Madness and Divine Madness: 
The Black Books of Carl G. Jung

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INTRODUCTION

“My life is a story of the self-realization of the unconscious.”

- Carl G. Jung

This is the opening sentence of the prologue to *Memories, Dreams, Reflections* (1961), a biography narrated by its central figure, the Swiss Psychologist and founder of analytical psychology, Carl G. Jung (1875-1961), but actually written by Aniela Jaffé towards the end of his life.¹ Jung had always been a fairly private person. Exposing his personal life to the public was not something he was particularly enthusiastic about. To illustrate, Jung expressed resistance towards writing an autobiography in a letter to a lifelong friend of his, Gustave Steiner:

During the last years it has been suggested to me on several occasions to give something like an autobiography of myself. I have been unable to conceive of anything of the sort. I know too many autobiographies and their self-deceptions and expedient lies, and I know too much about the impossibility of self description, to give myself over to an attempt in this respect.²

Nonetheless, after long consideration Jung surrendered to the idea and he and Jaffé started working on this book in the spring of 1957. Upon publication, *Dreams, Memories, Reflections* was the only book in which Jung spoke of his personal experience related to God.³ Whenever he mentioned “God” in his professional work on psychology, he would only use objective language to conform to the scientific standards of his time, such as “the God-image in the human psyche.”⁴ It was not until the publication of the *Red Book* – or *Liber Novus* – in 2009, that the public really got a peek into the rich, colourful and sometimes frightening psychic life Jung lived behind the veil of his rather scientific persona.⁵ Eleven years later, in 2020, the last of Jung’s imaginative repertoire was revealed with the publication of the *Black Books*, containing the raw and emotional versions of the fantasies that fill the former.⁶ By virtue of the publication of the *Red Book* and the *Black Books*, the public is now finally initiated into the entire corpus that tells Jung’s imaginative life and his ‘mythology.’ Their publication marks a new era for the academic study of Jung and his analytical psychology. This thesis attempts to answer the following central research question: What is the difference between madness and divine madness in *The Black Books* according to Carl G. Jung?

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¹ Jung and Jaffé. *Memories, Dreams, Reflections* (Hereafter *Memories*), 3.
³ Jung and Jaffé, *Memories*, xi.
⁴ Ibid.
⁵ Jung, *The Red Book*.
⁶ Jung, *The Black Books*. Throughout his work, Jung consistently called his imaginative experiences ‘fantasies,’ instead of, for instance, ‘visions.’ Based on the *Black Books*, some of his fantasies could be argued as precognitive visions (Chapter 1), though not all of his fantasies were necessarily. Arguable, Jung used the word ‘fantasy’ as it makes for a less loaded term.
Yet, before we dive into Jung’s inner world and explore how the ideas of madness and divine madness reveal themselves in the *Black Book* fantasies and Western history, it will prove useful to get some insight into where Jung’s inner life started. How did Jung become Jung? And what were his first confrontations with religion, which eventually contributed to his understanding of divinity and its connection to madness?

Carl Gustav Jung was born on July 26 of 1875, in Kesswil by Lake Constance in Switzerland, and grew up in a Reformed Christian family. His father, Paul Jung, was a parson of the Basel Reformed Church and a classical and oriental scholar. His childhood was surrounded by religion. On his father’s side he had two uncles that were parsons, his mother’s side counted six. Furthermore, a family legend goes that Jung’s grandfather and namesake, Carl Gustav Jung, was the actual son of Johann Wolfgang von Goethe (1749-1832). Whether this is fact or fiction is not that important, though it is worth mentioning that Jung’s mother introduced him to Goethe’s *Faust* during his youth—a work that would become influential for both his later psychology and his imaginative life. In *Memories*, Jung recounts he “hated going to church” when he was young, except for when it was Christmas Day, which he celebrated with enthusiasm. Besides, at a young age, his mother instilled in him the habit of prayer, and taught Jung a prayer he said each night:

Spread out thy wings, Lord Jesus mild,

And take to thee thy chick, thy child.

“If Satan would devour it,

No harm shall overpower it,”

So let the angels sing!”

The experience of reciting this prayer upon bedtime brought comfort and gave him a sense of protection in the darkness of night. Then, at age eleven, the idea of God began to interest him for peculiar reasons. While a series of experiences around the ages three and four caused him to have difficulties with upholding a positive attitude towards the idea of Jesus, God, on the other hand, was easier for him to trust. The reason was that whereas Jung’s concept of Jesus had a face and a definite human form, the

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8 Jung and Jaffé, *Memories*, 42.
13 Every time there was a burial, Jung would hear “that Lord Jesus had taken them to himself.” Remembering his nightly prayer, he now concluded that Jesus did not only take children but also adults, and that this *taking* meant putting them in a hole in the ground. This rather ominous analogy was aggravated when he overheard his father talking negatively about “Jesuits.” And somehow, he had associated “Jesuits” with Jesus. So, when young Jung saw “a figure in a strangely broad hat and a long black garment” coming from the wood, he became terrified thinking it was “a Jesuit.” Later, he of course realized that this dark figure was just a harmless Catholic priest, though right after the sighting he got so scared he stayed in the house for days after. See Jung and Jaffé, *Memories*, 9-11.
idea of God appeared to him as something unique and undecided of whom “it was impossible to form any correct conception.”

This element of secrecy around the concept of God very much pleased him, and it is perhaps no coincidence that Jung’s Black Books and later psychology would have a similar understanding of the concept of God or the God-image.

Around four years of age Jung had his first significant or “big” dream. In this dream – which he kept a secret for 61 years – he found himself in a meadow near the vicarage. There in the ground, he discovered a dark, rectangular, stone-lined hole which gave access to a stairway. “Hesitantly and fearfully,” Jung descended the stairs and at the bottom he found a doorway with a rounded arch and a green curtain. Beyond, he found a chamber with an arched ceiling and a red carpet leading to a golden throne. Standing on this throne, he saw something that to his childlike understanding looked like a large tree trunk.

It was made of skin and naked flesh, and on top there was something like a rounded head with no face and no hair. On the very top of the head was a single eye, gazing motionlessly upward. An aura of light surrounded the head and although it stood there without moment, Jung recalled the feeling that “it might at any moment crawl off the throne like a worm and creep toward me.” Standing there paralyzed in otherworldly terror, he heard his mother’s voice say: “Yes look at him. That is the man-eater!” The dream haunted him for years. Eventually, he realized that what he had seen was a ritual phallus and the phallic archetype: the principle of creativity in life. In the Black Books, Jung’s soul would call the phallus “the symbol of the middle” and the spirit of “all bodily juices.” And in Memories, Jung also interpretated the phallus as an unnameable “subterranean God” and somehow he would associated this image whenever the thought of “Lord Jesus” would come up, adding to his distrust around Christ’s character. To Jung, this dream announced the unconscious beginnings of his intellectual life – it was his “initiation into the realm of darkness [and] … the secrets of the earth,” so that he could “bring the greatest possible amount of light into the darkness.”

Another pivotal confrontation Jung had with his psyche was around his twelfth year. Walking home from the Cathedral square, where he had gazed at the glittering roof of the Cathedral, he found his thoughts returning to its sight again and again – imagining God above sitting on a golden throne. Then all of a sudden his “thoughts would fly off again as if they had received a powerful electric shock” after

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14 Jung and Jaffé, Memories, 27.
15 In the Black Books, the highest God, Abraxas, is described as “indefinite and indeterminable,” see Jung, “Book VI,” in the Black Books, 213-215.
16 Jung made a distinction between “little” and “big” dreams, see: Jung, “On The Nature of Dreams,” CW 8, par. 554.
17 Jung and Jaffé, Memories, 12.
18 Casement, Carl Gustav Jung, 5.
20 Jung and Jaffé, Memories, 13.
21 Ibid., 15.
which he kept repeating to himself: “Don’t think of it, just don’t think of it!” Without knowing exactly what thought wanted to come next, he believed it to be something horrible, so he resisted the urge to think it with all his determination. He did not tell his mother as that would have required thinking his thought right to the end. Eventually, having endured the torture of fending off the intruding thought for about two days, he began a mental investigation.

“Now it is coming, now it’s serious! I must think. It must be thought out beforehand. […] Where does this terrible will come from? And why should I be the one to be subjected to it? I was thinking praises of the Creator of this beautiful world, I was grateful to him for this immeasurable gift, so why should I have to think something inconceivably wicked? I don’t know what it is, I really don’t, for I cannot and must not come anywhere near this thought, for that would be to risk thinking it at once. I haven’t done this or wanted this, it has come on me like a bad dream. Where do such things come from? This has happened to me without my doing. Why?"  

As young Jung went down the mental rabbit hole trying to figure out who of his ancestors could be responsible for his seemingly wicked disposition, he finally came out at Adam and Eve.

They were perfect creatures of God, for He creates only perfection, and yet they committed the first sin by doing what God did not want them to do. How was that possible? They could not have done it if God had not placed in them the possibility of doing it. That was clear, too, from the serpent, whom God had created before them, obviously so that it could induce Adam and Eve to sin. God in His omniscience had arranged everything so that the first parents would have to sin. Therefore it was Gods intention that they should sin.

This allowed him to muster up the courage to think his unthinkable thought:

I saw before me the cathedral, the blue sky. God sits on His golden throne, high above the world and from under the throne an enormous turd falls upon the sparkling new roof, shatters it, and breaks the walls of the cathedral asunder.

The unknown thought holding Jung in mental agony for days was the mental image of God laying a giant turd on his own house. And quite humorously, allowing the thought gave him a sense of

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22 Ibid., 37; In Carl Gustav Jung by Ann Casement, this experience is told as if the full vision of the cathedral with its ending came to Jung in a dream, from which he abruptly awoke right after. In this account, there’s no mention of God dropping a turd on the church but “pouring scorn on the Church.” Casement’s account is based the words of Bennet, see Bennet, E.A. C.G. Jung. London: Barrie Books, 1961.  
23 Jung and Jaffé, Memories, 37.  
24 Jung and Jaffé, Memories, 38.  
25 Ibid., 39. There are many other variations in the wording of this vision. During the editing, there was discussion about this passage in the manuscript. In Hull’s draft translation the manuscript reads: “God sits on his golden throne, high above the world, and shits on the cathedral; from under the throne falls an enormous turd falls” (Hull’s Draft Manuscript, Library of Congress, 32). In another manuscript, the same passage reads: “God sits on his golden throne, high above the world, and shits on the cathedral [in hand: shits on his church]” (Countway manuscript, Countway Library of Medicine, 32). There were some concerns about using the word “shit" in this context, but the original German typescript reads: “unter dem Thron fällt ein ungeheures Excrement” (“an enormous excrement falls under the throne”) (Jung archives, Eidgenössische Technische Hochschule (Swiss Federal Institute of Technology), Zürich, 19). For the full discussion, see Shamdasani, Jung Stripped Bare, 33, fn. 86.
“indescribable relief.” 26 As he felt bliss, grace, and illuminated in that moment, he was certain that this was what it felt like to yield to the will of God. 27 Jung concluded that God must be able to command him to think something that he himself would have judged as blasphemous on traditional religious grounds. Why God would befoul His own cathedral was still a terrible mystery to him, though it did give him a “dim understanding that God could be something terrible.” 28

This torturous thought and the phallus dream were just the beginnings of a life full of dreams, visions and fantasies, and one not without benefit for the world at large.

In the end the only events in my life worth telling are those when the imperishable world irrupted into this transitory one. That is why I speak chiefly of inner experiences, amongst which I include my dreams and visions. These form the prima materia of my scientific work. They were the fiery magma out of which the stone that had to be worked was crystallized. 29

The source of his inner experiences, the unconscious, would become visibly important in his work on psychology, though lesser known has been the extent to which his own imaginings drove Jung’s clinical research. Alluding only briefly to his own imaginary experiences in some of his later work, he kept its overall scope a secret for most of his life, fearing first the sorrow of his parents and later public prejudice and ridicule. 30 It is thus perhaps no coincidence that Memories, the Red Book, and the Black Books were all published posthumously.

The Black Books are the manuscript notebooks in which Jung documented his self-experiment. Self-experimentation was a fairly common affair among psychologists and writers at the time, so when he was again confronted with the uncontrollable outbursts of unconscious material that had scared but shaped him so much as a child, he saw no other option but to surrender once more to God’s will. 31 This time, Jung had passed the age of thirty-eight, he had a family, had become a well-established professor and psychologist, and had acquired wealth through his marriage to Emma Jung (1882-1955). He had everything he ever wished for and still something was missing. The search that ensued and which he documented in the Black Books would eventually be recognized by him as a genuine spiritual experience: an encounter with a divine form of madness; in contrast to regular madness: its pathological counterpart. As a psychiatrist and psychologist, Jung had seen madness in many forms, yet, in 1914, a new form of madness seemed to reveal itself on a collective level: a collective madness that manifested

26 Jung and Jaffé, Memories, 40.
27 Ibid.
28 Ibid.
29 Ibid., 4.
30 To give an example, Jung discusses some of the Black Book fantasies in his 1925 Seminars, see Jung, Introduction to Jungian Psychology: Notes of the Seminar on Analytical psychology given in 1925 by Carl G. Jung.
31 Examples of self-experimental writers are Andre Breton and Philippe Soupault, who read and used the works of normal psychologists and psychical researchers, such as Frederick Myers, Theodore Flournoy, and Pierre Janet. Also, W. B. Yeats used automatic writing in his A Vision, to compose a “poetic psycho cosmology.” See Shamdasani, “Liber Novus The ‘Red Book’ of C. G. Jung,” 2.
itself in the form of a gruesome first world war. He observed World War I as a reflection of the collective crisis of European consciousness, a consequence of a process of “disenchantment,” which stood in parallel relationship to the war between reason and religion.\(^{32}\) Besides, in October of 1913 Jung wrote one of his last known letters to Austrian neurologist Sigmund Freud (1856-1939).

Dear Professor Freud,

It has come to my ears through Dr. Maeder that you doubt my bona fides. I would have expected you to communicate with me directly on so weighty a matter. Since this is the gravest reproach that can be levelled at anybody, you have made further collaboration impossible. I therefore lay down the editorship of the Jahrbuch with which you entrusted me. I have also notified Bleuler and Deuticke of my decision.

Very truly yours, Dr C. G. Jung\(^{33}\)

About a month later, on November 12, 1913, Jung wrote the first entry of the *Black Books*. Somewhat in the likes of Emanuel Swedenborg (1688-1772), Jung collected his fantasies in *The Black Books* for almost two decades, becoming the foundation of his analytical psychology.\(^{34}\)

**Methodology and Structure**

The present research takes place within the parameters of Western intellectual history, religious history, and the history of Western esotericism. The term ‘esotericism’ in a Western context is contested and no conclusive definition exists. However, it essentially refers to the field of study behind terms, such as, Gnosticism, Hermetism, alchemy, magic, astrology, theosophy, mysticism, spiritualism, and occultism. This field is connected to a diverse group of historical currents, ideas and practices, and as is does not conform to either mainstream religion or science it is positioned on the margins of religion, philosophy, the arts, and natural sciences.\(^{35}\) This thesis discusses the problem of madness in Jung’s *Black Books*. More specifically, it also focuses on the problem of divine madness, as distinct from pathological madness.

In the context of this research, the idea of ‘madness’ – which has been used in Western history and medicine as a term for the demarcation of a broad scope of so called abnormal mental states (psychopathology) – is challenged by Jung’s work. In the course of the present research ‘madness’ is

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\(^{32}\) For more on the intricacies, problems and implications of disenchantment, modernisation and rationalisation of the West during the beginning of the 20th century, see Egil Asprem’s *The Problem of Disenchantment*.


\(^{34}\) Swedenborg used a technique he called “spirit writing,” which could be seen as automatic writing, and resembles Jung’s technique called active imagination. See page 16–17; and Shamdasani, “Towards a Visionary Science,” 25; Both documented their visionary experiences, see, for instance, Emanuel Swedenborg, *Journal of Dreams and Spiritual Experiences*; For more on Swedenborg’s ‘spirit conversations’ and how they were interpreted over time, see Jones and Fernyhough, “Talking Back to the Spirits,” 1–31.

\(^{35}\) To get a brief overview, see Hanegraaff, “What is Western Esotericism?” 1-17.
argued as only applicable to those mental states in which the experiencer suffers as a result of said mental state to the extent that one’s life is significantly impaired. ‘Divine madness,’ on the other hand, is understood as more akin to genuine religious experience, devoid of personal psychopathology.

In chapter 1, the Black Books are placed in Jung’s personal context and its broader cultural context to examine the circumstances of their conception, using a critical historical method. This chapter will also elaborate on the relationship between the Black Books and the Red Book. Next, chapter 2 examines the idea of madness and divine madness historically to place it into its proper context, starting in antiquity all the way to the twentieth century. This chapter also presents a theoretical and philosophical framework for interpreting Jung’s idea of madness. Chapter 3 contains the bulk of my research and is based on the textual and visual content of the Black Books, in which Jung documented his existential crisis. The entire collection of the Black Books span from 1913-1932, though the majority of my research will focus on the fantasies he documented before WWI, which illustrates his struggle with the idea of madness. In order to examine Jung’s conceptual understanding of pathological and divine madness and their differences, I have selected a collection of relevant Black Book fantasies from before and after WWI, which show a transition in Jung’s understanding about these ideas. In this discussion, Jung’s Red Book is analysed alongside the Black Books, in order to investigate the meaning of the latter’s fantasies, since the former contains an extra layer of commentary. Additionally, both works are treated historically within the framework of Jung’s relevant psychological work, in order to further investigate the Black Book fantasies and reveal their meaning and significance for his psychology. Furthermore, this chapter further develops on the framework established in chapter 2 to discuss Jung’s subjective experience and what it meant for his conceptual understanding of madness and divine madness. As a last step, this chapter briefly discusses madness’ connection to creative expression.

Overall, the project is geared towards finding out how Jung’s own fantasies and visionary experiences shaped and changed his perception of pathological madness, how this perception differs from ‘divine madness’ and what significance Jung ascribed to both within the individual psyche, as well as the collective one. Finally, the conclusion presents an overview of the research and answers the main research question.
CHAPTER 1: THE BLACK BOOKS IN CONTEXT

Jung struggled a lot with the symbolism he encountered in his childhood visions. He never believed himself to be the inventor of his imaginations’ sometimes shameless imagery. Consequently, he never doubted “that it must have been God or the devil who spoke and acted in this way.” Nonetheless, instead of blaming such uncontrollable force for his agony, he decided to take responsibility for his own fate. Jung felt he was posed with a problem to which no one around him could have the answer – not his devout father, nor his teachers or his mother.

I knew that I had to find the answer out of my deepest self, that I was alone before God, and that God alone asked me these terrible things.

