1E) *S now flies at "an incredible speed"*, which suggests a dramatic intensification of the process of transformation (ibid).

4(d) *S is in a vast underground cavern or hall; stones lie around; one of these changes into a hat; a "funny looking frog" sits alongside the hat.*

Another allusion to the Feminine 'underworld'(Neumann, 1963); the stone can be understood as a further implicit reference to the *lapis* which changes into a hat, which "encircling the head, .... is round like the sun-disc of a crown and therefore (alludes to) .... the *mandala* (Jung, 1936, a: 48). The *frog*, with its lunar related periods of appearance and disappearance and its amphibious characteristics, is frequently associated with creation and resurrection (Cirlot, 1962); the ongoing transformation is therefore again stressed.

4(e) *S is in a tunnel which is "like a bronchial tube"; a "brilliant white light" illuminates the next bend; he is "deep down in the*

earth"; the light "sucks all towards it" (sic), then a "black sun and moon" appear; "the blackness is unnatural".

In the depths of the underworld, the "brilliant white light" of the spirit or 'centre' is to be found (Jung, 1948, c); (cf reference to the "incredible white light" in 3(n) above); this has tremendous attractive or magnetic power; the *nigredo* theme is again emphasized; the previous implicit reference to the *sol niger* or black sun of Alchemy (cf 3(k) above) is made explicit here.

4(f) A forest multiplies "at an incredible rate, by fission".

A dramatic intensification of the transformative process is suggested.

4(g) A "bizarre, glowing golden flower, which changes into a radial ring"; S observes this, hovering above it; it is far larger than he is; it then explodes into clouds, which billow up.

Another reference to the 'centre' in the form of a *mandala* and a re-statement of the theme of the *golden flower* (cf 1(c); 2(b)) of Alchemy and Chinese mysticism; the flight (ascent, transcendence) theme is continued; the theme of transformation into cloud (cf 3(i) above) is repeated.

4(h) A mask carved in a rock face changes rapidly into many "very slight variations of the same

*thing*"; *"it's on the border between the real and the unreal"*.

The *mask* typically symbolizes the concealment of the secret rites of transformation in initiation - "metamorphoses must be hidden from view" (Cirlot 1962: 205); the ongoing transformation process (cf 4(f); 4(g) above) is again emphasized; the theme of the *border*, symbolizing a point of transition, or threshold, corroborates this (cf 3(n), where the *massa confusa* "was on the border between the white and the black").

4(i) *An angel holds "a big short candle" (sic) which emerges from a "split walnut-thing" (sic).*

The *angel* typically symbolizes invisible forces which *ascend and descend* "between the Source-of-Life and the world of phenomena" (Cirlot, 1962: 9), while in Alchemy the angel refers to the *ascension of the volatile spiritual principle* (Jung, 1954, f); the intensity of the transformation process is therefore again referred to (cf 4(c); 4(c); 4(e); 4(f); 4(g); 4(h)); the *phallic* theme (2(d)) re-appears.

4(j) *S is "high in the air, above the clouds" looking down on the earth "like from outer space" (sic); he sees another person 'made of clouds"; the earth glows - tiny sparks of light dance around it ; it then changes into a glass face, which is whitish blue in colour and "very luminous".*

The themes of transcendence and ascent which are strongly emphasized in the immediately preceding sequences now actually involve S himself; an intensely "spiritual" component is suggested by the image of incandescent earth; the sparks of light which dance around it can be understood as having an implicit parallel in "the cabalistic idea of God pervading the world in the form of soul-sparks (*scintillae*) and (in) the Gnostic idea of the *Spinther* (spark)" (Jung, 1968, b: 301). There is also another allusion to the *lapis* (symbolized by the *glass face* - cf 1P; 1(e); 3(b); 3(1); 4(d)); the "luminous" "whitish blue" colour again suggests "spirituality" (Jacobi, 1967).

4(k) *"A half-human sinewy animal type of thing is sitting on the ground looking at a sand painting; near him a skull is wedged in the rock; there is also another "odd type of person, with a luminous, transparent sheet wrapped around him".*

The *Shadow*, in the form of a proto-human hominid, which first made its appearance in dream 2E, reappears in this sequence; the *skull* can be interpreted as an allusion to the Alchemical *vas*, or receptacle used in the process of transmutation (Jung, 1936, a); the crude *Shadow* form is juxtaposed with the initiate ("*odd type of person*") whose covering (cf *mask* motif, 4(h) above) has now become "transparent" and "illuminated". (cf 4(j) above).

4(1) *A classical actor's mask falls down a huge waterfall.*

Another allusion to the *mask*, which has now 'slipped'; the transformative connotations of the mask are again emphasized in that it was the "rotting dead man" (a component of S himself - cf 3(m) above) who was *wedged* in the waterfall; this static condition has now changed.

4(m) *A gigantic tree, with no roots, goes straight down into the earth.*

The theme of the world-axis is explicitly alluded to here (cf 1(e); 2(b); 2(d); 2(i); 5E (cross motif); 3(e); 3(j); 3(1) (columns); 3(n) (cross motif); 4(a)).

4(n) *A person carries a massive square block, which is "much bigger than he is".*

An allusion to the Atlases who carry the world, and who form the base or pedestal for the Alchemical transformation process (cf Jung, 1968, b: 285); in this case it is the quaternity which is supported.

Archetypal dream sequences : Experimental condition E (continued)

10E *A hot cup of coffee spontaneously explodes.*

The mixture or combination of elements in the

container or vas (cf 4(k)) is potent, volatile and "explosive" (cf 4(g)); the intensification of the transformative process in fantasy session 4 is emphasized.

- 11E *The top of a square table is made from soil; giant lettuces grow on it; two men fight on top of one of them; they then fall into a slimy ditch; the table belongs to D.*

The fertility of that which is enclosed by the quaternity is such that giant, nourishing objects are produced; a conflict is occurring again, suggesting that the transformation process in D (it is "his" table) has intensified; this is confirmed by the next dream sequence.

- 12E *D physically assaults a man who attacks him, knocking him unconscious; he is filled with fear and anxiety; "it was something that had to be done"; the victims face then changes into that of "a far older and more peaceful person". His face is made up like that of a clown; it is described as "the peaceful death of a clown".*

Although the identity of the victim is not disclosed in this sequence, it is possible, on the basis of the imagery in Dream (15E) below, to infer that he represents an immature, violent *Shadow* (cf 4(k)) component of D (cf themes the psychopathic killer (3P) and the Hitler-executioner (4P) who terrify and attack D in the Pre-Experimental dream series). It would appear that a process of

transformation (cf Fantasy session 4) in the direction of greater maturity and integration has been initiated; this is supported by the continuing allusion to the *mask* theme which appeared in Fantasy session 4 (4(h); 4(l)) and constituted a theme of the first dream of the Pre-Experimental series (1P).

- 13E *D is in a modern, then in a medieval castle; a dangerous "psychotically disturbed" man cannot understand why D fills a bath with water to the top; a large lion is present.*

A possible depiction of the contrast between the conscious ('modern') and collective unconscious (medieval - 'ancient') components of the self (symbolized by the castle (Jung, 1950, c), the analogues of which are the walled precinct and the "Heavenly Jerusalem" (Jung, 1967)); in the unconscious component a ritual filling of the *vas* or container with the renewing "water of life" (the Alchemical *agua nostra* (Jung, 1968, b) is performed by D, in the presence of the solar lion (cf 7P); this is not comprehended by the "dangerous" *Shadow* component (cf 12E; 3P; 4P).

- 14E *D is 'not quite' himself; his trousers have "a luminous, indigo-blue glow around the edges".*

Under the stress of the intensity of the transformation process (cf Fantasy session 4) D is "disoriented"; this is confirmed by the continuing allusion to the *luminosity* motif (cf 4(j); 4(k)) in the form of the bluish

glow which is reminiscent of the aura of the spiritual body (Jung, 1953, b).

- 15E *D's grandmother is given a ring in a black, blue-satin lined box. The ring has a "4 inch stone block on the top, which is a copper-gold colour". The face of an older version of D is engraved on the top of the block; it is not possible to wear the ring.*

The *mandala* (ring) is juxtaposed with the *quaternity* (4 inch block - cf 4(n) above); the allusion to the "centre" or Self is reinforced by the reference to the *gold* of the Alchemical *lapis* (cf 4(g); 4(d); 8E; 3(k); 3(b); 5E; 2(d); 1(e)); the *maturation* process alluded to in 12E above is more explicitly developed (i e the motif of the older version of D); the *mandala-quaternity* provides the potential link with the (ancestral) Feminine, but the *coniunctio* cannot as yet be effected. The stone block recalls a similar object which appeared at the close of Fantasy session 4(4(n)).

- 16E *A creature "like a 6 inch elliptical watch glass" (sic) moves around a circular stand which is specially made for it; a "circular black thing" moves in the opposite direction around the perimeter. The former is "pre-historic" or "outer-space like" (sic).*

Another allusion to the *mandala*; the imagery recalls the vision of the "World-clock" (3(p)), the disc on the mountain (4(a)) and the black steel disc which was spinning on

wire in a museum for ancient artifacts in 3(k); the 'circumambulation of the centre' (Jung, 1936, a; 1967) is both towards consciousness (clockwise rotation) and the unconscious (counter-clockwise rotation) (Jung, 1936, a). The emphasis on the archaic and ancient continues.

17E *A network of roads fills up with water; D is "somehow responsible for this".*

A continuation of the *flooding* theme (cf 3(i); 2(j) - also dream 13E above).

18E *A "mock fight" with a threatening, dangerous military man; D is alternately afraid and not afraid.*

A continuation of the theme of the fight with the *Shadow* (cf 3P; 4P; 12E; 13E).

#### **Fantasy session 5 : Archetypal sequences**

5(a) *S is in a hall inside a hollow mountain; the face of a bat is carved into the wall; it is a totem; a king is there; strange tunnels and "little chimneys" open in the floor; stone pillars supporting the roof change into tree trunks.*

A development of the mountain motif (cf 1(e); 2(b)) and a specific reference to the 'hollow Mountain of the Adepts' of Alchemy (Jung, 1936, a: 195). In this tradition the cavern in the mountain is equivalent to the

philosopher's oven and is also said to be the location of the *lapis*; similarly, the 'king' may depict the "crowned hermaphrodite (*aenigma regis*) (ibid: 112) which is the final form of the production of the *lapis*; the *bat* may likewise be considered to be the symbolic equivalent of the hermaphrodite (Cirlot, 1962); in Chinese mysticism it is emblematic of immortality (ibid). In other traditions the interior of the mountain is the location of the 'Land of the Dead' or abode of the "ancestors" (i.e. the unconscious) (Jung, 1967). As would be expected, given this contextualisation, there is a further specific reference to the "World-axis" ("pillars"; "tree trunks") (cf 4(m); 4(a); 3(1); 3(j); 3(e); 2(b); 2(d); 1(e)).

5(b) *A Chinese fan floats in the air next to a waterfall; it changes into a yellow and black bird.*

The faint allusion to Chinese mysticism in the preceding sequence is further developed here; in this tradition the fan is the emblem of the first of the eight immortals who used its ability to create wind to revive the spirits of the dead (cf implicit reference to the Land of the Dead in 5(a) above); its transformation into a *bird* and the fact that it is airborne reinforce the aerial, celestial symbolism; a definite change from the 'dead rotting man' who was wedged in the *waterfall* (3(m)) is suggested.

5(c) *S observes a single mountain with a spiral design on the side; the spiral has a round centre.*

Another allusion to the *mandala* and the Alchemical *rotundum* ("round centre") which is juxtaposed with the *spiral* for the second time (cf 3(c) above); the mountain motif is repeated.

5(d) *A "round, brown, coconut-thing" (sic) is cut open to reveal strange machinery inside; a black wolf looks at it.*

A further reference to the theme of a container which is cut open or opens to reveal its contents (cf 2(f); 9E; 4(i); 8E); there is also a distant allusion to the *rotundum*; this is juxtaposed with another representation of the animal-instinctual *Shadow* (i.e. the *black wolf*), which is "contaminated by the Feminine "blackness" (Neumann, 1963).

5(e) *A giant frog sits under a mountain; a yellow collar is around its neck; a person has an identical collar around his neck.*

The second appearance of the *frog* motif, which is again juxtaposed with the mountain (cf 4(d) above); "The frog, more than any other of the cold-blooded animals, anticipates man" (Cirlot, 1962: 114); the link between man and frog is suggested by the identical collars (circle =- *mandala*) which they wear.

- 5(f) *A gunsight with many numbers revolves; it fills S's vision; the numbers 3 and 2 appear.*

Another reference to the *mandala*, rotation and the archetypal Masculine (3) and Feminine (2) (Eliade, 1960; Neumann, 1963).

- 5(g) *A round table with a cog in the middle revolves and turns into a carousel; it spews out giant marbles which bounce over S.*

A continuation of the theme of the rotating *mandala*; S is confronted with its giant "round" products, i e the *rotundum* is again alluded to.

- 5(h) *A giant's shadow falls across a road; he digs a tunnel in the road; S is afraid.*

The giant, as an immense primordial being, may symbolize the negative, threatening aspects of the archetypal Masculine, and hence is often a representation of the *Shadow* (Jung, 1970) (cf 18E; 12E; 13E; 3P; 4P).

- 5(i) *The face of "a wise old man, an Archimedes type of Roman" (sic) is at a window; the bars form a black cross on his face; his hands are clasped - they change into a tree; "odd looking rocks edged with black" lie around; one patch is illuminated.*

The negative aspects of the archetypal Masculine in the preceding sequence are contrasted with the positive, in the form of

the "wise old man" (Jung, 1948, c); the motif of the cross (cf 5E; 3(n)) is juxtaposed with its analogue, the (world) tree (Jung, 1954, b) (cf 4(m) which refers again to the "World-axis"; there is a further allusion to the *nigredo* (black) and the *lapis* (stone).

5(j) *A mountain has many windows which open; bluish white goblins 'or old hags' look out; a path to the mountain is the same colour; the rocks are 'luminous blue white'. S is then inside the mountain; flames rise from a crack in the floor of a gigantic black hall; the wise old man (cf preceding sequence) sits in a stone chair - he is 'an old wizard'.*

A return to the theme of the hollow mountain (cf 5(a) above) which is now associated with the bluish-white light of the spirit and transcendence (Jung, 1948, c) (cf 14E; 4(j); 4(e); 4(k)); the transforming, purifying fire illuminates the interior (philosopher's oven; location of the *lapis*; 'Land of the Dead' cf 5(a) above); the identity of the King (5(a)) is established as that of the Wise Old Man; there is also a reference to the 'Terrible Mother' (old hags) and the *Shadow*, symbolized by the goblins or 'homunculi' (Jung, 1968, b).

5(k) *A road winds round and joins up with itself again.*

Another reference to the *mandala*, this time in the form of the *Uroboros*. (Neumann, 1954).

- 5(1) *"A tiny match-stick bridge over a gigantic gorge changes into two trees with their roots clasping each other".*

The potential danger associated with the precariousness and fragility of the *bridge* (cf 3(g) above) over the abysmal Feminine (5P; 2(a)) is averted through its transformation into the solidity and safety of the World tree, conjoined at the roots (cf 2(d); 4(m); 5(i)).

- 5(m) *Steel bars form a lattice-work over a single eye; behind the pupil of the eye a black tunnel bends away. S goes down the tunnel and discovers "a cloud-field design" (sic) on the floor.*

For Jung the eye can refer to the maternal breast, and the pupil to its child (Cirlot, 1962: 100); the Feminine connotations are supported by its association with the tunnel; the cloud-field design (cf cloud motifs in 3(i); 4(g)) juxtaposes the Masculine (aerial element) with the Feminine (field-earth). (Jung, 1954, a).

- 5(n) *S observes a "yellow golden composite flower" (sic).*

Another *mandala* and a further direct reference to the "Golden Flower" (cf 1(c); 2(b); 4(9)).

- 5(o) *Two pure white eyeballs without pupils are set in "a round type of face"; square tables*

*are where the pupils should be.*

A continuing reference to the eye motif (cf 5(m) above). There are now two of these which can be understood as an increased emphasis on the Feminine (Neumann, 1963). The pupils (i e the child; cf 5(m) above) have been replaced by the *quaternity* (cf table motif 11E above); a composite *mandala* (circle and square) is thus formed.

5(p) *A lot of rolled up carpets stand in a circle; in the centre is a monument in the form of a bird's foot; it has a "spindle shaped thing" on top of it.*

The obscure reference to carpets in 2(f) is clarified somewhat in this sequence; in the commentary on the earlier sequence it was speculated that the carpet might refer to a covering, protective function; in the present sequence the carpets form a protective, "magic" circle which may be interpreted as a *temenos* (Jung, 1936, a); the "birds foot" monument suggests a connection between the Masculine (bird - flight, spiritualization) and the Feminine (foot - that which connects to earth); this is in the centre, i e it is the *coniunctio* which is alluded to (cf 5(m)); the *spindle* can be interpreted as an allusion to that which 'spins out' the cycle of life (or "Maya" - illusion). (Govinda, 1969).

5(q) *A melon-like ball has a section cut out of it - inside are "stacks of little grey cards with books inside".*

A further reference to the container which is cut open to reveal its contents (cf 2(f); 9E; 4(i); 8E; 5(d)); what was previously either empty, filled with carpet (cf 5(p) above) or strange machinery (5(d)) now has books inside, i e the Feminine (unconscious) "contains" 'knowledge' of some sort; this hint is confirmed in dream 21E below.

5(r) *The face of an old witch is reflected in a pool of water.*

A continuing allusion to the theme of the negative aspects of the archetypal Feminine (cf 5(j) above); the theme of the reflecting pool of water (cf 3(b) above) is again alluded to.

**Archetypal dream sequences : Experimental condition E (continued)**

19E *D is standing on a high rock promontory; he is 'perfectly erect' and looks out over a vast, flat area; he writes: "I knew this area to be the whole world. A wind was blowing into my face and I could feel every small muscle fibre and sinew in my body, that seemed as though it had a tremendous amount of energy or power in it .... the immense energy in me caused every particle of my body to move away from each other so that I was not quite solid". The dream had "an eternal quality to it".*

This profoundly archetypal dream suggests some form of culmination of the transformative processes relating to the 'centre' which have been discussed to this point; it requires no further comment.

20E *A bottle of after-shave lotion with a gold top is 'infinitely stronger' than another type.*

Another allusion to the Alchemical *vas* and *gold (lapis)*.

#### **Fantasy session 6 : Archetypal sequences**

6(a) *A dog guards "a dark sort of doorway".*

A more explicit reference to the dog which guards the gateway to the 'Land of the Dead' (i e the unconscious) in Egyptian mythology (cf 3(a) above).

6(b) *A sick bull lies on its side; above it hovers a "triangle shaped thing" (sic); the scene is dark and shadowy; the bull's horns then grow into a circle; S hovers above; the bull then gets stuck in a river.*

For Jung (1970) the bull often symbolizes the power of the *Masculine* and the *Father* (although it may also conceal a *Feminine* component); the *Masculine* connotations are strengthened by the reference to the *triangle*, with its connotations of the *Christian trinity* and the number *three* (Jung, 1948, d); this sequence therefore constitutes a

continuation of the theme of the archetypal Masculine in 5(h) (giant), 5(i) and 5(j) above; there is a further reference to the *mandala* in that the horns grow into a circle (in the Greek-Egyptian zodiac the bull carries the sun-disc (Jung, 1942; 1955, b). The bull gets "stuck" in a river, i e the Masculine is caught in the Feminine (water); the solution to this problem is revealed in 6(g) below .

6(c) A *"primitive man with a not fully human face" sits in a cave in the firelight; he dwells "inside an entrance-less rock"; his skin is the colour of flame.*

A further reference to the motif of the primitive or proto-human being (cf 2E; 2(f); 4(k)) and hence another allusion to the *Shadow* (3P; 4P; 12E; 13E; 18E; 5(d); 5(h); 5(j)). He dwells deep within the Feminine (cave; entrance-less rock) and participates in the identity of the transforming, purifying fire (cf 5(j) above).

6(d) A *gigantic reel rolls down a slope towards S; it splits into two and a white object, a "bundle" (sic) falls out.*

This sequence is very similar to that of 2(f), where an ancient primitive (cf 6(c) above) tribe rolled a 'barrel like thing with spikes' down a slope towards S; the theme of the contents of the inside of a container is again alluded to (cf 2(f); 8E; 9E; 5(d); 5(q)).

6(e) *Two "subhuman types of baboons" (sic) sit on a rocky slope; they look 'threatening'.*

A further allusion to the primitive, proto-human *Shadow* (cf 6(c) above).

6(f) *Chimneys grow longer and longer; they have 'red pots on top'.*

Another direct reference to the Phallic-Masculine (cf 2(d); 3(j); 4(i)).

6(g) *S is flying; a "mass of steel pipes and wood" forms a 'network' between him and the earth; as he watches it changes into an animal "which looks exactly like the bull" (cf 6(b) above); it's been dead for a long time"; it then "vomits and comes alive again" (sic); it has a "baboon or ape face", which then changes into that of a tiny baby monkey which is "too young to know what is going on yet".*

Another reference to the *flight* motif and to the twisted mass (*massa confusa*) (cf 2(g); 3(h); 3(n)); a transformation-rebirth sequence then follows, where the bull (Masculine) which was ailing before (cf 6(b)) dies and is reborn as an aspect of proto-human *Shadow*, the nature which is then revealed as the *archetypal child*; this may be interpreted as referring to a new, re-awakening formative force in the unconscious (Jung, 1940, b), i e as the positive component which is often concealed in the *Shadow* (ibid). The sacrifice of the bull to

the Feminine was an intrinsic part of the Mithraic transformation mysteries (Jung, 1955, b).

6(h) *A pitch-black lamb with red eyes "like fire"; it is "a very pure colour black", which is "unnatural".*

In Christianity the 'Lamb of God' represents the sacrificial Christ, a God made manifest, and the marriage of the Lamb symbolizes the *coniunctio*, or transcendent union of opposites. (Jung, 1948, d). The blackness (*nigredo*) of the beginning (*prima materia*) is revealed as an attribute of the "highest" through the agency of the purifying, transforming fire (cf 6(c); 5(j) above); this recalls the uncanonical saying attributed to Christ "he who is new unto me is near unto the fire". The pagan Mithraic sacrificial allusions in 6(a) and 6(g) are elaborated in an Alchemical-Christian form. (Jung, 1970).

6(i) *A bird wears a mask.*

Another allusion to the *bird* (cf 5(b) above) and *mask* (cf 4(1); 4(h) above) themes.

6(j) *S flies down a tunnel very rapidly; the tunnel then becomes a train which runs into itself "like a circle pushing against itself".*

A reappearance of the *tunnel* and *flight* motifs; this sequence also recalls the *uroboric mandala* in 5(k).

6(k) *Very flat water "is actually a mirror made of mercury"; Monk-like people with cowls stand around the pool looking into it; they are "spooks or something"; the image then splits into 3, then into 4 planes.*

Another reference to the *mandala*, which recalls the shiny metallic discs of previous sequences (8P; 1E) and the mirror-like perfectly round pool in 3(b); the theme of the transforming *spiritus mercurialis* (Hermes) who appeared as the hermaphroditic psychopomp (cf 8E above) is developed with specific reference to "the centre" (cf 6(h) above), while the Christian-religious allusions of the same preceding sequence are elaborated in a specific reference to the *monks* who are at the same time "spooks" (i e from the 'other world' (the unconscious) (Jung, 1967)); the *trinity-quaternity* problem is again alluded to.

6(l) *A snake with a fish's head.*

A development of the snake (2E) and "fish-snake" (2(h)) motifs; the transforming power of the Feminine unconscious is again alluded to (cf Jung's commentary on the goddess *Melusina*, who sometimes has the tail of a fish, sometimes that of a snake (Jung, 1942)).

6(m) *A horde of barbarians comes down a passage; one of them takes his head off and then removes a mask from the face.*

The theme of emphasis on the separated head (cf image of 'primitive woman's head' (8E) is continued; in both cases this is associated with a *primitive* (i e Shadow) component. In pre-historic cultures ritual *decapitation* has been interpreted as alluding to the 'discovery' of the independence of the spiritual principle, which resides in the head (Campbell, 1969); thus, it is through acquaintance with the Shadow that spiritual *transformation* is effected; this understanding is supported by the continuing allusion to the *mask* motif, i e to that which conceals the transformation of the initiate (cf 4(1); 4(h); 6(i)).

6(n) *Black spikes grow out of a hunting dog's sides; it changes into a black, spiky log with carpet wrapped around it - it then forms into "one of those round spike things" (sic).*

This sequence recalls the "barrel like thing with spikes" (2(f)) which was used by primitives to assault S (also cf 6(d)). The theme of confrontation with the threatening *Shadow* (*black dog*) is thus continued.

6(o) *An "elongated triangle thing" changes into half a walnut which is alive and stuck on the side of a cliff; then a mass of triangles float around in the air.*

A continuation of the *triangle* theme (4(b) and hence a continuing emphasis on the (Masculine) trinity; (Jung, 1948, d) this is

intrinsically related to ("changes into") the Feminine (container).

- 6(p) A "killer type" man has an "unusual watch"; the second hand moves anti-clockwise; "it is not actually day or night".

The *Shadow* is again alluded to (cf 3P; 4P; 2(f); 4(k); 12E; 13E; 18 E; 5(h); 5(j); 6(c); 6(e); 6(g); 6(m)); that he is a figure 'from the unconscious' is confirmed by the counter-clockwise rotation of the pointer (cf 16E) of his watch (cf 'World Clock' vision 3(p) above). The scene is intermediate between consciousness (day) and the unconscious (night) (Jung, 1967) (cf theme of border between "black-white" (3(n)) and "real-unreal" (4(h) above).

- 6(g) A scarecrow, which is alive, is reflected in "a mirror-like pool of water"; it holds a staff with a wheel at the top on which electronic digital numbers are illuminated; 6 and 8 are visible.

A restatement of the theme of the scarecrow (cf 5E; 3(n)); this is now alive (cf theme of 'half-alive' cows 1(a) above), i e it has been transformed; the mirror-like pool recalls other similar or identical images (3(b); 5(r); 6(k)); there is another allusion to the revolving *mandala* (cf 5(f); 5(g); 16E) with numerical values; it is the Feminine (6; 8) (Neumann, 1963) which is highlighted.

**Archetypal dream sequences : Experimental  
condition E (continued)**

21E *D is watching a "blank movie screen" but nevertheless knows what is going on "even though the actors are invisible". An unknown girl gives him some books; "nothing is based on physical being".*

A continuing allusion to the "psychic" nature of the process; D "knows" what is happening, but not in the ordinary way; this recalls the theme of the border between 'real' and 'unreal' (cf commentary in 6(p) above; also the theme of ghosts in 6(k)). The hint concerning knowledge ('books') concealed with the Feminine ('container') in 5(q) is confirmed when the "unknown girl" (*Anima*) gives him access to this knowledge. The sequence also recalls the 'cosmic' nature of the first dream after Fantasy session 5 (19E).

22E *A person of D's age has his head screwed into an electric light socket; he has black hair and a blank, white face; the head varies in length and size with the strength of the current and glows.*

A continuing reference to the theme of decapitation (cf 6(m)); here, the "vessel of the spirit" is connected to the "energy source"; the black-white (Feminine-Masculine) theme is re-iterated, as is the theme of illumination (cf 5(j); 5(i); 14E; 4(k); 4(j); 4(g); 4(e); 3(n); 3(l); 2(h)).

23E *D is wandering around a toy railway station.*

A further reference to the theme of regression to a childhood condition (cf 3(g); 9E above; ( cf also the "uroboric train "in 6(j) above); the regressive theme is dramatically developed in the next sequence.

24E *D falls into a ditch in the pitch dark and continues falling "through a remarkable black void"; "someone" throws his old shoes away and gives him a red and black cloak or cape; he "gets smaller and smaller", but awakes before he "disappears". There is "three times something somewhere". (sic)*

The *nigredo* (cf 6(h)) of the *prima materia* and the blackness of the archetypal Feminine (cf 6(h); also ditch in 11E above) are again alluded to; the sequence also recalls the 'Void' or "divine mind of the Buddha" in which the *Clear Light* is to be "found" in Tibetan Buddhist mysticism (Govinda, 1969; Jung, 1953, b; 1954, g); his old shoes (i e that which connects him to the earth (cf 7(e) above) are discarded and he is given a garment which is more appropriate to a "flying" (i e transcendent) initiate; the colours of this garment may also allude to the *melanosis* (blackening) and *iosis* (reddening), two of the four Alchemical stages (Jung: 229); S (i e the Ego) is almost extinguished in the void, but this is averted by his awakening; there is also an allusion to the (Masculine) *Trinity* which is again

juxtaposed with the Feminine blackness (cf 6(k) above - also the numerous preceding references to this factor).

25E *D has to have his teeth checked; while at the dentist he hears that his mother has died; then he realizes that she is in fact not dead.*

In Gnosticism "teeth constitute the battlements, the wall and the fortifications of the inner man" (Cirlot, 1962: 332); the question then is: are D's defences adequate, given his near extinction in the Void? (cf preceding sequence 24E; also image of sea flowing over battlements of a castle in 3(i) above). Symbolically, death may represent the end of an epoch or process; D is mistaken in his impression that the unconscious process is concluded (i e "dead"). This interpretation is confirmed by the next sequence.

26E *D is in a strange land" which "has a fixed route through it with various objects to encounter along the route"; these objects have to be "fended off when they come alive"; they are "the same thing in various forms". One is a "house size box whose side opens and whose essence comes out". The route leads to a derelict cellar or basement which is half filled with water and "very messy". A "discarded, rusty jar of Marmite with rotten food in it is actually somehow very valuable" (sic).*

The 'strange land' may be understood as a reference to the unconscious, in which S, as the Hero, "encounters" various aspects of the Feminine (the *box/container*) on his journey; although ostensibly 'dead', this factor "comes alive" when he is in contact with it (cf preceding sequence 25E - also other preceding death-rebirth motifs). In the basement (underworld; depths) is to be found the *lapis*, an ostensibly valueless, discarded thing which is in fact very valuable; as Jung comments: "... but that is precisely why it is so hard to find the *lapis*: it is *exilis*, uncomely, it is thrown out into the street or on the dung-hill, it is the commonest thing to be picked up anywhere" (1936, a: 81).

27E *D* meets a "big blind black man" (he may "only have been blind-folded") who releases a small yellow balloon; it bursts in the upper atmosphere; then there is a "floating reddish flower formation in the air".

A further reference to the *Shadow* which is blind, i.e. does not see with the "eyes" of consciousness; it is out of this factor (the "blackness") that the *yellow (gold) lapis* or *rotundum* (round thing - *mandala*) is produced. (Jung, 1968, b). The themes of ascent and transformation in the (Masculine) aerial element (cf 4(g); 4(j) above) are strongly emphasized; this is reinforced by the flower formation, since, for the Alchemists, the flower was symbolic of the work of the Sun (Jung, 1936, a). There is a further reference to the Alchemical reddening (*iosis*)

(cf 24E above).

**Archetypal sequences : Post-experimental (PE)  
condition**

1PE *D is in a subterranean, pitch black place "enmeshed by bridges, steel structures and girders"; people work 4 shifts here; "the power of the place is awe-inspiring"; D doesn't look like himself - his face is "set in a mixture of wood and concrete"; it is "dangerous"; he holds a lantern.*

A further reference to the 'underworld' and the *nigredo* of the *prima materia*; the "enmeshed steel structures" recall the images of the *massa confusa* ("twisted mass of steel pipes, etc. in 6P; 2(g); 3(h); 3(n) and 6(g) above); the *quaternity* is again alluded to; the 'wood and concrete' face recalls the identical theme in 3(m); D carries a lantern which can be interpreted as a symbol of the "light" of individual consciousness which illuminates the 'darkness' of the unconscious. (Jung, 1967).

2PE *A "make-believe" or "unreal" yet "serious" war is being fought between two factions; D participates; the "bullets are not physical".*

Another reference to conflict (cf 18E; 12E; 13E; 2(f); 6(p)) and the theme of reality-unreality (cf 21E; 3(n); 4(e); 4(h); 4(j); 14E).

3PE *D is "the only real person in an army drill squad"; he is "terrified" on realizing this.*

A continuation of the reality-unreality (cf 2PE) and conflict themes (cf "threatening, dangerous military man" with whom D had a "mock fight" (cf 2PE) in 18E above); the theme of the ghostly figures in 6(k) is continued.

4PE *A cylinder shaped building with a spiral passage descending around it; it is night time; the "atmosphere" is "uncanny".*

Another reference to the 'spiral' (cf 3(c); 5(c)) and cylinder (cf 2(f); 2(i); 16E; 5(a); 5(p)) motifs. The 'atmosphere' is again that of the 'other world', i e the unconscious.

5PE *D is running uphill being pursued by two black men who then "turn off left"; these two "equal the Buddha-Mother, whatever that means" (sic).*

D is moving 'uphill', i e away from the unconscious in order to escape the *Shadow* (two black men - cf 27E above); their unconscious origin is emphasized by the reference to turning off left (cf preceding references to the left (unconscious) - right (conscious) theme: 3(p); 16E). The lowest, most despised and rejected *Shadow* is at the same time the "highest" ("Buddha-Mother") (cf Buddhist allusions in 24E - also other references to the 'lowest' which is at the same time the 'highest', e g 26E above).

6PE *A man's head is chopped off; this "means that he has been set free".*

A restatement of the theme of decapitation (cf commentaries on 22E; 6(m) above).

7PE *"A little black cylinder with spikes" is "charging around a field; it is "black and tar-soaked"; it injures D in the leg; the experience is "so real" that upon awakening he feels his leg in order to locate the wound.*

A clear reference to the same or similar object in 2(f), 6(n) and 6(d) above; in previous sequences he was able to avoid actual contact with or injury by the object, but this has now occurred (cf preceding commentaries on 2(f); 6(n) and 6(d)).

8PE *White worms in D's food 'snake around and grow larger' as he looks at them.*

A further reference to the snake motif (cf 6(1); 2E; 2(h) above).

9PE *Black cloaks "float about like ghosts" in a shadowy, dark hall; a man disappears and reappears; he is the same age as D, and is "some sort of magician".*

The motifs of the cloak (24E) ghost (6(k); 3PE) and magician or wizard (5(j); 5(i)) are again referred to (cf preceding commentaries).

**6.2.2 SUBJECT 2 : AGE: 25      SEX: Female**

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**No. Archetypal Fantasy elements : 30**

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**No. Archetypal Dream elements :**

*Pre-Experimental (P) condition: 1*

*Experimental (E) condition: 11*

*Post-Experimental (PE) condition: 2*

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**Archetypal sequences in the Pre-Experimental (P) dreams**

1P *D observes herself digging up a skull; then a skeleton "dangles in the air" before her, "out of the blue".*

**Fantasy session 1 : Archetypal sequences**

1(a) *A very old tree with gnarled roots and apples in the branches; children run away from it, "dispersing in a fan-like pattern"; then paths through a wheatfield "radiate from a little girl, who stands in the centre; the tree is the centre with paths radiating from it like the spokes from a wheel"; the little girl does not want to leave the tree.*

**A reference to the "cosmic tree" which can**

symbolize "the Centre" or source in the form of the world axis (Eliade, 1960 ); in Jungian terms, it is the *Self* which is being referred to; this is confirmed by the juxtaposition of the tree motif with the mandala (denoted by the paths radiating from the centre; the "spokes of a wheel" and the children "dispersing in a fan-like pattern") and by the reference to the *child*, which is the product of the *coniunctio* between consciousness and the unconscious, and denotes incipient new psychical developments (Jung, 1940, b). The sequence also alludes to the Biblical tree which contains apples, i.e. the "forbidden fruit" which must not be eaten (cf children 'running away' from the tree which contrasts with the little girl not wishing to leave it).

1(b) *S* enters a very dark forest and reaches a circular clearing in the centre; she then sees a path winding in a spiral up a mountain; a "witches castle" is at the top; the mountain is "precisely illuminated by bright yellow light and darkness" (sic); she enters a tunnel when she tries "to get to the light side"; it's like a cave; she is "totally enveloped in darkness"; then she is in a gigantic cavern in the mountain; a fairy queen dressed in gold with wings encrusted with red jewels "lights the darkness", but "it's still dark on the left"; a gnome is with her.

This sequence contains several allusions to the archetypal Feminine in its negative

("dark forest"; witches castle"; "darkness"; "tunnel"; "cave"; "gigantic cavern") and positive ("fairy queen") aspects (Neumann, 1963); the centre (Self) is again alluded to ("the circular clearing"). The opposites of the Masculine "Spirit" or "consciousness" (yellow (solar) light; trying "to get to the light side") and the Feminine unconscious (darkness; "on the left") are contrasted. There is also an allusion to the hollow mountain of Alchemy, together with the gold of the *lapis* and the *rubedo* or reddening (red jewels) (Jung, 1936, a; 1968, b); there is also a reference to the archetype of the Journey (the path up the mountain) which may symbolize the *spiral* development attendant upon the Individuation process (i.e. returning to "the same" point but on a higher level - cf Jung (1984)); the gnome (or dwarf) refers again to the child (cf 1(a) above) and in Alchemical terms to the *lapis* in the guise of an homunculus, which is a common equivalent of Mercurius (Jung, 1948, e) "the soul of the metals" (ibid: 198). The Alchemical parallels recall dream 1P of the Pre-Experimental series, where the *skull* which D unearths can be interpreted as an allusion to the *vas* or receptacle (cf *cavern* in the mountain) which is used in the process of transmutation (Jung, 1936, a); the appearance of the skeleton in the same dream corroborates this, in that it symbolizes the Alchemical *putrefactio*, or *disjunction* of the component elements (ibid) (cf reference to "children *dispersing*" in this sequence).

- 1(c) *S observes herself managing "a magnificent stallion"; she gets excited.*

The theme of S observing herself, which first appeared in dream 1P, is repeated; the horse may symbolize intense desires deriving from the unconscious, instinctive component (Jung, 1976), while the stallion is strongly suggestive of a masculine, phallic component (Campbell, 1968); the horse is also associated with death (Cirlot, 1962). (cf the theme of the *putrefactio* in preceding sequence 1(b) and 1P above).

- 1(d) *A black troll emerges from a black castle; "it's like an inkspotch" (sic); it cartwheels, and has big white eyes, like an octopus; then it changes into a ball.*

The emphasis on blackness suggests a further allusion to the Alchemical *nigredo* of the *prima materia*, which, through its representation of the primal, initial stages of the process, has Feminine-Maternal symbolic connotations (Jung, 1968, b; 1970); this is corroborated by the reference to the *octopus*, which, due to its entwining, entangling and crushing abilities, is commonly symbolic of the Terrible Mother (Neumann, 1963), while the black castle recalls the sinister castle of the Lord of the Underworld (i e the Feminine) (cf 1(b) above). The transformation of the "blackness" into a *ball* can be understood as a representation of the process of transformation which leads to the *lapis*,

which is often described as a "round thing" (*rotundum*) (Jung, 1936, a) The centre or Self (cf 1(a); 1(b) - also *vas* in 1P above) is therefore again referred to; this is reinforced by the reference to circular rotation ("cartwheeling"), i e the *circumambulatio* (*ibid*).

1(e) A "genie" emerges from a lamp; S exclaims in excitement; she wishes to go with him; they then ascend through the clouds, one of which is "bright silver, like mercury"; she then "hurtles through the milky way" with the genie.

In Roman religion a genius (pl *genii*) was a spirit of fire or air which presides over the destiny of a person or place, while in the Islamic tradition it denotes a 'species' of supernatural being (Larousse, 1968); the lamp also has connotations of the spirit (Cirlot, 1962); it is possible that it is the Animus, in the role of the psychopomp (the one who points or leads the way) which is being referred to; this is supported by the reference to silver and mercury, the Feminine or lunar components of the Alchemical *Mercurius*, who frequently plays the role of psychopomp (as Hermes) (Jung, 1936, a; 1968, b). It is only through the effecting of a relationship with the Masculine Animus that transcendence ("ascent") can be effected.

1(f) S rides a winged horse to the top of a mountain; the horse "changes into a geometric shape which is the phoenix" (*sic*).

A continuation of the theme of transcendence (cf 1(e)) and another allusion to the world-axis, this time in the form of the mountain (cf 1(a) above) and the motif of the horse, which is winged (cf the mythical Pegasus); the previous interpretations of the horse as being symbolically related to death (cf 1(c) above - also other references to the death-putrefactio theme 1P; 1(b)) are corroborated by its transformation into the phoenix, a mythical bird which classically symbolizes death and resurrection (Jung, 1976); in Alchemy it is related to the *rubedo* (cf implicit reference to *red* in 1(b) above) and the successful completion of a process (Jung, 1968, b).

#### Archetypal dream sequences : Experimental condition (E)

1E A "massive centrifuge type thing" (sic) is in the centre of an enormous room; it has to be ridden competitively; in order to do this the rider has to be spreadeagled on it; D rides it and then gets off; it makes her "very nervous".

A centrifuge is a machine which uses centrifugal force for separating materials of different densities; it effects this by means of a rotation which moves the material away from the centre towards the periphery, i e by means of an outward development (in contrast to centripetal movement); this dream recalls

a similar movement in fantasy sequence 1(a) (where children ran away or fanned out from the centre and where paths radiated from the centre): it also recalls the theme of the separation or disjunction of component elements in Alchemy, which was alluded to in 1P and 1(b) above; there is another reference to circular movement (cf 1(d) above) and the mandala, in that the centrifuge is situated "in the centre" of a (presumably square) room (i.e. it is juxtaposed with the *quaternity*); D's spreadeagled posture recalls the frequent Medieval and Alchemical depictions of the Anthropos, or man as microcosm (cf 'macrocosmic' allusion in 1(e) above) where the outstretched limbs, together with the head, make up a five pointed star (cf Jung, 1936, a; 1968, b; Cirlot, 1962); there is also an implicit reference to the crucifixion and the five wounds of Christ. (Jung, 1951)

2E *D gets "very excited" while "speeding and whizzing around" in a fast car; it's a "tremendous feeling".*

The exhilaration and rapid movement in this dream recalls a similar theme in fantasy sequence 1(e), where S was hurtling through space with a genie.

3E *D is "suddenly transported through the air" from one town to another; in the second is a swimming pool which is "very therapeutic"; she enters it.*

A continuation of the theme of flying rapidly

through the aerial element (cf 1(e); 2E above); it is an autonomous agent which moves D (presumably it is the 'genie', i.e. the "Animus-psychopomp" (cf 1(e) above); D enters the therapeutic (i.e. "healing") waters - "immersion in water signifies a return to the pre-formal state, with a sense of death and annihilation on the one hand, but of rebirth and regeneration on the other" (Cirlot, 1962: 365) (cf previous references to death and transformation in 1P; 1(b); 1(c); 1(d) and especially 1(f) above); "water" was also the term used by the Alchemists to denote quicksilver in its initial stage of transmutation (Jung, 1948, e) (cf references to the *vas* and *Mercurius* in 1P; 1(b) and 1(e) above); the implicit reference to "baptism" contains a faint echo of the implicit allusion to the Christ-Anthropos theme in 1E above.

### Fantasy session 2 : Archetypal sequences

2(a) *A stream "goes on and on, infinitely" (sic) towards half a sun; S is "compelled" to follow the stream; she goes "beyond the horizon"; then through an arch; beyond is "just light - it's nothing" (sic); then she gets much smaller "like Alice in Wonderland"; a huge rabbit towers over her; the rabbit leads her down a tunnel to a cavern; a pool is in the centre; a "shining blue thing" (sic) swims in the pool; it's "a hulk of blue" (sic); then "all (goes) red" and a black figure appears; then she is surrounded*

*by a rainbow.*

A further reference to water and the pool (cf 3E above), the theme of the autonomous agent (cf 3E above), light (cf 1(b) above), the solar theme (cf 1(b) - ("gold"; "yellow light") above), the cavern or cave (cf 1(b) above), the child ("getting smaller" (cf 1(a) above)), redness (*rubedo*) (cf 1(b) above) and blackness or darkness (*nigredo* (cf 1(b); 1(d)); The "helpful animal" (Jung, 1968, b) now plays the role of psychopomp (cf 1(e); 3E above). Blue frequently symbolizes the spirit (i e the Masculine) (Jacobi, 1967), which in this sequence is juxtaposed with the Feminine (i e the pool), which suggests a *coincidentia oppositorum*; this is supported by the reference to the rainbow, which frequently symbolizes the union of heaven (i e the Masculine) and earth (i e the Feminine). (Eliade, 1960; Neumann, 1963).

2(b) *A pinpoint of light in the darkness gets bigger and bigger until "it's all there is"; it becomes "very white, like burning magnesium"; S exclaims in excitement "it's so light".*

A continuing allusion to the theme of light and illumination (cf 1(b); 2(a) above); white light is commonly equated with spirit; the "whiteness" alludes to synthesis and totality, and usually emanates from "the Centre" or Self (Jung, 1951) (cf 1(a); 1(b); 1(d); 1E; 2(a) above).

2(c) *S observes a monolith which is surrounded by little white lights; it has a halo of light at the top; the bottom has roots like a tree; it is very tall; then her arms grow and she reaches for the top; suddenly her arms get "very short, like a thalidomide babies"; then the same thing happens to her legs; then she starts to grow larger again.*

Another reference to the world-axis symbolized by the monolith (cf tree, 1(a) and "mountain" 1(b) motifs above) and the theme of light; the 'halo of light' can be interpreted as another mandala (Jung, 1976); there is another reference to changes in bodily proportions (cf 2(a) above) and a further allusion to the child ("growing smaller" cf 1(a); 2(a) above).

2(d) *A woman sits in a clam shell "like Venus" under water; her hair is golden and swirls around; it is "very beautiful".*

Another reference to water, i e the Feminine; in Alchemy, the planet Venus is related to the goddess of love and also to copper (Jung, 1970); this sequence suggests a transmutation beyond this, as the reference is to the gold, i e the "highest" and final stage of the opus.(ibid).

2(e) *S has the face of a cat; she speeds "along a corridor in space" (sic) at a tremendous speed, then she is attacked by "wicked little things" that "stick to" her and prevent her from getting to a yellow square; then "a huge*

*black block" is in her way' she has to "confront" this; then "a terrible creature emerges" (from the block); she becomes anxious and requests termination of the session.*

In Egyptian mythology, the mother goddess Bast has the head of a cat and the body of a woman (Neumann, 1963: 220). The first part of this sequence suggests that S is now identified with this archetypal figure; there is another reference to rapid movement through space (i.e. the macrocosm or "archetypal world") (cf 1(e); 2E above); while in this 'world', in her transformed identity, she is attacked while trying to reach the safety of a *temenos*, which assumes the typical form of the *quaternity* (Jung, 1936, a); this encloses the "yellow", "gold" or "solar" centre; Before she can do this she has, like a typical Hero, to confront a huge (i.e. 'monstrous') obstacle whose "blackness" suggests its identity with the Terrible Mother and the *nigredo* of the *prima materia*; this is corroborated by the "terrible" creature which emerges from it; she is clearly not ready for such a challenge, and becomes resistant.

**Archetypal dream sequences : Experimental condition (E) (continued)**

4E *D is inside a burning house; she is 'terrified' and rushes out.*

The theme of threat in the immediately preceding fantasy sequence (2(e)) is graphically continued in this dream; in many mystical traditions the house (like other containers) has fundamentally Feminine connotations (Cirlot, 1962); the Feminine is "on fire", i.e. the destructive but also transforming (cf phoenix motif in 1(f) above) dynamic of life which it contains has been aroused; as in the preceding sequence, she becomes resistant (flees in terror). It is interesting to note further that Bast (cf 2(e) above) was associated with fire in ancient Egypt (Neumann, 1963: 220).

5E *D is "incredibly excited" when a huge horse wins a race.*

Another reference to the horse (cf 1(c); 1(f)); the unconscious, instinctive component has become so powerful that it is in the lead.

6E *D has to lie on "a balancing form" in a huge hall "in order to dream".*

This dream recalls the centrifuge in the enormous room on which D rode in dream 1E; there is a reference to balance or equilibrium, possibly as a compensatory reaction to the turmoil of the preceding fantasies and dreams.

**Fantasy session 3 : Archetypal sequences**

- 3(a) *S is suddenly reduced in size until she is 'very small'; she looks into a pool which "goes down in stages, like cones" (sic).*

Another reference to (diminutive) change in S's bodily proportions (cf 2(a); 2(c) above) and an implicit reference to the child motif (cf 1(a); 2(a) above); she again looks into a pool (cf 2(a) above).

- 3(b) *S floats in the air above a crowd of people.*

The theme of flight is again referred to (cf 1(e); 1(f); 3E; 2(e) above).

- 3(c) *A human figure "goes through" a horse; it's "ghostly".*

Another reference to the horse motif (cf 1(c); 1(f); 5E above); the image has the atmosphere of the 'other world' or "Land of the Dead", i e the unconscious (Jung, 1967).

- 3(d) *A woman with an amputated arm horrifies S when she extends her stump towards her; S feels "quite sick".*

A possible allusion to the mutilation which is attendant upon dismemberment, a common component of the sacrifice (Jung, 1955, b); in Alchemy, the cutting off of the hands of the mother was sometimes used to denote the separation of elements involved in the beginning stages of the *opus* (Jung, 1968, b); this implicit reference to separation recalls the same theme in 1P; 1(a) and 1E above.

3(e) *S hovers in the air above a swimming pool.*

Another reference to flight (cf 1(e); 1(f); 3E; 2(e); 3(b) above) and the image of the pool (cf 3E; 2(a); 3(a) above). In 3E the swimming pool was "very therapeutic" - its reappearance at this point can be understood as a compensation for the 'horror' of the preceding image (3(d)).

3(f) *"Everything" is "sucked into a sort of vacuum" which then extends into "an enormous black water bottle shape" (sic); this then changes into a "gigantic black bubble" which grows larger and larger; S becomes "very excited" but also "anxious" as it lifts her up; she then floats in the air above it.*

The "centripetal" movement of this sequence contrasts with the centrifugal, radiating or expanding movement of 1E, 1(a) and 2(b) above; the reference to blackness, containment ("bubble"; "bottle") and sucking in (or "devouring") suggests the negative Feminine or Terrible Mother (Neumann, 1963) (cf 1(b); 1(d); 2(a); 2(e); 4E above); this impinges directly upon S; there is another reference to flight (cf commentary on 3(e) above).

3(g) *S is underwater; a rock opens to reveal "an incredible light, which is like an inferno"; she enters the rock and sees herself sitting in the light; it's very warm; then she sits on the lip of a cauldron; she has been*

*reduced to a "tiny person"; a witch stirs a "magic golden brew"; as she does so, a horseshoe shape follows her arm.*

S is "underwater", i e is enclosed in the "waters" of the archetypal Feminine or Great Mother (ibid) (cf 3(f) above); the hollow rock recalls the cavern in the mountain in 1(b), which was likewise juxtaposed with a *witch* and *intense light* in that sequence (also cf 2(b) above); this light is of the nature of fire, which transforms and purifies through destruction (Jacobi, 1967); in dream 4E above, D fled in terror from the burning house, whereas in this sequence she sits in the fire, suggesting some form of progressive development and resolution of the prior resistance (cf additional preceding references to fire or 'redness' in 1(b); 2(a)); there is another reference to a change in bodily proportions and being drastically reduced in size (cf 2(a); 2(c)) and hence regression and the child motif (cf 1(c); 2(a); 3(a) above), as well as the horse motif (cf 1(c); 1(f); 5E above); the cauldron is, like the skull (cf 1P above) a symbol of the receptacle of the forces of transmutation (the Alchemical *vas*) (Jung, 1968, b); there is another allusion to the *gold* (cf 1(b); 2(b); 2(d); 2(e)).

3(h) *An ancient golden city, which "exudes tranquility and wisdom"; a leprechaun sits under a tree outside the gates; acorns fall into his lap as he is watched by a black beggar figure.*

The golden city in this sequence recalls such mythical cities as the Heavenly Jerusalem and the Hindu city of Brahma, which symbolize the centre or Self, and the final "highest" stage of the Alchemical transformation process (Jung, 1970) (cf reference to *gold* in 1(b); 2(d)); the city may also have (benevolent) Feminine-Maternal connotations through its depiction of a *temenos* (cf 2(e) above) which shelters its inhabitants (Jung, 1968, b); in Irish folklore, a leprechaun is usually thought of as a tricky old man, who, if caught, will reveal the hiding place of treasure (Larousse, 1968); his position as a trickster-figure (Jung, 1954, d) at the gates of the *golden city* is thus entirely appropriate; acorns are seeds which contain the germs of new life, i e contain the potential for regeneration or rebirth (cf 1(f) above - also previous references to the motifs of the tree, forest and death-rebirth above).

**Archetypal dream sequences : Experimental condition (E) (continued)**

7E *D hovers in the air above a man who is having a cancerous tumour removed by surgery.*

A continuing reference to the theme of flight (cf 1(e); 1(f); 3E; 2(e); 3(b); 3(e); 3(f)); the surgical procedure also recalls the theme of mutilation in 3(d) above.

8E *D observes herself floating in the air while she watches some hot air balloons.*

The flight motif is again referred to (cf preceding commentary to 7E above); the balloons recall the image of the bubble in 3(f) above; there is another reference to the theme of self-observation (cf 1P; 3(g) above).

#### **Fantasy session 4 : Archetypal sequences**

4(a) *S climbs up a power pylon which elongates to become "a pinnacle that goes up through the clouds" (sic); she then streaks down a rainbow.*

The emphasis on the theme of ascent continues (cf commentaries on 7E and 8E above); the pylon-pinnacle can be interpreted as another reference to the theme of the World-Axis (cf 1(a); 1(f); 2(c) above); there is another reference to the rainbow, i e that which links the Masculine (heaven) and Feminine (earth) opposites (Cirlot, 1962) (cf 2(a) above).

4(b) *A boat emerges from "a huge great pipe of black water".*

This sequence suggests that some form of ordeal or journey through the lower ocean or "black" waters of the underworld (pipe-container, i e the unconscious) has been successfully accomplished (i e the boat is

"emerging"); the 'blackness' of the water also suggests the *nigredo* of Alchemy, which would support the "underworld" interpretation (Jung, 1936, a; 1968, b; 1970); in addition, the symbolism of the Ship-of-Death is fundamentally bound up with the desire for transcendence, i e with the symbolism of verticality, height and hence the world-axis (Cirlot, 1962: 295) (cf preceding references to ascent, flight and the world-axis).

4(c) *S's brother grows in size and then shoots through the roof of a boat; then he is 'like a genie' as he floats in the air.*

The immediately preceding connection between the ship and the world-axis/transcendence theme is confirmed in this sequence; there is another reference to the "Animus-genie", this time as projected into a more personal 'carrier', S's brother (cf 1(e) above); the flight motif is repeated.

4(d) *S runs around the earth in space; she is "just beyond the atmosphere"; her hair is "incredibly long", and is coloured black, blue and white.*

A continuation of the themes of ascent, flight and transcendence; abundant, long hair on the head often represents "spiritual" (as opposed to earthly, material) forces (Cirlot, 1962); an increase in this potential in S, a woman, is not unexpected given the potentiation of the Animus in 4(c).

4(e) *S* squeezes through the keyhole in the door of "a dark witches castle"; inside a cauldron stands in the centre; "bizarre ghouls" tend it; an old woman in a golden chair presides over them - her cloak is draped like that of the Virgin Mary, but it's red, not blue; she points at *S* who ascends steps towards her wearing a long white robe; *S* then floats out onto a verandah.

Another reference to the theme of a reduction in bodily size (cf 2(a); 2(c); 3(a); 3(g)) and, implicitly, the child archetype (Jung, 1940, b); the 'dark' castle recalls the black castle of the "Lord of the Underworld" in 1(d) and the witches castle in 1(b), both of which were interpreted as referring to the unconscious; *S* "enters" this "realm" and is again confronted by the cauldron (cf 3(g), i.e. the receptacle of the forces of transmutation (cf references to the Alchemical *vas* in 1P; 1(b) above); the castle is also symbolically related to the walled city (Jung, 1968, b) (cf 3(h) above); there is another reference to the *gold* (cf 1(b); 2(b); 2(d); 2(e); 3(g); 3(h) above). The *opus* is presided over by a Great Mother figure, whose red cloak suggests her connection with fire, blood, instinctuality and sacrifice, as opposed to the 'blue' spirituality of the 'good' mother', i.e. the Virgin Mary (Neumann, 1963) (cf reference to the blue-red theme in 2(a) above; also other references to the *rubedo* and *sacrifice* in 1(b); 1(f); 1E; 3E; 2(a); 2(e); 4E; 3(d); 3(f); 3(g); 4(b) above). *S* moves towards the figure in the

white robe of an initiate (Jung, 1976); then there is another reference to flight.

**Archetypal dream sequences : Experimental condition (E) (continued)**

9E *D hovers in the air above cars at a drive-in cinema; then old-fashioned white handbags suddenly appear in all the cars.*

Another reference to the now familiar theme of flight; the colour white is again juxtaposed with clothing or apparel (cf white robe which S wore in preceding sequence 4(e) above); the handbags, as 'containers', refer again to the Feminine (Neumann, 1963), the importance of which is emphasized by their great number.

**Fantasy session 5 : Archetypal sequences**

5(a) *A "tiny marionette", who looks like Pinnochio, leads thousands of "tiny people or gnomes" into a "vortex thing" which spins very fast.*

Another reference to diminutive size (the homunculi; tiny marionette) and hence a continuing allusion to the child theme; the vortex refers again to centripetal movement towards the centre (cf 3(f) above), in contrast to the centrifugal movement towards the periphery in 1E and 1(a) above; there is another reference to rotation

(*circumambulatio*) (cf 1(d); 4(d)).

5(b) *A patch of light in the shape of a horseshoe is on the side of a mountain; S feels "compelled" to move towards it; she does so in the company of a little boy, who leads the way; it's guarded by a dog, but it allows them to enter into a "gigantic cavern inside the mountain"; this is "very warm" and "bright gold" and "filled with blinding light"; then S and the little boy are in a throng of people who are led along a tunnel by a monkey.*

Another reference to the Alchemical hollow mountain or cavern (cf 1(b); 1(f); 2(a); 3(g)) and the gold (cf 1(b); 2(d); 2(e); 3(g); 3(h); 4(e)); the theme of the horse/horseshoe is repeated (cf 1(c); 1(f); 5E; 3(c); 3(g)), as is that of the blinding, warm light (cf 1(e); 2(a); 2(b); 3(g)). S is again directed or compelled by an autonomous agent, i e the unconscious (cf 1(e); 3E; 2(a); 3(a)). There is another allusion to the now familiar theme of the child archetype, this time in the explicit form of the helpful child (Jung, 1940, b); as in many mythical traditions, the dog is the guardian of the gates of the Underworld (it may also act as the companion of the dead on the "Night-Sea-Crossing") (Jung, 1955, b); the monkey can be understood as a personification of the dark, prehuman instinctual Shadow, which leads the way.

5(c) *A "circular saucer-shape" (sic) lands on the*

*ground; it is silver outside and red inside and glows.*

The "flying saucer" can be interpreted as another *mandala*, and hence as a reference to "the Centre" or Self (Jung, 1958, b) (cf 1(a); 1(b); 1(d); 1E; 3(a); 3(h)); there is another allusion to the Mercurial silver (cf 1(e)) and the *rubedo* or "reddening" (cf 1(b); 2(a); 3(g)); the object "glows", i e there is another reference to the theme of illumination (light) or incandescence.

5(d) *S flies over the countryside; then she hovers outside a hospital window and observes a person's head being opened "on a hinge" in an operating theatre.*

Another reference to flight; the head commonly symbolizes the receptacle or vessel of the spirit (Campbell, 1969) which is being opened and examined (cf reference to skull in 1P); this sequence recalls dream 7E, where D was hovering in the air watching an operation, which in turn had thematic links with the theme of mutilation (i e sacrifice) in 3(d).

**Archetypal dream sequences : Experimental condition (E) (continued)**

10E *A "giant silver salver" laden with food is in the centre of a room; D observes this naked; she feels "very strange".*

Another reference to the Mercurial silver (cf 5(c) in preceding fantasy session; also 1(e) and the implicit references to the cauldron or cooking vessel in 3(g) and 4(e)). This is again "in the centre"; D observes this in her original, pristine 'naked' condition (in 4(e) she was dressed in the white robe of an initiate); the atmosphere is 'very strange', i e it is of the 'other world', the unconscious (Jung, 1967).

#### **Fantasy session 6 : Archetypal sequences**

6(a) *S ascends "a golden mountain which is bathed in a golden light"; there is a rainbow behind it; she finds "an exquisite diamond necklace"; then she is reduced drastically in size; at the summit stands a woman in a white robe; a halo is around her head and her arm is uplifted; white birds fly around her; S is taken away on the back of one of them; it flies into space and "loops round and round", forming a vortex; they then land in a green countryside; the bird is dead; it changes into a green hillock and then into a beam of light which would take S "to the stars"; she elects not to do this.*

Another reference to the gold (*aurum philosophicum*) (Jung, 1968, b); (cf commentary to 5(b) above); this is not unexpected given the emphasis on the prior silver stage of the opus (*ibid*) in the immediately preceding dream (10E) and fantasy session (5(c)); the world-axis, in the form

of the golden mountain (cf Mount Meru of Hinduism) is again alluded to (cf 1(a); 1(f); 2(c); 4(a); 4(b); 4(c)) and is juxtaposed with the rainbow, the link between heaven (Masculine) and earth (Feminine) (Cirlot, 1962) (cf rainbow motif in 2(a); 4(a)); in many mystical traditions the diamond symbolizes the Centre (e g the "Diamond body" of Buddhism) (Govinda, 1969); there is another reference to a reduction in bodily size; the halo is frequently an expression of supernatural, irradiating energy or force (Jung, 1976). Its juxtaposition with the white-robed woman suggests an image of the pristine, essential archetypal Feminine (Neumann, 1963) (cf 4(e), where S approached the Great Mother in the white robe of an initiate); this is confirmed by the association with the white birds, which recall the white dove of the Holy Ghost (Jung, 1967); birds are, in many traditions, symbols of the souls of the deceased (Campbell, 1969); there is another reference to flying through space (cf 1(e); 2(e); 4(a); 4(d)) and the vortex (cf 3(f); 5(a)); then follows a death-rebirth sequence, where the Spirit (white bird) is transformed into Earth (green hillock) and then into transcendent light; in this regard, Campbell (ibid) relates many "primitive" myths in which a god, after its death, is transformed into some product of the earth.

6(b) *A huge tree, like a weeping willow, stands "in the centre of a perfect circle"; S observes herself standing before it.*

Another reference to the World-tree, whose identity as a symbol of "the Centre" or Self (Jung, 1954, b ) is clearly confirmed (cf tree-mandala juxtaposition in 1(a); the themes of the world-axis and self-observation are again alluded to.

**Archetypal dream sequences : Experimental condition (E) (continued)**

11E *D observes herself from behind in a supermarket.*

Another reference to the theme of D "observing herself" (cf 6(b)), i e to a subjective splitting or dissociation (cf 8E).

**Archetypal dream sequences : Post-Experimental (PE) condition**

1PE *A wall disappears in front of D; she looks into "a gaping abyss" in which there is "a gigantic centrifuge"; it is "shining white and aseptic"; she then steps over the abyss and awakes.*

A repetition of the theme of the centrifuge, which first appeared in dream 1E of the Experimental series (cf preceding commentary on 1E); this time it is located in the abyss of the archetypal Feminine, i e the unconscious (Neumann, 1963).

2PE *D is very excited while speeding around in a fast car.*

Another reference to very fast movement, suggesting a dramatic and continuing "acceleration" of the process (cf 1(e); 2E; 3E; 2(e); 4(d); 6(a)).

**6.2.3 SUBJECT 3 : AGE : 19    SEX: Female**

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**No. Archetypal Fantasy elements : 22**

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**No. Archetypal Dream elements :**

*Pre-Experimental (P) condition: 8*

*Experimental (E) condition: 17*

*Post-Experimental (PE) condition: 11*

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**Archetypal sequences in the Pre-Experimental  
(P) dreams**

1P *D excitedly throws a baby in the air and catches it several times.*

2P *D watches a man being decapitated and dismembered with an axe.*

3P *D holds herself as a baby under her arm.*

4P *D hovers in the air above a city.*

5P *People are blown along by a very strong wind.*

6P *D is afraid that a gang is going to stab her.*

7P *D watches two people commit suicide. They then "come alive again" (sic).*

8P *D's boyfriend has a woman's body.*

### **Fantasy session 1 : Archetypal sequences**

1(a) *S flies above a mountain and a river; she is afraid that she will fall. She is flying with a strange man dressed in black in an aeroplane. She is again "terrified" that she will fall out.*

Because it is related to space, light and transcendence (as opposed to "earthliness"), flight can have strong Masculine symbolic connotations (Jung, 1976). In this first sequence of the fantasy series, it is the polarity and conflict between the archetypal Masculine and Feminine that is being referred to. S is afraid that she will fall to earth, i.e. revert to the Feminine. At the same time she doubts her ability to maintain herself in the Masculine, aerial element, which, in a woman, would denote the unconscious. This interpretation is supported by the appearance of the strange man in black, who can be conceptualized as representing the Animus, or link with the unconscious; he "knows" how to control the means of locomotion in "his" element. The sequence recalls the flight motif in dream 4P of the Pre-Experimental series, while the

juxtaposition of the Masculine and Feminine recalls the hermaphroditic allusion (Jung, 1968, b) in Pre-Experimental dream 8P, where D's boyfriend had a woman's body. The reference to the dangerous, negative aspects of the archetypal Feminine is dramatically developed in the next fantasy sequence.

1(b) *S is "compelled" to enter an empty and windowless house; the upstairs section is modern and inhabited; the downstairs section is "antique and old"; in the basement an old woman who "is dead but still alive" moves towards her; another identical woman appears; they are "very evil" and "icy cold"; she flees in terror. She then requests termination of the session.*

Due to its configuration as a "container", the house may symbolize the Feminine (Cirlot, 1962); it may also be taken as a composite reference to the personality (Jung, 1984). In the latter case, the upper stories may represent the contemporary conscious world, while lower levels, such as basements and cellars, correspond to the unconscious, instinctual psyche (Jung, 1967 ). "In" the unconscious lurks the danger of the terrible, devouring mother, which terrifies S. The characterization of the woman as being "dead but still alive" recalls the reference to death and "coming alive again" in dream 7P of the Pre-

Experimental series. Since the terrible Mother is frequently associated with death, mutilation and sacrifice, i e being torn up into chaotic multiplicity (e g the Hindu goddess Kali) (Jung, 1955, b), this sequence has implicit links with the dismemberment and decapitation themes in dream 2P, and with the threat of being stabbed in dream 6P. In that ritual decapitation can symbolize the separation of the vessel of the (Masculine) "spirit" from the Feminine "earthly" body (Campbell, 1969), the Masculine and Feminine opposites are again juxtaposed (cf preceding commentary to 1(a)). Since being devoured by the Terrible Mother is equivalent either to a profound regression or to arrested differentiation (Jung, 1954, a), this sequence has further implicit links with the infantile imagery in dreams 1P and (especially) 3P, where there is a clear reference to a strong potential for regression in S. This theme is continued in the dream which follows the fantasy session.

**Archetypal dream sequences : Experimental condition (E)**

1E *A little girl is "tiny", "much smaller than a new-born baby". D is "shocked".*

A clear development and intensification of the regressive theme in the preceding fantasy session and Pre-Experimental

dreams.

- 2E *A net stretches diagonally across a square, "rather than across the centre".*

A reference to the *quaternity*, which, as a centrality symbol, refers to completion through the inclusion of the "missing" Feminine "fourth" (Jung, 1948, d). The archetypal Feminine is therefore again referred to. The reference to centrality is reinforced by the further allusion to "the centre". This implied preliminary juxtaposition of geometric forms (square and circle) is dramatically developed in Fantasy sessions 4 and 5. Since centrality symbols often appear as a compensation for conditions of great psychic turmoil and stress (Jung, 1967), their appearance after the anxiety provoking first Fantasy session is not unexpected.

- 3E *Dozens of different coloured cats appear. D picks one up; it turns from pink to red. Then everything turns red and starts dripping.*

A development of the preceding themes of mutilation, injury and actual or potential death. Classically, blood is symbolically linked with sacrifice (cf commentary to 1(b)). Cats can have fundamentally Feminine symbolic connotations (Jung, 1976). These hints are explicitly developed and intensified in fantasy

sessions 5 and 6.

4E *D is walking. She stops, looks ahead and sees herself walking from behind.*

A possible reference to dissociation, splitting and fragmentation of the self. This dream recalls similar themes in dreams 2P ("dismemberment") and 3P (D holding herself as a baby), and suggests that the process of change and transformation is accelerating.

#### **Fantasy session 2 : Archetypal sequences**

2(a) *S becomes excited as her brother leads her to the centre of a huge, oval-shaped pool. A statue of Ceres stands there. The water is "icy cold".*

Water is classically symbolic of the archetypal Feminine (Neumann, 1963), while the oval is morphologically cognate with the *Mandorla* and its links with the *Magna Mater* (Cirlot, 1962). This emphasis on the maternal aspects of the Feminine is reinforced by the reference to Ceres, who was the Roman equivalent of the Greek Demeter, the earth goddess who also ruled over the underworld (Larousse, 1968). The icy cold water recalls the icy cold bodies of the evil women in 1(b). There is another reference to the centre (cf 2E); the brother who "leads the way" is possibly another allusion to the Animus,

in his role as psychopomp (Jung, 1936, a)  
(cf 1(a) above).

2(b) *A blond woman stands in a strong wind; a glowing, bluish light forms an oval around her. She then disappears in a mist, leaving a spot of blood where she stood.*

The bluish light can be interpreted as a symbolic reference to spirituality and transcendence (Jacobi, 1967). This is reinforced by its incandescent nature and its resemblance to the aura of the spiritual or "subtle body" (Jung, 1929, b; 1953, b; 1976). This is supported by the allusion to the "strong wind", i e the *pneuma*, or "breath of god" (Jung, 1948, c), which recalls a similar "very strong wind" in dream 5P of the Pre-Experimental series. There is another reference to the oval (cf 2(a)). The Masculine "spiritual" factor is again juxtaposed with the Feminine, suggesting the potential for an androgynous development (cf 8P; 1(a); 2E). The reference to blood continues the theme of sacrifice in association with the Feminine (cf 2P; 6P; 7P; 1(b); 3E).