This thought gave him an inner security that acted as a guiding force, and regardless of his personal experiences of “God,” Jung was everything other than just a believer. He had many conversations with his father about religion that had left him frustrated. These discussions would often end with his father saying, “you always want to think. One ought not to think, but believe.” While Jung thought: “No, one must experience and know,” challenging his father by saying: “Give me this belief.” For Jung, God was not something one believed but something one knew. God was a secret, a mystery, and over time a certain religious scepticism grew in him, as he came to see that even the preachers in church seemed to be unaware of this secret. Jung’s scepticism was not limited to religion, being inquisitive at heart everything unexplainable was always met with a healthy dose of preliminary doubt. In his psychiatrist years, especially between 1900 and 1913, a level of certainty in the way he worked was always preferred, which was, for instance, why he never really pursued the practice of hypnosis. Some have stated that Jung did not practice hypnosis at all or did not believe it to work, however, these statements are misguided. Apparently, he once cured a woman accidentally of paralyzing leg pain. While demonstrating hypnosis during one of his lectures at the University of Zurich, she had fallen into a deep trance after which she woke up able to walk without her crutches. Jung confesses in Memories he “had not the slightest idea what had happened,” while he tried to hide his perplexity from his students exclaiming to them: “Now you’ve seen what can be done with hypnosis!” After another such session with the same woman, she actually became responsible for his “local fame as a wizard,” which brought him his first patients. Nonetheless, Jung eventually abandoned hypnosis because to him it felt like “groping in the

36 Jung and Jaffé, Memories, 47.  
37 Ibid.  
38 Ibid., 43.  
39 Ibid., 46.  
40 Bair, Jung: A Biography, 738, fn. 84.  
41 Jung and Jaffé, Memories, 118.  
42 Ibid.
He disliked telling patients what to do and instead was much more interested in where their stories and fantasies would go naturally without his interference.

1.1 JUNG AND FREUD

Prior to his lecturing days, Jung did his apprenticeship at Burghölzli Mental Hospital in Zürich under Eugen Bleuler (1857-1939). Right from the start in 1900, one particular question dominated his research and scientific pursuits: “What actually takes place inside the mentally ill?” Psychiatry seemed strange to him because none of his colleagues or teachers seemed even remotely interested in the stories of the patients. Instead of the human personality, they predominantly concerned themselves with making diagnoses, describing symptoms, or compiling statistics. Simultaneously, his interest in the work of Freud began to grow, particularly his researches into the psychology of dreams and hysteria. Jung began employing Freudian psychoanalysis and documented it in his research. In April of 1906, Jung sent one such research paper to Freud, which kicked off their correspondence. Freud responded with some of his own work, namely his Short Papers on the Theory of the Neuroses (1906), and from then on, the two developed a very intense and intimate friendship that lasted for seven years.

It is important to note that both Jung and Freud were well-established professionals at the time of their meeting, and their respective theories should always be viewed on their own merits. Over time, there have been many misconceptions about the genesis of psychotherapy and modern depth psychology. More recent contributions, such as those by Shamdasani and Borch-Jacobson, Ellenberger, and Sulloway, have challenged what can be called the “Freudian legend.” Without getting too far off topic, it is important to remember that Jung’s theory was no direct result of Freudian psychoanalysis, nor was Freud’s thinking primarily influenced by Jung. From the start, Jung made clear that he

43 Ibid., 120. For another, perhaps more complete, account of Jung’s involvement with hypnosis, see Shamdasani, “The ‘magical method that works in the dark’: C. G. Jung, hypnosis and suggestion,” 5–18. Active imagination is “a method of introspection for observing the stream of interior images.” This method draws archetypal imagery from the unconscious and can be applied therapeutically to bring clarity and meaning to one’s life and inner processes. Jung would assist his patients in their engagement with these psychic aspects to help facilitate a transformative process “by which the images can speak their own intrinsic truth through the client,” and thereby help the patient to interact with the image so that he or she can see and understand their struggles, fears, and preoccupations metaphorically. See Jung, The Archetypes of the Collective Unconscious, CW 9(1), par. 319; Davis, “Active Imagination in Psychotherapy.”; and Watkins, Waking dreams.
44 Jung and Jaffé, Memories, 114.
46 Ibid., 114.
47 Ibid.
49 Falzeder and Rasche, “Freud and Jung on Jung and Freud,” 117; Freud, Sammlung Kleiner Schriften zur Neurosenlehre aus den Jahren 1893 bis 1906.
disagreed with some parts of Freud’s theory, in particular those having to do with the sexual aetiology of neuroses.\textsuperscript{52} Freud had the tendency to sweep Jung’s disagreements under the rug and assured Jung repeatedly that he was certain that his disagreements were merely of temporary nature, stating hopefully that “in the course of the years you will come much closer to me than you now think possible.”\textsuperscript{53} Although this hope never materialized, Jung was deeply impressed by Freud – enamoured even – and would often give the impression that he was fully convinced by Freudian theory.\textsuperscript{54} Feelings of admiration were mutual and some scholars have even claimed that their correspondence had erotic undertones.\textsuperscript{55} Defining their relationship as romantic goes rather far in my opinion, though it goes without question that their connection and friendship was profound and of a loving kind.\textsuperscript{56} To further illustrate, in a letter to Freud, Jung described his “veneration” for him as a “religious crush” with an “undeniable erotic undertone.”\textsuperscript{57} This letter also stated, while the crush did not bother him, he still felt “disgusting and ridiculous” about said undertone. Not necessarily because he despised the thought of having homosexual feelings towards another man, but because “This abdominal feeling comes from the fact that as a boy I was the victim of a sexual assault by a man I once worshipped.”\textsuperscript{58} Despite that the two dealt with uncanny feelings for a living, the exchange of such intimate information speaks testimony of the fact that they were rather close.

Freud held on to the hope that Jung would eventually take up the Freudian torch, yet Freud’s praise for Jung and the reciprocated admiration blinded Jung from seeing Freud as a normal human being, and when flaws began to show the spell began to lift.\textsuperscript{59} The beginning of the end came in 1909, when Jung, Freud, and Sándor Ferenczi (1873-1933) journeyed to New York City to lecture. For Jung, this trip would mark a turning point in their relationship. During the forty days across the Atlantic, the three spend practically all their time together, which was mostly spent talking and analysing each other and their dreams.\textsuperscript{60} When interpreting one of Freud’s dreams, Freud sternly refused to give Jung some intimate personal details on the grounds that he could not “risk his authority,” and it was exactly that moment that Freud indeed lost his authority to Jung altogether.\textsuperscript{61} Next to that, as time went on Freud was often unable to correctly interpret the dreams of Jung, as they contained increasing amounts of

\textsuperscript{52} For more on Freud’s sexual aetiology of the neuroses, see Freud, \textit{On Sexuality}; and Freud, \textit{Fragments of an analysis of a case of hysteria}, 7-122.
\textsuperscript{54} Glover, \textit{Freud or Jung}, 45.
\textsuperscript{55} Falzeder, “Freud and Jung on Jung and Freud,” 117.
\textsuperscript{56} Freud states in a letter (13 August 1908) to Jung: “ich habe Sie lieb.” Which has been translated as “I’m fond of you” by Ralph Manheim and R. F. C. Hull in \textit{The Freud/Jung Letters}. An alternative, and perhaps more literal, translation would be “I love you.” See, Falzeder, “Freud and Jung on Jung and Freud,” 125.
\textsuperscript{57} Jung, Letter to Freud of 28 October 1907, In \textit{The Freud/Jung Letters}, 95.
\textsuperscript{58} Jung also adds that, remarks of women had also given him sickening feelings, though at the time he was not sure why. See Freud, Letter to Jung of 28 October 1907, In \textit{The Freud/Jung Letters}, 95
\textsuperscript{59} Jung and Jaffé, \textit{Memories}, 164.
\textsuperscript{60} Falzeder, “Freud and Jung on Jung and Freud,” 127.
\textsuperscript{61} Jung and Jaffé, \textit{Memories}, 158; and Falzeder, “Freud and Jung on Jung and Freud,” 126.
“collective contents” unfamiliar to Freud. When Jung began his extensive study into mythology in 1909, their contact became less and less frequent. Freud’s devout faith in Jung as his successor left him blind towards the signs that Jung was pulling away. In a futile effort of binding him closer, Freud assigned Jung as managing editor of the *Year Book (Jahrbuch)* in 1908, and made him the first president of the International Psychoanalytical Association (IPA) in 1910. As Jung furthered his career, his theory drifted further away from Freud’s. Ultimately, Jung abandoned the cause in its entirety in 1914. Freud simply asked too much of Jung, who was becoming more and more successful and wanted to freely pursue his own theory. Jung even reported to have dreams “which presaged the forthcoming break with Freud.”

He began to feel an urge to follow his own “myth,” and when writing the chapter “The Sacrifice” in *Wandlungen und Symbole der Libido* (1912), he knew that this work would sacrifice their friendship. The expected conflict as a result of this work had Jung stalling and in torment for months before completing it. A year later in 1913, during the 17th International Congress of Medicine in London, Jung tried to soften the blow by stating that he did not disagree with psychoanalytic theory entirely but proposed the introduction of “an energetic viewpoint” instead of a “purely sexual standpoint.” The disclaimer could not prevent the eventual break with Freud (1913) and the Freudian movement (1914) and caused Jung to lose most of his friends and acquaintances. The book was declared “rubbish” and Jung was scorned as a mystic. And although all of this caused him tremendous sorrow, realizing the chapter was his “own sacrifice” gave him the power to continue writing. Even though there existed the risk his ideas might go un-comprehended.

## 1.2 THE HISTORICAL CRISIS OF CONSCIOUSNESS

Next to Jung’s personal life, the greater historical landscape in which his visionary experiences took place are vital for its understanding. In the years leading up to the *Black Books*, the political situation in Europe was moving in a direction that would prove particularly deadly. Nearly fifty years of tensions had accumulated to the start of the Great War, which would later be called World War I. From the beginning of the twentieth century, Germany had established itself as the leading economic power in Europe, but France and Russia were also growing rapidly and fighting for economic dominance over Germany. Predictably, the growth of their respective economic power went hand in hand with an

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62 Jung and Jaffé, *Memories*, 158
63 Falzeder, “Freud and Jung on Jung and Freud,” 131.
64 Jung and Jaffé, *Memories*, 163.
65 The English translation of this work was published in 1916 and titled *Psychology of the Unconscious: A Study of the Transformations and Symbolism of the Libido*; and Jung and Jaffé, *Memories*, 167.
66 Ibid.
69 Ibid., 168.
increase in military power. After the death of Kaiser Wilhelm I (1797-1888) and the premiership of Otto von Bismarck (1815-1898), Russia had formed an alliance with France over Germany. So now that Germany had lost its friendship with Russia, the Kaiser’s successor, Wilhelm II (1859-1941), strengthened its partnership with Austria-Hungary instead. Britain joined forces with France in 1904 and with Russia in 1907. Against this “Triple Entente,” Germany found itself in a rather inferior position: the Entente powers had thrice the men and thrice the ships at the start of the war – a force that would prove impossible to overcome. Among the public, the fears of war were felt in each of the respective and forthcoming warring nations. Anti-war socialist political parties in Germany, France, Austria, Britain, and Russia rose up on one side of the population, and the spirit of nationalism on the other side. Ultimately, it would be the diplomatic affairs of these countries – transpiring in North Africa and the Balkan area in the years leading up to the war – that set the stage for its eventual outbreak in 1914.

In those approaching years, Jung started to have some remarkable dreams, fantasies, and visions he did not understand. His study of mythology began in 1909, setting the stage for Jung’s fascination around these visual experiences and for compiling the Black Books. This coincided with his resignation from Burghölzli Psychiatric Hospital, and ironically Jung traded the external insane asylum for an internal one: “it seemed to me I was living in an insane asylum of my own making. I went about with all these fantastic figures: centaurs, nymphs, satyrs, gods and goddesses, as though they were patients and I was analysing them.” Additionally, a dream in 1912 had informed Jung about the limitations when it came to Freudian dream interpretation. This dream, which Freud failed to comprehend, pictured an “old Austrian” lost in thought while he heard a voice: “That is the one who cannot die. He died already 30-40 years ago, but has not managed to decompose.” Another striking figure that appeared was a strong-looking knight dressed in yellowish armour, who had existed from the 12th century and would appear taking the same route every day between twelve and one o’clock. Jung associated Freud with the old Austrian and himself with the knight. Later that year, he had another significant dream featuring a round table of a “marvellous dark green stone,” and again mention of the number twelve. Jung later stated in 1925 that this dream “was the beginning of a conviction that the unconscious did not consist of inert material only, but that there was something living down there.” He could not make much of the dream at the time, other than the table reminded him of the Tabula Smaragdina and the number twelve.

70 Pendergast and Slovey, World War I, 8-9.
71 Ibid., 5, 7, 11.
72 Ibid., 12-13
73 Ibid., 13-14.
75 Shamdasani, “Towards a Visionary Science,” 16; And see, Jung and Jaffé, Memories, 163.
77 Jung, “Book II,” in The Black Books, 115; for another account of this dream, see: Jung and Jaffé, Memories, 171-2.
of the twelve apostles and the twelve signs of the zodiac. Not yet possessing an investigative technique, he waited and kept observing the fantasies. In October of 1913, Jung suffered the breakup with his long time friend and mentor, Freud, and resigned as managing editor of the Yearbook. Round the same time, Jung started to move more and more into a form of self-isolation, while his mental life grew into “a state of disorientation.” The same month, Jung experienced a waking vision during a train journey to Schaffhausen, which was repeated on the same journey two weeks later:

I saw a terrible flood that covered all the northern and low lying lands between the North Sea and the Alps. It reached from England up to Russia, and from the coast of the North Sea right up to the Alps. I saw yellow waves, swimming rubble, and the death of countless thousands.

The second time, an inner voice said: “Look at it, it is completely real, and it will come to pass. You cannot doubt this.” Shamdasani has argued these visions as hypnagogic hallucinations as Jung had them while daydreaming – which can come about when the brain is in a transition state from wakefullness to sleep. Furthermore, he had another vision; one night, while peering through a window into the dark he saw “a blood-red glow” stretching over the entire northern horizon. When someone asked him what he though about the future of the world, Jung’s answer was merely that he “saw blood, streams of blood.” Despite the public indications of looming European military conflict, the thought that these visions indicated an actual war did not occur to Jung. In 1925, this vision was shared in a seminar on Analytical Psychology, describing Switzerland as protected from the flood by high mountains. Not having the experiential knowledge that would later befall him, he initially interpreted the dream in a personal sense: Switzerland as himself, the floating debris as the remnants of his former relationships. “If this means anything, it means that I am hopelessly off.” Jung thought he “had gone crazy,” and the fear of psychosis haunted him until the 1st of August 1914, when World War I began. Moreover, not only Jung’s personal psyche was confronted with prophetic images of catastrophe; on a collective level, European arts and literature depicted equally disturbing visuals. Already, in the previous century, American medium and spiritualist, Leonora Piper (1857-1950), had predicted a coming war in the twentieth century – which spiritualist and Sherlock Holmes’ author, Arthur Conan Doyle (1859-1930),

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80 Jung, Introduction to Jungian Psychology, 43; and Shamdasani, “Towards a Visionary Science,” 17.
82 Jung and Jaffé, Memories, 170.
84 Ibid., 124.
86 Ibid., 19.
88 Jung, Introduction to Jungian Psychology, 44.
89 Jung officially resigned as president of the IPA in a letter of 20 April 1914, see Freud, Jung and McGuire, The Freud-Jung Letters, 551; see also Jung, Introduction to Jungian Psychology, 47-48.
declared as prophetic in 1918.\textsuperscript{91} In 1912, Russian painter Wassily Kandinsky (1866-1944) wrote of an impending universal catastrophe, and during the years after Ludwig Meidner (1884-1966) painted his apocalyptic landscapes.\textsuperscript{92} Nonetheless, Jung interpreted his visions as personal warning signs, indicating that he should psychologically investigate himself. And although medical or psychological self-experimentation was common for doctors, Jung felt resistance towards taking his fantasies seriously:

Permitting fantasy in myself had the same effect as would be produced on a man if he came into his workshop and found all the tools flying about doing things independently of his will.\textsuperscript{93}

Regardless of such resistance Jung persisted and the first \textit{Black Book} was born in November of 1913. Given his research into mythology, he soon made the realization that studying his fantasies meant studying the \textit{myth-creating function} of the mind.\textsuperscript{94} Later in his life Jung recalled, akin to what happens in “a mescaline experiment,” emptying his mind allowed the necessary conditions for psychic contents to spontaneously come forward.\textsuperscript{95} He first did this by building little houses and cities with stones in his back yard, like he had done as a child. As these childhood memories aroused a great deal of emotion, he saw it as a good way to activate the creative life he possessed as a small boy.\textsuperscript{96} The activity clarified his thoughts as in a rite and allowed him to access his fantasies. Jung’s subsequent experiences bear striking similarities to what happens during trance states and drug induced mystical experiences:

\begin{quote}
Sometimes it was as if I heard with ears. Sometimes I felt it in my mouth, as if my tongue formulated words, and then it came, that I heard myself whisper a word to myself. Under the threshold of consciousness everything was living.\textsuperscript{97}
\end{quote}

Trance states were not new to him in a theoretical sense, for he had done elaborated research studying mediums, who would utter prophecies, engage in automatic writing or talk of spirits in “somnambulistic states.”\textsuperscript{98} Jung recorded such research in his M.D. dissertation on \textit{The Psychology and Pathology of So-Called Occult Phenomena} (1902), for which he studied a 15-year-old spiritualist medium during 1988-1900. Additionally, Jung was familiar with various other historical and contemporary practices that

\begin{itemize}
\item \textsuperscript{91} Leonora Piper made this prediction in 1899, see Arthur Conan Doyle, \textit{The New Revelation and The Vital Message}, London: Psychic Press, 1918.
\item \textsuperscript{92} Breuer and Wagemann, \textit{Ludwig Meidner: Zeichner, Maler, Literat 1884-1966}, 124-49.
\item \textsuperscript{93} Jung, \textit{Introduction to Jungian Psychology}, 28; and Shamdasani, “Towards a Visionary Science,” 20.
\item \textsuperscript{95} Jung, Jaffé and Shamdasani, \textit{The Original Protocols for Memories, Dreams, Reflections}, 381; and see, Shamdasani, “Towards a Visionary Science,” 24-25.
\item \textsuperscript{96} Jung and Jaffé, \textit{Memories}, 173-174.
\item \textsuperscript{97} Jung, Jaffé and Shamdasani, \textit{The Original Protocols for Memories, Dreams, Reflections}, 381; and see, Shamdasani, “Towards a Visionary Science,” 25. Also, Hanegraaff has proposed to put Jung’s \textit{fantasy work} within the category of Entheogonic Esotericism or Entheogonic Religion, referring to those instances of esotericism and religion involving practices (natural or drug-induced) that “generate, or bring about, unusual states of consciousness in which those who use them are believed to be ‘filled’, ‘possessed’ or ‘inspired’ by some kind of divine entity, presence or force.” See Hanegraaff, “Entheogonic Esotericism,” 392; and Hanegraaff, “The Great War of the Soul,” 131.
\item \textsuperscript{98} Jung, “The Psychology and Pathology of so-called Occult Phenomena.” 22.
\end{itemize}
would allegedly give access to the unconscious. For example the work of Emmanuel Swedenborg, who practiced ‘spirit writing.’

26 Jan. 1748. – Spirits, if permitted, could possess those who speak with them so utterly, that they would be as though they entirely in the world; and indeed, in a manner so manifest, that they could communicate their thoughts through their medium, and even by letter; for they have sometimes, and indeed often, directed my hand when writing, as though it were quite their own; so that they thought it was not I, but themselves writing.

Swedenborg’s work of similar calibre to the Black Books is his Journal of Dreams, which documents his dreams between 1743 and 1744. Albeit these visions emerged in sleep-state, the disordered style and writing in the manuscripts strongly indicate that they were written down immediately upon waking or in a half-awake state “by a man getting out of his bed at almost any hour of the night in order to jot down his dreams.” The major difference is that Jung’s fantasies and inner-dialogues emerged in waking state and – judging by the incredibly detailed descriptions – it seems the Black Books were probably written while fantasizing, or at least immediately after. Another psychoanalyst who conducted self-experiments in hypnagogic states was psychoanalyst Herbert Silberer (1882-1923). He would allow his imagination to produce images – which he interpreted as symbolic presentations of the thought that immediately came before it – and would send Jung offprints of his articles.