2(c) *A glass container which S fills with water and sinks in a pool is "suddenly floating on the surface again". She shatters the glass in fury.*

Another reference to the Feminine "container". S attempts to repress or suppress this component (i e "sinks" it),

but is unsuccessful; it appears to function as an autonomous agent. Her extreme reaction is understandable given the threatening guise of the Feminine in previous sequences.

**Archetypal dream sequences : Experimental condition (E) (continued)**

5E *D sobs in "terror" and "horror" as people's faces change into those of "tadpole-shaped fish" (sic); they then fall into water and change into fish.*

The regressive potential evident in 1P, 3P and 1E has dramatically intensified, in the sense that it has become much more profound and archaic. Because of its abode in the sea, the fish has a close symbolic relationship with the *Magna Mater* (Jung, 1951) and with the Self in its primordial, undifferentiated form (ibid). It is also an allegory of Christ in early Christian tradition (ibid). These themes are graphically developed in the next fantasy session.

6E *Two eggs are cracked into a barrel. A woman is then forced into the barrel; as she emerges she is stabbed in the back by two men. D feels as if she is this woman.*

Eggs, as containers of the germ of new life, have fundamentally Feminine-Maternal symbolic connotations (Jung, 1950, a);

this component is again broken (cf shattered glass in 2(c) above). D is again placed in a fearful, threatening situation with regard to the Feminine (i.e. the barrel (container)), which "devours" her. The Masculine component is again instrumental in forging the link with this factor (cf 1(a); 2(a)), but this time it is far less benevolent. There is another reference to stabbing, mutilation and injury (cf 6P; 3E; 2(b)).

### **Fantasy session 3 : Archetypal sequences**

3(a) *S dives into the sea, then through the seabed, which forms a tunnel as it closes behind her; she enters a cave with a huge machine in the centre; then she enters another chamber which is all white; a large fish is mounted on the wall; "although it is very ancient, its eyes are still alive"; then a similar fish swims towards her; then other fish with human heads swim past her; she flees in fear and surfaces in a circular shaped pool.*

The motifs of the sea, cave, tunnel and chamber constitute a continuing reference to the theme of the archetypal Feminine (Jung, 1954, a). S's resistance to this factor (cf 1(b); 2(c)) has now given way, in that she now "enters" this element. The regressive movement is therefore complete (cf 1P; 3P; 1E). The theme of the anthropomorphic fish, which first

appeared in dream 5E, is continued; its archaic, but nevertheless potent identity is re-stated, in that, although it is very ancient, it is still alive. S again reacts with intense anxiety. As in dream 2E, a centrality symbol (the circular pool) appears as a compensation for the crisis.

3(b) *A man "glides above the surface of the sea"; S touches him but her hand goes "right through him"; S then walks on the water.*

As might be expected, the Animus re-appears in the crisis situation (cf 1(a); 2(a)). The preceding allusions to Christ (cf 5E) are continued, in the form of the male spiritual "saviour" who glides above the water (cf preceding references to the spiritual factor in 4P; 5P; 1(a); 2(a); 2(b)). In an attempt to deal with the crisis, S performs an act of identification which is reminiscent of the *Imitatio Christi* (Jung, 1954, c).

3(c) *S enters a very hot steel tunnel through a trapdoor in the surface of the sea; she is drawn downwards and trapped; then a shaft of light enters; many tiny "humanoids" (sic) cling to her hair; she leaves the tunnel with them; on the sand they turn into a green liquid which forms a circle divided into 12 segments; numbers appear.*

The regressive threat of being engulfed or

devoured by the archetypal Feminine (cf 1(a); 1(b); 1E; 3E; 2(c); 5E; 6E; 3(a)) is made actual in this sequence. S is then "rescued" by tiny dwarf-like creatures who, like the Cabiri, act as protectors (Jung, 1936, a). Their arrival is heralded by a shaft of light, which can be interpreted as another reference to the (Masculine) spiritual factor (Jung, 1976). Their transformation into a *mandala* corroborates their protective function, since, as already pointed out in 3(a), such symbols often function as a compensation for a crisis. The form of the mandala in this sequence is "classical" in the sense that the number 12 symbolizes "cosmic" order and "salvation" in many traditions (ibid; Cirlot, 1962).

3(d) *S enters a forest of pale green trees which are "sticky" and "sway with the same rhythm". A woman tells S to stand on a circular disc as she chants; S sways with the same rhythm as the trees; this "will unite men to nature"; S tries to get away but is held in place by the power of the woman; S is then levitated by the disc; from above the forest is circular in shape, and divided into 12 segments.*

The forest again refers to the archetypal Feminine, whose personified representative, the woman, attempts to magically integrate S with that which she most fears through the employment of the

uniting symbol (circular disc). S resists but is powerless to escape the "union with nature" (i e the Feminine); she is "saved" through the Masculine prerogative of ascent and then perceives that the forest is in fact a *mandala* which is identical in the number of its segments to the circle formed by the protective homunculi (cf 3(d) above).

3(e) *S flies over the sea; she dives into it in order to wash off a "sticky substance"; her skin is "raw and bloody" from the washing; she then bleeds profusely, which results in a "river of blood"; she surfaces and stands on a rock; the blood forms a circular shape on the surface of the sea and extends downwards in a tunnel.*

S attempts to rid herself of the "sticky" contamination resulting from her contact with the archetypal Feminine (cf 3(e) above) through a ritual immersion in it (the sea); the "washing" and shedding of "rivers of blood" can be understood as a development of the *sacrificial* allusions in the preceding dreams and fantasies of the series (2P; 6P; 1(b); 3E; 2(a); 2(b); 6E; 3(e); 3(d)). After the sacrifice another *mandala* is formed by the blood; it is still closely connected to the Feminine (denoted by the tunnel).

3(f) *S is trapped in a "totally green room" without windows; the walls close in on her; she flees; the house reduces in size*

*and becomes a drop of green liquid.*

S's failure to "escape" the regressive pull of the archetypal Feminine is reiterated in this image of entrapment and threatened annihilation in the green, windowless room, which in terms of colour and structure constitutes a clear symbolic reference to it (Jung, 1955, b) (cf preceding reference to the windowless room in 1(b)). S again flees in fear. This interpretation is graphically confirmed in the dream which follows immediately after this session.

**Archetypal dream sequences : Experimental condition (E) (continued)**

7E *The sea turns into a whirlpool around D; it then becomes a tunnel; she moves in the opposite direction "to try and resist the water"; she then walks along a "narrow path".*

By means of a centrifugal vortex-like "sucking-in" movement, the archetypal Feminine attempts to "reclaim" D. That her position is dangerous and precarious is indicated by the reference to the "narrow path".

8E *D makes an omelette.*

The image of *broken eggs* first appeared in dream 6E after fantasy session 2, where

two eggs were cracked into a *container*;  
 "In Alchemy, the egg stands for the chaos  
 .... the *prima materia* containing the  
 captive world soul. Out of the egg,  
 symbolized by the round cooking vessel,  
 will rise .... the phoenix, the liberated  
 soul" (Jung, 1936, a: 202). Thus,  
 breaking and cooking eggs can be  
 understood as S's attempt to free herself  
 from her containment in the archetypal  
 Feminine, which has been the predominant  
 symbolic theme of the series to this  
 point.

#### Fantasy session 4 : Archetypal sequences

4(a) "*Blackness*" forms a tunnel around S; a  
 pink fibre floats in the air above her; it  
 moves in waves and forms a knot, which  
 rotates and breaks into two; red followed  
 by green colours move across the  
 blackness, which has formed a square; a  
 spider spins a web in a corner; then a  
 tree appears; then a blue triangle; a pond  
 appears the roots of the tree move in  
 wave-like motions towards the water.

*Blackness* has fundamentally Feminine-  
 Maternal connotations because of its  
 reference to the primal, original state of  
 things (Jung, 1968, b; Neumann, 1963) .  
 The *knot* has connotations of binding and  
 fettering in a tightly closed link  
 (Cirlot, 1962), the breaking and/or  
 unravelling of which is equivalent to

"finding the Centre" (ibid: 173); the number 2 has fundamentally Feminine meanings (Jung, 1976), as do the *Spider* (Jung, 1955, b), water, pond, roots and square. This fundamentally Feminine constellation is juxtaposed with the motif of the *triangle*, which, through its allusions to the *Trinity*, has Masculine symbolic connotations (Jung, 1948, d).

4(b) *A circular shape appears; then a bird swims around in a circle on the surface of it.*

Another allusion to the *mandala* and the "circumambulation of the centre" (Jung, 1936, a). This theme is clearly developed in dream 10E below.

4(c) *An oval shape forms in the centre of a square; then a triangle forms in the hollow of the oval.*

Another reference to the juxtaposition of the archetypal *Feminine* (oval, hollow; square) and *Masculine* (triangle), resulting in the formation of another Centrality symbol.

4(d) *A spider grows larger and larger, until its web covers everything; it then contracts into a small black dot which then expands into a stream of blackness which envelops S.*

A continuing reference to the archetypal

Feminine, symbolized by the spider and the blackness (Jung, 1955, b; 1968, b). This again engulfs S (cf 3(f); 7E above).

- 4(e) *A black candle projects from the ceiling of a green room; a flame burns; then more appear; they grow translucent orange; they then grow towards the floor to form pillars; a square is at the top of each.*

The reference to *fire* can be interpreted as a continuing allusion to the preceding theme of sacrifice and transformation (Jung, 1955, b) (cf 2P; 6P; 1(b); 3E; 2(a); 2(b); 5E; 6E; 3(a); 3(c); 3(d); 3(e)). The phallic-Masculine, (i e the candles which grow into pillars), is again juxtaposed with the Feminine symbols of the square, and the green room (cf preceding reference to the latter in 3(f) above).

- 4(f) *A pale green dot becomes a large green disc which is in the centre of a 4-sided figure.*

Another centrality symbol. The disc which first appeared in fantasy sequence 3(d) is juxtaposed with another representation of the four-sided *quaternity*, forming a figure which is classically reminiscent of the *Yantra* of Oriental mysticism (Jung, 1950, c).

**Archetypal dream sequences : Experimental**

**condition (E) (continued)**

9E *D looks at two sleeping people, but it is not really her; she is more like a camera closing in on them; she is disembodied, and is very relieved upon awakening.*

As with dream 4E, which immediately followed fantasy session 1, the depersonalization and derealization of this dream suggests a partial separation of the "material-bodily" (i e Feminine) and spiritual (i e Masculine) components of D as she is confronted with the *sleeping* (i e unconscious) elements of herself; this can be understood as relating to the Masculine-Feminine conflict of the preceding fantasy sessions, especially session 4.

10E *An enormous pool is lit with a bluish light; it is oval in shape, with a fountain at the centre; D moves around the fountain in a circle; she is lying on a board which moves of its own accord.*

This dream can in a sense be considered a culminating comment on the series to this point. Its imagery is almost identical to Fantasy sequence 2(a), except that

- 1) in place of the statue of Ceres a fountain is in the centre and
- 2) S is moved by an autonomous power in a circumambulation of this Centre, which constitutes a "classical" representation and recapitulation of

the centralizing processes observed in the preceding fantasy and dream material (Jung, 1936, a).

The "*glowing bluish light*", symbolizing transcendence, spirituality and the Masculine thinking function (Jacobi, 1967), which first made its appearance as an oval "aura" around the woman in Fantasy sequence 2(b), now illuminates the entire pool, suggesting a degree of integration of the Masculine and Feminine opposites.

11E *D observes a large brown cask, which has a strip of silver around it; this peels away, the top lifts off, and a tall man arises from inside.*

This dream suggests a further development of the Masculine-Feminine theme as the Animus is "liberated" from his containment through an undoing of the silver (lunar-Feminine) seal around the Feminine container. Previously (in dream 6E) it was S who was forced into the container and phallically assaulted as she emerged.

#### **Fantasy session 5 : Archetypal sequences**

5(a) *A wooden arm, which is alive, rises up out of a floor; it forms a fist; a fibre spirals around it; green water flows into the room and envelops S.*

The theme of the "rising-up" or "erecting" phallic-Animus (cf dream 11E; Fantasy

sequence 4(e)) is continued in this first sequence of session 5; the fibre which became a knot (cf Fantasy sequence 4(a) above) and which alluded to the Feminine is again juxtaposed with the Masculine; the prominent theme of S being engulfed by the Feminine (green water - cf for example Fantasy sequences 3(g); 4(a)) is continued. This sequence also marks the first appearance in the series of the *spiral* motif which has close symbolic associations with the lunar factor (cf commentary on dream 11E above) and the *snake*, which, as "a symbol of wisdom and eternity, arises, coiled up within the spiral .... out of the unfathomable deeps" (Cirlot, 1962: 305). The snake motif is prominently elaborated in Fantasy sequences 6(a) and (b) below.

5(b) *S descends into a cellar; circular and spiral shapes cover the floor; S walks in the air above them; knives hang above her; the blades turn black; then everything turns black; it has a circular shape.*

As in several previous sequences, S is airborne, but this time she is *underground*, in the realm of the archetypal Feminine where the "treasure hard to attain" (Jung, 1936, a: 117), in the form of abstract *circular* and *spiral* forms, is located. The Phallic-Masculine (cf Fantasy sequences 4(e); 5(a) and dream sequence 11E) assumes a more menacing form, and then changes into its Feminine

opposite, a formless blackness.

5(c) *Pillars are arranged in a circle; a frog with a woman's face jumps around from pillar to pillar; then it lands in the centre; her face is beautiful; blood moves up from a spot on her neck until it covers her face.*

The Phallic-Masculine now forms a mandala which is reminiscent of a *temenos*, or protective, sacred precinct (*ibid*). The frog is closely associated with the idea of creation and resurrection, and anticipates Man more than any other cold-blooded animal (Jung, 1976). In Egyptian mythology, it was an attribute of Herit, who assisted Isis in her resurrection of Osiris after his dismemberment (Cirlot, 1962) (cf 8P). A frog with a human head may also be interpreted as referring to "the highest stage of evolution" (*ibid*: 115). The composite image of 5(c) can therefore be interpreted as a development of several central images in the preceding fantasy and dream material; the fish with human heads which so terrified S (cf 3(a); 5E) have now developed into a reptile, which, due to its amphibious nature, can move from water to earth and vice versa, suggesting greater mobility of the Feminine; the blood which envelops its face is reminiscent of the *sacrificial* motifs in dreams 8P and 2E at the beginning of the series, and fantasy sequences 2(b) and 3(f), where S herself

the "spiritual" or "transcendent" centre (ibid). This is corroborated by the following dream.

14E *D is in "a furious temper". She assaults a middle-aged woman. Then a large bear, dressed in clothing made of blue wool, wanders around outside her (i e D's) garage. She is "terrified".*

Another violent defensive assault on the Feminine-Maternal (cf 2(c) where S smashed a glass container in fury). In Alchemy, the bear often refers to the "nigredo" of the *prima materia*, and as such is a symbol of the perilous aspect of the unconscious (Jung, 1968, b). D's defensive assault initiates a regressive reintensification of the threat of the archetypal Feminine after the relative hiatus in 5(c) and 12E above.

#### **Fantasy session 6 : Archetypal sequences**

6(a) *S picks up a strand of woman's hair; it turns into a snake; she drops it in fear and it wriggles away and disappears.*

Eliade (1960) relates an archaic Central European belief that hair pulled out of a woman's head will turn into snakes. Many goddesses (e g Hecate; Persephone) have snakes as their familiars and consorts (Larousse, 1968); the snake motif, which first made a disguised appearance in 4(a)

and 5(a) now receives direct representation as the essential Medusa-like power of the negative Feminine. This is dramatically developed in the next image.

6(b) *A face stares at the clouds; it is covered in blood; then another identical one appears; both are suspended in the air; they then move down and merge. The face looks at S and the whiteness of its eyes is in stark contrast to the red of the blood; then its body appears; it is a woman; the blood runs in streams, covering her body while her hair stands out behind her, even though there is no wind. She then disappears, but a strand of her hair moves with "a wave-like", snake-like motion; it chases S, who flees.*

The final and culminative sequence of the fantasy series. The theme of *bloody sacrifice*, which first made its appearance in dream 2E following the confrontation with the old woman in Fantasy sequence 1(b), is graphically restated here. It will also be recalled that it was S who bled profusely after her ritual immersion in the sea in Fantasy sequence 3(e). The image can also be understood as a development of image 5(c), where blood progressively covered the frog-woman's face, and Dream 13E, where a bloody battle occurred in a castle. According to Cirlot (1962) "*clouds are related to the symbolism of mist, signifying the*

intermediate world between the formal and the non-formal" (: 50). The relationship of this image to that of the woman who disappeared in a *mist*, leaving a *spot of blood* in fantasy sequence 2(b) is thus clearly evident; the common motif of the *wind* reinforces their thematic connection, as does the fact that in both sequences the women *disappear*. The amplificatory comments made in relation to 6(a) apply equally to the threatening "snake-hair" motif at the end of this sequence.

**Archetypal dream sequences : Experimental condition (E) (continued)**

15E *D is moving very fast down a road, hovering just above the ground; she only just fits under a narrow bridge by holding her breath; she is almost crushed.*

The problem of the relationship of the Masculine (air) to the Feminine (earth) which was stated as the basic theme of the series at the outset (cf *flight* images in 1(a) and 1(b)) is far from resolved. In China, the "rainbow-bridge" was "a sign denoting the union of heaven and earth" (Cirlot, 1962: 33). S is almost annihilated while attempting to negotiate this link.

16E *D's mother calls out to her, saying Number 3; it doesn't make sense to her.*

The meaning of the Masculine, in its pristine trinitarian form, is unclear to D. Since the archetypal Father and Mother constitute the ultimate in related opposites, it is only through conscious recognition of the Masculine that the nature of "separateness" or "difference" can be comprehended; "making sense" of the number 3 is therefore equivalent to separating from the Feminine through integration of the Masculine (cf Animus images in 4(e) and 11E).

17E *D is throwing a baby into the air and catching it.*

The identical image first appeared in Pre-Experimental dream sequence 5P. Both have close parallels with the adolescent initiatory rituals of the Central Australian Avarida, where the male pubescent child is thrown into the air several times and caught prior to circumcision (Campbell, 1969). In line with the amplificatory commentary on 15E and 16E, this parallel suggests an attempt at bringing the Animus into actuality. This is corroborated by the next dream, the first of the Post-experimental dream series .

**Archetypal dream sequences : Post-Experimental (PE) condition**

1PE *D is "furious" with a man; she physically*

*assaults him.*

Another reference to the problem of the relationship with the Animus.

2PE *A snooker table is on the ground because something is wrong with one of the legs; she comments "so they removed all four".*

A clear continuation of the theme of the problem of the relationship of the (Masculine) three to the quaternity and its problematic fourth.

3PE *D soars high into the air on a "pole-vaulting stick" (sic). She swoops up and down, but doesn't touch the ground; this is "really frightening" because she "doesn't know how to get back down again".*

The dangers involved in separating from the Feminine (cf 15E, 17E) are emphasized here, as D is unable to handle the power of the phallic-Masculine in such a way that she can return to the Feminine volitionally.

4PE *Everything in D's bathroom is in triplicate; it is a lovely deep gold colour and shining.*

In Alchemy gold is symbolic of the final "fourth state" of illumination and attainment of the treasure after the preceding black, white and red stages have been completed (Jung, 1968, b); in this

sequence it has a Masculine (trinitarian) emphasis. There is also an allusion to initiation in that the "treasure" (cf reference to the "deep gold colour") is a component of the place of ablution and cleansing (cf "washing" theme in 3(b) above).

5PE *An image of a square with an indecipherable abbreviation written in the centre.*

A further allusion to the quaternity.

6PE *D is in the sea; she cannot get back to shore, but finally gets out by using "a strange kind of ladder"; then she dives in again and swims to the sea-bed where she picks up "a large chest which normally has treasure stored in it"; she then has to "get out quickly because it (was) overflowing with water" (sic). She runs up many spiral staircases with the chest, but is still underwater; "a strange, pale green colour surrounds her.*

A classically archetypal sequence and a development of the preceding allusion to "the treasure hard to attain" (cf 4PE). The sequence also has clear thematic links with several sequences in the Experimental phase, especially 3(a), 3(d), 5E, 3(c), 3(e), 3(f) 10E and 5(a) and 5(b) (spiral motif). The ladder is a common mystical symbol for the "steps" involved in spiritual ascent and transformation (Jung,

1936, a).

7PE *D's ear is pierced 3 times with a gold stud; it is painful and horrible; she bleeds profusely.*

A continuing allusion to the theme of the (gold) treasure, penetration by the Masculine (3) and sacrifice (blood).

8PE *D meets Macbeth, who is dark haired and bearded; she "sinks into some long grass" as he watches; then a stream of water squirts through the air.*

An allusion to the *coniunctio* of the Feminine (S) and the Animus, and as such a development of the preceding theme concerning the problem of the relationship to the Masculine; the specifically sexual metaphor is unmistakable.

9PE *A dog has thick dark blood running along its back and dripping down its sides; D finds it a "revolting", "horrible" sight.*

A continuation of the *blood-sacrifice* theme, this time with specific reference to the animal-instinctual component.

10PE *D is terrified by a huge wave; she only just manages to keep her head above water; then a "massive river" runs down a mountain; the water is "frothy red" and very rough; she is terrified that she will be pulled under by the water.*

A continuation of the well-established theme of being overwhelmed by the unconscious with another allusion to the blood-sacrifice motif (i e the "frothy-red" water).

11PE A "square shaped spiral" (sic) is drawn in pink; it "ends at a point in the centre, rather than outwards" (sic)

A continuing reference to the spiral (5(a); 5(b); 6(a); 6(b); 6PE) and quaternity motifs.

6.2.4 SUBJECT 4

AGE : 19

SEX: Male

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No. Archetypal Fantasy elements : 16

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No. Archetypal Dream elements :

*Pre-Experimental (P) condition: 2*

*Experimental (E) condition: 8*

*Post-Experimental (PE) condition: 0*

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**Archetypal sequences in the Pre-Experimental (P) dreams**

1P *D is viewing some people from outside a bus while he is actually sitting inside it.*

2P *D is flying through the air; he lands and notices that he has lost a lot of his teeth; he is very upset; only 4 molars are left.*

**Fantasy session 1 : Archetypal sequences**

1(a) *S observes "some kind of volcano"; there is a rocky, circular pit at the top; he feels "uneasy".*

This first fantasy sequence constitutes an apt reference to the latent, potentially explosive nature of the unconscious; the

volcano can be interpreted as being symbolic of the primary force of nature (i e the Feminine-unconscious) and the transforming "fire of life"; "in the bowels of the volcano, the Elements of air, fire, water and earth are intermingled and transformed" (Cirlot, 1962: 361).

1(b) *Cows in a field grow larger as S watches them.*

The cow, through its associations with the earth, moon and nourishment, is a classic symbol of the archetypal Feminine-Maternal (i e the unconscious), as is the field (Jung, 1954, a); the cows 'grow larger', i e the process is beginning to move.

1(c) *Grass is "razor sharp and very smooth, like glass"; "a black colour surrounds it" (sic).*

Another reference to the Feminine-Maternal ('grass'), which is potentially threatening (cf 1(a) above); "in Aztec mythology, the Great Mother goddess is .... the goddess of the obsidian knife with which bodies are dismembered. Obsidian is *volcanic glass* that chips or flakes to a *razor-like sharpness* (Neumann, 1963: 190 - emphasis added). This sequence constitutes an implicit but clear development of the volcano image in 1(a) above, and also has implicit thematic links with dream 2P of the Pre-Experimental series, where D was very upset at having lost a lot of his teeth; loss of teeth can often be interpreted as referring to a fear of

castration, i e of being emasculated ('dismembered') by the negative, devouring aspects of the Terrible Mother (Jung, 1955, b); the Masculine-Feminine theme is reinforced by the symbolic attributes of the (volcanic) mountain which, in its "cosmic" sense is the point of contact between heaven (Masculine) and earth (Feminine) (Eliade, 1960). As such it alludes to "the Centre", which in Alchemy is denoted by the *lapis*; Jung quotes the Alchemist Ademarus as follows: "the stone can neither be melted nor penetrated nor mixed, but is *made as hard as glass*" (i e through vitrification) (1936, a: 171 - emphasis added). The Alchemical parallel is further substantiated by the reference to the "black colour", which can be interpreted as an allusion to the *nigredo* of the *prima materia* (Jung, 1968, b). The Alchemical theme is continued in the two dreams which follow this fantasy session.<sup>1</sup>

#### Archetypal dream sequences : Experimental condition (E)

1E A packet of potato chips, which is "lavishly decorated", is "sealed in an ornate, highly impressive box"; D finds this "very strange".

"The *lapis* ..... is the commonest thing to be picked up anywhere. It has this 'ordinary' aspect in common with Spitteler's jewel in *Prometheus and Epimetheus*" (Jung, 1936, a:

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<sup>1</sup>The remarkable similarity between the above imagery and amplificatory comments and those of Subject 1, Fantasy sequence 1(e), should be noted.

80-81); potato chips, a common snack which can be purchased at any corner store, possess some 'strange' significance or value, as indicated by the nature of that which contains them. The sealed box, i e the 'maternal body' of the Feminine unconscious (cf 1(a); 1(b); 1(c) above) is the repository of the supreme value, i e it is the location of the *lapis*.

2E *D is "suddenly transported" with a "humble old shopkeeper" to a freshly ploughed field; as they stand in the field, the 'old man' places a large shiny silver coin in D's hand.*

D is 'magically' moved by an autonomous agent (i e the unconscious) to a location which is classically symbolic of fertility (cf field motif 1(b) above) and hence the positive aspects of the archetypal Feminine (Neumann, 1963); the psychopomp, in the guise of the humble old shopkeeper (cf reference to the 'commonest' and 'ordinary' in 1E above) gives D a *silver coin*; in Alchemy, silver represents the feminine component of the Hermaphroditic Mercurius (whose companion figures are Luna (= silver) and Sol (= gold)) and 'the silver or moon condition that has to be raised to the sun condition' (Jung, 1942: 122), resulting in the *coincidentia oppositorum*; it would be expected that some reference to the gold (*aurum philosophicum*) would now be made, which indeed occurs in the next fantasy session.

**Fantasy session 2 : Archetypal sequences**

2(a) *Small round rocks surround small, yellow-golden flowers, making a 'very neat, perfect circle' around each; the flowers then grow larger very quickly, until they are "huge"; a strong wind blows the flowers, and they begin "to sway violently towards the left"; they then become "startling" and "frightening" as they "grow larger". S is "under their spell, because they command the situation"; they then combine into one enormous flower.*

A clear reference to the Golden Flower of Alchemy, the 'birthplace' of the *filii philosophorum*, which is equivalent to the *lapis*, the hermaphroditic Mercurius and the gold or *aurum philosophicum* (Jung, 1970). There is also a parallel with the Golden Flower of Chinese mysticism; the flower can be understood as an archetypal image of the centre or "soul", and is therefore a form of *mandala* (Jung, 1929, b); the commanding power of the centre is clearly alluded to in that S is "under their spell" and experiences the characteristic fear of the *numinosum*; the "strong wind" can be interpreted as an allusion to the *pneuma*, or breath of the Spirit (Jung, 1953, a); the movement is towards the left, i.e. the unconscious (Jung, 1936, a); the centrality of "the One which contains all" is clearly alluded to in the last part of the sequence.

2(b) *The flower is "swallowed by a subterranean eruption" (sic); it is "taken down into the earth"; a "circular shape is left on the earth"; a "lid-like object closes the opening".*

This sequence constitutes a clear confirmation of the interpretations made in the commentary to dream 1E, where the *lapis* was contained in the Feminine (i e the unconscious); a vision of the goal or centre has been briefly revealed to S, after which it is 'taken back' into the 'subterranean' darkness of the unconscious; this was presaged by the movement towards the left in the previous sequence (2(a)).

2(c) *S is "pulled away from the scene very quickly"; he races through space "in a vertical, upright posture" and is "taken up and down" several times; he cannot land, gets anxious, and requests termination of the session.*

Another clear allusion to the autonomous agency of the unconscious (cf dream 2E above); flight often symbolizes transcendence (cf flying theme in dream 2P); this is associated with unpleasant emotions, suggesting that he is not "ready" for the transcendent experience.

**Archetypal dream sequences : Experimental condition (E) (continued)**

3E *D is delighted when he finds "an exquisite purse" which belongs to the Queen Mother; it has been "inexplicably discarded" in a railway station; it has "a handsome gold chain" attached to it.*

A clear continuing reference to the Feminine (purse; the Queen or "supreme" mother; cf 1P where D was simultaneously "inside" and "outside the bus (container); also 2P; 1(a); 1(b); 1(c); 1E; 2E; 2(b) above); the theme of money (cf 2E) is again alluded to, as is that of the Alchemical gold or *lapis* (cf 2(a) above); Jung comments "..... that is why it is so hard to find the *lapis* : it is *exilis*, uncomely, it is thrown out into the street or on the dunghill ...." (1936, a: 80-81) (cf similar theme in 1E above); the railway station hints at the archetype of the Journey, "which begins in the darkness of the profane world (or of the unconscious - the mother) and gropes towards the light ..... the "Centre" (Cirlot, 1962: 165) (cf 2(a) above).

**Fantasy session 3 : Archetypal sequences**

3(a) *S runs down a high mountain into a valley which is in the shape of a 'quarter moon'; it's "half light and half dark"; in the centre he is 'confronted' by a mammoth size hole in the earth" (sic).*

Another clear reference to the Feminine-unconscious ("valley". "quarter-moon", "mammoth hole in the earth"); there is also an allusion to the Masculine (light) and Feminine (dark) opposites (cf 1(c); 2E; above).

3(b) *S stands on a "massive ridge or spine-bone of the earth" (sic); he is afraid and doesn't want to walk along it (although he feels he "should") because he might "fall into the abyss on either side of it"; it then becomes "a sharp, horrible looking edge which curves towards the left"; it's "ugly and repulsive" and he is afraid he "might be cut".*

This sequence (sharp edge; afraid of being "cut") recalls the theme of "dismemberment" or "castration" in dream 2P and fantasy sequence 1(c) above; this is again related to the dangerous, negative, destructive aspects of the Feminine (the "abyss", "ugliness". "repulsiveness") or Terrible Mother (Neumann, 1963); the curve is towards the "left" (i e the unconscious) (Jung, 1936, a).

3(c) *S climbs down a rope into a "mammoth sized hole" (cf 3(a) above) in the earth; he is afraid, and stops; he then looks over an edge or lip of the hole and stares into "a limitless abyss, thousands and thousands of feet deep" (sic); he climbs out again.*

A clearer, more dramatic reference to the abyss of the archetypal Feminine.

3(d) *S holds "a gigantic club" in his hand; then he is suddenly looking at himself from the end of the club.*

A reference to the myth of the Hero; through the use of a massive phallic object, S prepares to confront the monstrous 'ugly' 'repulsive' (cf 3(b) above) abyss of the Feminine ; there is a hint at a need to comprehend the significance of this, in that he is made to look at himself in this role.

**Archetypal dream sequences : Experimental condition (E) (continued)**

4E *D is in a public washroom or shower; he has a "strange, uneasy feeling" that something is wrong; the whole place is "awash with water"; then a loud, roaring noise begins; there is "pandemonium", and he flees from the building "in a great crowd" in "panic".*

The Feminine-unconscious, symbolized by the water, has intruded into the everyday world of consciousness, i e the 'public shower', giving rise to the fearful affect. In many primitive societies a loud, roaring noise is produced by "the bullroarers" during religious initiation rites, where it is taken to be the voice or sound of a god which "arises from the earth, heavy with dread" (Campbell, 1969: 242); the intrusion of the Feminine is not unexpected, given the strong emphasis on this factor in the preceding

fantasy session.

- 5E *Four female students are "going to be blasted from the windows of a building"; this frightens D.*

A continuing allusion to the theme of the intrusion of the Feminine-unconscious into consciousness (i e the 'windows') (cf preceding dream 4E); the intrusion is becoming potentially explosive (cf "volcano" motif in 1(a) above); there is another allusion to the quaternity (4)(cf 3(a) above) which, through its inclusion of the 'missing' (Feminine) fourth, symbolizes completion (Jung, 1948, d); this allusion to "the Centre" (or Self) is developed in the next fantasy session.

#### **Fantasy session 4 : Archetypal sequences**

- 4(a) *A lamb with a pig's snout dances before S; then another appears; both develop horns in the centre of their heads; they become unicorns; they fight, then stop, "realizing that this is wrong"; they "weep, and their tears fall on the grass".*

The lamb commonly denotes innocence and sacrifice and in Christianity is an allegory of Christ, a symbol of the Self (Jung, 1951); the pig may represent base or "unclean" desires relating to ignorance and unconsciousness (Jung, 1968, b: 96); the Christ allusion is further developed and

confirmed by the transformation of the "lamb-pigs" into unicorns, which in Alchemy symbolize the pure, penetrating force of Mercurius (ibid) (cf 2E; 2(a); 3E above) who is an allegory of Christ and the Holy Ghost (ibid); in the Alchemical tradition the unicorn is also the co-ordinate of the gold or *aurum non vulgi* (ibid: 437) (cf 2(a); 3E above); the sacrificial implications of the Hero's struggle are again alluded to (cf 3(d) above); the dance is "a pantomime of metamorphosis" (Cirlot, 1962: 76) - through this activity, the Shadow - contaminated lamb (Christ-Self) is transformed, but this does not occur without conflict (i e "fighting").

4(b) *S's body begins to vibrate intensely, first in "up and down" and then in "rotating" directions; "something" which he "can't control", is doing this to him; it becomes very unpleasant, and he requests termination of the session*

Another reference to the theme of being controlled by an autonomous agency, i e the unconscious (cf 2E; 2(c)); this is again unpleasant, and he again requests termination of the session ; the theme of vibration can be understood as an allusion to archaic mystical concepts of the 'subtle', 'astral' or 'spiritual' body which constitutes the "vehicle" for existence on the 'other side' (i e the unconscious) (cf Govinda, 1969; Taimni, 1972); the rotating direction can be interpreted as a reference to 'circumambulation' (Jung, 1936, a).

**Archetypal dream sequences : Experimental condition (E) (continued)**

6E *A Hebrew teacher levitates while holding "a mystical or magical object" (sic) in her hands; D is 'shocked' and "incredulous".*

A clear development of the 'mystical' theme which was alluded to in 4(b) above; it is the Feminine, in the guise of a teacher (i.e. possessor of superior wisdom or knowledge), who is able to levitate, i.e. 'spiritualize' the process, and which is by implication the autonomous agency which controls S (cf 2E; 2(c); 4(b) above).