Notwithstanding his familiarity with somnambulistic states and the various historical and contemporary practices that could access the unconscious, it is not probable to suggest that Jung took a pure spiritualist approach to these phenomena. In his dissertation, he had approached the “spirits” of the young medium not as “real” but rather as manifestations of “a kind of illness.” Instead of actual spirits, Jung deemed them as “unconscious personalities” which, as a consequence of repressed thoughts, began “to lead an independent existence as autonomous personalities.” Obviously, the young medium

99 Professor of experimental chemistry, Ludwig Staudenmaier (1865-1933), published a work titled Magic as an Experimental Science in 1912. In 1901, around the same time Jung was writing his dissertation, Ludwig was self-experimenting with automatic writing, and acoustic and visual hallucinations, which produced a series of characters with whom he could have dialogues. His aim was to provide a scientific explanation of magic and he argued the concepts of hallucination and the “underconsciousness” (Unterbewusstsein) as keys to the understanding of magic. Jung had a copy of this work and marked passages in it. See Staudenmaier, Die Magie als Experimentelle Naturwissenschaft. Other examples of practices that bear similarities are theurgic practices of ritual invocation, such as those in Iamblichus’s On the Mysteries, which Jung cited in 1934, see Jung, “A Study in the Process of Individuation,” in CW 9, par. 573.

100 This passage is found in: Shamdasani, “Towards a Visionary Science,” 25; and was reproduced in: White, Swedenborg: His life and Writings, 293-4. Also, Jung had a copy of this work and marked the latter half of this passage with a line in the margin.


102 Ibid., 7.


105 Ibid., 93-4.
heavily resisted such statements and maintained that her spirits “must be real.” The fact that he then resisted the acceptance of these manifestations as real is rather ironic, as his later visions show several confrontations with voices and characters which would insist on their own reality. Of course, his approach towards the nature, purpose, and meaning of unconscious psychic contents would eventually change, especially by account of his own experiences. How exactly will become clear over the course of this thesis. What I will say for now is that over the course of his life his own experiences and those of his patients would serve as evidence for the conviction that the unconscious was a force with its own power, existing independently of personal consciousness.

To continue, the fantasies Jung experienced until August 1, 1914, were jotted down with an undercurrent of fear. The rationale behind his visionary experiment was to surrender to the fantasies first and go into a “rigorous process of understanding” second, in order to turn back to reality. With reality Jung meant “scientific comprehension,” and this back and forth process – this task – became his life’s work. In Memories, he nonetheless confessed that there were moments in which he felt seriously scared for his sanity, as Jung deemed the psychic material he encountered as “the stuff of psychosis […] found in the insane.” He also found it rather ironic that he, as a psychiatrist, was enduring the same things as his mental patients. What prevented him from losing touch with reality were ultimately his family and his professional work, keeping him busy during the day. Jung had his therapeutic practice, with about one to nine consultations every day, five days a week; he was actively involved in the Association for Analytical Psychology (AAP) – which had split off from the IPA on July 10, 1914; and the remaining time he spent with his family. His daytime activities were his anchor, keeping him sufficiently grounded in day to day life, while his evenings were spent venturing into the depths of his inner world. Another ironical happenstance: Jung was preparing a lecture on the topic of schizophrenia at the time of his worry. Looking forward to the congress he could not help but think: “I’ll be speaking of myself! Very likely I’ll go mad after reading out this paper.” And years later, in a conversation with Mircea Eliade (1907-1986) he confessed how worried he was, wondering whether he had found himself on the way of “doing a schizophrenia.” On top of that, around the same time (June and July of 1914) he had a thrice repeating dream. The first two dreams were very similar and depicted Jung in

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106 Ibid., 29.
107 See page 61-62.
109 Jung and Jaffé, Memories, 188.
110 Ibid.
111 The Zürich Psychoanalytical Society voted 15-1 to leave the IPA since Freud had established an orthodoxy that hampered free and independent speech. After the secession the group renamed themselves the Association for Analytical Psychology. See, Minutes of the Zürich Psychological Society, Psychological Club, Zürich (original in German), 61; and Shamdasani, “Towards a Visionary Science,” 35-6.
113 Ibid.
a foreign land, where all of a sudden, and in the middle of summer, a terrible cold descended from space, freezing every sea, river, and green living thing.\textsuperscript{114} The third dream was more elaborate:

\begin{quote}
I was in a remote English land. It was necessary that I return to my homeland with a fast ship as speedily as possible, I reached home quickly. In my homeland I found that in the middle of summer a terrible cold had fallen from space, which had turned every living thing into ice. There stood a leaf bearing fruitless tree, whose leaves had turned into sweet grapes full of healing juice through the working of the frost. I picked some grapes and gave them to a great waiting throng.\textsuperscript{115}
\end{quote}

The lecture was given at a congress in Aberdeen, Scotland, on July 28, 1914, so his initial interpretation was that he would go insane immediately after the congress. Though after the congress on July 31\textsuperscript{st} came a blessing in disguise, as Jung read in the newspapers that war had broken out. Now he finally understood: the dreams were not about himself but precognitive about Europe at large!

\begin{quote}
…when I disembarked in Holland on the next day, nobody was happier than I. Now I was sure that no schizophrenia was threatening me. I understood that my dreams and visions came to me from the subsoil of the collective unconscious.\textsuperscript{116}
\end{quote}

Such precognitions about collective events is what Jung would later call “big” dreams.\textsuperscript{117} By this time, Jung had already filled \textit{Black Books} II, III, IV and half of Book V, so what followed was a twofold investigation, he wanted to know whether: (1) the same was true of the other fantasies he had had; and (2) understand the meaning of the correspondences between his personal fantasies and collective events.\textsuperscript{118} Had war not been declared, the \textit{Red Book} would perhaps never have been written. Furthermore, Jung’s method of active imagination, on which I elaborate later, is a direct consequence of his fantasy experiences, and in \textit{Mysterium Coniunctionis} he admitted that his fear of madness was perhaps not entirely misplaced, since the fantasies that emerge during active imagination are the same “to which the insane person falls victim because he cannot integrate it [and is thus] swallowed up by it.”\textsuperscript{119} Such experiential knowledge he would channel into his pursuit of transforming psychotherapy, stressing the critical importance of the individual’s attitude towards unconscious psychic material over the mere presence of such material.\textsuperscript{120}

\textsuperscript{115} Ibid.
\textsuperscript{117} See Jung, “On The Nature of Dreams,” CW 8, par. 554.
\textsuperscript{118} Shamdasani, “Towards a Visionary Science,” 37.
\textsuperscript{119} Jung, \textit{Mysterium Coniunctionis}, par. 756.
\textsuperscript{120} Shamdasani, “Towards a Visionary Science,” 91.
1.3 THE BLACK BOOKS VS. THE RED BOOK

Jung was aware of the fact that the Black Books and the consequential Red Book could “appear like madness” to those who only peer into it superficially. When deliberating whether he should publish the Red Book, Jung expressed serious concerns. He always maintained a scientific persona as much as he could, and personally considered himself a scientist. To state that he was a ‘closeted mystic,’ simply upholding his scientific persona as a farce to preserve credibility, would be seriously misplaced. First and foremost, Jung considered himself a scientific thinker and especially the earlier Black Book entries express sheer resistance. As stated, taking his fantasies seriously was not easy, precisely given his childhood doubts surrounding religion and the preference for rationality in the society that shaped him – often at the ready to dismiss religion and mythology as nothing but fictions and relics of a bleaker, less enlightened past. Despite his love for mythology, society’s prejudice had a mental presence and only diminished over the course of his fantasy experiences. Jung’s biggest concern was that the Red Book would be gravely misunderstood by the public, perhaps even discrediting everything he had worked for in his professional career. Despite his concerns, Jung never meant for the Red Book to remain a secret, as the text addresses his “dear friends” on several occasions. He lend copies to his friends and discussed these with them, and while they often expressed encouragement towards the idea of publication it was mostly Jung himself that felt hesitant. To give an example, Cary Baynes (1883-1977), who entered analysis with Jung for some time and helped him to transcribe parts of the Red Book, wrote in a letter to an unidentified individual:

There are people in my country who would read it from cover to cover without stopping to breathe scarcely, so does it re-envision and clarify the things that are today, staggering everyone who is trying to find the clue to life […] Of course it may be that as he says, if he published it as it is, he would forever be hors du combat in the world of rational science.

In comparison to the Red Book, the Black Books fantasies are far more elaborate, raw, and emotional. The Black books are therefore the more personal diaries of Jung’s “confrontations with his soul” and the unconscious, recording his active imaginations, inner dialogues, private thoughts, feelings, depictions of mental states, and his reflections on them.

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122 Asprem, The Problem of Disenchantment, 17
123 For part of Jung’s written discussions with Cary Baynes, who transcribed parts of The Red Book in 1924 and 1925, see Jung, The Red Book, 70; see also the Cary Baynes Papers, Contemporary Medical Archives, Wellcome Library, London.
125 Shamdasani, “Liber Novus The 'Red Book' of C. G. Jung,” 69-70
126 Ibid., 69.
The *Black Books* and the *Red Book* were heavily guarded treasures of the Jung family until 2000, when the former Society of Heirs of C. G. Jung (dissolved in 2008) released the *Red Book* for publication. The honourable role of editor befell Sonu Shamdasani, who started studying the *Black Books* during the same year. Shamdasani describes the *Back books* and the *Red Book (Liber Novus)* as “two parts of an interconnected […] manuscript corpus.” In the Prelude of the *Black Books* he further explains their relationship:

From the fantasies therein [the *Black Books*], between 1913 and 1916 he composed the Draft of *Liber Novus*, the *Red Book*, which he then transcribed in a calligraphic volume, illustrated with painting. The Paintings from 1916 onward in the *Red Book* relate to Jung’s continued explorations in the later *Black Books. Liber Novus* and the *Black Books* are thus closely intertwined. The *Black Books* cover the period before, during, and after *Liber Novus*.128

So, now that we have learned about the context of the *Black Books* and uncovered the circumstantial environment in which they emerged, we begin our examination of the concepts of madness and divine madness. In order to do that, we naturally need to know some about the context of these ideas. This will be our next point of departure.

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CHAPTER 2: ‘MAD’ HISTORY

MADNESS IN CONTEXT

2.1 MADNESS AND MENTAL ILLNESS

To state that the concept of madness and its definition are contested would be an understatement. Over the course of history, and even today, a lot of ambiguity remains. The various manifestations that have been brought under the rubric of madness over the centuries have been stigmatized, glorified, and demonized. Given the unfathomable difficulty to grasp it fully, claims about origins and antidotes are numerous. What we call ‘madness’ today has been the result of a long and complex process of construction whereby different names got associated and clustered together in ‘madness’ as a main and overall concept. The wild variety of names is perhaps a testament to its complex identity, it has been called frenzy, mania, melancholia, insanity, delirium, hysteria, hypochondria, lunacy and the list continues. It is important to note that these terms by no means all have similar definitions, each name was created to designate nuanced or distinct manifestations of extraordinary behaviours and/or mannerisms. More generally, it is also important to remember that ‘madness’ does not exist per se but is ultimately a cultural construct, created by history to deal with certain human behaviours regarded as abnormal, unreasonable, or unexplainable. What is called madness today, might not have been called madness in the past, so it is crucial to see the concept of madness as ever-evolving and dependent on its cultural context. The present chapter will discuss this construct in a Western context. This is not to take away from the fact that madness has been portrayed in different ways in other cultural contexts, and this chapter by no aims to portray the Western construct of madness as the only one of significance in the context of the Black Books. This research could easily be analysed in a larger or different context, especially considering Jung’s interest in, among others, Eastern religion and spirituality. However, given the limited scope of this thesis, this chapter will discuss the Western concept of madness.

The Cambridge English Dictionary defines madness as “dangerous or stupid behaviour,” as well as “the state of being mentally ill, or unable to behave in a reasonable way,” although this is but a modern definition of the construct of madness and largely dependent on today’s psychiatric language. The present thesis will deal with madness as ‘mental illness,’ meaning mental illness as how it is defined and constructed during the twentieth century. Mental illness is yet another contested term, and not surprisingly, scholars, such as, Thomas Szasz, have even disputed its actual existence. It is also a cultural construct and did not exist in the past in the same way it does today. Besides, the concept of madness has been associated with creativity and genius, and especially the former will additionally be discussed later in this thesis. Especially these associations have also been a source of fascination for


both creators and consumers of artworks since antiquity. Given the ambiguity, complexity, and mystery around the concept of madness and in order to grasp Carl Jung’s understanding of madness and divine madness in the Black Books, we need to, at least, formulate a general and foundational understanding of how madness fits in the context of Western history.

What is madness? Where and when can we locate the idea of madness in history? And how do we conceptualize it a way that will help the analyzation of the Black Books? To start, Jung’s work features many words that are more or less literally taken from Greco-Roman languages and categories of thinking, such as mania, libido, melancholy, passion, emotion, hysteria, and paranoia. And more generally, much of the Western psychiatric vocabulary is drawn largely from Greek and Roman words. So let’s begin here, in Greek antiquity. But before we start a disclaimer is in order. I am very much aware of the problems that come with generalizing about the concept of madness during ancient times and anywhere else in history. The history of this concept and the denominations of mental illness that arose from it are incredibly complex, widely contested, and at times even contradictory, so it is a most daunting task to provide an accurate yet brief overview of its historical context. It is therefore crucial to take the following into account when reading the remainder of this chapter. Over the centuries, the concept of madness has been placed in a dichotomic relationship with reason, one that is not so much based on any scientific truths, but rather on what Michel Foucault (1926-1984) has deemed “reason’s subjugation of non-reason” in Madness and Civilization (1961). Notwithstanding the controversy around this work – as it unapologetically challenges the entire Western establishment around the concept of madness – it nevertheless remains to be a work of appeal. As this thesis will discuss, it is the schism between reason and non-reason (or the irrational) and the varying degrees of the constructed spectrum of irrationality that has functioned as a yardstick by which those claimed to be ‘voices of reason’ have denominated madness and eventually mental illness. Though, it is not a given that non-reason automatically constitutes madness – as will be discussed in the third chapter. This chapter will deal with different ‘translations’ of madness as so-called un-reasonable, irrational, or abnormal expressions of human mental and physical behaviour, which, as I will discuss, were often dealt with by using religious/spiritual and/or medical language. These are expression which have been clustered together over the centuries in the construct of madness, and although, given its scope, this chapter is only able to give a limited account of these expressions, my aim is to provide the reader with a good enough idea of the historical concept of madness, in order to establish a usable foundation from which my main research question can be answered.

131 See for instance: Ulanov, Madness and Creativity.; Fink, et al., “Creativity: Genius, Madness, or a Combination of Both?” 11–18.; and Abraham. Madness and Creativity: Yes, No or Maybe?
133 Foucault, Madness and Civilization, ix-x.
2.2 ANTIQUITY

The concept of madness may be as old as its host, as evidence for it might be going back as far as prehistoric times. For instance, archaeologists have discovered skulls dating back to at least 5000 BCE which were suspected to be trepanned – referring to an old ‘medical’ practice that would penetrate the skull of a patient believed to be ‘mad’ because of ‘devil possession,’ hoping the hole would allow the entity to escape and allow a person’s sanity to return. Moving forward into ancient Greece, we see some of the first written evidence for the concept. This time knew no psychiatric profession, nor psychiatric institutions in which to confine the so-called mad person, nor a specific branch of knowledge investigating what would now be deemed ‘mental illness,’ and there were also no medical texts that fully focused on mental disturbances. Nonetheless, there is more than enough evidence to rightfully claim that certain behaviours and/or mannerisms were regarded as problematic or strange. Of course, this time knew many different terms, conceptions, and aspects in which such behaviours and mannerisms were framed independently and this evidence is scattered throughout the body of literature, mainly found in medical, literary, social, and epigraphical sources, but also in art, such as Greek vases and tragedies. Madness comes from the ancient Greek word mania, which was also used as a metaphorical description of acts of poor judgement, or as a derogatory term to describe one’s enemies.

Given the absence of any focussed profession, the concept of madness got framed in various ways and discussed within different types of literature. Harvard Professor of Psychiatry, Bennett Simon, has delineated four models, or perspectives, through which mental illness was understood: (1) Poetic models; (2) philosophical models; (3) medical models; and (4) folk belief. These perspectives and the associated depictions of the concept of madness “have often been essential in the organization of our practical knowledge” and as they are more or less present throughout the history of madness and mental illness, ancient Greece functions as a good starting point for our discussion. The reason for the development of these different perspectives is quite simple: the causes of so-called madness were viewed as rather obscure – there was no undisputable and factual reason as to why people went ‘mad.’ What was called madness was, almost per definition, hard to understand and there existed no strong consensus on the topic. This is still relevant to a certain extent today. Of course, we have come a long way since and have gained perhaps a better understanding through scientific advancements and academic research. However, our current understanding of the concept of madness is framed almost entirely around the perceptions of ‘the other,’ the bystander, and have almost entirely circumvented the understandings of those who have been in the seat of experience. We must thus not forget that over the last few centuries

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135 That the sculls were indeed ‘trepanned’ has not been confirmed nor denied by credible evidence. See: Porter, *Madness: A Brief History*, 10; and Maher, et al., “Abnormal Psychology,” 305.
137 For a discussion, see Ibid., 179.
neurologists, psychiatrists, psychologists, and even law-makers basically designated themselves as the authorities responsible for deciding on what constitutes mental illness, and whether this is the way it should be is an entirely different question.\textsuperscript{140} Over time, we have come to consensus on some points, while other theories are still divided and sometimes even contradictory to each other.\textsuperscript{141}

### 2.2.1 A POETIC PERSPECTIVE

The poetic perspective refers to depictions of madness in, for example, Homer’s \textit{Iliad}, but also those in Greek tragedies and mythology.\textsuperscript{142} This perspective presumes that the abnormalities occurring in heroes and protagonists were caused by outside divine agencies, such as a gods or goddesses – suggesting a causal connection between mental states and divinity. Sometimes, these heroes were driven ‘mad’ as a form of revenge, and other times for more capricious purposes. To give an example, the vengeful and destructive protagonists in \textit{Iliad} are often times described as “puppets” at the mercy of divine and supernatural forces (gods, demons, and the Furies).\textsuperscript{143} Fate also played a great role, at times revealed through dreams, divination, and oracles. Arguably, this style of Greek poetic narrative has its roots in Babylonian myth and epic, which tells of similar stories.\textsuperscript{144} Jung used mythology to explain mental illness and, for instance, used the Babylonian myth of Gilgamesh to illustrate how the dreams of the mentally afflicted could guide towards mental health, provided they are taken seriously.