**Fantasy session 5 : Archetypal sequences**

5(a) *Water "flows upwards in a narrow stream"; rocks on either side of it "represent an impenetrable border"; "nothing could enter into it" (sic); "something" "pulls" S away from the scene; it "tugs" him away; he feels "disoriented"; he is then "rocked from side to side" as he hovers above the stream; the "grass is a brilliant green" and "is absolutely fresh and new" - "nothing has ever touched it"; he is "made to hover in a circle above it".*

The preceding theme of ascent ('levitating') is re-emphasized in this sequence (water flowing upwards; hovering/flying). ".....

ascensions of all kinds ..... always signify that the human condition is being transcended, and that higher cosmic levels are being attained. The mere fact of "levitation" is equivalent to a consecration ..... (Eliade, 1960: 264). In Alchemy, quicksilver (cf theme of Mercurius; the *lapis* in 1E; 2E; 2(a); 3E above) in its first 'prime' stage of transmutation, was denoted by the term 'water' (Jung, 1968, b), as was the "fluid body" which corresponds to the (Feminine) unconscious (ibid) (cf preceding reference to the 'subtle body' in 4(b) above); the 'primordial' nature of the Feminine is strongly emphasized in the image of the 'absolutely fresh and new' *grass* which is a "brilliant green" (cf reference to grass in 1(c) above); "water is, of all the elements, the most clearly transitional, between fire and air (the ethereal elements) and earth (the solid element). By analogy, water stands as a mediator between life and death" (Cirlot, 1962: 365); this symbolic connotation is reinforced by the image of the "impenetrable border" formed by the "stream". Such images are typically reported in accounts of experiences at or near clinical death (cf Kubler-Ross, 1973; Moody, 1975; Holck, 1980); the theme of being moved by an autonomous agent is re-iterated, as is the image of circumambulation (hovering in a circle) (cf 4(b) above).

5(b) *S* is taken up vertically into the sky at tremendous speed; he is then "bounced up and down on one side of the border" (cf 5(a)

above); he then "hits the earth with tremendous force head first" and is "reduced to a midget", which is accompanied by intense excitement' S is "at the same time the midget and not the midget", which is "not human" and has "tremendous feet". A huge cow is "formed on top of a mountain" (sic); it "overlooks the midget" and "represents a kind of guardian"; the midget "moves around in a circle, methodically and with complete assurance".

There has been a dramatic intensification of the autonomous process, which culminates in the transformation of S into a "midget"; this can be interpreted as a reference to the Alchemical *homunculus*, which represents the 'hidden' (i e unconscious) "inner man" (Jung, 1954, f: 89), i e the *lapis* (ibid: 102); Mercurius, as the 'soul of the metals', is also often depicted as an homunculus (ibid: 198) (cf preceding references to the lapis/Mercurius theme in 1E; 2E; 2(a); 3E; 4(a) above); this interpretation is supported by the fact that S is at once "the midget and not the midget", by the reference to the very large feet, the foot frequently symbolizing the "soul" (Jung, 1976; Cirlot, 1962), and by the *circumambulation* (cf 4(b); 5(a) above) which is performed by the midget; the Feminine, in its benevolent, protective guise (cow-guardian) is again referred to (cf especially the reference to cows in 1(b) above).

**Archetypal dream sequences : Experimental condition (E) (continued)**

7E *D reads a letter to a group which announces that a rare tree has been found; there is only one of its kind on earth.*

A reference to the 'one' World or Cosmic Tree, which is symbolic of the 'world-axis' (Jung, 1954, b) and the source or 'centre' (i.e. the Self) (ibid). In Christian iconography the tree corresponds to the Cross of Redemption (the "Tree of Life") (ibid); this dream therefore has thematic links with other references to the world-axis (cf "mountain" in 1(a); 3(a)) and the 'centre' or Self (cf 1(c); 1E; 2E; 2(a); 3E; 5E; 4(b); 5(a); 5(b) above); there is a further implicit development of the Christian symbolism in 4(a) above.

**Fantasy session 6 : Archetypal sequences**

6(a) *A 'beautiful, neatly cut, oval-shaped pool' is "very distinct" in the landscape; the water is "crystal clear"; the pool then becomes "perfectly circular"; S is 'taken away' from the pool; he is then "rocked to and fro' and "moved around in a clockwise direction" in the air; he is then "moved very intensely" (sic) towards the pool, which he has to "study intently".*

The perfectly circular pool can be interpreted as a mandala, and hence as another reference to the 'Centre' or Self; S is again directed by the autonomous agent (i.e. the unconscious), this time towards an intense focus on the Centre; there is another reference to circumambulation.

6(b) *S is "pulled straight up into the sky"; he is then "transcended into one terribly long person" (sic); he moves upward in a curve; he sees the pool again (cf 6(a) above), the far side of which "forms an impenetrable border".*

A further reference to the autonomous agent, the "Centre" or Self and the theme of the border (cf 5(a); 5(b) above); there is another reference to a change in the proportions of S's body (cf 5(b) above).

**Archetypal dream sequences : Experimental condition (E) (continued)**

8E *D is delighted at meeting an old (male) friend from his schooldays.*

A compensatory appearance of the Masculine after prolonged exposure to the Feminine in the preceding fantasy and dream sequences; there is also a possible reference to the familiarity and security of the past, which might likewise compensate for the unfamiliarity and strangeness of D's recent experiences.

**Archetypal dream sequences : Post-experimental  
(PE) condition**

Nil

6.2.5 SUBJECT 5 : AGE : 20 SEX: Female

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No. Archetypal Fantasy elements : 14

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No. Archetypal Dream elements :

*Pre-Experimental (P) condition: 5*

*Experimental (E) condition: 11*

*Post-Experimental (PE) condition: 3*

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**Archetypal sequences in the Pre-Experimental (P) dreams**

- 1P *D is "shaken" when confronted with the corpse of a murdered girl.*
- 2P *D's mother is "holding a serpent"; she is afraid.*
- 3P *D looks into a window and sees "a staircase going nowhere".*
- 4P *D is "filled with incredible anger, fury and terrible frustration" because "nothing is going right" (sic); she feels "very violent".*
- 5P *Clothes in a shop "move by themselves".*

**Fantasy session 1 : Archetypal sequences**

1(a) *S is "present and yet not present" in a street full of people; it's an "eerie feeling" (sic).*

The first archetypal sequence of the Fantasy series suggests that S is located in a position which is intermediate between the "two worlds", i.e. the conscious, external reality and the "eerie" interior reality of the unconscious, whose mythological analogues are the "ghostly" Land of the Dead and the realm of the Great Mother (Jung, 1967; Neumann, 1963); the unconscious is beginning to intrude into the everyday world, resulting in an uncanny atmosphere; this theme of the uncanny and eerie recalls Pre-Experimental dreams 3P (where D sees a "staircase going nowhere") and 5P (where clothes "move by themselves"), while the implicit reference to *death* recalls dream 1P, where D is "shaken" by the corpse of a murdered girl; the emphasis on the intrusion of the archetypal Feminine, and the strange "fear" ("eerie": "affected with fear, as of ghosts" (Webster, 1983)) which this evokes is thematically related to dream 2P, where D is frightened by her mother, who "holds a serpent"; there is a clear connection between the snake and the Feminine - numerous goddesses carry a snake in one or both of their hands (e.g. Hecate, Persephone) (Eliade, 1964); such symbolic figures may denote the destructive potential involved in an abnormal activation of the unconscious (Jung, 1970).

This, as will be seen, forms the fundamental theme of the ensuing fantasy and dream sequences.

**Archetypal dream sequences : Experimental condition (E)**

1E *D receives "7 identical silver vases".*

The vase, as a receptacle and container, has fundamentally Feminine-Maternal symbolic connotations, as does silver, which has lunar significance (Neumann, 1954); in Alchemy, the Feminine aspect of Mercurius is denoted by her companion figure Luna (= silver) (Jung, 1948, e: 226) which is contrasted with the Masculine Sol (= gold) (ibid); furthermore, in this tradition silver refers to the "moon condition" that has to be "raised to the sun condition" (Jung, 1942: 122) which, if successfully effected, results in a "perfect" synthesis or integration of the Masculine and Feminine opposites; that this possibility is being alluded to is evidenced by the fact that there are "7 vases"; this number is invariably symbolic of the perfect order attendant upon the union of the ternary (3) and the quaternity (4) (Jung, 1951; Cirlot, 1962).

**Fantasy session 2 : Archetypal sequences**

Nil

**Archetypal dream sequences : Experimental condition (E) (continued)**

2E *D is "anguished" after she terminates a relationship with a man who is being "terrible" to her.*

A problem with regard to the Animus, or "bridge" to the unconscious, is suggested; by severing the connection with this factor, D effectively eliminates the possibility of 'spiritual' growth and transformation, which can only come about through the suffering (cf reference to his "being terrible") and conflict attendant upon relating to and integrating the Masculine (Jung, 1953, a) (cf preceding commentary on 1E above). A regressive re-activation of the Feminine-Maternal might be expected to follow upon this development, i e with the withdrawal of the projection (termination of the relationship with the male), the unconscious would become highly "energized"; this is confirmed in the next and subsequent fantasy sessions.

3E *A group of homosexuals have large silver safety pins "stuck in the backs of their heads"; despite their "injuries", they appear to be quite unconcerned.*

A possible reference to the mythical Hermaphrodite, a being in which the Masculine and Feminine opposites are integrated (Jung, 1968, b); the head, the symbolic location of

the (Masculine) "spiritual" principle (Campbell, 1969; Eliade, 1964), has been penetrated or 'wounded' by the Feminine "silver" (lunar) component (cf preceding reference to "silver" in 1E above); in Alchemy, Mercurius has a fundamentally hermaphroditic significance (Jung, 1970) (cf 1E above); the dream therefore constitutes a continuing allusion to the theme of the problem of the relationship between the archetypal Masculine and Feminine (cf 2E above).

### **Fantasy session 3 : Archetypal sequences**

3(a) *S is standing naked on the moon viewing the earth.*

The preceding implicit references to the lunar factor (cf 1E; 3E above) are made explicit in this sequence; in many mythical traditions, the moon is the Land of the Dead or "regenerating" receptacle of souls to which the deceased journey (and from which they return) (Eliade, 1960) (cf preceding references to death and related symbolic themes in 1P; 2P; 1(a) above).

3(b) *S is in a forest in the evening; at first "the darkness is very friendly"; she then walks along a path "which goes on forever and seems to be going nowhere" (sic); the trees become "very dark and threatening"; she begins to feel "constricted and afraid".*

A continuing direct reference to the archetypal Feminine ("forest"; "evening"; "darkness" (Jung, 1954, a)); its ambivalent nature is clearly revealed in the contrast between "friendliness" and the threat of being devoured ("constricted"); there is a further allusion to a route or path which seems to have no goal (cf "staircase going nowhere" in 3P above); for Jung, the archetype of the journey can relate to a pilgrimage to "the centre" or to a path out of the maze or labyrinth (i e the unconscious) (1955, a).

3(c) *S floats in the air and looks down on a coastline and country landscape.*

Flight can symbolically represent transcendence, while the aerial (Masculine) element is opposed to the earthly (Feminine) element in many mythological traditions (cf preceding reference to the Masculine-Feminine opposites in 1(a); 1E; 2E; 3E above);

3(d) *The sea scares S.*

A continuing reference to the threatening, negative aspect of the archetypal Feminine.

**Archetypal dream sequences : Experimental condition (E) (continued)**

4E *D is "upset", then "angry", then "very disturbed" when a man, who is her lover, threatens to leave her.*

A further allusion to the theme of the problematic relationship with the *Animus* (cf 2E above); D desperately needs this factor in order to relate properly to the unconscious, which has become threatening, (cf preceding Fantasy session) and is therefore understandably 'disturbed' at the prospect of losing "him"; the theme of the Masculine-Feminine opposites is continued.

#### **Fantasy session 4 : Archetypal sequences**

4(a) *S enters "an enormous and threatening old castle" through "an enormous gate" (sic); it's empty, but has "a sinister, evil feeling" (sic).*

This sequence recalls the "sinister castle of the Lord of the Underworld" (Cirlot, 1962: 39), who holds captive all who approach and enter it (cf, for example, the legend of Melwas, who abducted Guinevere); the dangerous, threatening potential of the unconscious is again alluded to.

4(b) *S witnesses a car accident in a forest; a person is killed; she is afraid.*

An explicit reference to the dangers of the unconscious which have been alluded to previously (cf 2P; 1(a); 3(b); 3(d); 4(a)); there is a repetition of the forest motif (cf 3(b)). The danger is directly revealed as being that of death (i e reversion to an

unconscious condition - cf 1P above).

4(c) *S feels "very uneasy" when alone in the deserted streets of a black township.*

Another reference to the theme of (potential) abandonment and aloneness, which was previously linked with the loss of the Animus (cf 2E; 4E above); there is another allusion to "emptiness" which contains a latent threat (cf 4(a); 3(b)); the danger is again related to the unconscious in that *blackness* can be interpreted as being symbolic of the negative, devouring aspects of the archetypal Feminine (Neumann, 1963) (cf immediately preceding reference to death in 4(b) above).

4(d) *S is climbing up a mountain; it suddenly becomes "very menacing"; she is "afraid" that she will "not be able to get down from it"; then she sees a "transparent balloon" in the sky and wishes to be "rescued" by it; it lands, and she runs towards it in delight.*

In its profoundest sense, the symbolism of the mountain pertains to "the Centre" (e g the Hindu Mount Meru ; Himingbjor of Germanic mythology; Hazaberezaiti of the Iranians); "the peak of the cosmic mountain is not only the highest point on earth, it is also the earth's navel, the point where creation had its beginning" (Eliade, 1960: 89); that the mountain in this sequence is no "ordinary" mountain is attested to by its "very menacing" nature; it is possible to interpret S's fear as being due to her having been

confronted with a symbolic reality for which she is not adequately 'spiritually' prepared (i e, having ascended it, she does not know how to get down again); thus, what is intrinsically of the most profound and central significance appears "menacing" to her underdeveloped, immature consciousness; the "transparent balloon" can be interpreted as an oblique reference to the *mandala* (Jung, 1958, b), a symbol of centrality and order which often appears as a compensation for a crisis of Individuation (ibid; Jung, 1967); this understanding is supported by S's wish to be 'rescued' by it; there is also an implicit connection with the implied theme of the captive "damsel in distress" who requires rescuing in 4(a) above.

4(e) *S starts to "feel panicky" when she enters "a thick dark forest"; the trees "close in" on her, and she has to "push them away; it's "very dark"; then she "screams and runs"; she feels very anxious and requests termination of the session .*

A continuing and explicit reference to the now familiar theme of being trapped in or engulfed by the threatening archetypal Feminine or unconscious (cf forest motifs 3(b); 4(b); also 2P; 1(a); 3(a); 3(c); 3(d); 4(a); 4(c); 4(d)); the threat is becoming acute enough to evoke panic; this is dramatically confirmed in the next two dreams.

**Archetypal dream sequences : Experimental  
condition (E) (continued)**

5E *D is "assaulted by a gang"; she screams "in terror"; no one comes to "save" her; then she is "terrified" because she is "driving the wrong way on a freeway".*

The "gang" can be interpreted as a reference to the collective, negative, inferiority characteristic of the *Shadow*, with which the Feminine unconscious has now become conflated (Jung, 1953, a); there is another reference to the "damsel in distress" theme and the wish to be "saved" or "rescued" (cf 4(d); 4(c); 4(a) above - also the theme of the break with the *Animus* in 2E; 4E above); the image of "driving the wrong way" can be understood as a reference to the dangerous reversal of direction or orientation which has occurred (i e from the conscious, rational to the unconscious, non-rational - D is "going against the stream", which is potentially lethal) (cf image of car accident in a forest 4(b) above).

6E *D is "upset", then terrified at the prospect of "being abducted" from her family and taken to a "remote, deserted spot" in Australia.*

The "family" may be interpreted as symbolizing the security of the known and familiar "everyday" world to which D is accustomed; in many 'primitive' societies, initiates are forcibly removed from the family of origin and isolated in deserted

locations, following which they are subjected to painful and often fearful ordeals which represent the transformation of the old identity into the new (Campbell, 1969); there have been prodromal signs of the necessity for such an initiation-transformation in previous sequences (cf 1E; 2E; 3(a); 3(b); 4(a); 4(b); 4(d)); but D's experience of the "Other" has been so traumatic that she fiercely resists it.

#### **Fantasy session 5 : Archetypal sequences**

5(a) *S is "swimming in a bottomless pool"; she then floats down a river, being carried by the tide; she wishes to "move with (her) own force, not the river's (sic).*

Another reference to the unconscious, symbolized by the water, which is of tremendous depth; S is being 'moved' by this autonomous factor, but again she is resistant (cf 6E above).

5(b) *S is "immobilized" when a child falls through thin ice into a river.*

The child invariably symbolizes new unconscious components of a beneficent and protective nature, for example the heroic child who frees the world from monsters (Jung, 1940, b; Cirlot, 1962); this potential has been 'swallowed' by the unconscious, i e its positive possibilities are lost to consciousness; an ominous development would

be expected, which is confirmed in the next sequence.

5(c) *S just escapes being "crushed" by "an enormous, monstrous vehicle" (sic); she is "very shaken"; she wishes to "escape from the winter snow and be in the light again".*

The mythical "monster" can be understood as representing latent dangerous and destructive unconscious components, and is therefore frequently related to the symbolism of the Terrible or devouring Mother (Jung, 1940, b); with the loss of the child (cf 5(b) above), this potential has become dangerously active; like the hero wishing for deliverance, S wishes to escape to the "light" of consciousness.

**Archetypal dream sequences : Experimental condition (E) (continued)**

7E *D's mother is "executing intricate green and orange icing patterns in the middle of the road"; D feels "incredible anger and fury" because it is "so stupid".*

Another reference to the theme of the road or street, which was previously linked with the archetype of the Journey (cf 3P; 3(b); 4(c); 5E); instead of icing a cake, the personal mother is icing a road, i e behaving grossly inappropriately; it is possible that by behaving in such an outlandish fashion she is drawing attention to herself, i e she is

"getting in the way" of the process; this would account for D's extreme reaction.

- 8E *All of D's boyfriend's hair has fallen out; she is "horrified".*

Abundant hair on the head generally symbolizes "spiritualized energy" (Cirlot, 1962: 135) and "spiritual development" (ibid); this sequence suggests a defect in the "spiritual", (i e Masculine) protective function of the *Animus*, which understandably alarms D (cf 2E; 4E above).

- 9E *People "jump off the edge of something" into a deep canal filled with water; they try to make D do the same, but she is too frightened to do so.*

The "deep canal filled with water" can be interpreted as another reference to unconscious, which again frightens D (cf child falling into the river in 5(b) above).

#### **Fantasy session 6 : Archetypal sequences**

- 6(a) *A "mass of people in black coats crowd in" on S in a room; she "pushes through them" and runs outside "in a panic"; she is in a "huge, desolate city"; she feels "very pressured" and needs "to escape"; she is then "attacked by the people without them touching (her)"; it's "horrible"; she requests termination of the session.*

Another reference to the theme of threat and panic (cf 1P; 2P; 3(b); 3(d); 4(a); 4(b); 4(c); 4(d); 4(e); 5E; 6E; 5(b); 5(c) 8E; 9E above) when confronted by the Feminine (*black coats; room = container*) which is conflated with the Shadow (cf dream 5E where D was attacked by a gang). There is another reference to the theme of the uncanny or "eerie" (people attack her without touching her) (cf 3P; 5P; 1(a); 4(a) above). She again requests termination of the session (cf session 4 above).

**Archetypal dream sequences : Experimental condition (E) (continued)**

10E *D is crying because she desperately wishes to be back at her old school.*

A regressive wish for the security of the familiar; this is only to be expected, given her increasingly negative experiences of the unconscious (cf similar theme in 6E above).

11E *It is "suddenly daylight, without any transition".*

The "darkness" of the Feminine suddenly gives way to the 'light' of consciousness (cf S's wish to be 'in the light again' in 5(c) above).

**Archetypal dream sequences : Post-experimental  
(PE) condition**

1PE *D has a baby; she is very happy and excited.*

Another reference to the *child* motif (cf 5(b) above), which can symbolize unconscious components of a beneficent and protective nature (Jung, 1940, b); the child may also herald a marked "spiritual" change, or the emergence of a new component during Individuation (ibid); that something of this sort is occurring is supported by the intensely positive emotions in this sequence, which contrast dramatically with the predominantly negative affect of the preceding fantasy and dream sequences.

2PE *D is growing a thick beard; she is "amazed".*

Another allusion to the theme of the Hermaphrodite, i e the conjunction of the Masculine and Feminine opposites (cf 1E; 2E; 3E; 3(c); 4E). This sequence hints at some degree of integration of these.

3PE *A female acquaintance of D's grows a beard.*

A repetition of the theme of the hermaphrodite (cf commentary to 2PE above).

6.2.6 SUBJECT 6 : AGE : 18 SEX: Female

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No. Archetypal Fantasy elements : 13

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No. Archetypal Dream elements :

*Pre-Experimental (P) condition: 3*

*Experimental (E) condition: 11*

*Post-Experimental (PE) condition: 5*

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**Archetypal sequences in the Pre-Experimental (P) dreams**

1P *A pastor gives a sermon about a button, the importance of which is the 4 sides which are carved into it.*

2P *An enormous frog, "which is actually a toad", jumps out at D in her room; she gets "a terrible fright".*

3P *D is 'very happy to be in an idyllic countryside" with her friends; it`s "almost like being in heaven".*

**Fantasy session 1 : Archetypal sequences**

1(a) *A big green tree with a glowing yellow light*

*around it floats in the air.*

This archetypal image of the tree may be interpreted as a reference to the Self. Jung writes: "If a Mandala may be described as a symbol of the Self seen in cross section, the tree would represent a profile view of it: the Self depicted as a process of growth". (1954, b: 253); the glowing, yellow "solar" light which surrounds it like a halo or aura of the "mystic centre" reinforces this interpretation, as does its visionary location in the air; this sequence therefore has implicit thematic connections with dream 1P above, where the Self is represented as a circular mandala (button) which is juxtaposed with the *quaternity* (4 sides); this 'object' has "religious" significance; the religious allusions are continued in dream 3P, where D feels as if she is "in heaven"; this image may also be viewed having implicit thematic links with the aerial, celestial solar or "heavenly light" in the present sequence.

1(b) *Green grass suddenly becomes yellow; it turns into a bubble and floats away; a little girl is inside the bubble; it's "as tiny as a pinhead but at the same time very big and heavy" (sic).*

A continuing reference to the solar light which is again juxtaposed with the colour green (cf 1(a) above); this colour, through its links with the earth and vegetation, has typically Feminine-Maternal symbolic connotations (Jacobi, 1967); the active,

solar Masculine yellow light suffuses the Feminine, suggesting a union of opposites; this interpretation is supported by the transformation of the "yellow grass" into a "bubble", which, because of its round configuration and ascending (i e "transcendent") properties, can be understood as a further allusion to the *mandala* (Jung, 1958, b) (cf 1P; 1(a) above); this centre encloses a "child", which can symbolize beneficent formative forces of the unconscious (Jung, 1940, b); the child can also be understood as the product of the *coniunctio* between the unconscious and consciousness (ibid); this theme of the union of opposites is more explicitly articulated in the description of the nature of the centre ("bubble") which is minute and light enough to float but also "large and heavy".

1(c) *The sea is "vast and infinite"; S feels that she "could keep on going down and down into where the beginning was" (sic); there she sees "a thing with fins which is partly human" in the sea; it sits "in a hole in the water which is made of air" (sic); this hole "glows shining yellow"; S dives into the sea and then re-surfaces.*

The sea commonly symbolizes the Collective Unconscious (Jung, 1941), the "Mother of all things" (cf reference to "the beginning"); S wishes to enter this "realm"; she then sees a half-human, half aquatic creature, whose implied amphibious nature recalls the "frog-toad" in dream 2P of the Pre-Experimental

series; the frog is a common symbol of transformation and resurrection, and anticipates Man more than any of the other cold-blooded animals (Jung, 1976); there is a further reference to the aerial yellow solar light, which is again juxtaposed with an opposite (i e the water) (cf 1P; 3P; 1(a); 1(b) above).

1(d) A *"wild, dishevelled woman" who is "not human" makes "horrible sounds like a dog growling" and "laughs terribly"; she has blood all over her face and hands; the woman is imprisoned in a cell, into which a clear beam of light enters; she is unable to see it; S is "horrified".*

A further development of the theme of the half-human creature (cf 1(c)) and the theme of transformation (cf 2P). The nature of that which was "threatening" to emerge into consciousness (cf frog-toad 'jumping out' at D in 2P above) is now revealed as the *Terrible Mother* who is insane (i e "inundated" by the unconscious) and imprisoned in a cell, which, as a container, reinforces the Feminine symbolism (Neumann, 1963). The blood may be interpreted as an allusion to the injury, mutilation and sacrifice which are commonly associated with the negative, devouring aspect of the archetypal Feminine (e g the Hindu goddess Kali) (ibid). She is unable to perceive the "divine light" (cf 1(a); 1(b); 1(c) above) which would illuminate (i e make conscious) her "madness" and "imprisonment"; the

imagery, which has been predominately positive in tone up until this point, has assumed a decidedly negative, threatening form.

1(e) *S is ecstatic at perceiving "a glowing, shining yellow light; she requests termination of the session at this point.*

A further reference to the "divine", solar light (cf 1(a); 1(b); 1(c); 1(d) above); this sequence can possibly be understood as a compensation for the 'horror' of 1(d); this is supported by S's wish to terminate the session.

**Archetypal dream sequences : Experimental condition (E)**

1E *D sees a "special type of 3-in-one haircurler"; this "works better than any other kind".*

In many traditions hair on the head symbolizes "higher, spiritual forces" (Cirlot 1962: 134-5) and "spiritual development" (ibid); the image of the "three-in-one" can be interpreted as an allusion to the Christian Trinity, a fundamentally Masculine construction by virtue of its exclusion of the (Feminine) *fourth* (Jung, 1948, d) (cf *quaternity* motif in 1P above); this dream possibly contains a "recommendation" to undergo "spiritual" change in order to deal with the problem of the excluded Feminine *fourth* (cf threatening, Terrible Mother 1(d)

above).

- 2E *D's make-up changes from red to green as she applies it; she is "amazed", and wonders how this could happen.*

Applying make-up can be understood as being equivalent to putting on a *mask*, an object which is traditionally employed to conceal the metamorphosis and transformation of an initiate (Cirlot, 1962); that something of this sort is occurring is corroborated by the transformation from red ("blood" (cf 1(d) above), passion, fire) to green (positive aspects of the Feminine-Maternal "earth" - cf 1(a); 1(b) above).

- 3E *D is 'horrified' when, while donating blood, tubes are stuck into her head, wrist and then "all over"; she bleeds profusely; it is "like a nightmare".*

A further development of the implicit themes of sacrifice ("donating blood"; bleeding profusely) (cf 1(d); 2E) and transformation (cf 1P; 1(b); 1(c); 1(d); 1E; 2E); the sacrificial component first appeared in relation to the "horrifying" vision of the Terrible Mother (1(d)), after which S wished to terminate the session; it is possible that a similar "suppressive" or "repressive" wish is responsible for the absence of archetypal material in the next fantasy session.

### **Fantasy session 2 : Archetypal sequences**

Nil

**Archetypal dream sequences : Experimental  
condition (E) (continued)**

4E *D is 'very happy' while talking with an  
(unknown) male friend.*

A possible reference to the *Animus*, which provides the link with the unconscious; "he" is revealed here in his positive aspect; this, together with the strong positive affect, suggests a compensation for the extreme negativity of dream 3E.

5E *D is "delighted" and "very happy" as she dances around with a female friend.*

Like the previous dream (4E), a possible compensation for the 'nightmare' of 3E with its connotations of the Terrible Mother; the dance can be interpreted as a further reference to metamorphosis and transformation (Cirlot, 1962) (cf 'Mask' (2E) - also 1E; 1(c); 1(b); 2P).

6E *D has "an eerie sense of danger" as she is followed through a forest by a lion; the lion is then locked up in a room in her home; she is "terrified that it will get out"; the lion "is particularly malevolent and evil, and not just wild".*

According to Jung, the lion, in its wild

state, may represent the danger of being 'devoured' by the unconscious (Jung, 1968, b); this interpretation is reinforced by its appearance in the forest, a common symbol of the Great Mother and hence of the unconscious, which, in its negative aspect, has the "tendency to devour or obscure reason" (Cirlot, 1962: 112); this sequence recalls the confrontations with the Terrible Mother in 1(d) .

### Fantasy session 3 : Archetypal sequences

3(a) *S* observes "a vast mass of moving, surging blackness"; "a big yellow spot, like a sun, is in the centre".

Blackness, through its representation of the primal, initial, germinal stages of all processes, has fundamentally Feminine-Maternal symbolic connotations (Neumann, 1963), which are invariably negative, although the possibility of something valuable and positive is present in a latent, potential form (Jung, 1970); this sequence therefore has clear links with preceding representations of the threatening Feminine (2P; 1(d); 3E; 6E); there is a further reference to the "solar light" in the form of a mandala (cf 1(a); 1(b); 1(c); 1(d); 1(e)) which is juxtaposed with the (Feminine) darkness.

3(b) An "explosion forms a spiral of light" which "can be seen against a vast black scene" in

*which "all the stars in the universe are visible; the spiral "goes round and round".*

Another reference to the "light" motif and the theme of the darkness of the Feminine-Maternal; the spiral commonly refers to the evolution of the universe in its inner (spiritual) and outer (material) aspects (Govinda, 1969); in the former sense, spiral movement may symbolize the relationship between the circle and "the centre", and may therefore constitute an analogue of the mandala (cf 1P; 1(a); 1(b); 1(e)); the spiral is also "associated with primitive dances of healing and incantation" (Cirlot, 1962: 306 - emphasis added) (cf 'dance' theme 5E above).

3(c) *Three "terrible witches" chant over a cauldron; a "half-human figure" rises up out of it in a mist.*

A further reference to the theme of the "Terrible Mother" and, explicitly, to the 'half-human' figure (1(c); 1(d)) of previous sequences. The cauldron commonly symbolizes the receptacle of the forces of transmutation and germination, especially of the "baser forces of nature" (ibid: 39) (cf previous references to the theme of transformation).

**Archetypal sequences : Experimental condition (E)**  
(continued)

7E *D experiences "the most ecstatic joy and peace" while breast-feeding a child; she*

comments: *there was "no division between us" and "it (was) more real than most dreams".*

A further reference to the motif of the child, which was previously enclosed in a "bubble" (cf 1(b) above); this "embryonic", "uterine" condition has given way to a "post-natal" one, suggesting that the previous hints at transformation have reached something of culmination (i e "something" has been produced - cf previous references to 'half-human' forms); the sequence also strongly emphasizes the positive, nurturant aspects of the archetypal Feminine, with which D is identified; this again contrasts with the predominantly negative, devouring aspects; this dream may therefore also serve a compensating function (cf 4E; 5E above).

8E *D is "terrified" while being pursued and hunted by "the Communists".*

A continuation of the "nightmarish" theme of confrontation with the destructive, negative (*Shadow*) components of the unconscious (cf 1(d); 3E; 6E; 3(c)).

#### **Fantasy session 4 : Archetypal sequences**

4(a) *A "strange woman" has "funny colours on her face"; these are green, blue and red; "light shines from her face".*

Another possible allusion to the theme of the mask (cf 2E above); in the previous reference

the colours red and green were present, whereas in this sequence blue has been added; according to Jacobi (1968) colours may correspond to the four functions; red represents *feeling*, green *sensation* and blue *thinking*, while yellow, which is absent in this sequence, corresponds to *intuition*; there is a further reference to illumination.

4(b) *Large rocks have eyes in them; they 'watch' S all the time so that she is afraid to go outside a house.*

In many traditions rocks and stones are intuitively regarded as the source of human life and as the abode of gods (Campbell, 1969); the echoes of this animistic attribution are to be found in the *lapis* or stone of Alchemy, which is 'animate' and 'living' (Jung, 1954, b: 291); this sequence may therefore be interpreted as a further reference to the source or centre in its undifferentiated form; the theme of being "threatened" is continued (cf 2P; 1(d); 3E; 6E; 8E above).

**Archetypal dream sequences : Experimental condition (E) (continued)**

9E *D is "depressed" and "desperate" when she has to look after starving, retarded black children; she is afraid that they will die.*

A further reference to the child motif (cf 1(b); 7E above); this factor is not being

adequately "nourished" (i e related to correctly) and is in danger of dying (i e reverting to an unconscious condition); this interpretation is supported by the fact that the children are black, i e closely related to the (negative) Feminine-Maternal (Neumann, 1963) (cf 1(d); 3E; 6E; 3(a); 3(c) above).

### **Fantasy session 5 : Archetypal sequences**

5(a) *S slides down a steep cliff " in slow motion"; "it then changes into a big black tunnel"; she feels as if she might "suffocate".*

The theme of a regressive reversion to "unconsciousness" ("suffocation" in the "black tunnel", i e the negative, destructive Feminine-Maternal) which appeared in 9E is continued.

5(b) *A single flower is greatly magnified; the sun shines behind it; "every single part can be seen"; it glows.*

A further reference to the *mandala*, a symbol of order and centrality which might be expected to appear given the crises of 9E and 5(a) (Jung, 1953, a; 1967); there is a clear parallel with the Golden Flower of Chinese and Western Alchemy (Jung, 1929, b).

**Archetypal dream sequences : Experimental condition (E) (continued)**

10E *Desks in a room are "intelligent"; they can talk and listen; D feels "very anxious".*

A further allusion to the animistic theme (cf 4(b) above), which can be understood in terms of the projection of unconscious components into external objects; an intense regressive activation of this system is suggested (cf 5(a) above).

#### **Fantasy session 6 : Archetypal sequences**

6(a) *Van Gogh's "painting of the crows comes alive" and "starts to move".*

A continuation of the animistic theme (cf 4(b); 10E above). By virtue of its black colour, the crow "is associated with the idea of the beginning (as expressed in such symbols as the maternal night, primigenial darkness) (Cirlot, 1962: 71). In Alchemy it represented the *nigredo* of the *prima materia* (Jung, 1970). The theme of activation of the archetypal Feminine is therefore again referred to.

#### **Archetypal dream sequences : Experimental condition (E) (continued)**

11E *D is being driven at high speed in a car; she is "horrified" when she is "nearly crushed" while going under a low bridge.*

This sequence suggests that D is not in control of the process, and that this can have dangerous consequences.

**Archetypal dream sequences : Post-experimental (PE) condition**

1PE *D has a "terrifying experience" of a "supernaturally evil non-human arm" which "smashes through" her bedroom window; it beckons at her; she is "paralyzed" and "dumb with fear"; then she awakens.*

The preceding hints at an intense activation of the unconscious (cf animistic sequences above) culminate graphically in this nightmare; there is another allusion to the "non-human" and "evil-terrible" themes (cf 1(c); 1(d); 6E; 3(c); 4(b); 10E), which were previously linked with the Terrible Mother; this factor has forcefully entered consciousness, represented symbolically by the window (Jung, 1936, a).

2PE *D sees a whole series of different types of eyes.*

Another allusion to the theme of the eyes, which were previously situated in rocks (cf 4(b) above).

3PE *D sees the earth revolving from space; an enormous frog or toad sits on the globe; its body touches the whole surface; it's "very ugly and gloating"; "it was horrible".*

A further reference to the now familiar theme of the Terrible Mother; the frog has fundamentally Feminine symbolic connotations, through its association with water, the lunar cycle and fertility (Cirlot, 1962; Neumann, 1963); there are many legends which tell of a frog on the moon; in Egyptian mythology, it was the frog-shaped Heqet who was the goddess of the primordial waters (ibid); as in dream 2P, the experience of this factor is a negative one for D.

4PE *D draws many circles, which have "the most beautifully coloured lights".*

A further reference to the *mandala*, which again appears after a negative, stressful dream experience (i.e. exercises a compensatory function) (cf 1(e); 4E; 5E; 7E; 5(b) above).

5PE *A man "spins a round structure which twirls and seems to change its distance"; then 4 boys enter the room.*

A further reference to the *mandala* and the theme of the circular movement or rotation (cf 3(b); 4PE above); there is also an allusion to the quaternity, which is again juxtaposed with the circular motif (cf 1P above).

6.2.7 SUBJECT 7 : AGE : 20 SEX: Female

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No. Archetypal Fantasy elements : 13

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No. Archetypal Dream elements :

*Pre-Experimental (P) condition: 0*

*Experimental (E) condition: 7*

*Post-Experimental (PE) condition: 2*

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Archetypal sequences in the Pre-Experimental (P) dreams

Nil

**Fantasy session 1 : Archetypal sequences**

1(a) *S steadily grows smaller and smaller until she is "tiny"; she then watches a game being played on a table top by miniature people.*

This first fantasy sequence suggests an identification of S with the child, which, on the personal level, may signify regressive developments; on the archetypal level, on the other hand, the child is always the herald or anticipation of future developments, a symbol

of formative unconscious forces of a beneficent and protective nature (Jung, 1940, b); in normal individuals, the appearance of many *homunculi* usually represents an as yet incomplete synthesis of personality (ibid); the reference to "playing" confirms the allusions to the child (cf Jung, 1984: 675-6).

### **Archetypal dream sequences : Experimental condition (E)**

1E *D's cat returns to her flat; it is half its normal size and is covered in mud; when she picks it up it suddenly returns to its normal size.*

A continuing reference to the theme of a reduction in size; the cat, through its associations with the moon, has fundamentally Feminine symbolic connotations (Neumann, 1963); mud, by virtue of its composition of earth and water, often symbolizes transition and transformation (Cirlot, 1962), which is consistent with the theme of change (i e in size) in this dream and the preceding fantasy sequence (1(a)).

### **Fantasy session 2 : Archetypal sequences**

2(a) *A field is divided into four plots which are separated by four fences; in the centre an old wise man with a crown sits on a throne and receives a woman.*

The field has fundamentally Feminine-Maternal symbolic connotations (Jung, 1954, a) as does the number four (Jung, 1948, d), which also represents the quaternity, a symbol of centrality and completion through its inclusion of the missing feminine "fourth" (ibid); this is juxtaposed with a typical symbolic representation of the Spiritual-Masculine-Paternal (the old wise man) (Neumann, 1954), who is "in the centre".

2(b) A *"tiny station master" stands on a "normal sized train"; the train runs backwards.*

Another reference to diminutive size (cf 1(a); 1E); the backward movement may allude to a movement from consciousness towards the unconscious, in contrast to the usual unconscious ---> conscious 'direction' of the psychic process. This would constitute a further development of the regressive theme (cf 1(a); 1E)

**Archetypal dream sequences : Experimental condition (E) (continued)**

2E *D is confused about whether she "got 9 or 4 for her examinations"; then she becomes "distracted".*

The number nine, as "the triangle of the ternary, and the triplication of the triple" (Cirlot, 1962: 234), has fundamentally Masculine connotations (in Chinese mysticism

it is also the numerical indicator of the Yang, or Masculine principle (Wilhelm, 1951); as in fantasy sequence 2(a), this component is juxtaposed with the Feminine "four" or "fourth"; D's "confusion" about their relationship evokes strong affect.

### Fantasy session 3 : Archetypal sequences

3(a) *An old man with a beard looks down into a "mirror-like pool of water"; then he pulls "a gigantic tree" upright again.*

Another reference to the old man (cf 2(a)), which is again juxtaposed with the Feminine (water; pool) (cf 2(a); 2E); in this regard the mirror can have strong lunar associations (Cirlot, 1962) (cf 1E), which reinforces the Feminine symbolism; there is also an echo of the Narcissus myth; the old man resurrects the World or "cosmic" tree, which can be interpreted as a reference to the World-axis, i e that which links the upper (Masculine) and lower (Feminine) worlds (Eliade, 1960); this corroborates Jung's interpretation of the tree as having fundamentally bisexual symbolic connotations (1954, b). Some form of *coniunctio* is therefore suggested (ibid).

3(b) *S observes different types of enormous bottles; one has a clear liquid in it, like golden honey; this is drunk by a woman; the top of another spins around spontaneously.*

The bottle, as a container, again has

Feminine-Maternal symbolic connotations (Neumann, 1963); this component is enormously enlarged; the *golden* liquid can be interpreted as a reference to the *aqua nostra*, or quicksilver of Alchemy (Jung, 1968, b), which is contained in the Feminine (i e the unconscious); there is a reference to rotation by a round thing (the bottle top), which can be understood as an implicit reference to the Self or "centre" in the form of the Alchemical "*rotundum*" (Jung, 1970); this movement is effected autonomously, (i e by the unconscious), without the intervention of a human (conscious) agent.

3(c) *S is in "an enormous cave with streets underground" (sic); it is filled with mummies, which look like statues; then everything is on fire; millions of people run in a circle through the fire, but are not burnt.*

An almost classical vision of the Underworld (i e the unconscious) which, as would be expected, contains the dead (Jung, 1967), mummified for immortality, and the transforming, purifying, regenerating fire; to pass through fire is symbolic of *spiritual* transcendence and rebirth; that this is being alluded to is confirmed by the fact that the people are not burnt, i e it is not a concrete, material process that is being depicted; there is another reference to circular rotation (circumambulation) (cf 3(b)).

3(d) *Thousands of tiny people file into "a giant trumpet"; they are then blown out again by a magician.*

Another reference to the homunculi and diminutive size (cf 1(a); 1E; 2(b)); the trumpet, as a container, again refers to the Feminine; as in 3(b), this is enormously enlarged.

3(e) *A "minute little girl" swings on the chain of a basin plug.*

Another reference to the homunculus.

**Archetypal dream sequences : Experimental condition (E) (continued)**

3E *D attempts to wash "enormous, gigantic bottles and glasses".*

A direct continuation of the theme of the enlarged i e potentiated Feminine (cf "enormous bottles" in 3(b); the "giant trumpet" in 3(d)).

4E *D is terrified when long tubes are inserted into her against her will.*

A clear reference to penetration by the phallic-Masculine (cf previous references to this factor in 2(a); 2(b); 2E; and the more explicit sexual implications in 3(a) - i e the "erecting" or pulling of the tree upright).

5E *D is "terrified" during a bombing raid.*

This dream implicitly recalls the (potential) death and fiery destruction in fantasy sequence 3(c), with its apocalyptic atmosphere; D is being "assaulted" or "bombarded" by the unconscious (cf Jung, 1958, b).

#### **Fantasy session 4 : Archetypal sequences**

4(a) *A "black and white person" slowly changes to a fleshy colour before S, and then back to black and white; he is "a very old man with a long grey beard"; a young girl is with him; he then points a gun at S; she becomes uneasy; she then terminates the session.*

In this sequence the Masculine (white) and Feminine (black) opposites are again juxtaposed (Neumann, 1963) (cf 2(a); 2E; 3(a); 4E); these change from an abstract condition to an incarnated (fleshy) human form and then back again; it is the old wise man (cf 2(a); 3(a)) who contains or embodies the opposites; as in many myths, he is accompanied by a young woman or girl (cf Jung's fantasy of Elijah and Salome in Jung (1967: 206); there is another reference to potential phallic penetration (being shot with the gun) (cf preceding dream 4E); this evokes resistance (cf 'terror' in preceding dream 4E), manifested as S's termination of the session.

**Archetypal dream sequences : Experimental  
condition (E) (continued)**

Nil. The absence of archetypal material can possibly be understood as a continuation of the resistance in 4(a) above.

**Fantasy session 5 : Archetypal sequences**

5(a) *Flowers open and close rapidly as a man in black walks down steps in an enormous old castle; nuns stand on either side and watch him; it is dark; then a beam of light is emitted from a "magnifying glass thing" (sic) that he wears over his eye.*

Another reference to the archetypal Masculine, this time in black only (cf black-white man in 4(a); this has the "magical" power to emit light, which is always equated symbolically with the spirit (Jung, 1948, c); as in previous sequences, the Masculine is juxtaposed with the Feminine (Nuns; blackness; darkness); the flowers and the circular light emitting magnifying glass can be interpreted as *mandalas*, i e as symbols of the Centre of Self (Jung, 1950, c); the castle, through its association with the walled city or enclosure (*temenos*; Heavenly Jerusalem), also has symbolic links with the Self (Jung, 1929, b).

5(b) *Thousands of tiny people climb all over an enormous chair, which is "thousands of times bigger than them" (sic); they then attempt to push it, but cannot.*

Another reference to the homunculi.

**Archetypal dream sequences : Experimental condition (E) (continued)**

6E *A friend of the D doesn't have a head, although he is alive, and she "talks" with him; she is not afraid.*

In many mythical traditions the head is considered to be the receptacle or location of the spirit (Jung, 1931, a), a notion which underlies primitive practices of ritual decapitation and preservation of heads (Campbell, 1969); this emphasis on the (Masculine) spirit is not unexpected given the reference to it in the preceding fantasy sequence 5(a) and elsewhere in the series (2(a); 2E; 3(a); 4E; 4(a)); the absence of negative affect contrasts with the 'nightmarish' qualities of the dreams following fantasy session 3; this further suggests that the 'resistance' in and after session 4 is being resolved.

**Fantasy session 6 : Archetypal sequences**

6(a) *Trees are planted; as S watches them they suddenly become fully grown ; buckets of ice*

*with wine in them hang in the branches; then a little girl climbs to the top of one of them and finds a mirror there; she looks into it and changes into an old man; then there are many mirrors in the trees.*

Another reference to the tree and hence the world-axis (cf 3(a)); alcohol has connotations of the life water (*aqua vitae*) (cf 3(b)) which is "fire-water" and as such is a symbol of a (Dionysian) *coincidentia oppositorum* (Cirlot, 1962: 8); the opposites (cf Masculine-Feminine juxtaposition in preceding sequences) are again alluded to, this time in relation to the Cosmic tree; the child, which first appeared as an anticipation of developments in 1(a), ascends this and finds the mirror, a lunar-feminine reflecting medium for consciousness (Jung, 1976) (cf mirror-pool image in 3(a) which was also juxtaposed with the tree); by looking into it, she is transformed into the Masculine old man, signifying the intrinsic link between them (Jung, 1967) (cf theme of old man-young girl in 4(a)).

6(b) *A little boy emerges from a huge bull's mouth; he then climbs onto a globe of the world; the globe is "burning hot".*

An image of the miraculous 'oral' birth of the "cosmic-child" out of a bull, which can have Masculine and Feminine symbolic connotations (Jung, 1955, b); his "cosmic" significance is emphasized by his surmounting the globe of the earth, which is heated by

the transforming, purifying fire (cf 3(c)); in a sense this sequence can be understood as the culmination of the developments anticipated by the first allusion to the child at the beginning of the fantasy series (1(a)); it also has clear links with the theme of the transformation of the child in 6(a).

**Archetypal dream sequences : Experimental condition (E) (continued)**

7E *A man who is dead comes alive each time a friend of D's leaves a room; she converses with him and is not afraid.*

A continuation of the themes of transformation and death-rebirth in the preceding fantasy session (6(a); 6(b)); the dream also recalls the decapitated man who was nevertheless alive and with whom D conversed in 6E; again, she is not afraid (cf commentary on 6E).

**Archetypal dream sequences : Post-Experimental (PE) condition**

1PE *D keeps indicating left when she wishes to go right while driving a car; she becomes "terribly frustrated" and then "furious".*

Movement towards the left denotes a movement towards the unconscious (Jung, 1936, a); despite her wish to be oriented by and

towards consciousness, the "pull" of the unconscious, which has been activated by the fantasy sessions, persists.

2PE Popcorn "getting stuck in the spinal cord", is the cause of "illness" in D.

The spinal cord, as a component of the "old brain" or nervous system, has been correlated with unconscious processes (Jung, 1968, a); these processes are still "affecting" D in the form of an unspecified "illness", i e a disturbance of consciousness.

6.2.8 SUBJECT 8 : AGE : 20 SEX: Female

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No. Archetypal Fantasy elements : 11

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No. Archetypal Dream elements :

*Pre-Experimental (P) condition: 5*

*Experimental (E) condition: 13*

*Post-Experimental (PE) condition: 2*

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**Archetypal sequences in the Pre-Experimental (P) dreams**

- 1P *D is "panic stricken" in a war situation.*
- 2P *D sees her grandmother "appearing and disappearing in a funny haze"; she becomes alternately thinner and fatter.*
- 3P *A woman eats gluttonously and rapidly becomes fatter and fatter until she flows over her chair; D "laughs uproariously".*
- 4P *D is running across "an endless plain"; each step is a great effort and she is running terribly slowly; she is being chased by "an enormous thing"; she falls off a cliff and awakes.*

5P *D is climbing into the drawer of her desk; she screams with fright when her mother and sister attempt to close the drawer.*

### **Fantasy session 1 : Archetypal sequences**

1(a) *An enormous black bull stands in a corner of a field; S feels "afraid".*

The symbolic connotations of the bull are complex and ambiguous; in ancient "lunar" cults, it was associated with the earth and the mother, because of the crescent shape of its horns, while in later 'solar' cults it was associated with the active, virile power of the Masculine (Eliade, 1960); the fact that this is a *black* bull suggests a Feminine meaning, since blackness is invariably associated with the primal, original condition of phenomena (Neumann, 1963); furthermore, there is a widespread association of the black bull with death (Cirlot, 1962), for example the black bull which carries the corpse of Osiris in Egyptian mythology; death implies a dissolution or extinction of individuality in the primordial Feminine in its negative, devouring aspect (Jung, 1955, b). The bull in this sequence can therefore be interpreted as a reference to the Terrible Mother; this is corroborated by the strongly Feminine symbolism of the preceding, Pre-Experimental dream series; in 2P there is a reference to a ghostly, "other-worldly" ancestral mother figure; in 3P there is an explicit reference

to devouring or gorging, as a woman eats "gluttonously", while D is sadistically delighted at her discomfort ; in 4P D is pursued by an unidentified monster, which can be understood as a reference to latent, dangerous unconscious (i e Feminine) forces (Jung, 1984); this occurs on "an endless plain" - flat country may symbolize the apocalyptic end, when the mountains are levelled and the earth becomes 'one great plain' (Cirlot, 1962: 178); this implicit reference to death and dissolution suggests that the 'enormous thing' which pursues D in the dream is in fact an anticipation of the black bull which appears in this sequence (this is corroborated by a dream later in the series (cf 4E below)); there is also a reference to falling of a cliff in dream 4P, i e a descent into the abyss, which universally refers to the negative aspects of the archetypal Feminine (Neumann, 1963). Finally, in dream 5P, D climbs into a drawer, which, as a container, can again be understood as a reference to the Feminine; she is then assaulted directly by two female figures (her mother and sister), who attempt to enclose and perhaps suffocate her, which evokes terror.

1(b) *S "grows bigger and bigger" while two people grow "smaller and smaller".*

Another reference to changes in bodily proportions (cf 3P; 5P above).

1(c) *S flies over a field.*

Flight, through its associations with space and light, has fundamentally Masculine symbolic connotations (Jung, 1976), and may also refer to "transcendence"; this sequence therefore contrasts strongly with the emphasis on the negative Feminine in the preceding sequences, and may constitute an attempt at "escape" from this threatening factor; this is corroborated by the reference to the field, which typically symbolizes the Feminine-Maternal (Jung, 1954, a).

- 1(d) *A woman drinks enormous quantities of water out of a swimming pool; she then becomes 'very small' and "goes out through the filter".*

Another reference to devouring (cf 3P above), changes in bodily proportions (cf 3P; 5P above) and the archetypal Feminine (water).

- 1(e) *A woman eating oysters "grows fatter and fatter" as she eats.*

A further reference to the motif of the devouring Feminine (cf 3P; 1(d) above) and to changes in bodily proportions (cf 3P; 5P; 1(d) above).

#### **Archetypal dream sequences : Experimental condition (E)**

- 1E *D's clothing changes "rapidly and instantaneously"; this happens "many times".*

Clothing is symbolically related to skin, which is in turn intimately connected with ideas of birth and rebirth, i e transformation (Jung, 1984: 91); this dream suggests that something of this sort (or the necessity for it), is beginning to occur.

- 2E *D is being pursued by "the Nazi SS" who are "dressed in black"; she is terrified of being shot and killed.*

A further reference to being pursued (cf 4P above); the reference to the colour black recalls the black bull in 1(a) above, of which S was afraid, and which was interpreted as a reference to the Terrible Mother, who devours, destroys and kills; the Masculine-Feminine ambiguity of that sequence (cf preceding commentary) is repeated in this dream in that there is a reference to the phallic theme of 'guns' and "being shot" (i e "penetrated"); furthermore, the SS were the supervisors and operators of the ovens and gas-chambers in which victims were exterminated; as Jung has shown, the oven or furnace is, in Alchemy, basically a mother-symbol (Jung, 1968, b).

- 3E *A pimple turns into a ghastly, leprous sore which spreads rapidly all over D's face; she is "horrified".*

Another reference to a bodily change; the 'pimple' is the manifestation of an "eruption" from within, which then becomes

dramatically visible; 'something' is therefore festering within D and seeking discharge. This dream recalls other themes of a dramatically visible manifestation of change due to an 'inner' factor, such as the women "growing fatter" as a result of taking in substances (food) (cf woman 'flowing over chair' in 3P; the woman growing 'fatter and fatter' while eating in 1(e) above).

### **Fantasy session 2 : Archetypal sequences**

2(a) *S's father is going to die after an operation; she becomes very disturbed and requests termination of the session*

Another reference to illness (cf preceding dream 3E) and death (cf 1(a); 2E above); it is the Masculine, in the form of the personal father, which is implicated; apart from any other personal considerations, S's distress is understandable given her preceding experiences of the threatening Feminine, as her 'protector' is about to be removed; the threat is dramatically intensified in the next dream.

### **Archetypal dream sequences : Experimental condition (E) (continued)**

4E *D is terrified of a huge bull which threatens to attack her; she can't move or scream; then she is "saved" by a strange man on a horse.*

A repetition of the theme of the threatening bull, which was first explicitly referred to in 1(a) above, and which was implied in dream 4P of the Pre-Experimental series; the danger presented by the Terrible Mother has intensified following the "death" of the "protective" father in 2(a). However, S, in the mythical role of the "damsel in distress" is saved by the Animus, in the typical guise of the Hero; the explicit appearance of the Animus would be expected following the "death" (i e the withdrawal of its projection into) the father (Jung, 1954, e).

5E *D's cigarette box grows bigger and bigger; she attempts to climb into it but cannot; she then "makes (herself) smaller in order to get in". (sic).*

The theme of D attempting to climb into a container (cf 5P above) is re-iterated, as is the theme of a change in bodily proportions or overall size (cf 3P; 1(b); 1(d); 1(e) above); D wishes to enter into and be enclosed by the protective, positive Feminine-Maternal but can only accomplish this by means of a regression to a child-like or infantile condition (becoming "smaller"); it is her method of attempting to deal with the threat of the negative, terrible Mother.

### **Fantasy session 3 : Archetypal sequences**

3(a) *S is filled with "hatred" when "a lecherous old man" tries to kiss her; it is*

*"disgusting".*

Given the regressive movement in the immediately preceding dream (5E), the appearance of the incest motif is not unexpected; after the 'death' of the father in 2(a) and the first appearance of the Animus (cf 4E), her resistance to this regressive incestuous development can be considered to be entirely appropriate (Jung, 1953, a).

3(b) *S is frightened of a black man who tries to "pick (her) up"; then a small black child tries to beg from her; she is again frightened.*

A continuation of the "sexual" theme in the preceding sequence, but this time the reference is to the Shadow - contaminated Animus who at the same time embodies qualities of the negative Feminine-Maternal (i e the reference to 'black' - cf 'black bull' in 1(a) above); the "black man" can therefore be understood as a composite, condensed image of the "intention" of the unconscious, which is attempting to implement a *coniunctio*; this is corroborated by the black child who "begs", i e wishes to receive something from consciousness; S is not ready for this development.

3(c) *An image of S's old grandmother, who is "a cross between herself and the hags and witches from Macbeth (sic); S feels "repulsed".*

Another reference to the negative Feminine-Maternal or Terrible Mother (cf reference to grandmother in 2P above).

**Archetypal dream sequences : Experimental condition (E) (continued)**

6E *The University principal changes into D's boyfriend as she looks at him; she becomes extremely anxious.*

Another reference to the transformation of the father into the Animus (cf 2(a); 4E above); her anxiety is understandable, given the threat of the negative Shadow-contaminated Animus in 3(b) above.

7E *D has "an overwhelming desire" to abduct an exquisite baby; she does, and then feels very guilty and afraid.*

D is 'aware' of the need to integrate the child (cf reference to this factor in 3(b) above) but attempts to effect this in an inappropriate way, i e by "abduction"; it is her own child that must be produced and integrated, with all the attendant pain and suffering, not somebody else's (Jung, 1940, b).

8E *D fills a supermarket trolley, but it remains empty, no matter how much she puts in it; she becomes "frantic" and "panics"*

D attempts to fill the "container" (a typical symbol of the Feminine-Maternal, e g 'uterus'; 'womb'), but is unable to effect this; this may be understood as a continuing reference to the need to produce the child (cf 7E above), but she fails again.

#### **Fantasy session 4 : Archetypal sequences**

4(a) *A "golden snake with ruby eyes" terrifies a black servant; then S also becomes afraid.*

There is an intimate connection between the snake and the archetypal Feminine; many Feminine deities have snakes as their consorts and familiars ; it is also a symbol of renewal and rebirth (Jung, 1936, a); this author describes a Medieval pagan ritual in which "a golden snake is let down into the lap of the initiated, and taken away again from the lower parts" (ibid: 144) (cf sexual themes in 3(a); 3(b); 7E; 8E above); S is again afraid and resistant.

#### **Archetypal dream sequences : Experimental condition (E) (continued)**

9E *D becomes "horribly irritated" and then "wildly angry" when someone persists in beating eggs.*

The egg, as the container of the germ of new life, can symbolize the potentiality associated with birth and rebirth (Jung,

1950, a); in Alchemy, "cooking" has similar symbolic connotations (Jung, 1968, b); this dream therefore has a close implicit connection with the snake motif in the immediately preceding fantasy sequence (4(a)); D is again fiercely resistant.

10E *D levitates by focussing on a spot on the floor whilst doing a handstand.*

Another reference to "transcendence" (cf 1(c) above), possibly again as a means of escaping a threat, in this case the possibility of change and transformation (cf 4(a); 9E above).

11E *D is delighted when dancing with her boyfriend.*

This dream suggests that some resolution of the difficulties is occurring, in that a *coniunctio* with the Animus has occurred (cf rejection and fear of this factor in 3(b) and 6E above); the dance typically symbolizes creation and metamorphosis (Campbell, 1968); D's resistance to this potential (cf 4(a); 9E above) is giving way.

### **Fantasy session 5 : Archetypal sequences**

5(a) *A "gnome or dwarf" sits under a little rock.*

Jung interprets the dwarf as a guardian of the threshold of the unconscious (1936, a) and as an allusion to "infantile" psychic

components (ibid). This sequence can therefore be interpreted as a re-iteration of the regressive theme in 5E and 3(a) above and as a continuation of the child motif (cf 5E; 3(b); 7E; 8E above).

**Archetypal dream sequences : Experimental condition (E) (continued)**

12E *D is terrified of "being murdered" by the police.*

After a brief respite (cf 10E; 11E above) the theme of threat and the accompanying intensely negative affect has returned; this sequence recalls dream 2E above where D was terrified of being killed by the Nazi's (cf preceding commentary on this dream sequence).

**Fantasy session 6 : Archetypal sequences**

Nil. S reported a series of memories from childhood, all of which were frightening and anxiety provoking. As the material did not reach the critical levels for archetypality on Kluger's (1975) scale, it is not included here.

**Archetypal dream sequences : Experimental condition (E) (continued)**

13E *D is explaining to "someone" how easy it is*

*for her to climb into her purse; she then attempts this, but cannot manage it; "instead", she bakes "a round cake" (sic) and divides it into squares.*

This sequence recalls previous references to D wishing to enter some form of container (cf 5P; 5E) and therefore alludes again to regression; this is not unexpected, given the 'traumatic' childhood memories of the immediately preceding fantasy session, and the return of the threatening, negative Feminine in 12E above; the regressive strategy does not succeed; instead, there is a reference to a *mandala* ("round cake"), a symbol of order and centrality which often appears under conditions of emotional turmoil, where it serves a protective, compensatory function (Jung, 1967); the mandala is juxtaposed with the *quaternity* (cf reference to the "squares").

**Archetypal dream sequences : Post-experimental (PE) condition**

1PE *D becomes "very excited" and "furious" when arguing with her father's "girlfriend".*

Another possible allusion to incestuous, Oedipal issues, and therefore a continuation of the regressive theme.

2PE *A "tremendous ritual" involving "incense and foreign chants and recitations" (sic) is necessary in order to grow flowers.*

Natural, ordinary flowers do not require ritualistic, magical procedures in order to grow; the flower in this sequence can therefore be interpreted as another allusion to the mandala (cf 13E above), an image of 'the Centre' or Self (Jung, 1929, b); this can only "emerge" given a religious attitude.

6.2.9 SUBJECT 9 : AGE : 26 SEX: Female

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No. Archetypal Fantasy elements : 11

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No. Archetypal Dream elements :

Pre-Experimental (P) condition: 2

Experimental (E) condition: 7

Post-Experimental (PE) condition: 2

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**Archetypal sequences in the Pre-Experimental (P) dreams**

1P *Water runs into D's office; she is trapped; she becomes afraid and has to force herself not to panic.*

2P *D is "ecstatic" while making love with a man.*

**Fantasy session 1 : Archetypal sequences**

1(a) *A dark skinned man emerges from a pond of black water; he has long black hair; S attempts to hide from him but he drags her into the the water; he swims around in circles, supporting her until he gets to the centre of the pond, which forms a whirlpool;*

*this sucks them down into a tunnel; the water changes from black to silver; they enter a cave; he then leads her along passages until they come to a precipice, at the base of which is a gigantic city; S becomes very excited because she is afraid that he will push her over the edge; another man then appears, and both help her down; the three of them then walk off; S then becomes afraid, disentangles herself, and runs away crying; then the dark skinned one 'rescues' her; then the city, which was laid out in a square before, becomes a triangle; it starts to spin and whirl, and S requests termination of the session.*

The dark skinned man can be interpreted as a reference to the Animus, in the form of its "primitive", first stage (Jung, 1953, a); his long hair can be understood as a symbolic reference to his "spiritual" function (Cirlot, 1962), while his location in the water points to his unconscious origin; he also plays the part of the psychopomp, i e the one who points the way (he is "supporting" S in the water, leading her along tunnels and passages, rescuing her, etc); the black water can be understood as an implicit reference to the Alchemical *nigredo*, the first stage of the *opus* (Jung, 1968, b); this is supported by the the transformation of the black into *silver* (*ibid*); there is a reference to circular movement (circumambulation), ( i e swimming in circles, the whirlpool), which points to a centralizing process, and suggests the link

between the Animus (as psychopomp) and the Self; the water, cave, tunnels and passages are typical symbols of the Feminine unconscious, while the gigantic city, to which S is taken, recalls the celestial Heavenly Jerusalem; this is laid out in the form of a *quaternity*, which, through its inclusion of the missing feminine "fourth", signifies totality and completion (Jung, 1951); later in the sequence the (Feminine) quaternity is juxtaposed with a Masculine trinitarian form (the triangle); this play on the relationship between the Masculine and Feminine opposites is also evident in the reference to the three people (S + two men); S, however, resists the *coniunctio*, suggesting a conflict concerning her relationship to the Masculine; this is corroborated by S's request to terminate the session when the rotation (centralizing process) recommences at the end of the sequence; the pool of water also has implicit links with the reference to water in 1P; the interaction with the Animus also recalls the *coniunctio* with the male in 2P.

**Archetypal dream sequences : Experimental condition (E)**

1E A man drives a car very fast; D is "forced" to sit on the bumper; she is terrified that she will fall off.

According to Cirlot (1962) "every vehicle is an expression of the body (including the mind

and thought) or, in other words, of the spirit in its existential aspect" ( : 359); this dream suggests that it is the Animus that is in control, and that D (i e the Ego) has been displaced from her central position; this is not unexpected given the controlling power of the Masculine in the preceding fantasy session (1(a)); the process is moving too fast, which is dangerous.

### **Fantasy session 2 : Archetypal sequences**

2(a) *A tree grows taller and taller; its trunk is leafless; at the top is "just a bunch of leaves" (sic); it looks very ugly; a fairy queen sits on a throne at the top; she then descends by means of a staircase and changes into S's father; then people form a square around S and her father, as they profess their love for one another; S then walks around the square.*

An allusion to the Cosmic tree, which, as a form of the world-axis, links the Masculine 'upper world' of heaven and the Feminine, "lower world" of earth (Eliade, 1960); it therefore has a symbolically bisexual nature (Jung, 1954, b), which denotes the *coniunctio* between the opposites (cf preceding references to the Masculine-Feminine opposites in 1(a) and 1E); this theme is continued in the transformation of the fairy queen (Feminine-Maternal) into the father (Masculine-Paternal); there is another reference to the quaternity (cf square city

in 1(a)), which in this sequence assumes the clear form of a *temenos*; the theme of circumambulation (movement around the square) is repeated (cf 1(a)).

2(b) *S dances and is then "raised up in a spiral" through the roof of a building' she makes circles and spirals in the air; she then divides into "two selves"; one is her "normal self", the other is a fairy which flies around her head; she is delighted and laughs; then both become "balls of light" in the sky.*

According to Cirlot (1962) "..... the spiral may symbolize the relationship between the circle and the centre. For the spiral is associated with the idea of the dance, and especially with primitive dances of healing and incantation, when the pattern of movement develops as a spiral curve. Such spiral movements ..... may be regarded as figures intended to induce a state of ecstasy, and to enable man to escape the material world and to enter the beyond, through the 'hole' symbolized by the mystic Centre" ( : 306); the spiral is also closely related to the motif of the snake (Eliade, 1960); while in a "transcendent" condition, the soul (represented by the fairy - cf Cirlot (1962: 101)) separates from the "normal self"; the "balls of light" recall mystical descriptions of the abstract form of the soul on the "astral" level (Jung, 1953, b; 1967).

**Archetypal dream sequences : Experimental**

**condition (E) (continued)**

2E *D is "incredibly excited" while making love with another woman.*

A more explicit development of the bisexual allusions in fantasy sequence 2(a); this dream may therefore have negative Oedipal connotations (Freud, 1917), given S's very emotional *coniunctio* (identification) with her father in 2(a); this speculation is supported by the next dream.

3E *D becomes "incredibly angry and excited" while arguing with an old woman; she then assaults her violently.*

A possible development of the Oedipal theme in 2E; a confusion in D, regarding her sexual orientation (due to a negative Oedipal resolution) is clearly alluded to in the preceding dream - in this dream a more "normal" conflict is depicted, i e D is attempting to repudiate and "destroy" her maternal rival.

**Fantasy session 3 : Archetypal sequences**

3(a) *S's car does "funny things"; it goes "round and round and round"; she is unable to control it.*

Another reference to circular rotation (cf 1(a); 2(b)); as in dream 1E, S is not in control of her car.

3(b) *S splits into "three selves"; one of these, described as her "shell", goes out of the room with a Lesbian; her 'spirit' stays in the room; she confronts this.*

Another reference to splitting of the self (cf 2(b)), this time into three (cf previous reference to the Masculine trintarian form in 1(a)); the theme of the Masculine-Feminine opposites is continued; the homosexual theme in the preceding dream 2E is repeated.

3(c) *S "falls through the bed" after moving violently up and down; she is then lying in a coffin; it's dark and black; she becomes anxious and terminates the session.*

An allusion to potential death, i e descending into or being swallowed or devoured by the container (coffin) of the unconscious; there is an implicit allusion to sacrifice, which is consistent with the theme of dismemberment or splitting into component parts in the preceding sequence (3(b)). The violent up and down motion may again have sexual connotations (Fenichel, 1946).

**Archetypal dream sequences : Experimental condition (E) (continued)**

4E *A man has "enormous genitals"; the penis in particular is very large, "much larger than it could possibly be in real life" (sic); S is about to have intercourse with him, but*

*stops; she feels "shocked" and "embarrassed" and is afraid that she will be "discovered".*

A clear and unambiguous reference to the power of the Masculine (cf 1(a); 1E) in an explicitly sexual form (cf explicit sexual imagery in 2P; 2E; also implicit sexual references in 2(a) (tree growing larger) and 3(c) (moving violently up and down on bed)). A juxtaposition of the prominent phallus with the coffin/death theme in the immediately preceding fantasy sequence (3(c)) and the dismemberment theme in 3(b) yields a possible allusion to the myth of Osiris, whose phallus could not be found after his dismemberment, but which was later restored by Isis (Larousse, 1968).

#### **Fantasy session 4 : Archetypal sequences**

*4(a) Water in a river rises up to form a "tower of water with a point at the top" (sic)' there is a "cleft or entrance in this"; S enters the tower through the cleft; it then becomes a snake which winds itself around her in a spiral: S exclaims in excitement that it is "really huge"; its head waves above her; she is "tiny in comparison"; then it glides along the surface of glassy water with S on its back; she is :a tiny little being" (sic); her shirt changes from white to black.*

The tower of water with the cleft in the top recalls the giant phallus in the immediately preceding dream (4E) and the tree which grew

larger in 2(a); this interpretation is supported by the transformation of the tower into a snake, which can have distinctly phallic connotations (Jung, 1936, a; 1976); there is another reference to the spiral (cf 2(b)), which suggests the possibility of transformation and transcendence via the Masculine (cf preceding references to the Animus); S (the ego) is "tiny" in comparison with the Masculine, which serves to emphasize the predominance of the unconscious; the Masculine (tower) is again juxtaposed with the Feminine (water) (cf 2P; 1(a); 1E; 2(a); 3(b); 4E); this is corroborated by the change from white (Masculine) to black (Feminine) (Neumann, 1963).

4(b) *S feels that she "must get to a central room, which is surrounded in a square by four others" (sic).*

Another reference to the *quaternity* (cf 1(a); 2(a)), which again has connotations of a *temenos* (cf 2(a)).

**Archetypal dream sequences : Experimental condition (E) (continued)**

5E *D is "very, very happy" at being embraced by a man.*

A continuation of the sexual theme; a *coniunctio* with the Animus is suggested.

6E *A room which was full of furniture is*

*"suddenly empty"; three people stand in the centre holding aerosol canisters.*

Another reference to transformation, "the Centre" and the Masculine trinity.