When in the Babylonian Epos Gilgamesh’s arrogance and ἔθρις defy the gods, they invent and create a man equal in strength to Gilgamesh in order to check the hero’s unlawful ambition. […] Gilgamesh, however, escaped the revenge of the gods. He had warning dreams to which he paid attention. They showed him how he could overcome his foe. Our patient, living in an age where the gods have become extinct and are even in bad repute, also had such dreams, but he did not listen to them. How could an intelligent man be so superstitious as to take dreams seriously! The very common prejudice against dreams is but one of the symptoms of a far more serious undervaluation of the human soul in general.\textsuperscript{145}

Jung not only observed that myth spoke metaphorically about mental illness and psychological healing, he also learned that art, poetry, history, and religion could all be used hermeneutically.\textsuperscript{146} The poetic

\begin{footnotesize}
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    \item \textsuperscript{140} Ibid., x, 39-40.
    \item \textsuperscript{141} Even today there are many voices that plead for a reformation of the psychiatric discipline. Voices such as Dutch philosopher, Wouter Kusters, has spoken on the importance and value of the contents of psychotic experiences for the mental patient undergoing them, see: Kusters, \textit{A Philosophy of Madness: The Experience of Psychotic Thinking}. Also, psychiatrists, such as Frits Milders and Moniek Thunnissen, are questioning the biomedical one-sidedness of current psychiatric practice and argue for the importance of the patient’s story in diagnostics and treatment. See: Milders and Thunnissen. \textit{Psychotherapeutische psychiatrie: menselijke maat in praktijk en wetenschap}.
    \item \textsuperscript{142} Simon, “Mind and Madness in Classical Antiquity,” 178; and Homer, \textit{Iliad}, 34.
    \item \textsuperscript{143} For a discussion, see Simon, “Mind and Madness in Classical Antiquity,” 175-6.
    \item \textsuperscript{144} Porter, \textit{Madness}, 13.
    \item \textsuperscript{145} Ibid.
    \item \textsuperscript{146} Jung, \textit{Psychology and Religion (The Terry Lectures)}, 17-18.
\end{itemize}
\end{footnotesize}
perspective shows similarities with Jung’s psychology in a metaphorical sense, as he would use mythical dramas in the decryption and interpretation of dreams and visionary motifs.

In juxtaposition to the former, the fifth and fourth centuries BCE show more attention for self-inflicted mental conflicts. Gods still played a major part, though these stories in particular share more about the madman’s inner state. For instance, the plays of Aeschylus, Sophocles, and Euripides display mythological heroes and heroines tormented by gods or unescapable destinies, being faced with nightmarish dilemmas - stuck between love and honour, duty and desire, or self and state. Sometimes this would inevitably drive them mad, losing their minds in a passionate and destructive rage. Other myths blamed overwhelming feelings of grief or betrayal as a result of trauma for their mad mythical characters, which led them to commit heinous acts of horror. These tales display their protagonists as conscious subjects of reflection, with the agency of making their own decisions. For example, when a vengeful Medea slays her and Iason’s children in a fit of rage after hearing of his betrayal. One account of the myth tells how Medea, right before her terrible act, finds herself in a desperate conflict of conscience, standing before “her little boys,” thinking and wondering how she could be capable of stabbing their innocent little bodies. Unfortunately for her children, this moment of lucidity is short-lived and overrun by the thought of her own hurt and heartbreak, causing her to kill them regardless. The same account shows a grief-stricken Iason, who is driven towards suicide after finding the bodies of his slaughtered children. What we see here is how “psychic civil war” – in which the heroes’ ambition and pride is at war with shame, grief, and guilt – constitutes the perfect recipe for utter psychic chaos and the outer mayhem that ensues. Consequently, “the danger of madness” was often placed in connection to a danger that got associated with human “passions,” or desires, which, if to great, one could fall prey to and lose control over.

That these myths meant more to Jung than being simply dramatic stories of troubled characters becomes evident from his work. Though Jung was not novel in this regard, Freud, for instance, called the root complex in his theory – the infantile psycho-sexual conflicts – after the mythological story of Oedipus – whose fate it was to marry his mother. In a letter to Jung, Freud even stated that “in all likelihood mythology centres on the same nuclear complex as the neuroses.” This nuclear complex Freud later called the Oedipus or Elektra Complex respectively of gender, and he believed this complex to be lying at the centre of all other mythological motifs. Besides dreams, oracles, and divinations,

149 Ibid., 147-148.
150 Cf. Jung’s fantasy of December 16, 1913, where his soul states: “That is civil war,” referring to Jung’s inner conflict. This fantasy is also discussed in the next chapter. See Jung, “Book II,” in the *Black Books*, 173.
healing could occur through external intervention by a divine entity or other human. Interesting for the next chapter will be that some of these early stories already talked about the potential blessings of madness. For Oedipus, agony led him to a higher wisdom, and centuries later Shakespeare would do the same with King Lear – whose self-alienation and madness resulted in self-knowledge much akin to Jung’s perspective.¹⁵⁴

2.2.2 A PHILOSOPHICAL PERSPECTIVE

The philosophical perspective traces back to Plato (ca. 427-347 BCE) and his idea of a mind that is internal and to some extent autonomous.¹⁵⁵ This mind he called the psuché, or psyche, divided in three hierarchal parts: the rational; the spirited-affective; and the appetitive. Madness would arise in case of imbalance, particularly when the highest form of psyche (rationality) becomes overpowered by the two lower parts. Accordingly, the cure stemmed from the mind as well, and sanity was regained by restoring said imbalance through placing the rational mind back into its rightful place on the mental hierarchy. Offered methods of healing were the dialectical methods of philosophy, which could be inwardly applied or in dialogue with someone else.¹⁵⁶ With Plato we first stumble upon divine madness: his Phaedrus contains a Socratic dialogue stating: “madness (or mania), provided it comes as a gift of heaven, is the channel by which we receive the greatest blessings.”¹⁵⁷ On the condition that ‘it came from God’ madness was seen as something divine par excellence. This text leaves the ordinary mental state in bleak light by comparison: “madness comes from God, whereas sober sense is merely human.”¹⁵⁸ Furthermore, this text mentions four types of madness: (1) inspired divination, such as “the prophetess at Delphi and the priestesses at Dodona;” (2) the type that caused individuals to break forth in prophecy in times of severe maladies and trouble and so brought relief by inciting prayer and worship; (3) possession by the Muses, since skill alone “untouched by the madness of the Muses” cannot make someone a good poet; and (4) the lover.¹⁵⁹ How exactly one could know the difference between divine madness and non-divine madness is not explicitly given in the text. Yet, if the mad person fit either of these categories it perhaps gave good enough indication.

Plato’s model proved vitally important for the philosophical (and psychological models) that would come after it. It was either taken as a starting point – think of Aristotelean philosophy – or as a

¹⁵⁴ Shakespeare, William. The Life and Death of King Lear. By Mr. William Shakespear; and see Porter, Madness, 15.
¹⁵⁶ Ibid.
¹⁵⁷ Plato, Phaedrus and Letters VII and VIII, 46.
¹⁵⁸ Ibid., 47.
¹⁵⁹ Ibid., 46-48.
basis for refinements and oppositions.\textsuperscript{160} The Platonic model also proved influential for psychological and psychiatric thinking over several millennia, including Jungian and Freudian theory.\textsuperscript{161} Especially, since this model resembles the 19th century idea of psychogenesis that I will later discuss, which also saw madness as arising out of psychological conflict.

\textbf{2.2.3 A MEDICAL PERSPECTIVE}

The medical perspective directly confronts the divine origins of madness or so called “sacred disease,” and assumes mental activity as being generated by bodily organs, such as the brain or the heart.\textsuperscript{162} A classic example are the works ascribed to the father of Greek medicine, Hippocrates (c. 460-357 BCE), in which one of the Hippocratic authors describes epilepsy not as possession but as a physical disease.

\begin{quote}
the sacred disease appears to me to be no more divine nor more sacred than other diseases, but has a natural cause from which it originates like other afflictions. Men regard its nature and cause as divine from ignorance and wonder, because it is not like other diseases.\textsuperscript{163}
\end{quote}

In \emph{Madness: A Brief History}, Roy Porter explains how the same Hippocratic author scornfully elaborates on how the different epileptic symptoms were unjustly used as indicators to tell which god was responsible for the seizures.

\begin{quote}
If the sufferer behaved in a goat-like way, or ground his teeth, or if the right side were convulsed, Hera, the mother of the gods, was blamed. If the patient kicked and foamed at the mouth, Ares was responsible.
And so forth.\textsuperscript{164}
\end{quote}

Another example from the Hippocratic Corpus is the theory of the four humours.\textsuperscript{165} These four humours – blood, yellow bile, black bile, and phlegm – were considered the building blocks of the body and imbalances in their joint composition was believed to cause different forms of madness, such as a mania, epilepsy, depression, melancholia, delirium, and hysteria.\textsuperscript{166} Too much black bile, for instance, got associated with melancholia, which would gain renewed fascination during the Renaissance. The Hippocratic theory that naturalized melancholic madness was further developed by Galen (129-210 CE) and psychologized by Aristotle (c. 384-322) as a temperamental constitution dominated by black bile,

\begin{footnotesize}\textsuperscript{160} Given the obvious immensity of the literature on Aristotle, reviewing it goes beyond the scope of this chapter. However, for more on mental functioning and malfunctioning in Aristotle, see: Robinson, \textit{Aristotle’s Psychology}; and see also Simon, “Mind and Madness in Classical Antiquity,” 176.
\textsuperscript{161} Simon, “Mind and Madness in Classical Antiquity,” 176.
\textsuperscript{162} Porter, \textit{Madness}, 16.
\textsuperscript{163} Ibid.
\textsuperscript{164} Ibid.
\textsuperscript{165} Hippocrates, et al., “Nature of Man,” 13.
\textsuperscript{166} For a discussion on continuity and discontinuity between ancient and modern diagnostic terms, see Jackson, \textit{Melancholia and Depression: From Hippocratic Times to Modern Times}; on hysteria, see Micale, “Hysteria and Its Historiography: A Review of Past and Present Writings (I) and (II),” 223–261; and King, “Once upon a Text: Hysteria from Hippocrates.”\end{footnotesize}
linking it to genius.\textsuperscript{167} During the Renaissance, this psychological concept of melancholia was seen as a curse of learned people, and featured prominently in the works of, for instance, Marsilio Ficino (1433-1499) and Robert Burton (1577-1640).\textsuperscript{168} According to the Hippocratic texts, treatment generally included correcting the imbalance through dietary and lifestyle changes and the use of medications. These treatments were mirrored by the Renaissance scholars with the additional use of magical practices, such as natural and astral magic.\textsuperscript{169} In other words, originally the medical model dismissed the divine and held causes as stemming from purely physical origin, yet these later historical figures used the medical perspective in combination with a theory of divine influence as partly responsible for physical imbalances.\textsuperscript{170} Yet, beyond that, there were other times where the medicine of humours stuck to its original physical causes. Such as, in 17th century medicine, where certain ‘passions’ (or emotions) were seen as ‘moving’ their corresponding humours, where the agitated humour would cause the passion to increase: “bile disposes to anger and to thinking of those we hate. Melancholy (black bile) disposes to sadness and to thinking of untoward things; well-tempered blood disposes to joy.”\textsuperscript{171}

\textbf{2.2.4 FOLK BELIEF}

The fourth perspective, folk belief or folk-healing, points towards popular notions of causation and treatment of physical or mental illness. This category encompasses an enormous body of material, in which the divine played a significant role. This model has presence in antiquity and continues throughout the Middle Ages. After the Christianization of the Roman Empire in 313 CE, the Christian faith started a war against folk beliefs and superstitions.\textsuperscript{172} Consequently, magical charms from older folk religions got either modelled in the likes of Christian faith or carried the risk of being labelled as witchcraft. These charms targeted a variety of different illnesses including those plaguing the mind.\textsuperscript{173} Furthermore, bizarre mental states – also often grouped under melancholic illnesses – were frequently seen as indications of demonic possession or witchcraft.\textsuperscript{174} Ultimately, Christianity stalled what the Greeks had

\textsuperscript{167} Aristotle, \textit{Problems, Volume II: Books 20-38}. Problem XXX.1; see also Klibansky et al., \textit{Saturn and Melancholy}, 95.
\textsuperscript{169} Simon, “Mind and Madness in Classical Antiquity,” 176. For example, Ficino gives varies forms of treatment that cover diet, lifestyle and magical practices (Ficino, \textit{Three Books on Life}, 1989), and Burton predominantly focusses on diet and lifestyle (Burton, et al., \textit{The Anatomy of Melancholy}, 2001)
\textsuperscript{169} Simon, “Mind and Madness in Classical Antiquity,” 176. For example, Ficino gives varies forms of treatment that cover diet, lifestyle and magical practices (Ficino, \textit{Three Books on Life}, 1989), and Burton predominantly focusses on diet and lifestyle (Burton, et al., \textit{The Anatomy of Melancholy}, 2001)
\textsuperscript{170} Simon, “Mind and Madness in Classical Antiquity,” 176. For example, Ficino gives varies forms of treatment that cover diet, lifestyle and magical practices (Ficino, \textit{Three Books on Life}, 1989), and Burton predominantly focusses on diet and lifestyle (Burton, et al., \textit{The Anatomy of Melancholy}, 2001)
\textsuperscript{171} Foucault, \textit{Madness and Civilization}, 85; for the original quote in French, see Bayle and Grangeon, \textit{Relation de l'etat de quelques personnes pretendues possedees faite d'autorite au Parlement de Toulouse}, pp. 26-27.
\textsuperscript{172} Porter, \textit{Madness}, 17.
\textsuperscript{173} See for instance: Roper, \textit{Charms, Charmers and Charming: International Research on Verbal Magic}.
started: reason as the essence of man was denied and replaced by the central role of sin, divine will, and
the believer’s faith: _credo quia absurdum_ (I believe because it is absurd).\textsuperscript{175}

\section*{2.3 MAD WITCHES, DEMONS AND SAINTS}

The new Christian worldview declared the universal battle between good and evil as an ever-present
reality, a belief which got extended to the inner life of men. The Church’s hypervigilance projected itself
outwards and inwards, especially when it came to the Devil’s influence. On a public level, the war
against evil took the form of witch-hunts and exclamations about the so-believed devil’s workings. On
a private level, this battle was seen as taking place inside the human soul, where the Holy Ghost and the
Devil battled for possession.\textsuperscript{176} When someone showed despair, anguish, and other symptoms of
disturbance, the translation was that this person was subjected to such an inner conflict, also called
“psychomachy.”\textsuperscript{177} Yet, akin to what the Greeks observed, not all madness (or _folly_) was created equal:
next to the diabolic kind, there was a holy kind of madness called “madness of the Cross.”\textsuperscript{178} This kind
of divine madness revealed itself in the ecstatic revelatory mental states of prophets, saints, mystics, and
visionaries, and whether a possession was _good_ or _bad_ depended on the kind of entity that was believed
to possess the mad person. _Good_ possession meant those by god, angels, or deceased saints, and the _bad_
kind was believed to be caused by demons or the devil. Symptoms were used for differentiation, for
instance: derangement and uncontrollable speech were normally viewed as signs of the diabolic kind
“schemed by Satan and spread by witches and heretics.”\textsuperscript{179} Clergymen would often double as doctors in
service of healing – clearing a troubled mind from evil spirits through prescription of masses, prayer,
bible-reading, religious counsel, exorcisms, or a pilgrimage to a shrine.\textsuperscript{180} The underlying rationale: once
the troubled person realigned with God, he or she would be released from the devil’s grip. And indeed,
there have been instances were finding refuge in religion and religious practices with the intention of
bettering one’s relationship with God was reported as a remedy. During the Renaissance, humanist
Desiderius Erasmus (1466-1536) satirically illustrated “folly” as a god-like personification of an
undeniable part of human nature and present almost everywhere.\textsuperscript{181} His _The Praise of Folly_ (1511),
ultimately depicts how a simple Christian life is closer to folly than wisdom, which is presented as a
rather positive thing, as it is the way to spiritual redemption.\textsuperscript{182} One example can be found in the life of
English reverend George Trosse (1631-1713), who’s autobiography _Life_ was published posthumously

\begin{thebibliography}{99}
\bibitem{175} Porter, _Madness_, 17.
\bibitem{176} Ibid.
\bibitem{177} Ibid.
\bibitem{178} Ibid., 18
\bibitem{179} Ibid.
\bibitem{180} Ibid.
\bibitem{181} Erasmus, _The Praise of Folly_, 7-10.
\bibitem{182} Ibid., 118.
\end{thebibliography}
in 1714.\textsuperscript{183} The book tells the story of his rebellious youth, full of sin, folly and self-destructive behaviour, and his redeeming encounter with madness, followed by his eventual way back to God and health. Trosse reports in the book that he believed his madness to be both a possession by the devil and a natural disease, resulting from his sinful way of living.\textsuperscript{184} His symptoms indicate he was having psychotic episodes, including voices, hallucinations, paranoia, fear, despair, and feelings of torment. In Trosse’s own words:

Wherever I turn’d mine Eye … I fancy’d I saw my Companion … using some indecent Gestures, as heretofore; and this was to my Shame, the Horrour of my Soul, and the torment of my Conscience … my impure Paradise was turn’d into a dreadful Hel. … My Buttons, my Gold, Silver and Silk upon my Sleeves, were then an intolerable Burden to me, lay very heavy on my Conscience, and every one as weighty as a World.\textsuperscript{185}

Trosse was admitted to a madhouse in Glastonbury, where he eventually gained back his sanity with the help of the doctor’s wife, who would pray with him until his “blasphemies” waned away.\textsuperscript{186} After his initial release from the madhouse, Trosse relapsed two more times and after his third release he went to study at Oxford and became a Nonconformist preacher. For Trosse, his madness became a necessary phase and trial on the path of his soul’s redemption: “It brought a sinner into a state of crisis and provided the prelude to recovery.”\textsuperscript{187} With time and the right attitude he turned his curse into what he came to believed as a blessing: living the rest of his life in harmony with God.\textsuperscript{188}

On a larger scale, concerns around the so-perceived ‘wrong’ kind of madness were reinforced by Europe’s witch craze, which peaked around 1650. Besides, the Catholic Church used the concept of madness as a general category to jail all religious adversaries. During the Reformation, Catholicism declared all those turning their backs as being possessed by the devil’s influence, likely caused and spread by devil conspiring witches.\textsuperscript{189} Fortunately, the Church’s relentless and excessive witch and heresy-hunts also stirred up scepticism around madness as solely witch-induced demonic possession. Johannes Wier (1515-1588), a Dutch medical doctor, expressed his reservations around viewing madness as caused by witchcraft as early as 1563 with his \textit{De Praestigiis Daemonum} (On the Conjuring Tricks of Demons).\textsuperscript{190} This work has also been called “the Landmark Plea for the Witches,” in which he stated that not all but only certain people – those already prone to mental disturbance, such as

\textsuperscript{183} Trosse, \textit{The Life of the Reverend Mr. George Trosse}.
\textsuperscript{184} Peterson, \textit{A Mad Person’s History of Madness}, 37.
\textsuperscript{185} Trosse, \textit{The Life of the Reverend Mr. George Trosse}, 51, 58.
\textsuperscript{186} Porter, \textit{Madness}, 23.
\textsuperscript{187} Ibid., 24.
\textsuperscript{188} Cf. Jung’s emphasis on the importance of attitude when it comes to mental phenomena termed as madness, which is theme featured all throughout the Black Books and the Red Book. See, Shamdasani, “Towards a Visionary Science,” 91.
\textsuperscript{189} Porter, \textit{Madness}, 21.
\textsuperscript{190} Wier, \textit{De praestigiis daemonum, et incantationibus ac veneficiis}. 

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melancholics – could become diabolically afflicted without the need of a witches’ intervention.\textsuperscript{191} Wier also argued the witches’ confessions as unlawful, given the fact that their confessions were most often forced by torture or even imagined – due to hallucinatory drug use and dreams.\textsuperscript{192} In due course, other physicians grew sceptical as well, such as, London doctor Edward Jorden (1569-1632), who argued – in alignment with the ancient teachings of Galen – the natural causes of hysterical disease in \textit{A briefe discourse of a disease called the Suffocation of the Mother} (1603).\textsuperscript{193} Arguments like Jorden’s helped to exonerate women from being burned at the stake, though often times they were still adjudicated and prosecuted for posing as fake witches.\textsuperscript{194} And unfortunately, the associations between madness, women, and witches would prove hard to boot in the coming centuries: hysterical women were now stigmatized as much as witches had been, though instead of legal penalties their punishment was misogyny.\textsuperscript{195}

\textbf{2.4 THE MEDICAL REVIVAL}

After Jorden’s work, English doctors in the seventeenth century continued their campaign against the solely religious framing of what was deemed madness, plucking example cases from the wild variety of Protestant Christian fringe groups that were popping up on every corner. Many of the English Dissenters – those who separated themselves from the English Church – were led by individuals who believed they were saints and prophets inspired by the Holy Spirit to claim the true faith. When placing the symptoms of so-called ‘lunatics’ along side these self-proclaimed prophets – such as, glossolalia (speaking in tongues), convulsions, hearing voices, seeing visions, etc. – the two groups seemed very much alike. “Enthusiasm” (holy inspiration) was now regarded as a sign of psychopathology and caused by bodily imbalances.\textsuperscript{196} Finally, Thomas Willis (1621–1675), doctor and “father of neurology,” excluded demonic possession altogether and blamed it on nerve and brain defects.\textsuperscript{197}

Belief in demoniacal possession diminished with the dawn of the Enlightenment and the Age of Reason.\textsuperscript{198} The uprising of this movement marked the first steps towards psychiatry: “the branch of medicine focused on the diagnosis, treatment and prevention of mental, emotional and behavioural disorders.”\textsuperscript{199} The term ‘psychiatry’ was first introduced by a German doctor named Johann Christian

\begin{flushleft}
\textsuperscript{192} Ibid., 7.
\textsuperscript{193} This work is also regarded as the first English work on hysteria. See Jorden, \textit{A Disease Called the Suffocation of the Mother}.
\textsuperscript{194} Porter, \textit{Madness}, 28.
\textsuperscript{195} Ibid.
\textsuperscript{196} Ibid., 29.
\textsuperscript{197} For more see Dabir, “Willis, Thomas (1621–1675)”; And, Porter, \textit{Madness}, 29.
\textsuperscript{198} Scull, “Nerves and Nervousness,” 177.
\textsuperscript{199} American Psychiatric Association, website: https://www.psychiatry.org/patients-families/what-is-psychiatry-menu
\end{flushleft}
Reil (1759-1813) in 1808, though it was not in general usage until the nineteenth century. These efforts and the accompanying language moved madness away from its religious construct, however, it was far from understood and subjects were still widely mistreated. The concept of madness got translated and established as a disease of organic origin, expressing itself in mental, and sometimes also physical, disturbances, which often stood opposed to reason. In the late seventeenth century, it became ordinary practice to send those who got legally labelled ‘mad’ or ‘insane’ off to private asylums, where they were to be treated by so-called “mad-doctors:” ‘medical’ specialists, often not in possession of M.D.’s but who had peripheral or central interests in the ills of the mind. These costly private asylums proved to be actually quite profitable, resulting in a flourishing “trade in lunacy.” Eventually, philanthropic efforts enabled also the poor with mental care through the establishment of designated “hospitals” or “houses” for the insane, such as, the Hospital General in Paris, founded in 1656. Despite what its name suggests, Hospital General was no medical establishment but more akin to “a semi-judicial structure, an administrative entity which, along with the already constituted powers and outside of the courts, decides, judges, and executes.” And although some establishments offered comfortable conditions, others quite rapidly attained bad reputations. Foucault has described this practice of rounding up and locking away history’s misfits as part of a larger historical pattern of “confinement,” confining, besides “the mad,” also lepers, criminals, “the poor, the vagabond, [and] the unemployed.” Especially in publicly funded institutions care was very minimal, and the more misunderstood, deranged, and violent the mental patient, the less care they received. Only with time, these conditions and treatments became more and more scrutinized leading to better facilities. Still, the institutionalization and confinement of madness did not bring about its ultimate cure, and madness remained to have an element of mystery. Despite the many theories that claimed of a cure, mental illness was largely regarded as incurable and the mental patient’s chances of recovery were rather slim simply because caretakers had limited knowledge of how to really help or support them. Instead, it was often a matter of managing symptoms.

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201 Charles-Gaspard de la Rive described madness as insanity, as “that dread disease which seems created to humiliate reason” in a letter to the editors of the *Bibliotheque britannique* concerning a new establishment for the cure of the insane (1798). See, Foucault, *Madness and Civilization*, 241-242.
205 Ibid., 40.
206 The law was for long a way to delineate the madman from criminals and the poor (Foucault, *Madness and Civilization*, vii); Also, for more on Foucault’s historical pattern of confinement, see, Ibid., xii, 38-64.
Of course, the unfathomable nature of madness fuelled the search for answers, and largely from the nineteenth century onwards we see the emergence of a “self-conscious and organized group of professionals,” claiming authority and jurisdiction over mental disturbance and calling themselves psychiatrists. Having its roots in Hippocratic medicine, this historical development fully medicalized the concept of madness and its surrounding language. It was roughly around the same time that the field of psychology – the study of the mind – emerged as a scientific discipline. This discipline lies in close approximation to psychiatry in the sense that both study the mind and its mental states, though through different approaches. With its philosophical roots, psychology developed as an independent field of study through the adoption of experimental methods that were appropriated from physiology. Christian Wolff (1679-1754) was the first to popularize the term psychology as the study of the mind and divided the discipline into empirical and rational psychology. The former is focused on data collected from observing ourselves and others, while the latter refers to the interpretation of such data through the use of reason and logic. Over time, both psychiatry and psychology put more and more focus on a more scientific approach towards the identification and categorization of the different faces associated with madness by dividing it into different forms of mental illness – something which has accumulated into today’s DSM-V. The concept of madness as mental illness got cut up in many different types, based on symptoms, aetiology, course, and response to treatment. Furthermore, starting from the nineteen century onwards, diagnostic categories began to increasingly include observations of how the patient felt, whereas before that diagnoses were for long based on how the patient behaved and looked like – which were used in the past to diagnose, for instance, mania, melancholia, frenzy, and lethargy. This also meant more attention was paid to the subject, as his or her “contents of consciousness” were becoming accepted as legitimate parts of the examination process. Even before Freud and Pierre Janet (1859-1947) entered the field – both figures who contributed greatly to the psychologization of mental disorders – associations were being made between the content of a patient’s illness and their past to establish cause-effect chains. Such attention was paid almost exclusively in clinical practice, and less in theory, which would change at the end of the century with the work of many others, Theodore Flournoy (1854-1920), William James (1842-1910), Alfred Adler (1870-1937), Janet, Freud, and, of course, Jung. Another shift that took place during the nineteenth century

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209 Ibid., 12.
210 In particular, those experiments in physiology that focussed on the senses. See: Fuchs and Milar, “Psychology as a Science,” 1.
211 Ibid.; Besides, the empirical/rational dichotomy also features in the works of Emmanuel Kant and William James, which will be discussed further in this chapter.
212 Maher and Maher, “Abnormal Psychology,” 305.
213 Berrios, “Descriptive Psychiatry and Psychiatric Nosology,” 359; Also, this development contributed to the emergence of dynamic psychiatry, which is discussed below under “Psychogenesis.”
214 Dwelschauvers, La psychologie française contemporaine; Royer-Collard, “Examen de la doctrine de Maine de Biran”; and Berrios, “Descriptive Psychiatry and Psychiatric Nosology,” 393.
216 Ibid.
was the development that let to perceiving the “insanities” as “psychoses” (having a symptomatology based on that of “delirium,” referring to the patient’s subjective state), which became increasingly discussed in connection to the “neuroses” (nervous disorders, such as, hysteria, referring to the underlying neurological processes). However, this changed by 1900, and psychoses became the official name for “the organic state,” whereas neuroses were fully psychologized. The efforts within psychiatry and psychology led to an significant diversification of mental illnesses and were largely responsible for the conceptual understanding of madness and mental illness during Jung’s time, an understanding which is still alive today to a considerable extent. Moreover, studying mental illness as symptomatic pictures gave rise to psychopathology: the study of psychological and behavioural dysfunction. And to this day, psychiatry, psychology, and psychopathology are the interrelated fields that are largely responsible for the study and conceptualization of madness as mental illness.

However, the rigorous pursuit of establishing psychiatry and psychology as a scientific discipline has not gone without critique. Professionals and scholars today assert that there is an over-reliance on scientific and objective approaches when it comes to diagnosis, something which also demonstrates that the controversy around Foucault’s work goes both ways: recent scholarship has used his *Madness and Civilization* to point towards psychiatry’s and psychology’s “subjectivity problem,” examining “why the mere diagnosis of or criteria for mental illness remains a heated flashpoint” as it, among other things, excludes the experiencing subject to a significant degree.

### 2.5 PSYCHOGENESIS

The idea of psychogenesis – postulating the psychological causes of mental illness – was not discussed until late nineteenth century, when Robert Sommer (1864-1937) introduced the term in response to the work of German physicians Paul Möbius (1853-1907) and Konrad Rieger (1855-1939). Jung, but also Flournoy, Freud, Bleuler, and others were part of the group of psychologists and psychiatrists who looked at psychological causations behind mental diseases – such as, schizophrenia and the neuroses – and accordingly suspected their cures to be of psychological origin. Besides, the emergence of spiritism and spiritualism around mid-nineteenth century significantly aided the development of

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219 In the article, the subjectivity problem is described as concerning “forms of knowledge where an individual is both the subject of knowledge of a discourse and simultaneously an object of knowledge for that discourse.” See Ninnis, “Foucault and the Madness of Classifying Our Madness,” 117-118.


221 Bleuler utilized psychotherapy before he encountered psychoanalysis, see Decker, “Psychoanalysis in Central Europe,” 595.
dynamic psychiatry, something which had slowly been gaining ground since the end of the eighteenth century, first acknowledge at a university around 1880.\footnote{222} This time saw an increased interest in the psychological investigation of so called psychic phenomena. In 1882, Frederick Myers (1843-1901) and Edmund Gurney (1847-1888) founded the Society for Psychical Research, which started the collection of data to investigate life after death and the possibility “of communication with the spirits of the deceased.”\footnote{223} Myers admitted to these hypotheses, whereas, for instance, Flournoy – experimental psychologist who also investigated mediums – saw these phenomena as caused by subliminal perception and “cryptomnesia.”\footnote{224} A term which he coined to describe “the awakening and setting to work of forgotten memories.”\footnote{225} Jung, Flournoy, and Myers all published studies on mediumistic abilities around the turn of the century: Jung in 1902, Flournoy in 1900, and Myers’ work got published posthumously in 1903.\footnote{226} In those studies, both Jung and Flournoy drew similar conclusions, asserting that a natural and/or psychological explanation could be given for the mediumistic abilities of their subjects.\footnote{227} These works, and other studies that were done in the field of dynamic psychiatry during the 19th century, clinically explored the idea of the unconscious, and it is this body of work out of which Jung’s eventual theory of the collective unconscious would emerge.\footnote{228}

In 1939, Jung defined psychogenesis as an “ultra-modern problem” in a paper on Schizophrenia, and although the theory of psychogenesis had been around for a while, the idea that mental disorders had purely physical causes still dominated at the beginning of the twentieth century.\footnote{229} This changed in the years during and after WWI, given its horrors and despair added an extra level of plausibility to the idea that psychological trauma might be deeply interwoven with manifestations of so-called madness. Prior to the war, the work of, among others, Freud contributed to the popularization of this idea, though it had not been widely accepted yet. Jung was, of course, another such figure which helped the cause, and he saw in his patients that psychological burdens, such as guilt or grief could result in all forms of mentally disordered behaviour.\footnote{230} Furthermore, Jung had started his analyzations of schizophrenia in 1903, and while already suspicious, after many years of practical experience he came to the conclusion

\footnote{222} Dynamic psychiatry is based on the study of the mental mechanisms and emotional processes governing and motivating human behaviour, in contrast to descriptive psychiatry, which is based on observable behavioural phenomena. Ellenberger, The Discovery of the Unconscious, 110.
\footnote{223} Ibid., 87.
\footnote{224} Ibid.; and Myers, Human Personality and Its Survival of Bodily Death.
\footnote{225} Flournoy, From India to the Planet Mars, par 443; Ellenberger, The Discovery of the Unconscious, 170; and see, for instance, Freeborn, “Temporary Reminiscence of a Long-Forgotten Language During the Delirium of Broncho-Pneumonia.”
\footnote{226} Jung studied a spiritualistic medium for his dissertation titled “The Psychology and Pathology of so-called Occult Phenomena” (1902); Flournoy presented his study of medium Héléne Smith in his From India to the Planet Mars (1900); and Myers published his finding in his Human Personality and Its Survival of Bodily Death (1903).
\footnote{227} Both explained the ‘alternate personalities’ appearing in their subjects as unconscious subpersonalities. Jung used to call them “somnambulistic personalities” See Jung, “The Psychology and Pathology of so-called Occult Phenomena,” 36; and Ellenberger, The Discovery of the Unconscious, 316.
\footnote{228} Ellenberger, The Discovery of the Unconscious, 315.
\footnote{229} Jung, “On the Problem of Psychogenesis in Mental Disease,” par. 504-505.
\footnote{230} Ibid., par. 489-490.
that the “psychogenic causation of the disease is more probable than the toxic causation.” Especially, as he had managed to cure the most hopeless cases of schizophrenia solely through psychotherapy. This did not mean that Jung denied the possibility of a physical predisposition to the illnesses, though he simply believed based on his professional experience that one could still live a relatively normal life with the right therapeutic treatment. Specifically schizophrenia and psychosis will become of interest in the next chapter’s discussion of the Black Books, since many of its symptoms Jung recognized in his experience.

As argued in this chapter, hearing voices (auditory hallucinations); seeing things that are not there (visual hallucinations); glossolalia (speaking in tongues); and being delusional, have historically been associated with madness as spirit possession or some other kind of divine or demonic intervention. More generally, the concepts of madness and esotericism have been closely linked and perhaps not surprisingly so, as both were often perceived by society at large as different, at the margins, or other than the norm. Unfortunately, given the rather grim reputation madness has been given, there is a risk that all that which is linked gets stained with the same disdain by mere association. It is perhaps no coincidence that Western esoteric traditions have been met with similar canonical and scientific scrutiny and scorn, with their marginalization as a result. This is highly unfortunate as uncomfortable history is still history and part of Western culture. We all have a right to know our past, even if much of that past is difficult to understand or not so easily explained rationally. Especially the unknown and the uncomfortable are areas we should continue investigation, because it is probably in these dark spaces where much can be gained. As rough diamonds are found in dark and dirty places, it might be there where we find true and undiscovered treasure. Luckily, this part of history continues to have a heartbeat in scholarly literature, obviously in the research that is being done on Jung, though there have been other initiatives that have explored and continue to explore the connections between the concept of madness and religion and esotericism, such as possible connections between spirituality and psychosis.

2.6 DEFINING (DIVINE) MADNESS: A FRAMEWORK

As stated above, despite the many efforts of studying and conceptualizing madness and mental illness over the centuries, there is still no concrete consensus on what it exactly is. Perhaps such a resolution

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231 Ibid., par. 570.
232 Ibid., par. 571.
233 See, for instance, Clarke, *Psychosis and Spirituality: Consolidating the New Paradigm*, 1. But also, for instance, recent research that is being done on the connections between psychological healing and drug induced mystical experiences, experiences that have been associated with psychosis, mysticism and spirituality. See: Nichols et al., “Psilocybin and Mystical Experiences: Phenomenology and Neural Correlates,” 393-430.
will never be achieved in the eyes of science, given madness resides in the realm of consciousness, another term of great mystery. Despite this, I nonetheless want to attempt to establish a foundational ground for the subsequent analysis of the Black Books. Considering the prior discussed, Jung’s approach to madness and mental illness was not an isolated one but a product of its personal, historic, and academic context. We briefly touched upon the personal and social context of the Black Books in chapter 1; we read about Jung’s childhood and how it influenced his stance on religion; and we read how his professional experience and research pushed him into the isolation that gave birth to the Black Books. Besides, we briefly discussed how historical context – especially the onset of WWI – was of crucial importance in this endeavour. So, what remains is a referential conceptualization of madness and divine madness as a starting point for the impending analysis of the Black Books. Emphasis is on starting point, as the following description will function as a loose hypothesis; an anchor unto which we can hold onto as we descent into Jung’s unconscious.

In the spring of 1901, philosopher and founder of American academic psychology, William James, journeyed to Scotland, Edinburgh, to deliver the prestigious Gifford Lectures. In 1902, these lectures were published as his Varieties of Religious Experience: a work “too psychological to have shaped most religious inquiry and too religious to have influenced much psychological research.” Years prior in 1890, James published his masterwork The Principles of Psychology, where he put strong focus on experience for fathoming the nature of mental disease. This work describes psychology as “the Science of Mental Life, both of its phenomena and of their conditions.” With phenomena James refers to the things that the mind detects, such as “feelings, desires, cognitions, reasonings, decisions and the like.” I put mind in italics, because, as James describes, the faculty of consciousness (that which thinks, feels, and experiences) has been framed in many ways depending on philosophical context and could therefore mean different things – think for instance the ego, the self or the soul. James states that the mind “does not exist absolutely” but works only under conditions, depending on “the experiences of the body” and in particular that of the brain. James, who has been called the father of “radical empiricism,” was influenced by the works of Emmanuel Kant (1724-1804) – perhaps one of the most important figures in modern philosophy and synthesizer of modern rationalism and empiricism. Akin to James, Kant spoke favourably of the empirical side of psychology and was altogether critical of rational psychology: psychology must confine to empirical questions, because, as it is purely empirical, even those rational mental processes are themselves activated by mental content derived from experience.