#### **Fantasy session 5 : Archetypal sequences**

5(a) *S is "about half an inch high"; she climbs onto a bed, on which lies a dead man; she then returns to her normal size, and runs out of the room feeling "desperate" and "frantic"; she returns to the room and finds that the man is now alive; she weeps as they embrace.*

Another (regressive) reference to diminutive size which is again associated with contact with the Masculine (cf 4(a)); the man may be interpreted as another reference to the Animus, whose death understandably distresses S, given the *coniunctio* which occurred in the preceding dream (5E) (i e the link with the unconscious has been severed); then follows a rebirth sequence, and another *coniunctio*.

#### **Archetypal dream sequences : Experimental condition (E) (continued)**

7E *D is "fascinated" with and "delighted" by "three triangular scarves".*

A continuing emphasis on the Masculine trinitarian form, which is doubly emphasized

in this dream.

### **Fantasy session 6 : Archetypal sequences**

6(a) *S is led through a forest by "little Red Riding Hood and the Wolf" (sic); she finds "a ramshackle building" in a clearing and enters it; then the walls get taller and the windows close in on her; she feels "very alone"; then a "dark figure of an ex-boyfriend" appears on the wall opposite her.*

A reference to the perilous, devouring aspect of the (Maternal) unconscious (forest; wolf) (Jung, 1976); while she is endangered, the Animus, projected into the "carrier" of the ex-boyfriend, appears as a 'ghostly' rescuer of a "damsel in distress".

6(b) *S floats and then falls through a bed with a man; the bed shakes and vibrates violently; she feels "ill" and requests termination of the session.*

This sequence recalls a similar scene in 3(c), where S fell through the bed and found herself in a coffin; the implicit sexuality of that sequence is made more explicit here (cf commentary on 4E); S again becomes resistant (cf 3(c)).

**Archetypal dream sequences : Experimental condition (E) (continued)**

Nil; possibly due to a continuation of the resistance in the preceding fantasy session.

**Archetypal dream sequences : Post-Experimental (PE) condition**

1PE *D's aunt is dead and then comes alive again; she (D) is "frantic".*

Another reference to the theme of death-rebirth (cf 5(a)), with the identical affect ; (cf the reference to the coffin in 3(c)).

2PE *D becomes "very disturbed" when a man urges her to sleep with him; she awakes "in a cold sweat".*

Another reference to the sexual theme and ambivalence and resistance towards the Masculine-Feminine *coniunctio*.

6.2.10 SUBJECT 10:      AGE: 21              SEX: Male

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No. Archetypal Fantasy elements : 5

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No. Archetypal Dream elements :

*Pre-Experimental (P) condition: 4*

*Experimental (E) condition: 8*

*Post-Experimental (PE) condition: 3*

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**Archetypal sequences in the Pre-Experimental (P)  
dreams**

- 1P    *A woman changes into another woman who is more familiar to D.*
  
- 2P    *The colour green "is somehow part of woman's personality".*
  
- 3P    *D is 'terrified' as he dives off a cliff into a rough sea.*
  
- 4P    *D is trapped in a cage made of barbed wire which is meant for mice; he then turns into a giant mouse and "scares everyone away"; he then gets out of the cage.*

**Fantasy session 1 : Archetypal sequences**

Nil

**Archetypal dream sequences : Experimental condition (E)**

Nil

**Fantasy session 2 : Archetypal sequences**

- 2(a) *The countryside, in which S is driving suddenly changes from 'lush green' to 'stark desert' as he watches it; he is puzzled as to how this could have occurred.*

The colour green has fundamentally Feminine-Maternal symbolic connotations through its representation of nature or the immediate natural life of the earth, vegetation and the fertility of the fields (Neumann, 1963); the 'lush, fertile' archetypal Feminine is suddenly and dramatically contrasted with the dry, solar, archetypally Masculine domain of the desert (ibid). The Feminine component in this sequence has close symbolic connections with all four of the sequences in the Pre-Experimental dream series, viz: in 2P "green" is an intrinsic component of a woman; in 3P D enters the sea (water is commonly symbolic of the Feminine (ibid)); in 1P a woman is transformed; in 4P D is trapped in a "cage", i e a Feminine 'container'; this is meant for mice - according to Jung, the mouse

has definite Feminine symbolic connotations due to its nocturnal habits and its remarkable fecundity or prodigious capacity for producing offspring (1984 : 552); it can therefore be understood as a *fertility* symbol; it is only through identification with the Feminine (i e by changing into a mouse) that D can extricate himself in 4P. This, together with the 'puzzlement' in this fantasy sequence, suggests some confusion about the relationship between the archetypal Masculine and Feminine; this hint is confirmed in the next dream sequence.

**Archetypal dream sequences : Experimental condition (E) (continued)**

1E 43 is "somehow a significant number"

The number 3 has fundamentally Masculine symbolic connotations, for example in its representation of the Christian Trinity (Jung, 1948, d). The number 4 relates to the *Quaternity*, which symbolizes completion through its inclusion of the missing (Feminine) fourth (ibid). The Masculine-Feminine symbolism in 2(a) is therefore continued.

2E *Two television characters suddenly become real and hold up someone with a gun in D's garage; he is afraid.*

What could apparently be dismissed as a fictitious movie or play (i e had no direct

impact on D) suddenly becomes very relevant and real; on the subjective level, the rooms or components of a house or dwelling can be interpreted as referring to aspects of the personality (Jung, 1967). This sequence suggests that a threatening conflict concerning the Masculine (represented by the 'phallic' gun) is developing (cf 2(a)); this is confirmed in subsequent sequences (3(a);4E;6E;8E ).

3E *A small shark bites D; he is terrified.*

A dangerous denizen of the deep (i e the (Feminine) unconscious) assaults D and attempts to "devour" him (cf theme of being trapped in the Feminine container (cage) in 4P above; also his terror of diving into the sea in 3P); as yet the 'threat' is a relatively 'small' one, but becomes much more intense in 3(b) below.

### Fantasy session 3 : Archetypal sequences

3(a) *S is afraid that he will be knifed by Negroes.*

The motif of the *Negroes* can be interpreted as a reference to the "primitive" Shadow, while the "blackness" can be understood as referring symbolically to the archetypal Feminine (i e the unconscious) through its associations with the primal, beginning stages of all processes (Jung, 1968, b; Neumann, 1963); the juxtaposition of the

Masculine (Shadow) and Feminine in preceding sequences (4P; 2(a); 1E) is continued; there is a further reference to the theme of "phallic" assault ("knife"; cf reference to guns in 2E above).

3(b) *S is terrified at the prospect of being attacked by huge sharks while swimming in the sea; he finds this "very disturbing"; the girl he is with is unperturbed; he terminates the session at this point.*

The theme of the shark attack, i e the threat of being "devoured" by the Feminine (unconscious) (cf 3E above) is insidiously intensifying; the *Anima*, however, is completely unthreatened, being in her "natural" environment.

**Archetypal dream sequences : Experimental condition (E) (continued)**

4E *D is involved in a hold-up; in fear he shoots a criminal; another man is killed; there is "tremendous excitement".*

The theme of conflict (3(a); 3(b); 3E; 2E) is continued. There is a further reference to the *Shadow* ("criminal") and the 'phallic'-Masculine ('gun'; 'shooting').

5E *A man has been put in the revolving drum of a washing machine; it has been "too much for him"; he is 'unconscious' and "injured; D feels that he could "somehow be this man".*

Under the stress of the beginnings of a confrontation with the unconscious (cf preceding sequences), the ego has been almost "annihilated" (i e become 'unconscious'); the "revolving drum" constitutes an apt symbol for this process of being "whirled around" in a "vortex"; there is an obvious implied reference to water (i e the Feminine-unconscious; cf 3(b); 3E; 3P) while the washing machine, as a *container* (cf 4P) corroborates this understanding.

#### **Fantasy session 4: Archetypal sequences**

4(a) *A village is arranged in a circle around a fountain.*

A reference to the *mandala*; such symbols of order and centrality often appear under conditions of great psychic turmoil and stress, where they function as a compensation for the crisis (Jung, 1967); the appearance of this image is therefore not unexpected, given the nature of the preceding sequences; the fountain constitutes the 'centre' or 'source' of the perennial waters of life, and hence refers to the Self (Jung, 1936, a; 1967). This 'circular' image can also be understood as a 'benevolent' compensation for the threatening, revolving "vortex" in 5E.

**Archetypal dream sequences : Experimental condition (E) (continued)**

Nil

**Fantasy session 5 : Archetypal sequences**

Nil

**Archetypal dream sequences : Experimental condition (E) (continued)**

6E *A man is shot next to D; he has the same name as D and is black; D is terrified that he will be shot next.*

After a relative hiatus, the conflict is again intensifying. There is a continuing reference to the themes of the black man (cf 'Negroes' in 3(a) and the 'phallic-Masculine' assault (cf 2E; 3(a); 4E); the preceding interpretation of the black men as a *Shadow* component of D (cf 3(a) above) is verified in this dream.

7E *In great fear D runs away from a mountain where some explosives have been placed.*

The mountain may be interpreted as a further implicit reference to "the centre" (Jung, 1968, b; 1970) (cf 1E; 5E; 4(a)); this is "explosive" and dangerous (cf 5E above).

8E *D is attacked by some Mexicans with guns in the desert.*

A further reference to the themes of the "phallic" assault ("guns") and the Shadow ("Mexicans"); the Masculine emphasis is reinforced by the location of the attack in the "desert" (cf 2(a) above).

**Fantasy session 6 : Archetypal sequences**

6(a) *A huge bush-fire; S is nearly burnt when helping to put it out.*

Symbolically, fire can represent the agent of destruction and regeneration and solar-spiritual energy (Jung, 1976) (cf implicit solar allusions 8E; 2(a) above). S attempts to abort or repress this dangerous potential (cf reference to 'explosives' in 7E above).

**Archetypal dream sequences : Experimental condition (E) (continued)**

Nil

**Archetypal dream sequences : Post-Experimental (PE) condition**

1PE *D is threatened by "some Zulu's"; he then chases them across a field.*

Another allusion to the threatening 'primitive' black Shadow (cf 3(a); 3(b); 6E; 8E).

2PE *D is "really boiling" when people throw things at him.*

*A continuation of the conflict theme.*

3PE *A little girl has the power to make images appear on a television screen; D asks her to try and make him appear, but she cannot; she "controls the whole business".*

*D 'tests' the Feminine 'child' (Jung, 1940, b), which, despite its 'immaturity', has magical controlling power, but it is not able to influence him (i e not able to make him an 'unreal' image on the television screen - cf commentary on 2E above).*

6.2.11 SUBJECT 11: AGE : 20 SEX: Female

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No. Archetypal Fantasy elements : 5

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No. Archetypal Dream elements :

*Pre-Experimental (P) condition: 2*

*Experimental (E) condition: 9*

*Post-Experimental (PE) condition: 1*

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**Archetypal sequences in the Pre-Experimental (P)  
dreams**

1P *D is riding on a 'little rocket-thing' near  
the ceiling of a room in which a party is  
being held. She is "laughing with delight".*

2P *D "brutally" murders a strange woman by  
electrocuting her in a swimming pool; crabs  
eat away the victim's hands; D is  
"horrified".*

**Fantasy session 1 : Archetypal sequences**

Nil

**Archetypal dream sequences : Experimental condition (E)**

- 1E *D is a soldier in a war; one of her friends has been killed, but she is "laughing and jolly" about it.*
- 2E *A friend of D's sits on a revolving merry-go-round in the centre of a floor; "it has some purpose"; then people dance in a circle around it.*

**Fantasy session 2 : Archetypal sequences**

- 2(a) *S is swimming in the sea; suddenly she has an image of herself being attacked by sharks; her "skin crawls"; then an image of a "huge octopus" appears; she swims to shore to escape "these terrifying beasts that come out of the water".*

The sea or ocean commonly represents the (collective) unconscious (Jung, 1967) while water has fundamentally Feminine-Maternal connotations (Neumann, 1963); in the unconscious lurk terrifying monstrous forces which threaten to devour her; thus, in this first fantasy sequence, S is confronted by the threat of the "Terrible Mother", symbolized by the 'devouring' sharks and the encircling, entwining, crushing octopus (ibid). This sequence recalls elements of Dream 2P of the Pre-Experimental condition where a woman was murdered in water and devoured by crabs, which can be considered

symbolic of the devouring Mother (ibid).  
There is also a link with the theme of death  
and conflict in 1E.

**Archetypal dream sequences : Experimental  
condition (E) (continued)**

3E *D is horrified when her friend drives her (i  
e D's) car over an injured Black man.*

The themes of "horror" and "injury-death" in  
2P, 1E and 2(a) are continued; D is not in  
control of her own means of transport (i e  
the movement, or process); the black man is  
possibly an allusion to the primitive, first  
stage of the *Animus* (Jung, 1953, a), which  
has been "injured".

**Fantasy session 3 : Archetypal sequences**

3(a) *S is afraid to enter the sea because she is  
terrified of being attacked by sharks; she  
remains on the beach.*

A repetition of the theme of the threat of  
being devoured by the Terrible Mother (cf 2P;  
2(a) above).

3(b) *An image of a storm at sea; huge waves rush  
towards the beach; S runs away in fear. She  
then terminates the session.*

An excessive mobilization of the unconscious  
is suggested (Jung, 1976), with which S

cannot cope; there is again an allusion to being overwhelmed or "drowned" by the Terrible Mother.

**Archetypal sequences : Experimental condition (E)**  
(continued)

4E *D becomes very angry and wildly excited and abusive when her family eat the "baby shark" which she has barbecued.*

In pre-literate cannibalistic societies, the ritual "devouring" of parts of an enemy victim may serve the purpose of neutralizing his/her power through the magical incorporation of body parts which symbolize that power (Campbell, 1969). D's attempt to neutralize the threat of the Terrible Mother (cf 2P; 2(a); 3(a)) through the primitive mechanism of "oral" incorporation is thwarted by those upon whom she should be able to depend (i e the 'family'); the threatening import of this is revealed by her grossly excessive and over-reactive emotions.

5E *D is "ecstatic" at meeting an older female friend.*

A possible *compensation* for the intensely negative experiences of the Feminine-Maternal up to this point, i e "her" positive aspect is revealed.

6E *D is in a special pool playing with "a 2 foot long purple crocodile"; it suddenly "starts*

*to snap" and then leaps out of the pool.*

A further allusion to the threat of the Terrible Mother, symbolized by the crocodile (Neumann, 1963) and water.

**Fantasy session 4 : Archetypal sequences**

4(a) *S recalls a childhood experience of being so "terrified" of a baboon on the roof of her house that she locked herself in the toilet "for hours"; she re-lives the emotion and becomes very anxious.*

An allusion to the *Shadow*, or threatening, pre-human instinctual component of the unconscious which terrifies S; its appearance is not unexpected, given the preceding fearful, negative sequences and her failure to deal with the danger in 4E above. In Egyptian mythology, the jackal-headed baboon Anubis guarded the gateway to the underworld or Land of the Dead (i e the unconscious) (Larousse, 1968).

**Archetypal dream sequences : Experimental condition (E) (continued)**

Nil

**Fantasy session 5 : Archetypal sequences**

5(a) *S becomes very upset and tearful at an image*

*of three baby lambs which have been skinned and lie in a "bloody pile" on the grass.*

A possible allusion to the *sacrifices* which are universally attendant upon the propitiation of the Terrible Mother; this interpretation is supported by the intrinsically *sacrificial* connotations of the lamb, for example as the Christian *Lamb of God* (Jung, 1954, c). The fact that there are 3 lambs is supportive of this, in that 3 is the number designating the Christian *Trinity* (Jung, 1948, d); *flaying* of the sacrificial victim and investment of the priest in the bloody skin was also integral to Aztec sacrificial rites of transformation and propitiation of the Goddess. (Campbell, 1969).

**Archetypal dream sequences : Experimental condition (E) (continued)**

7E *D's bedroom 'almost gets completely flooded' (sic) when a young man cleans her mirror with a bottle of window cleaner; the bottle 'seemed to have an inexhaustible amount of liquid'. She is furious with the man.*

The reference to *flooding* by an inexhaustible supply of *liquid* in a *container* can be understood as a continuing allusion to the threat of being overwhelmed by the negative aspects of the Feminine ; as would be expected, it is the *Animus* who manipulates the process while cleaning the *mirror*, which,

as a reflecting medium, can symbolize consciousness (Jung, 1936, a).

- 8E *A dog catches up with and overtakes D even though she is driving at 65 k.p.h.; it is 'uncanny' and 'strange'.*

A further reference to the pre-human, instinctual *Shadow* component (cf 4(a) above) which is pursuing D, and is powerful enough to overtake her; the 'uncanny' and 'strange' atmosphere can be understood as a specific reference to the psychic (i e unconscious origin and nature of the process (Jung, 1967); the *dog* is, on the other hand, the companion of the dead on the Night Sea-Crossing, which is closely related to the symbolism of the Mother (Jacobi, 1967); in the context of the preceding negativity engendered by the confrontation with the unconscious, the dog may refer to a protective, guiding factor which is attempting to 'reach' D.

#### **Fantasy session 6 : Archetypal sequences**

Nil

#### **Archetypal dream sequences : Experimental condition (E) (continued)**

- 9E *D is "terrified" and "hysterical" at the possibility of being attacked by a shark while she swims in the sea. She sees a*

"black shape" and screams, but "it is only an old black cauldron on the sea bed"; then a shark does attempt to bite her but she prevents this by forcing a china plate between its jaws; "for some reason, the shark was unable to just crunch it up" (sic).

A continuation of the now familiar theme of being devoured by the "Terrible Mother". In Celtic mythology, the cauldron, especially when it is located at the bottom of the sea or a lake, is closely related to the general symbolism of water, and hence the Feminine (Cirlot, 1962); its *blackness* supports this understanding (Neumann, 1963); it may also signify a ritual vessel in which food is cooked (Jung, 1950, b) (cf 4E above); D escapes annihilation through establishing a relationship to "the centre" symbolized by the *mandala* (round plate) (cf *mandala* in 2E above); such symbols of order or centrality often appear in conditions of great psychic turmoil, where they function as a 'protective' compensation for the crisis (Jung, 1967).

#### Archetypal dream sequences : Post-Experimental (PE) condition

1PE D mixes food which has human flesh in it; this is at first quite acceptable; then it is "horrifying".

A development of the implicit cannibalistic allusions in 4E and a further general

reference to the theme of devouring with its accompanying intensely negative affect.

6.2.12 SUBJECT 12: AGE : 21 SEX: Female

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No. Archetypal Fantasy elements : 5

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No. Archetypal Dream elements :

*Pre-Experimental (P) condition: 5*

*Experimental (E) condition: 12*

*Post-Experimental (PE) condition: 6*

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**Archetypal sequences in the Pre-Experimental  
(P) dreams**

- 1P *D is being chased by a man; she flees into a tunnel, then into a locked room; she wishes to move but can't; she is "petrified, desperate and screaming" (sic).*
- 2P *D is excited at being pregnant; then she experiences great fear "at visions of deformed babies, blood and blackness".*
- 3P *D feels as if she is "being moved by some other force"; she is "terrified" and "out of control".*

4P *A ship on the roof of a grandstand rocks violently "even though there is no water" (sic); D then flies through the air.*

5P *A huge hole at the end of a pool is filled with "crying and screeching cats"; D is afraid.*

**Fantasy session 1 : Archetypal sequences**

Nil

**Archetypal dream sequences : Experimental condition (E)**

Nil

**Fantasy session 2 : Archetypal sequences**

2(a) *S is standing in a "vast, flat field"; she has "a strange feeling that it is removed from the present life".*

The field may symbolically represent the archetypal Feminine, specifically in its Maternal or "Great Mother" aspect (Jung, 1954, a; Neumann, 1963); in Gnosticism "the comparison of the Monad with a field corresponds to the idea of the *temenos* (Jung, 1963, a: 107), or sacred enclosure which, because it "contains", has fundamentally Feminine connotations (ibid); from a slightly different though

related perspective, a flat landscape may denote "the apocalyptic end, the longing for power and for death" (Cirlot, 1962: 178); in Persian tradition "when the end of the world has come - when Ahriman is vanquished for ever, the mountains will be levelled and all the earth will become one great plain (ibid: 178); the archetypal nature of the field in this sequence is revealed by its remoteness or removal from the "present life" (i e contemporary consciousness) and by the 'strange' affect that it evokes. This sequence therefore has implicit thematic links with several symbolic representations of the archetypal Feminine in the preceding Pre-Experimenyal dream series, viz: D's terror when fleeing into a *tunnel and locked room* (1P); the images of *pregnancy, deformed babies, blood and blackness* in 2P and the images of the *huge hole, pool and crying and screeching cats* in 5P. The "other force" which terrifies and 'moves' D in 3P may be understood as referring to the autonomously acting unconscious, which, as the basis and sustainer of consciousness, has fundamentally Feminine connotations (Jung, 1948, c); the strange and unfamiliar feeling tone of this dream (i e 3P ) also has echoes in the present fantasy sequence. The image of the ship on the roof in 4P has an interesting mythological parallel in the widespread primitive practice of placing a ship or boat on the roof of a house, or of constructing the roof in such a way that

it resembles a ship; this symbolically represents the *Ship-of-Death*, which has the fundamental implication of a transcendence of existence (Cirlot 1962) (cf *flight* (i e "transcendence") motif in 4P); there is thus a further implicit connection with the theme of death or the apocalyptic end in this sequence (cf commentary above). Taken together, the Pre-Experimental dreams and this fantasy sequence suggest an intense activation of and pre-occupation with the archetypal Feminine; this is dramatically confirmed in subsequent sequences.

- 2(b) A "horrible" image of a car having an accident in which a friend of S is killed; it drives over a cliff and S can see the "mangled" body in the wreck; she is too upset to continue with the session.

The implicit references to death in the preceding waking fantasy and dream material are made dramatically and horrifyingly explicit here. The abyss or gorge again has fundamentally Feminine symbolic connotations, through its associations with the 'land of the dead', the underworld and the negative, devouring aspects of the Great Mother (Eliade, 1960; Neumann, 1963) (cf 1P; 2P; 3P; 5P above). The first signs of resistance are apparent in that S does not wish to continue with the session.

**Archetypal dream sequences : Experimental  
condition (E) (continued)**

- 1E A *"small brown dog suddenly materializes"*  
(sic) next to D.

The dog is typically the companion of the dead on the "Night sea-crossing", which is associated with the symbolism of the Great Mother and resurrection; it thus falls into the class of the 'helpful animals' (Jung, 1954, d). Hecate, an aspect of the Terrible Mother, is also always accompanied by dogs on her night hunts (Larousse, 1968); the "other wordly" (cf 2(a); 3P; 4P above) nature of the dog in this sequence is denoted by its "materialization" next to D; In mythical terms, its sudden arrival would not be unexpected, given the threatening nature of the preceding fantasy sequences (2(a); 2(b)).

- 2E *The "inside and outside of a house blend" such that D does not know where she is; she feels as if everything about her is "exposed"; then snakes "suddenly spring up from nowhere" and attach themselves to her body; "everything" then "closes in" on her but she cannot move or scream; she is "horrified".*

The separation of opposites (the "inside" and "outside" of the house, i e the Personality (Jung, 1967)), which is characteristic of differentiated conscious

functioning is reversed, suggesting a regression to an unconscious condition; this is symbolically equivalent to being "swallowed" by the archetypal Feminine in the guise of the Terrible Mother, who is "not only a giver of life, but also, as a container, holds fast and takes back" (Neumann, 1963: 45); while "exposed", i e stripped of her defences, she is assaulted by the snakes, which are frequently the consorts and familiars of representatives of the Terrible Mother (e g Hecate, Persephone, Medusa) (Eliade, 1960); she is then threatened with annihilation and suffocation, which evokes intense anxiety (cf 1P; 2P; 3P; 5P; 2(b) above).

### Fantasy session 3 : Archetypal sequences

3(a) *S looks down on a long slope to the sea; it appears "menacing and she starts to feel "afraid".*

Another reference to the archetypal Feminine, symbolized by the sea (Neumann, 1963). "To return to the sea is to return to the mother, that is, to die" (Cirlot, 1962: 281). This is again threatening or "menacing". S's fear is not surprising given her intensely negative preceding experiences of this factor, which culminate in the immediately preceding nightmare (2E).

3(b) *S (again) looks at the sea, which is "dark*

and dangerous"; she "wouldn't like to enter it" (sic).

The comments made in 3(a) above apply equally to this almost identical sequence.

**Archetypal dream sequences : Experimental condition (E) (continued)**

3E *A man takes off his spectacles and "changes into a different person".*

An allusion to transformation, which invariably accompanies death (and resurrection) motifs in many mythological traditions (Jung, 1954, c) (cf *death* theme in 3(a); 3(b); 2E; 1E; 2(b); 2(a); 1P; 2P above); it is possibly the *Animus* (i e the link with the unconscious - cf 1P - being 'chased' by a man) which is being referred to; this interpretation is supported by the next two dreams.

4E *D is in a boat on the sea with some men, who are strangers; she 'urgently' has to "get back to shore but can't reach it"; she feels "confused", "alone", "lost" and "afraid".*

This dream has explicit thematic links with sequences 3(a) and 3(b) of the immediately preceding fantasy session, where S was afraid to approach or enter the "dangerous", "menacing" sea; she is now unable to escape from it (i e the

(Feminine) unconscious) by getting back to the shore (i e the relative 'safety' of Ego-consciousness); the boat recalls the implicit reference to the Ship-of-Death in 2(a) above, while the strange men possibly constitute a further allusion to the *Animus* (cf 3E above).

- 5E *D is in a "strange house with many levels"; she climbs through a "trap-door and up a long dark tunnel" and is assisted out of the top by "two strange men"; there is an atmosphere of danger and secrecy.*

Another reference to the house (cf 2E above) and the dangerous aspects of the Feminine ("trap-door"; "tunnel"); D is helped to escape by the Masculine (i e the *Animus*).

- 6E *D is "aware of dying more than once" in a "huge battle"; there is an atmosphere of "tremendous fear"; she is "in more than one body, changing all the time" (sic); "nothing seems quite real".*

Another reference to the theme of death (cf 2P; 4P; 2(a); 2(b); 2E; 3(a)) and danger; the 'battle' which was implicitly alluded to in 2(a) is now occurring, while there is a strong suggestion that an intense process of transformation (death-rebirth) is under way.

- 7E *D experiences "intense emotion" when she embraces a man.*

Another possible reference to the *Animus* (cf 1P; 3E; 4E; 5E above); it would appear that some form of *coniunctio* has occurred; this is not unexpected, given the death-rebirth (i e initiation) process in 6E.

#### Fantasy session 4 : Archetypal sequences

Nil

The first signs of resistance to any further confrontation with the unconscious appeared in session 2, when S wished to terminate the session after a very upsetting experience; this continued in session 3, where S was afraid to approach the "sea" on two occasions; given the nightmarish nature of the subsequent dreams, it is not therefore surprising that this resistance would intensify, resulting in the absence of archetypal imagery.

#### Archetypal dream sequences : Experimental condition (E) (continued)

8E A lion is "at the same time a vicious, half-wild woman"; D is terrified; "violence is in the air".

Despite the resistance, the process cannot be stopped; the lion, in its wild state, may indicate the danger of being devoured

by the unconscious (Jung, 1976); this interpretation is corroborated by its partial identity with the "half-wild woman", which can be understood as a further reference to the Terrible Mother; "she" continues to threaten and terrify D. There is a close parallel with the destructive Egyptian goddess Sekhmet, who had the body of a woman and the head of a lion (Larousse, 1968).

9E *D is afraid while being chased; she is not able to "make out" what it is that is chasing her; she hides in various rooms.*

A further reference to the threatening unconscious (i e the "unknown") which pursues D.

10E *D is looking at a map of a "huge forest", and is "in the real forest at the same time"; a white notice on a tree has the word "psychic" written on it.*

The forest is closely connected with the symbolism of the Great Mother (Jung, 1954, a) in her perilous aspect (ibid); there is a veiled suggestion that D is lost, and is attempting to find her way (by means of a map); there is a direct reference to the *psychical* nature of the forest and process, i e it is not a "real". "external" forest that is being referred to (cf other implicit and explicit references to the "reality-unreality" theme in 3P; 4P; 2(a); 1E; 2E; 5E; 6E; 8E;

9E above).

### Fantasy session 5 : Archetypal sequences

5(a) *S's brother cuts his foot; there is "blood everywhere"; S is afraid and then starts to feel "panicky".*

It is possible that the brother refers to the "carrier" of the projected *Animus* or "soul-image" (cf 1P; 3E; 4E; 5E; 7E above); this interpretation is corroborated by Cirlot's assertion that "the foot is a symbol of the soul because it serves as the support of the body in the sense of keeping man upright" (1962: 111); many Masculine hero figures are wounded in the foot or heel (e.g. Achilles, Sigurd, Krishna), while in Greek mythology lameness or deformed feet can symbolize some form of spiritual defect (Jung, 1984); in dream 5E the *Animus* served as a protector and guide, while in dream 7E an intense *coniunctio* occurred; it is not therefore surprising that S feels alarmed at the injury to this factor.

### Archetypal dream sequences : Experimental condition (E) (continued)

11E *"A timeless time which is between light and dark" (sic); "it's strange"; a woman floats in a pool with her hair "splayed out around her head" and says something*

*"of vital importance" while D stands and listens; there is "an atmosphere of significance and expectancy"; D cannot recall what was said on awakening.*

Jung postulated a relativization of time and space at the "level" of the psychoid unconscious (Jung, 1955, a), where the opposites "exist" in a potential condition (cf reference to "timelessness" and being "between light and dark"); in this "strange" "realm" of the "deep unconscious" a personification of the archetypal Feminine communicates vital information, but S is unable to retain it.

**Fantasy session 6 : Archetypal sequences**

Nil; cf comments on resistance in Fantasy session 4 above.

**Archetypal dream sequence : Experimental condition (E) (continued)**

12E *D is very happy while kissing a man.*

A further reference to the *coniunctio* with the *Animus* (cf 7E above).

**Archetypal dream sequences : Post-Experimental (PE) condition**

1PE *D tries to hide; she feels "ridiculous",*

*"absurd" and "afraid"; she does not know why she feels this way.*

Another reference to the themes of hiding or fleeing (cf 1P; 2E; 5E; 9E) and fear.

2PE *D walks on a thin plank over a pit in a ruined building; people sit around in a circle watching her; her mother waits on the other side.*

In this dream sequence, which has connotations of an archaic ritualistic 'trial' or 'ordeal', D has to cross over the dangerous pit (or abyss) of the archetypal Feminine in order to reach the "refuge" of the personal Mother; the central significance of this is attested to by the arrangement of the watching people in a circle, which can be understood as an allusion to a form of mandala. Given her preceding traumatic experiences of the Terrible Mother, it is only to be expected that she should wish for the security and comfort of the everyday, personal mother.

3PE *It is "extremely important" for D to decide whether to take a small basket out of a larger basket.*

The basket may symbolize the maternal body (Jung, 1955, b). D is again confronted by the problem of the relationship between the personal mother (i e the "small basket") and the archetypal Mother (i e

the "large basket") (cf preceding dream 2PE).

4PE *D is 'compelled' (sic) to move towards a road, "which is frightening"; its "existence is enormously emphasized and significant"; she then has to choose between two roads; "a dreadful finality is apparent in the decision".*

D is again confronted by an 'ordeal' or 'choice' (cf 2PE; 3PE above); "..... ordeals of initiation frequently take the form of "symbolic journeys" (cf "road" motif) representing a quest that *begins in the darkness of the profane world (or the unconscious - the mother) and gropes towards the light*" (Cirlot, 1962: 165 - emphasis added); the autonomous nature of the process is again revealed in that D is "compelled" to move towards the road (cf 3P; 4P; 1E; 2E; 10E); there is a further allusion to the (unknown) "significance" of something (cf 11E; 3PE).

5PE *D is afraid because she wishes to contact a group of soldiers but is not allowed to.*

Soldiers or warriors may symbolize "latent forces within the personality ready to come to the aid of consciousness" (ibid : 364). This sequence suggests that D must undergo the "ordeal" or make the "choice" (cf 2PE; 3PE; 4PE above) without the aid or protection of the (positive) Masculine (i e the *Animus*).

6PE *An "evil wolf's face" is at the window of a little house in a forest; it "terrifies" D; the wolf is then walking in clothes at the gates of a city; D is the only one who knows of its existence.*

Another reference to the forest motif (cf 10E above) and a continuation of the theme of the archetypal Feminine/Great Mother; in Nordic mythology the monstrous Wolf Fenris is a symbol of the principle of evil shut up within the bowels of the earth (i e the Feminine) waiting to break out at the twilight of the gods or end of the world (Larousse, 1968) (cf implicit theme of the apocalypse in 2(a) above); despite its "human" disguise, D is the only one who knows its real nature; this is not surprising, given her preceding acquaintance with the negative aspects of the archetypal Feminine.

6.2.13 SUBJECT 13 : AGE : 18 SEX: Female

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No. Archetypal Fantasy elements : 2

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No. Archetypal Dream elements :

*Pre-Experimental (P) condition: 2*

*Experimental (E) condition: 3*

*Post-Experimental (PE) condition: 0*

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**Archetypal sequences in the Pre-Experimental (P)  
dreams**

1P *A suburb (Rondebosch) is situated on the 13th  
floor of a building.*

2P *A UFO terrifies D.*

**Fantasy session 1 : Archetypal sequences**

1(a) *S rides a horse across a field; she feels  
"ecstatic" at the sensation of "power"  
beneath her.*

The horse has complex symbolic connotations;  
it generally pertains to the unconscious,  
instinctive factor, and hence may represent

intense desire (Jung, 1976); the stallion, in particular, may have a strong phallic connotation, in view of the size of its sexual organ (Campbell, 1968); the horse was also associated with burial rites in ancient chthonian cults (Eliade, 1960), while the white horse was taken to be an omen of death in Germany and England (Cirlot, 1962); the 'magical' horse, particularly when it is a mare, may symbolically represent the archetypal Feminine, specifically in the guise of the mother (Jung, 1968, b); the association of the horse with death may constitute a distant, implicit echo of a component of dream 1P of the Pre-Experimental series, since the number 13 is invariably symbolic of death and therefore has unfavourable implications (Cirlot, 1962).

**Archetypal dream sequences : Experimental condition (E)**

Nil

**Fantasy session 2 : Archetypal sequences**

2(a) *An image of patients lying in an E.N.T. post-operative ward; one is bleeding from the mouth; S starts to feel "very anxious"; then she has an unpleasant sensation of spinning "like on a top" (sic); she becomes "dizzy"; lights shine on her face, which are "blinding"; then everything goes "black" and "closes in on (her)"; she becomes "very*

*tense" and terminates the session.*

Possibly an implicit continuation of the theme of death in 1P and 1(a) above; the experience is so unpleasant and anxiety provoking that S terminates the session, i e becomes resistant; this understanding is corroborated by the absence of archetypal material in the subsequent sessions.