234 These lectures are presented annually at the universities of Edinbrugh, St. Andrews, Glasgow and Aberdeen on topics related to natural theology.
235 James, The Varieties of Religious Experience (Hereafter Varieties), vii.
236 James, The Principles of Psychology, 1.
237 Ibid., 3-4.
238 James, Essays in Radical Empiricism.; and James, The Principles of Psychology, 363.
239 Leary, “The philosophical development of the conception of psychology in Germany, 1780–1850,” 113–121.
In *Varieties*, James makes some very interesting points with regards to the dual nature of so-called madness. Fully utilizing the empirical perspective, his psychology is based in the direct experience of madness. This made a break with dominant historical discourse, painting madness as a curse of the unfortunate, the weak minded, and the evil. This discourse judged even those (self-proclaimed) saints, who did no harm but lived in ecstasy, as either false believers by rival religion or lost primitives by the enlightened elite. In contrast, it is interesting that the narrative dramatically changes when such madness is explained by those who lived it, or by those that took such experiences seriously. In connection, James could be grouped with the ancient philosophers and melancholic Renaissance scholars, which told us starkly different tales, framing madness as a (divine) gift. The difference between the two discourses seems generally based on the attitude of the ‘mad’ person towards his own ‘madness,’ in contrast to the attitude of the other towards such madness. We have seen throughout this chapter that, overall, madness has been largely defined by those authoritative bystanders, who observed those suffering from madness from a rational perspective, and less by the people who were in the seat of its experience. Therefore, individuals who got qualified as mad, because they experienced mental states that were perceived as abnormal, fell not only victim to their own minds but also to society’s understanding of it, leaving them marginalized and with not much to say in the matter: the meaning of their experience was already judged for them. 240 Madness and its reputation have depended largely on how it has been perceived by others, it is a label invented to categorize a series of experiences sharing certain characteristics – often those that appear to us as irrational or obscure. Of course, there is no question that madness has some sort of objective reality: it is a real experience, and it is a fact that people suffer from mental illness and mental disorder. It is no “malade imaginaire,” although Jung saw this conception in many doctors of his time. 241 What complicates things is the fact that the mind and mental suffering has been far more difficult to understand than the body and physical suffering or pain. Even though we still do not have all the answers, it is difficult to know exactly what a person with mental disorder is going through. For someone never afflicted by it, mental disorder may forever remain a mystery, it would be like groping in the dark. Even if two people have both experienced something similar, the variations and differences can be significant, given the fact that neurodiversity, for instance, is extremely complex. 242 To make things even more confusing, there is no visible wound, cut or brokenness that can testify to one’s expression of mental pain, leaving the other dependent on the word of the afflicted person – who has already been discredited by society’s opinion. “It’s like a death sentence when somebody tells you that you have schizophrenia.” 243 Consequently, something which is gaining momentum within recent scholarship around our current concept of madness and mental illness are discussions on the importance of including the opinions and experiences from people who are and

240 Cf. Chapter 3.6.
242 For more on Neurodiversity, see for instance: Ortega, “The Cerebral Subject and the Challenge of Neurodiversity,” 425–445.
have been in the actual seat of mental illnesses, urging the establishment to really listen to what they have to say about modern day approaches, so that they are given a voice in the debate of how madness and mental illness should be defined.\textsuperscript{244}

The \textit{Black Books} and the \textit{Red Book} are great examples of works which approach the problem of madness from a perspective of personal experience. Combined with Jung’s professional career, it shows that he not only sought to understand the nature of mental illness through others, but also through himself. Some would want to discredit his fantasy-based judgements on the very fact that they were, so to speak, mere irrational fantasies. Yet, this would be a grave mistake simply because of the very nature of the topic we are dealing with. Any way you slice it, we are dealing with psychology: a field heavily concerned with subjective experience, as opposed to for instance law, which heavily concerns itself with objective and factual reality. Like James’ work, the \textit{Black Books}, the \textit{Red book}, and Jung’s subsequent psychological theory broke with the dominant discourse on madness that was alive at their time. To illustrate the significance of Jung’s experience, in 1912, a year before the onset of Jung’s fantasies, he regarded the presence of mythological fantasies – akin to those in the \textit{Black Books} – as signs “of a loosening of the phylogenetic layers of the unconscious,” indicating schizophrenia.\textsuperscript{245} The self-experimentation he documented in the \textit{Black Books} led him to radically alter his position: what was critical for the determination of a mental experience as psychopathological was not the presence of any content but the attitude of the person towards it.\textsuperscript{246} Could the individual not accommodate such material in his or her worldview, the chances of them becoming truly mad increased significantly. Along this reasoning, one could suggest that the contemporary idea of madness alone can even exacerbate madness, as it does not offer the afflicted a particularly hopeful picture of the future. Jung’s revised position is visible, for instance, in the earlier mentioned afterword to the \textit{Red Book}: “To the superficial observer, it will appear like madness.”\textsuperscript{247} And indeed, before Jung began to comprehend his fantasies he had a real fear of going mad, only when Jung began to comprehend them the fear dissipated.

Similar reasoning is found in James’ \textit{Varieties}. In his critique of medical materialism, James argued that it only uses an arbitrary “spiritual judgement” when it comes to discerning between superior and inferior mental states.\textsuperscript{248}

When we think certain states of mind superior to others, is it ever because of what we know concerning their organic antecedents? No! it is always for two entirely different reasons. It is either because we take an immediate delight in them; or else it is because we believe them to bring us good consequential fruits for life. When we speak disparagingly of “feverish fancies,” surely the fever-process as such is not the ground of our disesteem — for aught we know to the contrary, 103° or 104° Fahrenheit might be a much

\textsuperscript{244} Ibid., 118-119; and see Milders and Thunnissen. \textit{Psychotherapeutische Psychiatrie}.
\textsuperscript{245} Shamdasani, “Towards a Visionary Science,” 91.
\textsuperscript{246} Ibid., 19.
\textsuperscript{247} Jung, “Epilogue,” 555.
\textsuperscript{248} James, \textit{Varieties}, 15-14.
more favorable temperature for truths to germinate and sprout in, than the more ordinary blood-heat of 97 or 98 degrees. It is either the disagreeableness itself of the fancies, or their inability to bear the criticisms of the convalescent hour.249

As the better alternative James suggested: “By their fruits ye shall know them, not by their roots.”250 In other words, it is not the origin or nature of the mental experience that is important (existential judgement) but the importance, meaning and significance it has for the person undergoing it (spiritual judgement), for its origin may forever stay unknown.251 This statement is also why I have chosen the work of James for setting a baseline for the subsequent discussion on the concept of (divine) madness, instead of the psychological theories of other influential psychologists, such as, for instance, Flournoy. Simply put, James’ psychology and philosophy seem better equipped to discuss Jung’s *Black Book* experiences and his thoughts on divine madness already mentioned in the *Red Book*. Flournoy’s work and his concept of cryptomnesia suggest that he ultimately regarded the so-called spiritual/religious experiences of his study subjects as explainable by natural psychological processes, while James seemed less concerned with the origin of such experiences and focussed more on what meaning they were given (the “fruits”).252 This is not to say Jung disagreed with Flournoy, on the contrary, his 1902 dissertation held similar convictions and Jung used his concept of cryptomnesia in his work to test whether a symbol appearing in the mind of a patient was something he or she had seen before or whether it came from the collective unconscious.253 Yet, besides the psychological explanations (or better said, translations), Jung would ultimately develop an understanding of religion and religious experience that would nonetheless render them as able of holding genuine ‘truth,’ and, therefore, James’ work is a better fit for the present purposes.254

The above mentioned statement of James ties in with Jung’s understanding of the *numinous*, which he drew from German theologian Rudolf Otto (1869-1937). Otto’s phenomenological account of religious experience was the experience of “the holy,” freed from its rational or moral implications – which he also called the “numinous:” a *deeply-felt* moment of experience, “as little as possible qualified by other forms of consciousness.”255 James also identified *feeling* as the deeper source of religion and argued philosophical and theological formulas as secondary products of that feeling, or “translations of a text into another tongue.”256 Jung’s understanding of religion was significantly influenced by these two, also regarding it as something not necessarily defined by any organized form of religion, but rather

249 Ibid., 15.
250 Ibid., 20.
251 Ibid., 4.
253 See fn. 226; and Jung, “Cryptomnesia.”
256 James, *Varieties*, 389; See also Louis, “William James and Religious Experience,” 92-93.
an ‘attitude peculiar to a consciousness which has been altered by the experience of the numinosum.’

Jung saw the numinous, or the “numinosum,” as an effect that happened independently of one’s will, and accordingly, he saw religion as a phenomenon able to seize and control someone – being “always rather its victim than its creator.”

This effect could move a person, for it possessed emotional significance with the ability to alter his or her state of consciousness.

The religious or spiritually profound experiences Jung describes in the Black Books can therefore be qualified as numinous experiences, and were understood by him not necessarily as madness but rather as a form of divine madness, for they moved him towards the insights (the fruits) without which his subsequent psychological theories would have never come to be. Jung was not the first to reconsider divine madness in the likes of the ancients, In 1815, divine madness was discussed by philosopher Friedrich Schelling (1775-1854) in a similar way: “[t]he ancients did not speak in vain of a divine and holy madness.” He further differentiated between the person “that governs madness” and he or she that “is governed by madness.”

With the former being blessed with “the highest force of intellect” and the latter with actual pathological madness.

It seems as if the two forms can also coexist within one individual. History has given us many examples, such a Phillip K. Dick, famous sci-fi writer, whose madness has been recognized in literature as ‘divine.’ But also legendary dancer and choreographer Vaslav Nijinsky (1889-1950). Both of whom have expressed an almost genius degree of creativity while struggling with so-perceived mental illness. In 1913, at the age of twenty-four, Nijinsky, “the god of dance” and choreographer of what has been called “the [twentieth] century’s most notorious artistic event,” composed and performed the famous ballet to Igor Stravinsky’s Le Sacre du Printemps, which was performed at the Théâtre des Champs-Elysées in Paris. Nijinsky had his dancers move in ways that felt unnatural juxtaposed their classical training.

Later, it became clear that he had based the choreography on “patients with neurological disease.” During the first performance, the combination of Nijinsky’s ultra progressive choreography and Stravinsky’s radical and chaotic music had the crowd go into utter mayhem, and not in a good way. Within minutes, the audience erupted in fistfights and hysterical screaming, though the production continued and was seen a week later by a better prepared and responsive audience. Unfortunately for Nijinsky, the already visible streaks of paranoia and narcissism during the production of Le Sacre developed into a crippling mental illness that ended his dancing career four years later.

Adler, creator of individual psychology and who broke with Freud two years before Jung, was one of

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258 Jung, Psychology and Religion (The Terry Lectures), 4.

259 Ibid., 4, 7.


261 Kyle, The Divine Madness of Phillip K. Dick, 3; And see fn. 446.

262 Kottler, Divine Madness, 154.

263 Ibid.

264 Kottler, Divine Madness, 155.
the psychologists who treated him. Nijinsky, who was almost non-communicative at the time, was according to Adler, suffering from a “prepsychotic personality” and an inferiority complex. Romola Nijinsky (1891-1978), ballet dancer and Nijinsky’s wife, sternly rejected this diagnosis and fired Adler, insisting that her husband needed medicines and not understanding. She thereafter tried to reach out to Jung, though Jung never treated him. Friedrich Nietzsche (1844-1900), who will later serve as an example, also connected the madman to the divine, opening a passage in *The Gay Science* with: “Have you not heard of the madman who on a bright morning lighted a lantern and ran to the market-place calling out unceasingly: ‘I seek God! I seek God!'” Similar to Schelling, Jung also differentiated divine madness from psychopathology. How his conceptual understanding of madness and divine madness is precisely presented in the *Black Books* will be discussed in the following chapter.

267 Kottler, *Divine Madness*, 175.
CHAPTER 3: DIVINE MADNESS IN THE BLACK BOOKS

3.1 MAD OR MISUNDERSTOOD?

What we encounter in the *Black Books* are creative expressions of an unbound mind, a detailed documentation of inner dialogues between Jung’s “I” and the other inhabitants of his psychic world. Categorically, and perhaps in terms of psychopathology, these mental manifestations could be labelled as symptoms of mental illness or madness. Yet, in the present case we would nonetheless be dealing with expressions of a madness that would eventually make an incredible amount of sense to its experiencer, Carl G. Jung. Especially, considering the *Black Book* fantasies are crucial for understanding the development of his psychological theory. In other words, his spiritually profound mental experience would inform his *scientific* pursuit of solving the problem of mental illness and madness. This colliding of worlds – of science and spirituality – is fascinating for obvious reasons, for it challenges cultural, historical, and scientific assumptions about what it means to be ‘mad.’ To the superficial bystander, these books might read as entertainment at best, perhaps as nonsense at worst. Although to others, the tales in the *Black Books* illustrate valuable insights on life, psyche, madness, transformation, and healing. The stark contrast between both possible receptions raises interesting questions for analyzation. What makes for such a difference? How come some claim to understand the contents of these works, while others are completely lost when it comes to their significance? What kind of insights are claimed to be enclosed in the symbolism of these fantasies? How can we ascribe truth to them? And how do we study such texts from an academic point of view? Of course, I cannot speak for all of those who have read these works and claim to know what Jung’s fantastical imaginings are saying about the world and existence – this group might not even be that large considering that the publication of these works is hardly one year old (2020). However, I can nevertheless attempt to trace its portrayed symbolism in reference to the concept of madness through these works, in juxtaposition to Jung’s psychological work and its historical context, in order to gain an understanding of Jung’s own idea of madness and divine madness. Possibly, the uncovering of Jung’s understanding of the differences between these two ideas in the *Black Books* can disclose to what extent these books reveal new aspects and insights regarding Jung’s psychological theory.

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269 Jung’s I could be regarded as Jung’s conscious ego which experiences these fantasies. I am using “Jung’s I” instead of, for instance, “Jung’s ego,” as Jung refers to his own voice in the conversations with his fantasy characters in the *Black Books* as “I.” The editor of the *Black Books*, Sonu Shamdasani, also uses the same wording. (Shamdasani, “Towards a Visionary Science,” 27) Besides, as we cannot know for certain what Jung’s state of consciousness was exactly at the time he experienced and wrote down his fantasies and whether Jung would have regarded his fantasy “I” and his psychological concept of “ego” as them same.
3.2 A BLACK BOOK OVERVIEW

A huge task lay before me
– I saw its enormous size –
and its value and meaning escaped me.
I got into the dark,
and I groped along my path.
That path led inward and downward.

- Carl G. Jung, 1913

These are the opening lines of Jung’s Black Books, giving us an idea of how Jung felt at the start of a journey that would show him the contents of his imagination. A journey he knew would be long, while its significance was still strange to him. The process that facilitated his journey into the unknown Jung later called “active imagination:” the method which could trigger the release of unconscious contents lying immediately below the threshold of the conscious mind. Jung developed active imagination into a therapeutic practice, which is still used today in psychotherapy. It is also something which has been a topic of interest within the study of Western esotericism. For instance, in Theosophy, Imagination, Tradition, Antoine Faivre (b. 1934) identified “imagination and mediations” as one of the six characteristics of “esotericism.” In this work, he also designated “Exercises of the Imagination,” such as “the creative or active imagination,” as one of the three broad sections through which certain aspects of western esotericism can be clarified. Jung’s idea of the imagination (Einbildungskraft) holds strong correlation to alchemy, which would use active thought, or the imaginatio, “to grasp the inner datum in representations that are the faithful representations of Nature.” As such, he differed the imaginatio from phantasia, in the sense that the latter could be seen as “empty” in comparison, not necessarily requiring any form of “active will.” Considering, active imagination can be described as a delicate balance of three faculties: active will, interpretative understanding, and the autonomous movement of fantasy. Furthermore, in 1912, Jung had already differentiated between two ways of thinking: directed thinking and fantasy thinking. The former meant thinking verbally, logically and with significant effort (i.e. science), and the latter he described as passive, effortless, associative, and imagistic (i.e. mythology). Active imagination engages with the latter form of thinking and displays itself in the

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270 Jung, “Book II,” in the Black Books, 149 (for his original German words, see p. 4).
272 Davis, “Active Imagination in Psychotherapy,” 1-3.
273 Faivre, Theosophy, Imagination, Tradition, xxii; Islamicist Henry Corbin, a scholar Jung knew personally and who frequently participated in the Eranos seminars, also wrote a lot on the imagination. See, for instance Corbin, “Mundus Imaginalis.” 3-26; and see also the work of Avicenna (980-1037 CE), who regarded the imagination in combination with the “active intellect,” as a means to turn sense perception into intellectual apprehension. See Karnes. Imagination, Meditation, and Cognition in the Middle Ages, 45.
274 Faivre, Theosophy, Imagination, Tradition, xxx.
275 Ibid., 109; and Jung, Psychologie und Alchemie, 234.
276 Ibid.
277 Hillman, Le Mythe de la psychanalyse, 147
When reading the *Black Books* alongside the *Red Book* one is provided a deeper and more comprehensive glimpse of the emotional states behind the latter’s stories, dialogues, and reflections. The visionary journey in the *Black Books* is an emotional and spiritual one, accumulating towards a proclamation of what reads like a new religion and cosmology in the last two books. The accounts tell of fear, anger, sadness, frustration, and desperation, but also of ecstasy, wonder, and bliss – allowing the reader an intimate peek into Jung’s inner transformation. It is difficult to delineate a proper genre for these works without the risk of doing it injustice, yet what is clear is that it tells the story of Jung’s inner life – his myth – by way of the conversations with his soul and the other characters of his psyche.

The *Black Books* count 7 volumes: *Books II, III, and IV* cover anywhere between two weeks and two months each and are relatively compressed in comparison to *Books V, VI, and VII*.279 *Book V* includes the entries written between March 1914 to January 1916; *Books VI* runs from January 1916 until May 1917; and the final book stretches from 1917 to 1932. The Jung who wrote the entries up until 21 July 1914 expressed fear, torment, confusion, scorn, apprehension, and anger – relating to his experiences in a personal manner. Immediately after the beginning of the war, he temporarily suspended his writing in the *Black Books* and wrote parts I and II of the *Red Book*. Then, on 3 June 1915, he continued writing in the *Black Books* with its last entry on December 15, 1932.280 In contrast to the former entries, the latter half of *Book V* and *Books VI* and *VII*, show a definite shift: these entries include reflections on some earlier entries and interpretations that are far less personal and more geared towards a collective interpretation. From the end of January 1916, Jung even begins to take the place of teacher, teaching his new found knowledge and wisdom to “the dead.”281 These later books give notice of a wiser and more confident Jung, a Jung who is taking his imagination seriously and goes to it to further explore and gain knowledge. It is in these later entries where we also see the emergence of a complex cosmological system, a new religion of some sorts, including a God containing both good and evil – one that is both loving and terrible – instead of the dominant Christian conception of a fundamentally good God.282

### 3.3 IN SEARCH FOR HIS SOUL

It all starts with Jung calling out for his “almost forgotten soul.”283 What starts as a monologue on November 12, 1913 – only hearing but a few comments from a presence he recognizes as apart from his

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279 *Book I* contains Shamdasani’s “Towards a Visionary Science.”


281 Jung, “Book V,” in the *Black Books*, 284. These “dead Anabaptists” appeared in an earlier entry (*Book IV*, January 17, 1914) where they were led by “Ezekiel the Anabaptist” and who were on their way to Jerusalem in search for peace. Ezekiel and this entry will be discussed later in this Chapter.


283 Jung, “Book II,” in the *Black Books*, 149; In Jungian psychology, a man has a feminine soul (anima) and a woman has a masculine soul (animus). Jung’s soul is thus his anima, which is complementary to the persona. The
“I” – turns into a dialogue on November 22, 1913, when a voice says: “Look down up into your depths,” a voice which is attributed to the spirit of the depths in the Red Book. This spirit is not specifically mentioned in the Black Books but is described in the Red Book in opposition to the spirit of the times. The latter can be traced to Goethe’s Faust, where this spirit is described as “the gentlemen’s own mind, … in which the times are reflected.” The spirit of the times likes to hear “of use and value,” whereas the spirit of the depths rules all which lies “beyond justification, use, and meaning.” In other words, the spirit of the times, “who changes with the generations,” represents the ideals of Jung’s time – such as the belief in science, order, rationality, and the explainable. In contrast to its opposite, the spirit of the depths, which took away his understanding and knowledge and confronted him with the inexplicable and the paradoxical. Everything the spirit of the depths forces Jung to speak, the spirit of the times calls madness. Jung agreed: “It is true, it is true, what I speak is the greatness and the intoxication and ugliness of madness.” To which the spirit of the depths responds:

The greatness is, the intoxication is, the undignified, sick, paltry dailiness is. It runs in all the streets, lives in all the houses, and rules the day of all humanity.

Similar to what has been discussed in the previous chapter, the concept of madness is present throughout Western history in all of its different forms. It was often linked to religion, spirituality, geniality, and art. In other words, madness pervades both history and culture, and in our current day and age – one assumed to be ruled by reason – this is easy to forget or marginalize. The mystery of madness has caused the prejudice to see it as nothing but sickness. Evidently, Jung began to doubt this by account of his own experience and the journey described in the Black Books shows the pursuit into this mystery by way of deep introspection.

Through an analysis of the attributes of the spirit of the times we can discover the rationale which explains Jung’s initial attitude towards madness and the images and voices appearing in his imagination. The first entries are experienced as anything but pleasant, they give notice of a certain desperation, self-criticism and impatience, expressing the fear to surrender “to the madness of [his] own soul act as a bridge between the conscious and the unconscious. See: Shamdasani, “Liber Novus The ‘Red Book’ of C. G. Jung,” 59-60; Lawson, “Archetypes and The Collective Unconscious,” 115; and Donahue, “Patterned Forms of Attachment and Pathological Complexes,” 153.

286 Goethe, Faust I, lines 577-79.
288 Ibid., 119-120.
289 Ibid., 120.
290 Ibid., 122.
291 Ibid. [emphasis added].
292 For more on creativity and madness see the upcoming section 3.8, Creative Madness. For instance, artists in history who claimed to work with spirits in their creative process risked being perceived as victims of delusion and mental disorder. See Pasi, “Hilma af Klint,” 103.
Jung calls himself as a “victim” of his thinking, wondering when he will be its “master,” in order to clearly hear his soul. The entries that follow further elaborate on his inner resistance: having the drive and persona of a scientist, he states that “the subjective is still horrible and terrifying. As through this word everything became devalued and superfluous.” This passage accurately reflects the dominant attitude of the scientific and psychiatric environment in which Jung roamed. It becomes clear from these first entries that Jung had to relearn the importance of the “subjective.” Also, Jung’s initial attitude to the subjective is echoed in his initial idea of madness, which he closely links to darkness – a place of no meaning, “only non-sense, or madness.” Jung is confronted with darkness in the form of mental disturbances: voices of self-critique, exposing his pride, ego, arrogance, ignorance and selfish ambitions, plaguing him like the “scornful laughter of my own devils.”

The first animated fantasy occurs on November 28, 1913, when Jung’s soul leads him into a desert – symbolizing his self and the place of his soul. The self, as an aspect of the human psyche and archetype, would become an important one in analytical psychology and “is related to the ego as the whole is related to its parts.” Whereas the ego is the centre of one’s consciousness, the self represents the total personality, which is neither conscious nor unconscious, unknowable, and experienced as something apart from the ego. Furthermore, in Archetypes of the Collective Unconscious, Jung interprets the desert as a symbol of “spiritual and moral isolation,” and the place where one finds the keys to “paradise” – which symbolized the process of individuation or “the becoming of the self.” In the Black Books, Jung links the desert to Christianity, and similarly, the bible associates the desert or the deserted area (desertum) with demons, wild beasts, as well as revelation. To give historical narrative examples, Christ was plagued by the devil’s temptations in a desert for forty days. We find similar depictions in the accounts of other saints, such as those of Saint Patrick, who got violently

294 Ibid., 169.
295 Ibid., 171; Also, in the Red Book on page 325 Jung states: “The divine appears to me as irrational craziness. I hate it as a disturbance of my meaningful human activity. It seems an unbecoming sickness which has stolen into the regular course of my life. Yes, I even find the divine superfluous.”
297 Ibid., 154.
298 Ibid., 151-153.
299 Ibid., 164.
300 Archetypes are described by Jung as primordial images, energetic forms, or symbols representing “definite forms in the psyche which seem to be present always and everywhere.” See Jung, “The Concept of the Collective Unconscious,” par. 89; See also Donahue, “Theoretical Foundations” 4; Nijhuis, “Psychological Healing as Religious experience,” 10; and Jung, “The Psychological Aspects of the Kore,” par. 315.
301 Jung, Aion, par. 9; Donahue, “Theoretical Foundations,” 15; and Nijhuis, “Psychological Healing as Religious experience,” 10.
303 Jung, “Book II,” in the Black Books, 165; and Moses heard God speak through a burning bush in the desert on mount Sinai (Exodus 3)
attacked by Satan on his journey through the desert.\textsuperscript{305} Describing it as “truly a hot hell,” Jung’s wrestle with \textit{waiting} is placed in parallel relationship to the saint’s wrestle with the devil.\textsuperscript{306} After the desert entry, Jung’s soul voices critique, pointing out to him what has been blinding him from her: his pleasure-seeking tendencies and his impatience. Basically, she instructs him to let go of his ego – which is filled with vanity, greed, and desire.\textsuperscript{307} This “battle with scorn” continues and is also indicative of Jung’s hesitation and fear of surrendering himself to his own darkness – his fear of going mad.

In the next fantasy Jung descends into “hell,” an underworld.\textsuperscript{308} In 1925, Jung states in a lecture that he used to fantasize “digging a hole” while accepting it as perfectly real, as a way to induce fantasies.\textsuperscript{309} Jung deemed the hole to be a powerful archetype, because of the fact that, historically, caves have been ascribed an element of mystery, and as such, he deemed it a good fit to symbolize a descend into his unconscious. As Jung descends down into what he deemed hell, he encounters “a luminous red stone,” which he calls the stone of torment.\textsuperscript{310} This possibly refers to the philosophers’ stone, which he describes in 1937 as the \textit{lapis angularis}, or the cornerstone, and the greatest of all lights, almost meaning “a new manifestation of the deity.”\textsuperscript{311} He also identified it with Christ and the uprooting of the fourth function of one’s psyche, which is predominantly located in the unconscious.\textsuperscript{312} In \textit{The Symbolism of the Mandala}, Jung discusses how the \textit{Lapis} is regarded “by everyone” as “pretio quoque vilis” (of little price) and therefore rejected, symbolized by the treasure sinking down into the unconscious.\textsuperscript{313} The philosopher’s stone was also the ultimate object of mystery and fascination for the old alchemists, and in 1925, Jung called this symbolic crystal “the stone of wisdom.”\textsuperscript{314} In addition, the Draft of the \textit{Red Book} describes the visual of the stone as an indication that “the mystery of the shining red crystal” would be his next destination.\textsuperscript{315} Yet at the time of the experience, Jung seemed unsure of what it all meant.

This dark hole – I want to know where it leads and what it says? An oracle? Is this the place of Pythia? You shall not keep me away! Ancient and eternal things want to be uttered – be quiet with your yelling, ridiculous shadows, castaways of the upper world\textsuperscript{316}

\textsuperscript{305} For more on Saint Patrick’s account, see: Carney, \textit{The Problem of St. Patrick}, 79-83; Nagy, \textit{Conversing with Angels and Ancients: Literary Myths of Medieval Ireland}, 34-35; Dooley, \textit{Playing the Hero}, 149-52.
\textsuperscript{306} Jung, “Book II,” in the \textit{Black Books}, 165.
\textsuperscript{307} Ibid., 166-7.
\textsuperscript{308} Ibid., 167-168. Also, in his work Jung talked of Nietzsche’s \textit{Zarathustra} and his descent into hell in his 1902 dissertation (Jung, \textit{Psychiatric Studies}, CW 1, par. 140-142, 180-183) and about Heracles’s journey to hell in \textit{Symbols of Transformation}, par. 354.
\textsuperscript{309} Jung, \textit{Introduction to Jungian Psychology}, 51.
\textsuperscript{312} In \textit{Dream Symbols of the Individuation Process}, retrieving the fourth function is described as a psychologically dangerous endeavour, because bringing up the fourth function means “to bring up the whole of the unconscious.” See, Jung, \textit{Dream Symbols of the Individuation Process}, 263.
\textsuperscript{313} Jung, “The Symbolism of the Mandala,” par 160.
\textsuperscript{314} Jung, \textit{Introduction to Jungian Psychology}, 53.
\textsuperscript{315} Jung, \textit{The Red Book}, 151 fn. 91.
\textsuperscript{316} Jung, “Book II,” in the \textit{Black Books}, 169.
Pythia refers to the name of a high priestess of the temple of Apollo at Delphi. The legend goes that she would sit over a deep chasm inhaling earth-vapours, causing her to fall into a trance state in which she could, so to speak, channel the voice of God.\textsuperscript{317} Years later, Jung would admit that this fantasy was full of archetypal symbolism.\textsuperscript{318} Depicting treasure in the scary depths of his unconscious shadowy darkness, the fantasy also depicts a floating head, which he identified as “the hero” in 1925 (Figure 1).\textsuperscript{319} Besides, he sees a scarab (ancient sun symbol, symbolizing rebirth), a sun shining in the deep being obscured by thousands of serpents (“like a sunrise before a storm”), and streams of blood, which he linked to the earlier discussed vision of blood he saw when asked about the world’s future.\textsuperscript{320}

![Figure 1, Jung's visual representation of the fantasy depicting the floating head, the scarab and the sun devouring serpents in his Liber Novus (Jung, “Descent into Hell in the Future,” in The Red Book: Liber Novus, folio iii(v)).](image)

Much became clear to him with the start of WWI, which was channelled into the Red Book. Accordingly, our first clues for Jung’s understanding of divine madness are revealed in the Red Book’s commentary on this entry:

> When the desert begins to bloom, it brings forth strange plants. You will consider yourself mad. To the extent that the Christianity of this time lacks madness, it lacks divine life. Take note of what the ancients taught us in images: madness is divine. […] It is unquestionable: if you enter the world of the soul, you are like a madman, and a doctor would consider you to be sick. What I say here can be seen as a sickness, but no one can see it as sickness more than I do.\textsuperscript{321}

This passage demonstrates Jung’s take on the problem of madness within Western history. Reminiscent of that which was discussed in the previous chapter, Jung considers how the ancient Greeks differed greatly in their understanding of madness in contrast to later Christian discourse. So, is it a sickness? Or a divine gift? Jung held it as depending on perspective. He recognized both sides of the coin, placing

\begin{itemize}
\item \textsuperscript{317} Ramondt, Mythen en Sagen van de Griekse Wereld, 23.
\item \textsuperscript{318} Jung, Introduction to Jungian Psychology, 53.
\item \textsuperscript{319} Ibid., 52.
\item \textsuperscript{320} Jung, “Book II,” in the Black Books, 168-169; on the scarab see: Jung, “Synchronicity as a Principle of Acausal Connection,” par. 843, where he wrote: “The scarab is a classical rebirth symbol. According to the description in the ancient Egyptian book Am-Tuat, the dead sun God transforms himself at the tenth station into Khepri, the scarab, and as such mounts the barge at the twelfth station, which raises the rejuvenated sun into the morning sky”; for further commentary, see Jung, Introduction to Jungian Psychology, 52-53; for the reference to the vision of the blood, see Shamdasani, “Towards a Visionary Science,” 19; In Symbols of Transformation, Jung discussed the symbol of the snake together with that of the sun, calling it “an attribute of the sun’s image” and “a libido-symbol” (par. 146, 149).
\item \textsuperscript{321} Jung, The Red Book, 149-150.
\end{itemize}
“sick delusion” (or pathological madness) on one side, and divine madness on the other. Subsequently, he deemed both judgements as true. The ancients and Renaissance scholars, such as Ficino and Burton, regarded madness as both a blessing and a curse: something coinciding with geniality, artistic excellence, and/or prophetic ability, yet it has also made people catatonic, irrationally aggressive, paranoid, frantic, and nervous beyond functionality. The crucial question is what constitutes the deciding factor between the blessed and the cursed. Jung saw balance as key:

This is how I overcame madness. If you do not know what divine madness is, suspend judgement and wait for the fruits. But know that there is a divine madness which is nothing other than the overpowering of the spirit of this time through the spirit of the depths. Speak then of sick delusion when the spirit of the depths can no longer stay down and forces a man to speak in tongues instead of in human speech, and makes him believe that he himself is the spirit of the depths. But also speak of sick delusion when the spirit of this time does not leave a man and forces him to see only the surface, to deny the spirit of the depths and to take himself for the spirit of the times. The spirit of this time is ungodly, the spirit of the depths is ungodly, balance is godly.322

3.4 JUNG AND THE PRAGMATIC METHOD

To understand the depth of this passage it is useful to circle back to the work of William James. In the previous chapter, we spoke about his Varieties, which taught us that not the origin of mental experience is necessarily important, but the meaning and significance of such experience for the experiencing person is.323 As previously stated, Jung was deeply influenced by the work of James. The draft of Memories actually contained a chapter on Jung’s relationship to him. This section was cut from the published version, however, Shamdasani shares some of its contents in Jung and the Making of Modern Psychology. James is here mentioned together with Flournoy, whom Jung identified as the only two with whom he could talk comfortably and without complications. They taught Jung “to understand the essence of psychic disturbances within the setting of the human soul as a whole.”324

James’ mentioned temperaments in philosophic history – the rationalists and the empiricists – refer to two spectrums of worldview. Each a system which:

pretends to be a picture of the great universe of God. What it is, – and oh so fragrantly! – is the revelation of how intensely odd the personal flavour of some fellow creature is!325

322 Ibid., 150. [emphasis added]
323 James, Varieties, 4.
324 Jung, “Concerning the archetypes, with special reference to the anima concept,” par. 113; See also, Shamdasani, Jung and the Making of Modern Psychology, 58.
325 James, Pragmatism, 35; and see, Shamdasani, Jung and the Making of Modern Psychology, 60.
James ascribed a thinking quality to each temperament: concrete thinking to the empiricists and abstract thinking to the rationalists. To bridge the gap between these temperaments, James proposed pragmatism – or the pragmatic rule – as a philosophy that could please both types. James’ pragmatism represents the “more radical” and “less objectionable form” of the empiricist attitude in philosophy. In essence, the pragmatic method negates abstraction, fixed principles, closed systems, dogma, set in stone absolutes and origins, and the pretence to know the finality of truth. In return, it validates concreteness and adequacy, the possibilities of nature, facts, particulars and action, and does not seek any special results but functions as a method. Consequently, this method turns theories into instruments, or into “mental modes of adaptation to reality,” by which one can test and investigate experience. It thereby arms itself “against rationalism as a pretension and a method,” and since it is devoid of dogmas and doctrines, no experience can be set aside and ignored based on the happenstance that is does not fit into an established rationalist dogma.

As a result, “truth of an idea is not a stagnant property inherent in it” but “happens to an idea. It becomes true, is made true by events.” James’ pragmatism ascribes a certain ambiguity and relativity to both truth and reality – one that allows for a “pluralistic viewpoint” willing to believe or accept two very plausible facts: (1) there may never be one all-conclusive theory that accounts for all phenomena and experience, and (2) the nature of reality may never be fully understood. Given its flexibility and non-adherence to any dogma, James’ pragmatism provides insight into how Jung came to his understanding of madness and divine madness. On a side note, Jung identified certain limitations to the method. On the one hand Jung recognized in its favour that, in case of two conflicting truths, a pragmatic attitude is nevertheless required “if any sort of justice is to be done to the other.” Yet, on the other hand, the pragmatic method should only be used as “a makeshift” to claim the validity of a truth until its deciding sources are discovered in any conclusive way. In other words, Jung saw value in Pragmatism as a “transitional attitude” capable of removing any hindering prejudices and dogmas that could restrict creativity. Another method Jung mentions in comparison – which also opens up plenty of space for creativity – is Bergson’s “intuitive method,” although Jung solely saw it as a loose suggestion, admitting that there is not enough strong evidence for its validity. Yet, the method is worth mentioning in regard to our later discussion. Notwithstanding his reservations regarding the pragmatic

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326 Jung’s two ways of thinking (directed and fantasy thinking) were inspired by, among others, William James. See, Shamdasani, “Liber Novus The ‘Red Book’ of C. G. Jung,” 13.
327 James, Pragmatism, 51; and see also his Essays in Radical Empiricism.
328 Ibid., 51.
329 Ibid., 194.
330 Ibid., 54.
331 Ibid., 201.
332 James, A Pluralistic Universe, 34; and Shamdasani, Jung and the Making of Modern Psychology, 60.
333 Jung, Psychological Types, 540-541.
334 Ibid.
335 Ibid., 541.
336 Ibid., 540.
method, when Jung journeyed to America in 1912 with Freud and Ferenczi, he stated in the foreword to the printed version of his lectures that he had taken James’ “pragmatic rule” as his guiding principle.337

Ironically, Jung seems to struggle with its application in *Black Books II-IV* and the first half of *Book V*, often appearing overly attached to a rationalist outlook, questioning the overtly paradoxical and puzzling statements of his soul. Yet after the outbreak of WWI, we see the use of this rule in the *Red Book*. To elaborate, Jung’s earlier statement that madness must be judged on the basis of its “fruits,” is obviously reminiscent of James’ discussion on the nature of religious experiences form the previous chapter (“By their fruits ye shall know them, not by their roots”).338 More explicitly, in the *Red Book*, Shamdasani annotates this statement as “an application of William James’ notion of the pragmatic rule.”339

The desired balance between the two spirits is also a testament to the pragmatic rule. The *Red Book* explains how Jung’s fantasies erupted out of necessity. He had been caught up in the spirit of this time and in order to re-achieve balance the spirit of the depths forcefully burst forth into his consciousness.340 The latter could do so, because he had given it the needed power by talking to his soul during twenty-five nights. During the day, he instrumentally used the mentality of the spirit of the times to balance out his night-time activities – giving all his “love and submission to things, to men, and to the thoughts of this time.”341 And during the night, he gave the same love and attention to his soul, using the mentality of the spirit of the depths to surrender to his fantasy experiences. Utilizing both spirits as “mental modes of adaptation to reality,” Jung could remain a mental balance which supposedly prevented him from losing himself in the process.342 Rigid attachment to either one would lead to madness:

Thus can you differentiate sick and divine delusion. Whoever does the one [spirit] and does without the other [spirit] you may call sick since he is out of balance.343

The idea of psychic balance would come to permeate Jung’s later psychology. Accordingly, Jung’s psychology claims that the unconscious interferes in the conscious psyche of the individual every time it is out of balance. Whenever a conscious mind is seriously distressed, “helpful powers arise from the unconscious” – allocated as the instinctual part of the psyche and functioning as its compensatory and self-regulating system, akin to the self-regulating capacity of the body.344 According to Jung, this compensatory function of the unconscious is natural, automatic and constantly present, and has the

338 James, *Varieties*, 20.
339 For the statement see end of section 3.3, fn. 270; and Jung, *The Red Book*, 150, fn. 90.
340 Ibid., 150.
341 Ibid., 151.
342 James, *Pragmatism*, 194
ability to communicate via archetypal symbols in the imagination – such as in dreams, visions, or fantasies.\(^{345}\) These symbols were held as the keys to mental healing and Jung called the process that produced them the symbol-creating function of the mind.\(^{346}\) The fantasies in the Black Books could be considered as results of this symbol-creating function. And the Red Book demonstrates Jung’s attempt to interpret and understand the psychological nature of the produced symbolism by virtue of its added commentary.\(^{347}\)

### 3.5 A SEARCH FOR BALANCE

For the remainder of this chapter I will focus on a series of entries from before and after the war, to reveal the evolution in Jung’s thinking. Now that we have discussed Jung’s initial attitude to his fantasy experiences and elaborated briefly on the framework for analysis, the discussion will be geared towards unpacking the specific fantasies in which Jung’s ideas of madness and divine madness are best demonstrated.