**Archetypal dream sequences : Experimental condition (E) (continued)**

1E *D is attacked and stabbed in the wrist with a huge carpet needle; she bleeds profusely, and is "shocked" and "terrified".*

This dream has clear thematic links with the theme of blood and suffering in the preceding fantasy session (2(a)); there is also an implicit link with the theme of (potential) death in 1P and 1(a), as well as with the phallic symbolism in fantasy session 1(a) ("huge carpet needle"; "penetration"; "horse"); the last part of the sequence in the immediately preceding fantasy session (2(a)) is reminiscent of a loss of consciousness on an operating table; this dream suggests that her resistances were to no avail, for she is nevertheless 'stabbed' and "bleeds profusely".

**Fantasy session 3 : Archetypal sequences**

Nil

**Archetypal dream sequences : Experimental condition (E) (continued)**

2E *D is in a war which is at the same time "dangerous" and "not serious". She is nevertheless afraid.*

A continuation of the theme of threat and fear; defensive resistance and denial are again evident (i e the war ("conflict") is "not serious").

**Fantasy session 4 : Archetypal sequences**

Nil

**Archetypal dream sequences : Experimental condition (E) (continued)**

Nil

**Fantasy session 5 : Archetypal sequences**

Nil

**Archetypal dream sequences : Experimental  
condition (E) (continued)**

Nil

**Fantasy session 6 : Archetypal sequences**

Nil

**Archetypal dream sequences : Experimental  
condition (E) (continued)**

3E *D is "very upset" and "distressed" because her horse has to be shot after injuring itself; then it is saved by a veterinarian; she is "delighted".*

Another reference to the theme of the horse, which is now explicitly associated with the theme of death (cf 1(a); 1P; 1E above).

**Archetypal dream sequences : Post-Experimental  
(PE) condition**

Nil

## 7.0 DISCUSSION

### 7.1 Quantitative Results

The first hypothesis of the study predicted a *significant increase* in archetypal dream material in association with exposure to fantasy imagery of an archetypal nature in the waking state. The dramatic and highly significant increases in the frequency of archetypal dreams (Fig 1), the mean number of archetypal dream elements (i e the archetypality score; Fig 2) and the scores on the criterion categories of the archetypal dream scale (Figs 3; 4; 5; 6; Table 3) during the Experimental (E) phase support this hypothesis. These results strongly suggest a direct relationship between exposure to and expression of archetypal fantasy material in the waking state and corresponding increases in archetypal activity during sleep. Indeed, it is remarkable that six fantasy sessions in naive subjects were accompanied by such rapid and profound changes in nocturnal dream content; the fact that this effect diminished significantly when the independent variable was withdrawn suggests that the archetypal processes operative in the waking state have a highly specific stimulatory effect on the same processes in sleep.

The second hypothesis of the study predicted that exposure to archetypal fantasy material in the waking state would be accompanied by a significant *decrease* in archetypal dream content. The rejection of this hypothesis in the present study can, in general terms, be accounted for by the fact that in

the majority of subjects there was no Pre-Experimental phase "build-up" or intensification of archetypal dream material; this is in contradistinction to Jung's observations with clinical case material. Thus, in terms of the argument proffered in section 4.0 above, exposure to and expression of archetypal material in the waking state did not operate as a means of "discharging" the dream material, with the result that no decrease in archetypal dream content was apparent.

However, it needs to be noted that the *first* hypothesis of the study was confirmed even in subjects where there was some elevation in the frequency of archetypal dream material in the Pre-Experimental phase (subjects 1; 3; 5; 8; 10; 12). In these subjects, a decrease in Experimental phase archetypal dream material might have been expected on theoretical grounds (cf Section 4.0 above).

That this was not the case can probably be attributed to the powerful stimulus which the waking fantasy procedure constituted for young, naive subjects with minimal prior familiarity with and exposure to archetypal processes *in the waking state*.<sup>1</sup> As has already been observed (section

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<sup>1</sup>That the procedure did in fact constitute a powerful stimulus is supported by two considerations: (1) by the fact that two of the highly screened subjects experienced anxiety of sufficient intensity to necessitate their requiring supportive psychotherapeutic intervention; (2) by the repeated requests for termination of the sessions when the imagery became too stressful and anxiety provoking. Both of these considerations confirm Jung's observation that exposure to archetypal material can have potentially serious psychopathological consequences for some individuals (cf section 2.2.3.2 above)

2.2.3.2 above), it was Jung's view and observation that direct exposure to archetypal material in the waking state (i e through Active Imagination) has great advantages over the less direct contact implied in sleep because the images apprehended by waking consciousness have a "better" (Jung, 1941: 190) and more "creative" (Jung, 1968, a) form.<sup>2</sup> This implies that the formulation of the unconscious archetypal material in the waking state renders it more readily assimilable, because *the conscious counter-position can be maintained*, unlike the mode of awareness operative in sleep, when such a dialectical conscious-unconscious tension is considerably diminished. Thus, as Jung writes, ". . . . since the dream originates in sleep, it bears all the characteristics of an "abaissement du niveau mental", or of low energy tension . . . . dreams, compared with conscious material, are inferior expressions of unconscious contents and are very difficult to understand from a constructive point of view" (1958, a).

It would appear therefore that it was the impact of the fantasy material on *waking consciousness* that was responsible for the dramatic transformation in the dream material. In other words, the maintenance of a more or less lucid state of awareness while apprehending archetypal material would seem to be the crucial factor involved in the transformation of the dream process. This would be consistent with

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<sup>2</sup>To quote Jung in full, in the waking state ". . . . you get all the material in a creative form, and this has great advantages over the dream material because the images are perceived, not by dreaming, but by a waking consciousness" (ibid).

the effects on sleep and dream patterns which have been reported to occur with the practice of other "non-visionary" forms of meditation.<sup>3</sup>

In general then, the apprehension of archetypal material through the medium of waking fantasy can be conceptualized as having resulted in a general activation of the archetypal determinants of personality in the experimental subjects. This general activation was evident, not only in the waking fantasy state,<sup>4</sup> but also in sleep, where it emerged as a dramatic increase in the archetypal content of dreams. The results therefore provide strong experimental support for Jung's clinical observations of a *continuity* between archetypal processes in waking and sleeping fantasy, and thereby indirectly validate the concept of Individuation, which was formulated by Jung in order to account for the clinical observations.

The support for the theory of Individuation is strengthened by the fact that the continuity was manifested as an *increase* in the frequency of occurrence of archetypal material in dreams, suggesting that the apprehension of archetypal material in waking fantasy exerted a stimulatory effect on the process of archetypal representation, thereby accelerating it.<sup>5</sup> This argument is corroborated by, and has interesting implications

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<sup>3</sup>This issue is discussed further in section 7.5 below.

<sup>4</sup>This is clearly evident in the waking fantasy material presented in the Qualitative Analysis of the results.

<sup>5</sup>This, in fact, is precisely what Jung reported to occur with increasing conscious awareness of unconscious material (cf 2.2.1 above).

for, the following question which was posed by Jung. He writes:

"The question whether a long series of dreams recorded outside the analytical procedure would . . . . reveal a development aiming at individuation is one that cannot be answered at present for lack of the necessary material. *The analytical procedure, especially when it includes a systematic dream analysis, is a process of quickened maturation . . . .* it is therefore possible that the motifs accompanying the individuation process appear chiefly and predominantly in dream series recorded under analysis, whereas in "extra-analytical" dream series they occur at much greater intervals of time. (1948, a: 290 - emphasis added).

The results of this investigation suggest that the process of "quickened maturation", with its accompanying increased frequency of archetypal dream material, occurs in the absence of any analytical interpretative and integrative procedures. However, the significant decline in archetypal dream material in the Post-Experimental phase of the study suggests that the effect was a short-lived one; it may be speculated that had the material been subjected to analysis in a clinical and therapeutic context, a prolongation of the increase in archetypal dream material might have been evident. Nevertheless, the crucial point is that Jung's clinically based theoretical formulations concerning the continuity of archetypal processes (i e Individuation) receive

preliminary independent support and verification through the experimental investigation of a non-clinical sample. This suggests that the theory has an intrinsic validity and explanatory and predictive power which generalizes beyond the therapeutic context.

A close scrutiny of the quantitative results raises a critical and fascinating question, which concerns the *precise* nature of the relationship between the production of archetypal waking fantasy material and the increased frequency of archetypal dream material. Ostensibly, (i.e. on statistical grounds) this relationship can be conceptualized as being a *causal* one, in the sense that the waking fantasy sessions are *followed* by a cumulative increase in the frequency of archetypal dream material. Such an antecedent cause model (Rychlak, 1968; 1981) would normally be adduced to explain the statistically significant effects of the independent variable in a repeated measures design (such as, for example, a "before", "during" and "after" drug study). However, the fact that this investigation is concerned with *archetypal* processes precludes such a *purely* reductive, retrospective explanation on theoretical grounds (cf sections 2.2.2; 3.3; 3.4 above).

From the final-synthetic perspective, the waking fantasy material would be more correctly conceptualized as constituting a *sample* of the ongoing, regulatory archetypal process of

Individuation, and not as a completely novel, truly *independent* "extraneous" variable which exerts a causal effect on the dependent variable (i e archetypal dream content). From the final-synthetic perspective, both the waking fantasy material and the dream material must rather be understood in the context of the continuity of the unconscious transformative process of Individuation. Thus, any one dream or fantasy sequence must be understood not only in terms of a retrospective reference to preceding sequences, but also in terms of its anticipation of future waking and nocturnal fantasy sequences in the series; it is the prospective factor which permits an understanding of unconscious psychical processes as being inherently *purposive* and hence *meaningful*.

Therefore, while the statistically significant relationship between archetypal material in the waking fantasies and nocturnal dreams suggests a causal relationship between changes in its incidence in the two states, the Qualitative analysis can be conceptualized as revealing the final-synthetic element. This point is discussed in greater detail in Section 7.3 below.

The above considerations lead to the speculation that *the process which is responsible for the increase in the archetypal dream material is an essentially anticipatory one, i e elements in the waking fantasy material formulate future archetypal developments which then emerge, in symbolic form, in the subsequent dream material. The waking fantasy material can therefore be conceptualized as constituting a stimulus which constellates the archetypal unconscious; as would be expected,*

elements of this constellation are then developed and elaborated in subsequent nocturnal (and waking) fantasy material, revealing a prospective connection; such an explanation would also automatically involve the expectation that the waking fantasy material would draw upon, and hence constitute a development of, the preceding archetypal *dream material* because of the continuity of the Individuation process. In this way, the retrospective connection is revealed.

This explanation, which can be termed the "retrospective-prospective" one, relies heavily upon the concept of a *linear* development of the psychical process. While Jung was of the opinion that such a model must be employed to account for the beginnings of the Individuation process (1967: 222), he later revised this position in such a way that Individuation was conceived of as a "*circumambulation* of the Self" (ibid: 222) in contradistinction to the retrospective-prospective linear formulation. This revised understanding can be conceptualized as being closely bound up with his postulation of a "hypothetical factor equal in rank to causality as a principle of explanation" (Jung, 1955, a: 435), namely Synchronicity. This principle asserts that, under certain conditions, events can be related to one another *meaningfully*, without there being any possibility of demonstrating a *causal* connection between their occurrence in space and time (ibid ). The "probability" of such meaningful coincidences occurring is increased by archetypal activity (ibid: 435-437). Under such conditions, the apparently linear structuring of events in time and space gives way to what is termed ".... a kind of simultaneity" (ibid: 435). Under

conditions of intense archetypal activity, therefore, events can be conceptualized as being related to one another by means of a process of simultaneous "patterning", rather than in a linear time-space sequence.

It is *theoretically possible*, therefore, that some of the *anticipatory* connections between archetypal sequences in the waking and nocturnal fantasy material could be accounted for in terms of Synchronicity, and not only in terms of the linear retrospective-prospective model. The viability of such a possible explanation is increased by the fact that at *no point in the investigation was a direct "transmission" of, or "connection" between, an archetypal fantasy element and a subsequent archetypal dream element actually consciously observed or demonstrated*, either by the experimenter or any subject.

Apart from the qualitative analysis, the reality of such a linear connection rests purely upon the *statistical* evidence. Considered in this way, the results of the present study pose a problem of explanation analogous to that raised by parapsychological experiments (cf for example, Rhine, 1954; 1967; Ullman et al, 1973), where a statistically significant relationship has been demonstrated between events which *cannot* be linked causally.

Were this study simply concerned with establishing a relationship between, for example, the administration of a drug and subsequent physiological changes, the drawing of such an analogy could be considered bizarre. However,

since, at least theoretically, the investigation is concerned with archetypal processes, the possibility of a Synchronistic factor being operative must at least be entertained, although it cannot be confirmed. This means that, in addition to the statistical demonstration of what purports to be a linear "retrospective-prospective" continuity between archetypal processes in waking and sleeping fantasy, it is *theoretically possible* that the links between the material in the two states of consciousness are in part the manifestation of a Synchronistic process of simultaneous patterning. This is a speculation which could be profitably explored in a future investigation.

Clearly, the above explanations and speculations are contingent upon the validity and reliability of the results, which in turn depend upon adequate design and control of the study. Therefore, before proceeding to an examination of the Qualitative analysis, potential confounding variables relating to the quantitative, experimental component of the study, will be discussed.

## 7.2 Design and control of the study

In an experimental study of this kind, two major potential confounding variables are the inadvertent biasing of the results by the experimenter through inadequate control of data analysis procedures (the "experimenter effect" (Mcguigan, 1963) and the unintentional "cueing" or "priming" of subjects to produce results in the expected or predicted direction (the "perceived-demand" effect (Orne, 1962; Stern et al, 1978 ).

In this study the experimenter effect was controlled for by means of the "blind" scoring of the dream material for archetypal content (cf Section 5.2.3 above). A further check on any potentially confounding experimenter related variables was provided by the scoring of a sample of dreams by another researcher familiar with Jungian theory and dream analysis. The resultant inter-scorer reliability figures were all high and significant, indicating that the scoring of the dreams on the Archetypal dream scale was both accurate and reliable (Table 2). Finally, since the investigation tested two mutually exclusive hypotheses which predicted results in opposite directions (cf Section 4.0 above) the author did not have any definite expectations about which of these might be confirmed.

The control of the "perceived demand" effect which has already been partially discussed in section 5.2.1 above, was effected by means of the following procedures:

- 1) The subjects were deliberately misled as to the aims and objectives of the study (cf Section 5.2.1 above), thus controlling for their expectations concerning the hypotheses.
- 2) No discussion or interpretation of either waking fantasy material or nocturnal dreams was permitted between the author and any subject until the conclusion of the entire investigation.
- 3) Subjects with a knowledge of Jungian Psychology, who might have "guessed" the true hypotheses,

were excluded from the investigation.

- 4) At no stage were the true hypotheses disclosed to the subjects. Given the complexity of the theoretical material from which the hypotheses are derived and their ignorance of Jungian theory, it is unlikely that any of the subjects could have in fact correctly formulated the hypotheses. This was confirmed by the fact that no subject correctly formulated the aims of the study in the post-experimental enquiry.

Despite these rigorous experimental controls, an "obsessional" critic might, on the basis of Stern et al's (1978) demonstration of the effects of very subtle cues on dream reports,<sup>6</sup> argue that the presence of the experimenter in the same room as the subjects might have influenced the nature of the material in some way; this might have occurred, for example, by means of subtle bodily cues such as changes of position, etc., on the part of the author when archetypal material was being experienced and related. The author, being aware of Stern et al's work, and of the potentially "suggestible" condition which might be induced by the "quasi-hypnotic" induction procedure, made a deliberate effort to remain as neutral, immobile and impassive as possible during the waking fantasy sessions. Nevertheless, the outside possibility of this kind of subtle "cueing" having influenced the fantasy material could only be finally refuted through a replication of the experiment in which the

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<sup>6</sup>Cf discussion of the experimental design in section 5.2.1 above.

researcher is located in an adjacent room.<sup>7</sup> Finally, an important theoretical consideration which militates against perceived demands being operative in this way is the conceptualization of archetypal processes as being autonomous, essentially impersonal, and uninfluencable by, *volitional* operations of any sort (cf Section 2.0 above). Given the scope and configuration of the material revealed by the Qualitative analysis, it is, in the author's opinion, unlikely that the subject's could have constructed the imagery in order to comply with perceived demands.

A further important methodological consideration which requires discussion is the fact that the results of the entire investigation depend absolutely upon the definition and measurement of archetypal activity and material provided by Kluger's (1975 ) archetypal dream scale. Although the instrument has been shown to be highly *reliable* in this and previous investigations (*ibid* ; Faber et al, 1978, 1983) its *validity* has not been as thoroughly researched. While Kluger provides a careful description and analysis of the theoretical rationale and basis for its construction, which appears to be entirely consistent with Jung's original formulation of the archetype, it has not, to this author's knowledge, been validated on a clinical population. Thus, it remains an open question whether the definition and scoring of archetypal activity provided by the scale would in fact adequately detect and measure archetypal

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<sup>7</sup>This would, of course, still not preclude any possible influence of the Synchronistic factor.

material in a clinical-therapeutic context. The rationale for entertaining this potential difficulty is, in the first instance, the problem associated with "defining" (let alone measuring) the archetype, and in the second, Jung's repeated assertion that the method of amplification is central to the process of determining whether a given psychical event is archetypal or not (cf section 3.4 above).

The second problem can be argued to be considerably lessened by the fact that the Mythological Parallel subscale does make some provision for the amplificatory procedure through the requirement that parallels be adduced to the dream material being measured. Although this does not result in the provision of a context for the material *by the dreamer*, it is consistent with Jung's repeated practice of analyzing fantasy and dream material in the absence of any contribution from the subject who provided it (cf section 3.4 above).

While Kluger, in his original study, adopted the theoretically and methodologically suspect procedure of validating the scale on *single* dreams drawn from a considerable number of subjects, the present study employed it in relation to a *series* of fantasies and dreams, which, as Jung has pointed out, is an acceptable methodological practice when dealing with archetypal material which is not contextualized in terms of its producer, i e the patient or subject (cf section 3.4 above). Whether the instrument "correctly" defines archetypal activity and material

is probably a question which cannot be finally settled, given the conceptual and definitional difficulties involved in the fact that archetypal activity can be approached and conceptualized in a variety of different ways (cf, for example, Samuels, 1985; also Jung, 1931, b; 1946). It is also worth noting Jung's repeated assertion that the archetype can never be finally "explained and disposed of" because of its ultimately unknowable or transcendent psychoid nature (cf section 2.2.1 above)

In this investigation these problems can be argued to have been dealt with to a large extent by the provision of an exhaustive qualitative amplificatory component in which the quantitative findings are elaborated in a manner which is more consonant with Jung's original method of identifying and analyzing archetypal material.

### 7.3 Qualitative Results

Anyone familiar with Jung's major analyses and case-studies of fantasy and nocturnal dream material will immediately recognize their close resemblance to the fantasy material analyzed in this investigation (Jung, 1950, a; 1955, b; 1968; 1976; 1984).

Although the condition induced by the induction procedure cannot be termed Active Imagination per se,<sup>8</sup> many of the sequences are so strikingly like those documented by Jung as to bear comparison with his material (cf especially Jung, 1976).<sup>9</sup> At a

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<sup>8</sup>This issue is discussed in greater detail in the conclusion to this section.

phenomenological or "manifest" level, the waking fantasy material is structured in terms of the same or similar themes and formal elements which Jung isolated in the products of Active Imagination, while the dream material in many instances closely approximates his descriptions of archetypal imagery in dreams (cf Section 2.2.3.1 above). A simple perusal of the "manifest meaning" suggests that much of the fantasy material is authentically archetypal, despite the possible problems associated with the archetypal dream scale discussed previously .

An examination of the material shows that a one to one or direct correspondence between a waking fantasy image and a dream image is rare. As asserted by Jung (cf Section 3.4 above ), the correspondences and thematic connections are only revealed by means of amplification. Without the use of this method it would, in fact, not have been possible, except in the rare instances of a one to one correspondence, to demonstrate the links between the waking fantasy and dream material. Without amplification, therefore, it would not have been possible to account for the experimental findings.

An obvious issue which is raised by the Qualitative analysis is the question of the "correctness" of the interpretations proffered. From a strictly positivistic perspective, amplification could be, and in fact has been, considered unscientific.

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<sup>9</sup>It would be well worth the reader's while to refer again to Jung's descriptions of the themes and formal elements characteristic of Active Imagination products documented in section 2.2.3.2 above.

Murphy, for example, asserts that "Jung's method . . . . is to argue that because A is somewhat like B and B can, under certain circumstances, share something with C, and C has been shown on occasions to have been suspected of being related to D, the conclusion in fully-fledged form is that A = D. As the language of science this is meaningless" (in Brown (1964): 45 - original emphasis). Criticisms of this sort can be understood as deriving from a fundamentally *semiotic* approach to the image, in the sense that a "scientific" analysis must always explain the "unknown" in terms of the "known" or at least potentially "knowable". Such an understanding of science can be conceptualized as assuming the exclusive validity of what Rychlak (1968; 1981 ) has termed *Validating evidence*, which relies totally on a process of demonstrative reasoning. Validating evidence refers to belief in a theoretical proposition on the basis of the observable consequences which follow a prescribed succession of events designed to test it; the succession of events relates to the process of demonstrative reasoning, which always begins with the designation of assumptions or postulates which are taken to be true or primary from the outset. An example of this would be the assumption of that a fantasy-image has a fundamentally semiotic meaning . This approach contrasts markedly with what Rychlak terms *Procedural evidence* and a *dialectical* mode of reasoning. Procedural evidence refers to the belief in a theoretical proposition because of its intelligibility, implicit self-evidence and

consistency with "common sense knowledge". The latter denotes the accepted or agreed upon body of theoretical propositions or "facts" which are held in common by a group of researchers and theorists, such as, for example in the Jungian context, the concepts of the Archetype, Individuation, Complex, Anima, Type, etc. The method of Procedural evidence bases the decision concerning the plausibility or implausibility of a proposition upon its *internal consistency*. This can only be revealed by means of a process of dialectical reasoning, which, in contrast to the demonstrative approach, does not depend upon any initial or primary assumptions, but rather begins with an *arbitrary* postulate, the thesis, which is then developed through its antithesis into a synthesis which forms the basis for another thesis and so on until a complex, internally consistent formulation is achieved. Clearly, the Procedural-dialectical method is consistent with Jung's final-synthetic and amplificatory approach because, in both cases, no primary assumptions concerning the meaning of the object or event under investigation are made at the outset; in relation to fantasy material this, as has already been pointed out (section 2.2.2 above), involves treating the image *symbolically*, i e as referring to an *unknown*, potential factor. Its meaning can therefore only be revealed by means of amplification, which can be conceptualized as amounting to a process of dialectical reasoning which draws upon comparative material. In terms of Rychlak's conceptualization therefore, Jung's approach is scientific, but not in the narrower, Validating-demonstrative sense. This is corroborated by the following argument proffered by Jung in support of his method. He writes:

"Of course you cannot prove it (i.e. an interpretation) in the ordinary sense of inventing some particular method which would show the interpretation to be absolutely watertight. But you have a justification for the method through the results. If you apply this method to the material, you get something out of it which is tangible and makes sense. If this interpretation were nonsensical, the result would be an absurdity. But quite the contrary, the general result we reach is a pretty intelligent understanding of the way things are working, and if you apply what you have learnt to other cases, the hypothesis also fits" (1976: 482).

Furthermore, in relation to the employment of the method in the clinical context, he comments:

"I do not need to prove that my interpretation of a dream is right (a pretty hopeless undertaking anyway), but must simply try to discover, with the patient, what acts for him -- I am almost tempted to say, what is actual" (1931, d: 45).

The above argument is further supported by Jadot's (1984) discussion of Jungian theory in relation to Durand and Ricoeur's distinction between the reductive and instaurative hermeneutic approaches. Jung's position is located within the latter, which involves conceptualizing the symbol in eschatological and revelatory terms, in contrast to the reductive and defensive approach which is basic to the former. In a manner which is analogous to Rychlak's (1968; 1981) arguments, she makes the crucial point that both positions have strong

historical antecedents, and while the reductive approach appears to have attained a dominant paradigmatic position in contemporary Western thought, this by no means negates or renders incorrect the instaurative position. From this, and Rychlak's perspectives, criticisms of Jung's methods as "unscientific" and "erroneous" would appear to be naive and ill-informed.<sup>10</sup>

In the author's opinion, the Qualitative results constitute an empirical demonstration of the validity of Jung's concepts concerning the "underlying" archetypal process and its mode of representation. That such a complex interpretative matrix could be constructed in a non-clinical sample of young, inexperienced adults can be considered supportive of Jung's contention that archetypal activity is a ubiquitous, ongoing and ever-present phenomenon, which only requires the requisite stimulus conditions and methods of analysis to be revealed and demonstrated. While the fantasy material could obviously have been interpreted from the perspective of other theoretical positions, the procedure adopted in this investigation can be conceptualized as demonstrating the efficacy of the Jungian approach. In this sense, the analysis should perhaps be viewed as "speaking for itself", i.e. as demonstrating its own intrinsic validity. In terms of the preceding discussion concerning "correctness" of interpretation, it would perhaps be meaningless to assert that the analysis is true or false, correct or incorrect. This would amount to

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<sup>10</sup>The issue of the "correctness" of interpretations will be further discussed from "within" the Jungian position below.

employing Validating, demonstrative and reductive criteria. On the contrary, it should rather be evaluated Procedurally, i e in terms of its intelligibility, internal consistency and consistency with the "common-sense" corpus of Jungian theoretical concepts.

How then does the Qualitative analysis fare when evaluated in terms of these Procedural criteria? For the most part this must be left to the judgement of the reader. There is, however, one issue which merits further consideration, and this concerns the controversy over interpretations which rely upon the attribution of a so-called "fixed" meaning to symbols.

It has already been repeatedly pointed out (Sections 2.0 and 3.0 above ) that the symbolic approach as formulated by Jung *by definition* excludes a fixed interpretation, because of the essentially transcendent, psychoid "nature" of the archetype. This formulation can be considered axiomatic in Analytical Psychology (Samuels 1982; 1985). Theoretically, an image can have different symbolic meanings depending upon the amplificatory context. Nevertheless, as Samuels (1985) has pointed out, there is a strong tendency among some contemporary Analytical Psychologists to make interpretations which border on fixed meanings. This is a tradition which was started by Jung himself. In his original work, relatively "fixed" attributions abound, for example, the common equation of water, or the ocean,

and the Collective Unconscious, or the tree as being "symbolic" of the Self, etc. Jacobi (1959) has argued that the more universal and "basic" the image, the more powerful and *similar* its symbolic meanings; thus, for example, fire will invariably tend to have symbolic connotations relating to destruction, transformation, purification and light or illumination. Another example would be the equation of water with the origins of phenomena, and hence birth and the Feminine-Maternal. However, it should be born in mind that, theoretically, even such a relatively fixed attribution says nothing about the psychoid nature of the archetype; because of the way in which the archetype is conceptualized, i e as being inherently transcendent and hence unknowable, a fixed "meaning" to the image can, by definition, never be entertained. However, the uncritical attribution of unvarying meanings to certain images could, *in the context of clinical practice*, clearly constitute a rather gross technical error; this is because such a procedure would ignore the crucial consideration that the impersonal and archetypal is always mediated personally (cf, for example, Williams (1963)). By using a fixed or "dictionary" type of approach, the "living" and "vital" quality of the symbolic image would therefore be ignored, with the result that its potentially transforming, integrative and "healing" effects would be lost. It is this consideration which informs Hillman's (1977; 1978) and Samuels (1982) criticisms of the symbolic "approach" as practiced by some Jungian analysts, and their related pleas for a refocusing upon the *image per se*. In his discussion of Hillman's work, the latter author writes:

"Before something can become a symbol, it has to be an image. But looking at symbols in an academic manner, as part of a thesis or dissertation, makes them into something less than images by removing them from any specific context, mood or scene. Images are both reified and minimized. It follows that some so-called symbols, because now not authentic images, cannot even be regarded as symbols. If we look at an image from a symbolic standpoint, we instantly limit it by generalization and convention .... symbols tend to erase the characteristic peculiarity and plenitude of images. In a way, we suffer because of the work that Jung and Freud have done, by abstracting symbol from image, image has got lost". (Samuels, 1985: 119).

Hillman's (1977; 1978) prescription for correcting this situation is to concentrate upon the *relationships between images*, rather than the translation of image into symbol. Samuels outlines the potential results of this approach as follows:

".... it is not necessary for archetypal images to be 'big' -- that is 'symbolic'. Whether an image is archetypal or not depends on what one gets out of it .... The implication for analysis is that interpretations cease to be 'right' or 'wrong' and will be made in parallel, their efficacy assessed by the richness of what flows from them". (1985: 119).

The above criticisms of the "academic" approach to images made by Samuels could clearly be seen to apply to the qualitative component of this investigation, in that it constitutes an attempt to

translate image into symbol, and therefore must involve, to a greater or lesser extent, a methodology which posits *relatively* unvarying or fixed meanings to images. Without the associative and amplificatory contributions of the subject or dreamer, it is difficult to see how this could have been otherwise.

As has already been pointed out (Section 3.4 above), the procedure utilized in this investigation was viewed by Jung as being methodologically acceptable for the purposes of an *academic demonstration* of tenets of the theory. In this regard Jung, in several places in his work, bemoans the lack of time and space for such practical demonstrations (1936, c; 1943, c; 1948, b; 1953, a; 1984). The Qualitative analysis, despite its acknowledged *clinical* limitations, can therefore be conceptualized as constituting a contribution towards filling this gap. It should never be forgotten, however, that by ignoring the subjective context, the interpretations and amplifications adduced in the Qualitative analysis remain purely *hypothetical*; they could only be "tested" or "verified" in relation to the subjects' own reactions, etc (cf Rychlak, 1968; 1981). This would have involved turning the experimental subjects into patients, which would obviously have negated the stated aims of the study. It would in fact be instructive to compare and correlate the material revealed by the Qualitative analysis with data derived from a "blind" clinical assessment of each subject, along the lines of the methodology employed by Kaplan et al (1981)

One final issue concerning the Qualitative analysis

needs to be discussed. This concerns the relationship between the waking fantasies induced by the Experimental induction procedure and the method of Active Imagination.

As has already been pointed out (section 2.1 above), Jung distinguished between three modes of manifestation of a *fantasm*. These are:

- 1) a conscious construction;
- 2) passive fantasy; and
- 3) active fantasy.

The last-named later came to be virtually equated with Active Imagination, with the difference that the requirement of an ethical response to the material is not mentioned in the earlier conceptualization.

In the present investigation, the procedure employed for differentiating between archetypal and non-archetypal fantasy material can be conceptualized, at least theoretically, as having eliminated the "conscious construction" mode. Indeed, a scrutiny of some of the initial fantasy material suggests that it fell into this category, but because it did not reach the critical levels for archetypality on Kluger's (1975) scale, it was not presented or analyzed. An impressionistic examination of the archetypal material which is presented suggests that much of it falls into the category of passive fantasy. This would appear to be especially so where strong *negative* affect is manifested, and where subjects do not feel "in control" of the process of representation.

Since the best example of passive fantasy was conceptualized by Jung as being the nocturnal dream (cf section 2.1 above), it is perhaps not surprising that the apparently frequent appearance of this mode of manifestation of fantasy material in the waking state was associated with the statistically significant increase in archetypal dream material. This would be consonant with Jung's view that passive fantasy is always based upon an unconscious process that is antithetical to consciousness, i e a condition of conscious-unconscious opposition (cf section 2.1 above). As Jung states, this constitutes a state of psychic dissociation, *which can be conceptualized as having been dramatically intensified and stimulated by the Experimental induction procedure* in the sense that the normal ego controls, characteristic of day to day conscious functioning, were drastically weakened and abrogated. Subjects were then, to a greater or lesser extent, "overwhelmed" by the products of unconscious fantasy activity, which presented itself in a characteristically passive form. This line of reasoning is corroborated by the relatively frequent requests by some subjects for termination of the sessions when they became too anxiety provoking and threatening.

By way of contrast, there is evidence of *active participation* by subjects in a number of the waking fantasy sessions; it is this factor which constitutes the basic criterion for distinguishing active fantasy or Active Imagination from the passive form. Whether this constitutes "true" Active Imagination is, however, debatable. Certainly, there was no attempt at "working with" the material by means of association and

amplification as would occur in the clinical context. Nor was there any requirement concerning the adoption of an ethical standpoint with regard to the material, which in turn would be predicated upon an attempt at apprehending the *meanings* of the material. Each of these factors were mentioned by Jung as being essential ingredients in the "process" of Active Imagination (cf section 2.2.3.2 above). Nevertheless, even in the absence of these factors, the procedure appears to have exerted a profound and dramatic effect on personality functioning, as evidenced by the change, albeit short-lived, in the nocturnal dream material. It would probably be correct to say that the waking fantasy procedure involved a combination of the passive and active modes of manifestation, and that this in itself constituted a sufficiently powerful stimulus to result in a change in an unconscious process which is normally almost completely impervious to attempts at "influencing" it. Thus, the "active fantasy" components in the waking fantasy experiences should probably be differentiated from "true" Active Imagination as formulated by Jung in his later work, where it becomes virtually synonymous with the Alchemical *Imaginatio Vera*, i e the creative fundamentals of psychic life.

It is unlikely in the extreme that the young, naive subjects employed in this investigation would have been capable of operating in terms of true imagination, given their lack of training and experience; it is therefore more probable that the experience remained largely in the "realm" of *Imaginatio fantastica*. Essentially, the psychic condition induced by the Experimental induction procedure should perhaps be conceptualized as

approximating Jung's notion of *fantasm* (in both its active and passive forms), and not the more fundamental *Imagination* or *Imaginative activity* of the psyche.<sup>11</sup> These, however, are hypothetical conclusions which could be more fruitfully addressed and conclusively answered by means of further empirical investigations.

Aside from their primarily Jungian focus and relevance, the results of this investigation have implications for two related areas in the experimental study of dreaming. These are:

- 1) experimental attempts at influencing dream content; and
- 2) experimental investigations of the relationship between dreaming and the experience of fantasy in the waking state .

A relatively brief discussion of the relevance of the findings of the present investigation to these areas follows.

#### 7.4 Experimental attempts at influencing dream content

Several different experimental strategies and procedures have been employed in order to examine the effects of a variety of stimuli upon reported nocturnal dream content. Early studies generally employed the simple procedure of exposing subjects

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<sup>11</sup>This distinction is discussed in section 2.2.3.2 above.

to a variety of different mechanical stimuli (such as light flashes, water sprays, puffs of air, etc) during sleep and then obtaining a verbal report of the subjects' ongoing mental activity. This would then be examined for evidence of direct or indirect incorporation of the stimulus. The results of these studies generally yielded a low overall proportion of stimulus incorporation (cf, for example: Dement and Wolpert, 1958; Foulkes et al, 1969; Foulkes and Shephard, 1973; Goodenough et al, 1965 (a); (b); Koulack, 1969; Rechtschaffen and Foulkes, 1965). Other earlier studies employed verbal stimuli, such as a single word or phrase in place of the mechanical stimulus, with slightly more successful, but rather inconsistent, results (cf for example Berger, 1963; Castaldo and Holtzman, 1967; 1969; Castaldo and Shevrin, 1970; Lasaga and Lasaga, 1973; Oswald, 1970). Although the weight of evidence of this earlier work suggests that some incorporation of the stimulus may occur, either in a direct or transformed manner, the studies generally suffer from serious methodological problems such as inconsistency between definitions of what is meant by incorporation of the stimulus and lack of "blind" scoring of the dream reports for target material; this lays most of the work open to the operation of the experimenter effect, and hence renders the evidence for incorporation, particularly of the "indirect" or "transformed" kind, highly suspect.

Many studies have employed the more sophisticated procedure of exposing subjects to some form of stimulus condition *prior to sleep*, and then awakening them later for dream reports which are assessed for any effects of the pre-sleep stimulus. Tart (1979) has categorized these approaches as the

implicit and explicit pre-sleep suggestion techniques. In the implicit method, subjects are exposed to a stimulus such as a film of a stressful or emotionally arousing nature prior to sleep, and are then awoken during REM (and/or NREM) sleep in order to elicit a report of ongoing mentation, which is later analyzed for incorporation of elements of the pre-sleep stimulus. At no point is the subject instructed to dream about the stimulus. A number of studies have employed variations of this methodology (cf for example : Cartwright et al, 1969; De Koninck and Koulack, 1975; Foulkes, 1967; Foulkes and Rechtschaffen, 1964; Goodenough et al, 1975; Witkin and Lewis, 1963; 1967). In general, this method yields only slight evidence of direct and/or indirect incorporation of pre-sleep stimulus material (Tart, 1979; Fiss, 1979), and even these rather meagre and disappointing results are rendered highly suspect because most of the researchers are "... blithfully unaware of experimenter effects". (Tart, 1979: 240).

In the *explicit* pre-sleep suggestion technique, subjects are overtly told to try and dream about a specific, suggested topic just before going to sleep. This approach therefore emphasizes the active role of the subject, in contrast to the passive posture required with the implicit method. Subjects have been instructed to try and dream about such topics as a valued personality trait (Cartwright, 1974), images of hands (Garfield, 1974 (a)), flying (ibid), danger (Garfield, 1975), riding a bicycle or fishing (Hiew, 1976 (a)), eating a pleasant meal (Hiew, 1976 (b); Hiew and Short, 1977) and snakes (Brunette and De Koninck, 1977). Results with this method approximate those produced by the

implicit method (Tart, 1979); the findings can, however, be considered more reliable because the target material for incorporation is reduced to one or two *specified* and defined stimuli, thereby obviating the serious experimenter-bias variables involved in the "unblind" scoring of dream material for indirect incorporation of the stimulus in the implicit suggestion technique. Reed (1976) reported results using a variant of the explicit suggestion method which are both fascinating and relevant to the findings of the present investigation. This author constructed the pre-sleep "stimulus" in such a way that it constituted a modern form of the dream incubation rituals employed by many ancient and traditional cultures. Subjects were required to participate in growth and therapeutically oriented groups for several days, which were followed by a variety of "symbolic" preparations which related to the expectation that they would receive a form of assistance or help from their own inner resources through the medium of a dream. The subject then spent the final night alone in a tent. Many subjects reported dreams which they described as "visions" rather than "ordinary" dreams, one of which is reproduced by Reed as follows:

"She awoke, startled to find that a strong wind was blowing, and that the tent had blown away. A small, old woman appeared, calling out the incubant's name, and commanded her to awaken and pay attention to what was about to happen. The woman said that she was preparing the incubant's body for death, and that the winds were spirits which would pass through her body to check the seven glands. The incubant was at first afraid, then took comfort in the old woman's aura of

confidence and authority, and finally yielded her body to the experience, almost pleased with the prospect of death. During this time the incubant saw before her a large, luminous tablet, containing many columns of fine print, detailing her experiences in her past and future lives. The vision ended abruptly, and the incubant found herself lying within the tent as if she had awakened from a dream". (1976: 22-23).

From a Jungian perspective, this experience could be interpreted as an authentically archetypal vision, which "followed" on the archetypal material constellated by the preceding incubation rituals. Looked at in this way, Reed's finding suggests that the archetypal factor is a crucial one in establishing strong links or connections between waking experience and nocturnal dreaming, i e it is *the archetypal nature of the pre-sleep stimulus procedure* which is critical. This line of reasoning is corroborated by the findings of the present study, which can be considered to be analogous to those reported by Reed in that, in both investigations, subjects were exposed to *archetypal* material in the pre-sleep condition. The nature of the pre-sleep stimulus employed in this and Reed's studies contrasts markedly with the banal and prosaic stimuli which have generally been employed in other explicit suggestion studies; it is therefore possible that it is the employment of *non-salient "everyday"* stimulus material (Cohen, 1974) which is responsible for the generally weak effects on dream content reported in these investigations. In the *implicit* suggestion studies, on the other hand, the pre-sleep stimulus can be considered to be a potentially powerful one, in that the films are

generally of a stressful, anxiety provoking and "non-everyday" nature (e g subincision, mutilation, etc). The fact that generally weak effects on dreams have been reported can perhaps be explained by the consideration that the stimulus material, albeit "powerful", is imposed on the subjects from "outside", as it were. This contrasts markedly with the self or intra-subjective generation of the "stimulus" material in the present investigation, and, by extrapolation, Reed's study, where the incubation ritual can be considered to have constellated or facilitated the production of archetypal fantasy material in the waking state. Stimulus material which is generated *by the subject* can be conceptualized as being far more psychodynamically and "existentially" relevant, and hence more salient, unlike the images in a film, which may or may not correspond to the intrapsychic or unconscious concerns of the subject at the time. This is supported by the finding that, even when a "neutral", non-stressful film has been employed as a pre-sleep stimulus, effects on dreams are not much different from those found with the more "powerful" stimulus (Tart, 1979 ).

The method which has been most successful in influencing dream content has been that of post-hypnotic suggestion. In this approach, a suggestion to dream about a specific topic or stimulus is implanted in the hypnotized subject, following which amnesia for the topic or stimulus is suggested, and tested for effectiveness. The subjects' dreams on the night following the hypnotic induction are then assessed for incorporation of, or modification by, the suggested topic or stimulus. A number of early studies, conducted from within the framework of

Psychoanalytic theory, reported dramatic results with this method (Fischer, 1953; 1954; 1960; Malamud and Linder, 1931; Nachmansohn, 1925; Schroetter, 1912; Roffenstein, 1951). These studies all report a process of *indirect* incorporation of the suggested stimulus into the subsequent dream, which ostensibly conforms to Psychoanalytic mechanisms such as condensation, displacement, etc; all, however, abound with serious methodological problems relating to the perceived demand and experimenter effects. (Tart, 1965 (a); Tart, 1979). More recent non-Psychoanalytic studies which attempt to control for perceived demand and experimenter effects have reported moderate to high levels of *direct* incorporation of suggested target material into REM sleep and home dream reports (Barber et al, 1973; Stoyva, 1965; Tart, 1964; Tart, 1966; 1967; Tart and Dick, 1970; Tart, 1979). Furthermore, the degree of incorporation of hypnotically suggested material appears to increase with the subjects' hypnotic susceptibility and self-reported depth of hypnosis. Thus, the effect seems to be related to the administration of a standardized induction procedure, rather than the diagnosed hypnotic state which results from the procedure. (Tart, 1979).

In contrast to the results reported with post-hypnotic suggestion, which consistently report *direct* incorporation of stimulus material into subsequent dreams, the findings of the present investigation strongly suggest *indirect* links and connections between the pre-sleep or waking stimulus material and dream content. The difference in findings can probably be attributed to the fact that in the present study *there was no explicit suggestion to dream about any specified topic or*

*stimulus*. Moreover, the fact that *direct* incorporation of waking fantasy material into dreams was largely absent constitutes further evidence that "suggestion" was not responsible for the highly significant findings (cf Section 7.2 above). In point of fact, from a Jungian theoretical perspective, the results obtained with the post-hypnotic suggestion technique could be considered to involve processes which are largely *conscious*, i e relate to Jung's category of a *fantasm* as a conscious construction. This would be consistent with the finding of *direct* incorporation of the stimulus material into the dreams, in the sense that the "implanted" or extra-subjective stimulus *has not been subjected to an unconscious process of transformation*. From this perspective, the results of the present investigation are more consistent with the reported results of the early Psychoanalytic work with post-hypnotic suggestion, which also reported *indirect* links between the stimulus and its transformed representation in dreams. The crucial difference, of course, is that the perceived demand and experimenter effects were controlled for in the present study. This suggests that, when the unconscious is involved in the process of influencing the nocturnal dream, the process of stimulus incorporation is an *indirect* one, i e the original stimulus is transformed by an unconscious process which renders it ostensibly discontinuous with respect to its original form (i e at the manifest level). This speculation would, of course, relate largely to the *content* level of analysis. The present investigation goes much further than this, however; not only does it suggest that *indirect thematic* (i e content level) links between pre-sleep stimulus material and dreams can

be demonstrated, but that the *structure and process* of the dream can be altered by exposing subjects to self-generated, mythologically toned, irrational, bizarre and emotionally charged fantasy material in the waking state. This yields the speculation that the more *archetypal* the post-hypnotic suggestion, the less likely would be the possibility of its direct (i.e. untransformed) incorporation into the dream; conversely, the more banal and prosaic the stimulus material, the greater the likelihood of its *direct* incorporation. This suggestion is supported by one of Tart's (1979) verbatim reports of incorporation of post-hypnotically suggested material. The suggestion was to dream about "Being with a group of lady welders who are *applying ointment to the hull* of a submarine" (Tart, 1979: 253 -- emphasis added). The subject reported a dream in which he was "talking about submarines" (*ibid*; 254). When questioned further, he elaborated by saying ".... something about how if they were welded properly they were safe, but otherwise they just fell apart like the *Thresher* and the other one that was lost". (*ibid*: 254). It will be observed that the irrational component of the suggestion, i.e. *applying ointment* is omitted from the dream material, which supports the idea that the more the suggestion is "contaminated" by the unconscious (i.e. "irrational") factor, the less likely it is to be *directly* incorporated into the dream. Clearly, this argument would be entirely consistent with Jung's conceptualization of unconscious (and especially archetypal) processes as being impervious to conscious, volitional attempts at influence.

The findings of the present investigation will now be discussed in relation to relevant experimental

studies of the effects on dreams and/or REM sleep reports of the experience of fantasy in a variety of states of consciousness.

### 7.5 Experimental findings concerning the relationship between waking fantasy and nocturnal dreaming

The results of a number of studies employing REM-awakening techniques suggest a relationship between waking fantasy and nocturnal dreaming. The essential findings of these studies will now be presented and related to those of the present investigation.

Several studies have reported a marked resemblance between the bizarre and fantastic qualities of electrophysiologically defined and measured *hypnagogic* and REM-sleep reports (Bertini et al, 1964; Foulkes and Vogel, 1965; Foulkes et al, 1966; Vogel et al, 1972; Witkin and Lewis, 1963). This finding tends to confirm earlier qualitative and anecdotal observations (Ellis, 1911; Hicks, 1924; Ladd, 1892; Leroy, 1926; Maury, 1848; Muller, 1848; Oswald, 1962; Varendonck, 1921). These findings yield the conclusion that mental activity which can be loosely characterized as being of a fantasy nature is not confined to REM sleep, but is thematically related to mental activity produced in the waking state just prior to sleep onset. This suggests that waking fantasy may have some interchangeability of function with the mental activity characteristic of REM sleep. Fiss et al, (1966) employed the method of REM sleep interruption in association with the TAT in order to investigate this possibility.

TAT stories were collected under the following conditions: interrupted sleep onset, an awake, post-sleep condition and post-REM and post-NREM conditions. There was a highly consistent pattern between all but the NREM condition, so that TAT stories were indistinguishable from reports elicited from the sleep onset, post REM and post-sleep (hypnopompic) conditions. The authors concluded that "... when a dream is aborted, a waking fantasy takes on some of the characteristics of dream mentation. This suggests, whatever the function of a dream may be, that a waking fantasy may serve a similar purpose." (1966: 550).

In commenting on these findings elsewhere, the first author argues that "... the distinguishing properties of REM mentation, rather than being automatically 'switched off' upon awakening .... persist into the waking state. This 'carry over effect' .... clearly refutes the REM definition of dreaming" (Fiss, 1979: 51). He terms this the "substitution phenomenon". Considerable additional experimental support has been provided for this hypothesis. Thus, Cartwright (1966) reported that drug-induced, hallucinatory waking fantasies resembled dreams in several respects. Most importantly, a clinical psychologist, blind with respect to subjects or experimental conditions, matched REM sleep reports and hallucinatory content protocols from the same subjects at a high level of confidence. Moreover, there was a dramatic *reduction* in the amount of time spent in REM sleep on the night following the drug-induced fantasy-experience. She concluded that "... access to dream-like hallucinations during the day for a

concentrated period of time satiated some of the 'need to dream'" (1966: 13).

This finding was further investigated by Cartwright and Monroe (1968). They reported that when subjects were required to relate and elaborate upon their ongoing mental activity immediately *before* REM interruption (i.e. to "free-associate" to the material), the well-documented REM "rebound" phenomenon did not occur on subsequent nights. However, when subjects were required to employ logical, "secondary process" operations by completing a digit-span test following interrupted REM sleep, compensatory increases of REM sleep did occur on subsequent nights. It would appear that the opportunity to engage in a form of waking fantasy-activity substituted for the subjects' deprivation of such functioning in (interrupted) REM sleep, with the result that there was no "need" to make up for the deprivation during REM sleep on subsequent nights. In a later study, Cartwright et al (1967) were able to show that the REM rebound phenomenon occurred in subjects who were more field-dependent, i.e. did not have the easier access to dreamlike material that field-independent subjects had, with the result that they were unable to employ waking fantasy as a substitute for the REM deprivation.

Results of studies with acute schizophrenic patients lend further support to Fiss's "substitution hypothesis". Schizophrenic patients in the acute phase of the illness have been found to have significantly decreased REM sleep time (Kupfer et al, 1970; Feinberg et al, 1964). Zarcone et al (1968) reported that schizophrenic patients in a

floridly psychotic state manifested greatly reduced levels of REM "rebound" after two nights of REM deprivation; this was in contrast to control groups of normal subjects and schizophrenic patients in remission. Similar results were reported by Gillin et al (1972). These results are consistent with the finding that the dreams of chronic schizophrenics are remarkable for their blandness, emptiness, sterility and lack of bizarreness when compared to the dreams of normal control subjects (Arey, 1964; Biddle, 1963; Cartwright, 1972; Dement, 1955; Kramer et al, 1970; Okuma et al, 1970). Importantly, it has been reported that remission of symptoms is correlated with an increase in REM sleep duration (Gulevitch et al, 1967). This confirms an earlier observation made by Biddle (1963) that "... when patients begin to dream hallucinations diminish and eventually disappear" ( : 22). In commenting on these findings, Cartwright (1972) observed that:

".... dream-like mentation ordinarily confined to REM may have become dissociated from it .... so that patients may well be having their normal quota of dream-like experiences but have these more widely distributed throughout their sleep and waking states. This may well result in their reports of dreams sounding more bland and their compensation for REM loss to be reduced due to the occurrence of dreaming in states other than REM" ( : 276).

Later she continues:

".... bizarre, hallucinatory fantasy may be constant in amount within one individual, but may become more widely distributed throughout the

sleep and waking states as disturbance level increases" (ibid: 279).

The experimental support for the "substitution hypothesis" is remarkably consistent with Jung's clinical observations of a decreased frequency of archetypal dream material following the practice of Active Imagination. In fact, Jung's concept of a "discharge" of such material through the medium of its expression in waking fantasy can be understood as supplying a depth psychological explanation on the above findings. This is particularly so in view of Jung's aetiological formulation of schizophrenia as constituting an "overwhelming" of ego-consciousness by archetypal material, and his explanation of hallucinatory drug experiences, such as those induced by Mescaline, in similar terms (Jung, 1939; 1958, c).

The findings of the present investigation would, at first glance, appear to directly contradict those which support the substitution hypothesis.

However, as has already been pointed out (Section 7.1 above), since this study employed a sample of "normal" subjects, a pre-waking fantasy induction "build-up" of dream material awaiting "discharge" was not consistently observed, with the result that there was no decrease in the frequency and intensity of dream material of a bizarre, irrational and highly affective nature. That the opposite effect was demonstrated is, in the context of the schizophrenia studies, consistent with clinically reported observations of an increase in bizarre, irrational dream material in latent schizophrenics and in the prodromal phase of the illness (Arieti,

1974; Boss, 1977; Jung, 1953, a; 1967; 1976; Wolman, 1966; 1973; 1976; 1979). In this regard, the waking fantasy state induced by the experimental procedure in this investigation could perhaps be conceptualized as being *analogous* to, or a milder form of, the condition of psychic dissociation which Jung conceptualized as being the hallmark of a transient psychotic episode. This would be consistent with Jung's warnings concerning the potential dangers of Active Imagination (cf Section 2.2.3.2 above). Thus, in this investigation, an altered state of consciousness similar to that experienced in the initial stages of a psychotic disorder could have been induced. Such a conceptualization would, from a Jungian perspective, account for the extraordinarily rapid mobilization and constellation of the unconscious, which was manifested in the dramatic increase in archetypal dream material.

In relation to the findings supporting the substitution hypothesis which derive from the non-schizophrenic studies reviewed above, it should be emphasized that the waking fantasy state induced by the procedure employed in this investigation should perhaps not be considered equivalent to associating to a TAT card. While no data on the duration of the TAT projections or length of the protocols in terms of a word count index is provided in the studies referred to above, it is probable that the fantasy sessions in this investigation considerably exceeded the duration and intensity of the waking fantasy condition employed in the studies using the projective test method of eliciting fantasy material. Furthermore, since the employment of a projective test involves an inherent structuring of

fantasy material, it differs fundamentally from the non-stimulus-bound procedure employed in this investigation. Perhaps another crucial factor relating to the studies reviewed above, is the consideration that, in these studies, the waking fantasy condition is always closely related in time to the nocturnal fantasy (REM report) material, unlike the procedure adopted in the present investigation, which is more closely related to the design employed in the post-hypnotic suggestion studies.

The close proximity in time could be conceptualized as a procedure which would facilitate the "discharge" of the *immediately preceding* dream material. In this sense, the REM-interruption studies could be viewed as employing a rather mechanical "stimulus-response" model, where the "carry-over" effect documented by Fiss et al (1966) might be expected. In the present investigation, on the other hand, the relationship between dream and waking fantasy was not conceptualized in terms of such a "causal" sequential model; nor was the waking state "stimulus" juxtaposed so closely in time with the sleep condition. It is interesting to observe that the employment of such a non-sequential or "non-causal" model produced statistically significant results which contradict the findings of the REM-interruption studies. The effects of the immediate post or interrupted REM employment of the induction procedure utilized in this investigation on subsequent REM sleep reports and the REM-rebound phenomenon would indeed be of considerable interest. It is possible that, because the procedure employed in this investigation constitutes a much more "powerful" and prolonged "stimulus" by comparison

with a projective test response, its effects on the content of subsequent REM reports and the presence or absence of REM rebound would be intensified. This is a question which could be fruitfully explored in a future study which compared the effects of *different types* of waking fantasy on dream (or REM-sleep) reports. Aside from these speculations and suggestions, however, the results of the present investigation are entirely consistent with the generally reported findings of a consistent thematic and structural connection or link between waking and nocturnal fantasy activity.

The results of the present investigation are also relevant to a group of studies concerning the nature of waking mentation in a relaxed physiological state, such as "relaxed wakefulness" and meditation. Foulkes and Scott (1973) and Foulkes et al (1974) examined the nature of waking mentation in a relaxed physiological state. Using EEG and EOG parameters of wakefulness, it was found that a substantial proportion (27 per cent) of relaxed wakeful experiences were "hallucinatory" in nature. In a more extended study, Foulkes and Fleisher (1975) confirmed this finding, in that 19 per cent of reports elicited from a condition of relaxed wakefulness were hallucinatory in nature, while 25 per cent were adjudged to be regressive. The authors concluded that "... relaxed waking thought is fairly susceptible to momentary intrusions of bizarre content or hallucinations .... although .... momentary lapses towards hallucinations were not so profound or clearcut as .... in subjects studied at sleep onset or during sleep itself" (: 72). It was further suggested that the findings "... challenge the traditional distinction between night dreams and

day dreams" (ibid: 72), in that the absolute criterion of presence or absence or reality-testing in day dreams and night dreams respectively is of little value in distinguishing between the two states. Further support for the wide distribution of dream-like fantasy across waking and sleeping states is provided by Kripke and Sonnenschein's (1978) demonstration of regularly occurring peaks of waking fantasy across the diurnal cycle.

Endogenously regulated waking fantasy cycles of 70-120 minutes were reported to parallel the occurrence of REM sleep fantasy during the sleep cycle. The authors suggest that "functions occurring in the REM state also take place during wakefulness" ( : 322) and that "whatever is being discharged during stage REM and fantasy could be similar, be it conceptualized as neuronal or neurotransmitter discharge, ethologic consummatory response or wish-fulfillment" (ibid: 330).

The above experimental findings can be viewed as being strongly supportive of Jung's concept of a continuous, ongoing stream of unconscious fantasy activity, which may intrude into waking consciousness under certain conditions (cf Sections 2.2.1; 2.2.3.1 above). Furthermore, the findings of Foulkes and associates are clearly supported by the findings of the present investigation, in that the induction of a state of relaxed wakefulness was accompanied by the experience of vivid fantasy material which was shown to have statistically significant relationships with dreaming. However, it should also be noted that, from a Jungian perspective, the "daydreams" referred to by the Foulkes research group would probably be considered examples of waking fantasy which is largely of the

nature of a conscious construction. Since their research reports do not contain a detailed description and analysis of the content of their subjects' waking fantasies, it is impossible to establish the degree of correspondence with the material defined as archetypal in this investigation. Clearly, what is needed is further investigation of the content of waking fantasy material produced under artificially induced, naturally occurring, and other conditions.

The results of the present investigation are relevant to a final group of studies which report a relationship between the practice of Oriental meditation techniques and changes in sleep and dream patterns. A brief discussion of this research is especially relevant in view of Jung's characterization of Active Imagination as a form of visionary meditation (cf section 2.2.1 above). It should, however, be emphasized that Jung distinguished sharply between Active Imagination and Oriental meditational methods such as Yoga, which he conceptualized as inhibiting or suppressing unconscious fantasy activity, and therefore as constituting the opposite of his method (Jung, 1936, b; 1943, b; Faber, et al, 1978; Faber and Saayman, 1984). A number of studies have reported a relationship between the EEG patterns characteristic of meditation and stage 1 and 2 sleep (Fenwick et al, 1974; Otis, 1974; Younger et al, 1973; Wada and Hamm, 1973). Pagano et al (1976) reported meditational EEG patterns characteristic of stages 3 and 4 sleep; this finding supports an earlier report of a single Yoga practitioner who could accurately repeat test sentences read to him while the meditational EEG was operating at the frequencies

characteristic of stages 2, 3 and 4 sleep (Pines, 1973). Banquet and Sailhan (1976) reported that the total duration of sleep in experienced practitioners of meditation is shorter than average, and that conscious awareness can persist into NREM sleep to the extent that subjects can, by using a buzzer, signal the occurrence of K-complexes and delta sequences. These authors also observed that, in experienced meditators, "dream phases became shorter and less frequent" ( : 183) and that "... the content was mostly wish dreams of the type encountered during childhood" (ibid: ).

The above findings suggest a close relationship between the practice of meditation and sleep. This is consistent with traditional formulations of the procedure, for example that of Yoga, which attempts to teach aspirants to "enter the sleep states without relinquishing the continuity of consciousness" (Eliade, 1969).

On the basis of these findings, and Banquet and Sailhan's (1976) report concerning changes in dream content in practitioners of meditation, the author assessed the dreams of seven experienced practitioners of Yoga meditation for archetypal content and compared them to the dreams of a matched control group of non-practitioners (Faber et al, 1978). As predicted by Jungian theory, it was found that the laboratory and home recorded dreams of the meditation group were significantly more archetypal than those of the control group. There was also a significantly higher dream recall rate and amount of content in the dreams of the meditation group. It is possible that, what Banquet and Sailhan (1976) interpreted (reductively) as regressive wish

fulfillment was revealed as archetypal activity in Faber et al's study.

This consideration aside, the findings of the present investigation are, in broad terms, consistent with the findings relating to the practice of Oriental meditation techniques, in that the waking fantasy procedure was shown to be significantly related to changes in a parameter of sleep. This suggests that the induction of a meditational state, whether it is conceptualized as being of "visionary" nature (as in the present study) or of a suppressive or "inhibitory" nature (as with the Oriental methods), has potent effects on sleep and dreaming. It would indeed be of interest to investigate the effects of the repeated induction of the waking fantasy state employed in this investigation on the duration of REM and NREM sleep stages.

APPENDIX A

UNIVERSITY OF CAPE TOWN  
DEPARTMENT OF PSYCHOLOGY  
-----

**CONFIDENTIAL**

RESEARCH ON SLEEP, DREAMS, IMAGERY AND PERSONALITY

SURNAME:.....

FIRST NAMES: .....

DATE OF BIRTH:.....

ADDRESS:.....  
.....

TEL.NO:.....

SEX:.....

MARITAL STATUS:.....

DEGREE FOR WHICH REGISTERED:.....

HAVE YOU EVER HAD ANY SERIOUS ILLNESSES ? YES NO

If yes, please elaborate briefly:

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.....  
.....  
.....

WHAT TIME DO YOU USUALLY GO TO SLEEP ?

.....

DO YOU NORMALLY HAVE ANY DIFFICULTY GOING TO SLEEP ? If yes,  
please elaborate:

.....  
.....  
.....  
.....  
.....  
.....  
.....

HOW MANY HOURS DO YOU USUALLY SLEEP A NIGHT?

.....

ARE YOU AT PRESENT TAKING ANY DRUGS OR PRESCRIBED  
MEDICATION?

Please elaborate briefly:

.....  
.....  
.....  
.....  
.....  
.....

HAVE YOU EVER SOUGHT PROFESSIONAL PSYCHIATRIC OR  
PSYCHOLOGICAL HELP?

Please elaborate briefly:

.....  
.....  
.....  
.....  
.....  
.....  
.....

HAVE YOU EVER SOUGHT COUNSELLING FROM ANY OTHER SOURCE ?

Please elaborate briefly:

.....  
.....  
.....

.....  
.....

DO YOU, OR HAVE YOU EVER PRACTISED MEDITATION ?

Please elaborate briefly:

.....  
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.....  
.....  
.....

ARE YOU FAMILIAR WITH THE WORK OF ANY OF THE FOLLOWING ?  
(Please indicate)

S. FREUD:.....

C. ROGERS:.....

C. G. JUNG:.....

E. ERIKSON:.....

B. F. SKINNER:.....

If you answered YES to any of the above, please elaborate  
briefly:

.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....

Please return this questionairre to me as soon as possible.

Phillip A Faber.



Do you feel that the hypotheses you developed influenced the waking imagery you produced in any way? Please elaborate:

.....  
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.....

Did you feel any pressure from the experimenter to produce certain types of dreams and/or waking imagery? Please elaborate:

.....  
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.....  
.....  
.....

Please add any other comments you may have:

.....  
.....  
.....  
.....  
.....

Thank you very much for participating in the experiment. Please feel free to make an appointment with me to discuss any aspect of your participation.

Phillip A Faber

## APPENDIX C

## RELAXATION INSTRUCTIONS (Pre-recorded)

"Please close your eyes....and pay close attention ....deep relaxation and increased awareness of mental imagery go together....generally, when one is very active, incoming stimuli tend to crowd out the ongoing stream of mental images which are continually present in the background of consciousness....

the exercises to follow are designed to inhibit bodily activity so that you are able to concentrate more fully on the ongoing stream of mental images....when you have completed the exercises....you will find yourself in the state which resembles the melting drowsiness which precedes sleep....with it's characteristic heaviness and warmth of the limbs....when you are in this state ....you will be asked to form a mental image....when you have formed the image.... describe it as fully as possible....and then continue to describe whatever occurs to you until you wish to stop....you will probably find that....after a time....the image begins to change....that`s fine....just continue to describe what you are experiencing....(pause (60 seconds)

Now....become aware of the position of your body....feel the position of your feet....your legs....your hands....your arms....your hips....your stomach....your chest....your head....now try to let go of all the muscles in your body....let your feet become limp and relaxed....let your legs become limp and relaxed....let your hands become limp and relaxed....let your arms become limp and relaxed....let your face become limp and relaxed....imagine that your whole body is becoming limp and relaxed....now....focus your attention upon your breathing....feel how the air is drawn into your lungs and the expelled....now try to let go of your breathing....let your chest muscles relax....let the muscles and lungs take over completely....let your breathing return to a natural....comfortable resting rhythm....now....focus your attention upon your feet....let their muscles become limp and relaxed....now let your calf muscles become limp and relaxed....become aware of your hands....let them become limp and relaxed....now your arms....let them become limp and relaxed....become aware of your face....let the muscles in your forehead become limp and relaxed....let your eyelids become heavy and relaxed....let all the muscles in your face become limp and....slack and relaxed....let your whole body become ....heavy....and limp....and relaxed....let all the muscles

relax even further....let your whole body become even more heavy....and limp....and motionless....continue to let all the muscles in your body become limp and relaxed....let go of all your muscles....let your body become heavy and motionless....now....try to form an image of a meadow....just let the image come to you in its own time....when you have the image....describe what it looks like....try to describe everything that you can about the meadow....then continue to describe everything that happens to you until you wish to stop....(commencement of imagery recording).

The above constituted the program of instructions for the *first session* for every subject. In the second, and every subsequent session, subjects were given the identical relaxation instructions: however, in place of the "meadow" stimulus at the end of the tape, they were asked (on a second tape), to describe whatever image appeared spontaneously. The verbatim instructions were: "....let your body become heavy and motionless....when an image appears....try to describe it as fully as possible....then continue to describe everything that happens to you until you wish to stop....(commencement of imagery recording).

## APPENDIX D

## THE ARCHETYPAL DREAM SCALE (Kluger, 1975)

-----

*Mythological Parallel*

Score present or absent. If the dream contains a mythological parallel, estimate whether it is close or distant, using the numbers 3, 2 and 1.

3. *A Close Parallel*: - Example: In an oriental temple giant statues come to life. One says, "The time has come for the battle between Good and Evil, for which I have waited for all eternity". A tremendous battle ensues between them. Parallel: Zoroastrianism; also the book of Revelation. Example: A man dreams that he descends to a basement meeting room where he goes through a ritual to make him a male prostitute. This is accompanied by tremendous feelings. Next a baby in a carriage is wheeled in, and this is the Lamb of God. Parallel: the ancient mystery religions with their secret initiations, often underground; their hierodules (sacred prostitutes, male and female); and their rebirth symbolism and apotheoses.

2. *A moderate parallel*: - Example: The dreamer slips something into her husband's pocket - his penis, wrapped in plastic film. She then has mixed feelings, having accomplished her mission, but wondering how it would be able to be put back in use again. Parallels: the myths of Isis and Osiris, and of Attis and Cybele, with their themes of restoring a dismembered phallus and the problem of its subsequent effectiveness.

1. *A distant parallel*: - Example: "Flying anywhere I wanted, rising and falling at will". Parallel: the myth of Icarus. Example: being chased through the woods by a witch. Parallels: various fairy tales.

0. *No Parallel*.

*Affect*

It is the affect of the dreamer (the dream ego) which is scored, not that of any other dream character. If not explicitly stated, or implied, the degree of affect may be estimated by the scorer.

4. *Very strong*: great fear, panic, horror, ecstasy.
3. *Strong or stressed*: afraid, scared, happy, delighted, excited.
2. *Mild to moderate*: pleasant, unpleasant, very interesting, very satisfying, glad, annoyed.
1. *Slight or absent*.

### *Rationality*

The considerations in scoring dream content under this category are the degree of likelihood of their occurrence, and the degree of their adherence to natural law.

4.(1). *Rational and not unlikely*: - Examples: riding a bike, hitting a stone and falling off.

3.(2). *Rational-possible* (i e possible, conceivable, but uncommon or unexpected ): - Examples: being chased, caught and raped; San Francisco being bombed by the Russians.

2.(3). *Rational-unlikely* (i e very unlikely, although not violating any natural law): - Examples: being chased from tree to tree by a white bear; some men chased, caught and tried to poison me.

1x.(4). *Borderline* (i e the operation of natural law is uncertain or questionable): - Example: a long row of black box cars rolling by on a railroad track. There was no engine.

1.(5). *Non-Rational but comprehensible*: - Examples: playing in the barnyard and suddenly covered with green snakes: our guns wiped out everything in front of them.

0.(6). *Irrational* (i e impossible in reality): - Examples: a toothed fish chased me out of the pool and across the fields; about a man with a lion's head.

B.(7). *Bizarre*: - Example: the veins on my chest stood out, studded with rhinestones and sequins.

**Everydayness**

4.(1).*For dreams just like everyday life:* - Examples: making plans with friend for a car trip to a neighbouring town; having to go to the bathroom; working or talking with some people.

3.(2).*Slight variations from everyday life:* - Examples: running in a relay race with two best friends, somehow got in wrong exchange area and had to give up the race; or, (a student) "I had already graduated and gotten a good position in my field".

2.(3).*Unlikely variations from everyday life:* - Examples: returning to the apartment to find all the furniture gone and workmen removing the bathroom pipes; all the girls in the dorm getting together for the last time before the vacation, all sad and crying at the prospect of the long separation.

1x.(4).*With an impossible twist to everyday life:* - Examples: cleaning out a fishbowl, the fish swam up the stream of water pouring into it; a horse performing tricks suddenly turns into an elephant.

1.(5).*Very unlikely in everyday life:* - Examples: walking along a dirt road, an airliner flies so low over us we could almost touch it. It circles back, lands on a road, hitting a group of people as though intentionally.

0.(6).*Very remote from everyday life, or with the feeling tone of the strange and unfamiliar:* - Examples: three priests with icepicks sitting at a round table, each begins lightly picking the left arm of his neighbour, increasing this to jabbing and furiously stabbing until it's a horrible bloody scene; "I walk through a maze of high hedges. I am trying to reach the centre. There is a mist in the air, and grass beneath my feet. I feel I am near a river or moat. I have very long hair, and clothing that belongs to another century. I sing the old folksong "Where I come from nobody knows". I feel I must get out or get to the centre".

B.(7).*Bizarre:* - Example: the veins on my chest stood out, studded with rhinestones and sequins.

In order for a dream to be considered archetypal, it must attain a critical score on at least three of the four criterion categories. Thus:

**Mythological parallel** - the presence of a parallel.  
**Affect** - a score of 3 or 4.  
**Rationality** - a score of 1 or less.  
**Everydayness** - a score of 1 or less.

In the case of the *Rationality* and *Everydayness* criterion categories, the author replaced Kluger's original values with numbers ranging from 1 - 7 in order to facilitate statistical processing of the data. These new values are indicated in brackets after the original ones. Thus, in the case of both of these criterion categories the critical score becomes 5.

The archetypality score of a dream indicates the number of categories in which it scored at or above the critical level, and may therefore range from 0 - 4. Dreams may thus be assigned to the discrete categories archetypal or non-archetypal, and also assigned a graded rating for degree of archetypality (Kluger, 1975: 24-27).

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