On December 16, 1913, Jung is back in the desert and cries: “To Journey to Hell means to become Hell oneself.”\(^{348}\) Shamdasani’s commentary refers to a similar quote from Nietzsche’s Beyond Good and Evil (1886): “Anyone who fights with monsters should take care that he does not in the process become a monster. And if you gaze for long into an abyss, the abyss gazes back into you.”\(^{349}\) Jung’s statement seems to refer to the process of integrating one’s shadow, containing one’s complexes – or demons.\(^{350}\) Complexes could cause mental disturbance, in which case Jung believed the ego as being disturbed by unconscious contents. The archetypes with the most disturbing influence on the ego he identified as the shadow, the anima, and the animus.\(^{351}\) The shadow is a Jungian aspect of the personality, which he describes as a composition of all parts of oneself that one rejects as unacceptable or incompatible with the image we portray to the world (the persona).\(^{352}\) This dark side of one’s psyche stands in oppositional relationship to the persona and is largely repressed and pushed into the personal unconscious (Figure 2). In Mysterium Coniunctionis (1955/56), Jung describes engaging in active imagination for the purpose of integrating the shadow as akin to psychosis, for “the patient is integrating the same fantasy material to which the insane person falls victim because he cannot integrate it but is

\(^{345}\) Jung, “The Role of the Unconscious,” par. 25.
\(^{349}\) Nietzsche, Beyond Good and Evil, 68; and Jung, “Book II,” in the Black Books, 171 fn. 113.
\(^{350}\) Jung found that the unconscious had the ability to interfere with the conscious mind, sometimes manifesting as mental troubles or “complexes.” Since this process is experienced by the troubled individual as completely besides his control, Jung saw these complexes as behaving almost like demons. See, Jung, Psychology and Religion (The Terry Lectures), 13-14.
\(^{351}\) Jung, Aion, par. 13; For more on the anima/animaus, see fn. 231.
\(^{352}\) Lawson, “Archetypes and The Collective Unconscious,” 114; and Donahue, “Patterned Forms of Attachment and Pathological Complexes,” 151.
swallowed by it.”

Active imagination facilitates the conjuring of these darker, rejected and repressed unconscious contents, following integration along the process of individuation. This Jung called “shadow work,” which involves fully recognizing this dark side as present and real. What ensues is a healing process of mind and soul – a coming together of conscious and unconscious. Moreover, the term “individuation” first appeared in *Psychological Types* (*Psychologische Typen* 1921), described as “a process of differentiation having for its goal the development of the individual personality.” In a later work, Jung also described it as a spiritual “alchemical quest,” a process of “becoming whole” with the self. Individuation is facilitated by the acceptance and understanding of unconscious contents, so that one is not plagued by them anymore. Otherwise, continuous repression would eventually lead to involuntary expression of the shadow, either by projection (i.e. on enemies), by personification in one’s dreams, or worse, by entering psychosis. And not surprisingly, Jung used literary examples to exemplify the ego-shadow relationship, such as the Faust-Mephistopheles relationship in *Faust.*

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Figure 2, Jung’s map of the psyche
(Jung, *Introduction to Jungian Psychology,* 138)

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353 *Jung, Mysterium Coniunctionis,* par. 756.
354 *Jung, Aion,* par. 13-14.
355 Lawson, “Individuation,” 141.
356 For the definition of individuation see *Jung, Psychological Types,* par. 757; with regards to the shadow, see *Jung, On the Psychology of the Unconscious,* 302, 458, 602.
357 *Jung, Conscious, Unconscious, and Individuation,* par. 490; See also Casement, “Jung’s Major Practical Contributions,” 86.
358 *Jung, Conscious, Unconscious, and Individuation,* par. 513
359 That is Goethe’s *Faust,* see *Ibid.*; and *Jung, Aion,* par. 13.
3.6 A HERO’S JOURNEY

What follows is Jung’s figurative depiction of the struggle with his shadow. Jung writes how, in an only seemingly empty desert, invisible magical beings attack him, turning him into unrecognizable “daimonically … monstrous forms.” Jung’s psychological experience is felt as a struggle with demons, like in Chapter 2, where demons were held as the responsible entities for what was deemed madness. Jung explained this historical phenomenon psychologically in his *Terry Lectures* (1938), stating that inner complexes behave in similar ways as demons, for they act as “secondary or partial personalities in possession of a mental life of their own.” Furthermore, the fantasy’s similarity to Nietzsche’s quote is scarcely surprising given Jung’s familiarity with his work. Nietzsche’s *Thus Spoke Zarathustra* has been mentioned various times in comparison to Jung’s *Red Book*. Jung read this work in his youth and closely studied it in 1914, roughly a year after this fantasy. Besides, Nietzsche is mentioned directly and indirectly more than once both in the *Red* and the *Black Books*. I will elaborate more on this later. Furthermore, Jung’s hellish fantasies bear connections to the hero’s journey in mythology. Joseph Campbell (1904-1987) describes the hero’s journey (the spiritual quest of the ancients also called the “monomyth”) in similar fashion to Jung: the modern individual’s search for identity, requiring the courage to seek the depths in search for a creative rebirth. Mythological history is full of examples, such as that of sun-god Horus and his battle with Seth (the dragon Typhon in Greek legend, a symbol of the “Terrible Mother”). Jung also associated this motif with rebirth in *Symbols of Transformation (Symbole der Wandlung, 1952)*, stating: “Whoever conquers this monster wins to eternal youth. But to this end, defying all danger, he must descend into the belly of the monster and sojourn there for some time.” Similarly, Jung’s “I” is put through hellish and demonic ordeals and the figurative depictions correspond to a combat mentality and struggle with both his mental state and the understanding of his experience.

How frightful, forgive me, it sounds like nonsense. Do you also demand this of me? Can you hear the uproar of outrage in me? … My soul, where are you? Have I entrusted myself to a stupid animal, do I stagger like a drunkard to the roadside ditch in order to sleep off a wild intoxication? Do I stammer mangled nonsense like a lunatic? Is this your way, my soul? Forgive me, forgive me, but the blood boils in me and I am like a madman caught in your net.

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363 Campbell, *The Hero’s Journey*, xvi.
365 Jung also used the metaphor of hell to describe the agonizing mental states of his patients in his work. See for instance, Jung, *Freud and Psychoanalysis*, par. 713.
When his soul says, “My path is light” he ironically responds: “Do you call light what men call the worst darkness?” His soul responds with “My light is not of this world,” and when Jung exclaims that he knows of no other world, his soul cleverly asks: “Should it not exists because you know nothing of it?” Here we see another struggle between the spirit of the times and the spirit of the depths; the former personified by Jung’s “I,” or his conscious ego in daily life, who holds on to what he knows and resists what he does not, and the latter by Jung’s soul, who tries to point out the ignorance of his attitude.

Moreover, the metaphorical use of the words darkness and light in contrast to each other is universally applied for obvious reasons. Being in the dark denotes ignorance and referring to a certain period in one’s life as a dark time can denote a period of depression. We also find historical examples, such as ‘The Dark Ages’ in contrast to ‘The Enlightenment.’ Furthermore, this pair is closely related to knowledge and/or wisdom; an unintelligent person is described as dim and being enlightened refers either to scientific enlightenment (knowledge) or spiritual enlightenment (wisdom). Jung also links light to “knowledge” and equates it with “security” and “ground.” From the riddled speech of his soul, it becomes clear to Jung that no knowledge, nor “words,” nor rationality will help him in this “other world,” and because he fails to understand it causes the suspicion that it is all plain madness – it does not make sense and he therefore regards it as “self-deceit” and “hellish monkey business,” feeling like “a fool in my own madhouse.”

His soul assures him her path is light, indirectly stating that Jung’s idea of light is different from his soul’s. The relationship between light and darkness is interwoven throughout the entire narrative of the Black Books and much of it is reminiscent of religious teachings. The English Standard version of the Bible, for instance, states “The light shines in the darkness, and the darkness has not overcome it” Besides, Greek myth understands light as springing from darkness and calls the beginning of all things “Chaos,” which translates as “gaping void” or “emptiness.” The biblical Genesis 1 states similarly: “In the beginning, […] [t]he earth was without form and void, and darkness was over the face of the deep.” Besides, John 1:1 holds: “In the beginning was the Word, and the Word was with God, and the Word was God.” Likewise, Jung’s fantasy tells him his words are not coming from him but from higher up, from his soul, with him being merely “a recipient” or a “vessel” that receives them. Consequently, Jung’s “I” is scorned by his soul for daring to think that her words are mere “nonsense” and without meaning, for if hers are, his must be equally so.

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367 Ibid., 172.
368 Ibid.
369 Ibid., 172-3.
372 The Christian Bible, Genesis 1.
373 John 1:1.
375 Ibid., 173.
This inner bickering continues and when Jung’s “I” asserts that if everything is coming from his soul his anger must too come from her, his soul affirms “That is civil war” (Das ist Bürgerkrieg).\footnote{Ibid., 53, 173.} This phrase is an accurate description of what madness is like according to Jungian psychology and one that is also found in scholarly literature to describe the experience of madness: a battle between (opposite) forces within the mind of a person, or an inner conflict.\footnote{Ibid., 173; also, In the Red Book Jung states, in a passage on the necessity of isolation for a life of well-being, Jung states: “but still I must unite the two conflicting powers of my soul and keep them together in a true marriage until the end of my life” (405).} We read the same phrase in Chapter 2, in our discussion of the poetic and philosophical perspectives (“psychic civil war”).\footnote{Porter, Madness, 15.} In Psychological Types and Mysterium Coniunctionis, Jung talks of the psychic conflict as a conflict of opposites that is healed through their resolution.\footnote{The idea that life and nature is constituted by opposites and polarities is also featured centrally in the Naturphilosophie of Friedrich von Schelling (1775-1854), a philosopher with whom Jung was familiar.} This idea of nature as comprised of opposite forces comes to further fruition in Jung’s post-war entries, where he formulates the most important pairs of opposites in a cosmological sense – which are, to name a few, fullness and emptiness, hot and cold, good and evil, and living and dead.\footnote{Jung, “Book VI,” in the Black Books, 209.} The Red Book adds light and darkness to the enumeration, and all of these pairs are described as “qualities of the Pleroma,” the Gnostic term for “fullness.”\footnote{Jung, “Book V,” in the Black Books, 271 and fn. 388.; and Jung, the Red Book, 521; and see also Figure 6.} In a seminar of 1929, Jung described the Pleroma as “a state of fullness” in which opposite pairs are together.\footnote{In this seminar, Jung further elaborates that when the pairs of opposites reside in the Pleroma – that is, before they become – they are in a state of “promise” and are thus nonexistent, because they cancel each other out. Then when they do become, they differentiate into either one or the other. See, McGuire (ed.), Dream Analysis: Notes of the Seminar Given in 1928-1930, 131.}

To continue, Jung’s “hero” – from the fantasy with the shining red crystal – returns on December 18 of 1913, which tells of a dream in which he murders Siegfried (the heroic prince from the old German

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**Figure 3. “Murder of the Hero,” which depicts Jung’s dream of killing Siegfried. (Jung, “Murder of the Hero,” in The Red Book: Liber Novus, folio iv(v))**
and Norse epics) with the help of a young “brown savage,” which is followed by a “terrible rain” (Figure 3).383 Furthermore, Jung states that after this dream he “went through a mental torment until death,” haunted by the feeling that he must kill himself if he failed to understand its meaning.384 Jung elaborates on its meaning in his 1925 seminar. Unsure about why his hero appeared as Siegfried – as he did not regard this character as “especially sympathetic,” describing him as “exaggeratedly extraverted and at times actually ridiculous” – Jung nonetheless:

felt an enormous pity for him, as though I myself had been shot. I must then have had a hero I did not appreciate, and it was my ideal of force and efficiency I had killed. I had killed my intellect, helped on to the deed by a personification of the collective unconscious, the little brown man with me. In other words, I deposed my superior function.385

The hero’s journey comes to completion. Jung battled monsters/devils and descended into hell akin to the mythological heroes of history, and finally, the hero dies at the end of his journey in the likes of so many mythological heroes before him.386 Jung himself killed his hero, the hero in himself, and this dream was of great symbolic significance for Jung’s theory of the *Psychological Types*, which talks of

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383 The murder is done together with a young “brown savage,” which is described in the Draft of the *Red Book* as representing “a rejuvenated version” of himself. See Jung, *the Red Book*, 163, fn. 121. For this fantasy, see Jung, “Book II,” in the *Black Books*, 174-176, and on Siegfried as the hero see p. 174 fn. 132.
386 The death of the hero is a well-featured trope in Greek myth. To give examples, the heroes Heracles, Theseus, Achilles, Bellerophon, and Orestes all died tragic deaths.
four psychological functions – thinking, sensing, intuition, and feeling – forming two pairs of opposites (Figure 4), which all play a role proportionate to the individual’s psyche.  

Given their opposite nature, the dominant/superior functions are always in conflict with the inferior functions, and by killing his hero (his intellect, the thinking function) with the help of the collective unconscious, Jung created a chance for the other sides to his personality “to be born into life.” The “terrible rain” after the murder indicates a cleansing or completion, which Jung interpreted as “the release of tension,” a loosening of “the forces of the unconscious,” underlining the beginning of a psychic transformation. Not surprisingly, right after this he had a particularly beautiful dream in which he went into what he later described to Jaffé as an “in-between realm” – which one enters after confrontation with the shadow (personified by Siegfried). Jung mentioned the shadow in a work prior to the Black Books, which was The Psychology of the Unconscious (Wandlungen und Symbole der Libido, 1912). And his arrival into this “twilight” state, full of light and beauty, concludes the rebirth myth: “I have stridden across the depths and see light.” The Red Book mentions this dream under the section called “Murder of the Hero,” which is followed by the section “The Conception of the God.” And this next section (December 20, 1913 in Book II) talks about the shift that has now happened: the birth of “the divine child” (Figure 5) and with it, “the birth of the new God” – both born from darkness.

Jung talks about the God-like quality of the self-image in his later psychology, which he called the “God within us,” designating the unconscious realm as its “divine” source. This is where we see Jung’s understanding of God. I mentioned in the introduction of this thesis that Jung’s later psychology would only talk of God in objective language – using psychological language to translate religious phenomena in order to conform to science. To illustrate, Jung states in his Symbols of Transformation:

I am therefore of the opinion that, in general, psychic energy or libido creates the God-image by making use of archetypal patterns, and that man in consequence worships the psychic force active within him as something divine. […] We thus arrive at the objectionable conclusion that, from the psychological point of view, the God-image is a real but subjective phenomenon.

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387 See Jung, Psychological Types, par. 7, 28.
391 Jung, Wandlungen und Symbole der Libido: Beiträge zur Entwicklungsgeschichte des Denkens.
392 Ibid., 176.
393 Jung, the Red Book, 160, 164.
396 Jung and Jaffé, Memories, xi; and Jones, “Concerning Carl Jung on Asian Religious Traditions,” 169-170.
397 Jung, Symbols of Transformation, par. 129.
In his psychology, Jung regarded the religious concept of God as fulfilling a psychological function within the human psyche, and connected it to the self-archetype as a God-image or *Imago Dei*. Though, the self is not equal to God, as Jung writes in a post-war entry dated September 18, 1915: “The self is not God, although we reach the God through the self.” In comparison to Jung’s psychological work, the *Black Books* and the *Red Book* thus show sharp contrast in language. Jung’s personal works talk of God, Gods, and other divine entities not just as symbolic expressions of human psychology, but as real living entities, and with regards to the accepted *realness* of these entities, we see a transition of perspective in the *Black Books*. Especially on December 28, 1913, where Jung encounters the imprisoned daughter of an old scholar in a lonely house in the woods. Upon encountering her, Jung verbally doubts her existence, the girl gets upset and confronts him: “You wretch, how can you doubt my reality?” As Jung pities her he eventually accepts her reality “despite all and everything.”

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398 For instance, the mandala has been identified by Jung as a powerful and frequently occurring self-archetype. Jung often saw them in the dreams and visions of his patients during times of psychological disorientation or re-orientation and described it as a figure of compensation for the confusion and disorder of the patient’s psychic state. Additionally, since it creates order out of chaos, it was seen as an archetypal Self-image with an almost God-like quality. See Jung, *Aion*, par. 60.


400 The entry also states: “But for heaven’s sake, tell me one thing: Are you real? Though as a reality must I take you seriously? … is this not some hellish banality? Word for word, pulp fiction from the lending library!” And eventually: “But she still lies there, crying – yet what if she were real? Then she would be worth feeling sorry for … My dear child, I believe you, despite all and everything, that you are real.” see Jung, “Book II,” in the *Black Books*, 206-207; Jung also used the fairytale-like ghostly girl of this fantasy as an example of the anima in his work, see: Jung, “The Psychological Aspects of the Kore,” par. 361, 373.
December 29, 1913, Jung also affirms the realness of his soul and writes: “My soul, you are terribly real.”

Furthermore, another and perhaps more elaborate symbolic expression of man’s inner conflict is illustrated on December 25, 1913, which features the character of Elijah and his blind daughter Salome. In this fantasy, Jung stands before an upward leading ridge with Elijah standing in the middle high above him.

To [Elijah’s] right it is dark – night; to the left it is bright day…The night is like a monstrously huge, black but transparent monster like a serpent or a dragon. The day in contrast, contains a massive white serpent…

Jung observes the serpents engaging in battle, and when the black serpent withdraws, the front of his body has turned white. After the ordeal, Elijah asks him: “What did you see?” to which Jung’s “I” cannot offer a clear explanation. Though, in the Draft of the Red Book this sight is explained as man’s inner battle between good and evil, which is also projected unto human history. Exemplifying WWI, Jung states:

But since men don’t know that the conflict lies within themselves, the Germans thus believe that the English and the Russians are wrong; but the English and the Russians say the Germans are wrong. But no one can judge history in terms of right and wrong. Because one-half of mankind is wrong, every man is half wrong. Therefore a conflict resides in his own soul. But man is blind and always knows only his half. … man appears to see the outer quarrel, not the one within, which alone is the wellspring of the great war.

But before man can ascend to light and love, the great battle is needed.

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402 Elijah was a prophet of the Old Testament, first appearing in I Kings 17 bringing Ahab (king of Israel) a message from God. In 1953, Jung described the symbol of Elijah as a “living archetype,” representing the collective unconscious and the self. He also noted that such a constellated archetype indicated new forms of assimilation and a compensation on the part of the unconscious. See Jung, “Book II,” in the Black Books, fn. 164; and Jung, Letter to Père Bruno, pars. 1518-1531.
403 Salome, the daughter of Herodias and stepdaughter of King Herod, is a biblical character found in Matthew 14 and Mark 6. Here, John the Baptist tells king Herod that he is unlawful for marrying his brother’s wife, for which Herod imprisons him. When Salome dances before Herod on his birthday, he promises to give her anything she wishes for. She then asks for John the Baptist’s head, which she gets. During the late nineteenth century, Salome became a figure of fascination for many artists and writers, featuring in the works of, for example, Guillaume Apollinaire, Stéphane Mallarmé, Gustave Flaubert, Gustave Moreau, Franz von Stuck and Oscar Wilde. For more on this, see Dijkstra. Idols of Perversity. Fantasies of Feminine Evil in Fin-de-Siècle Culture; See, Jung, “Book II,” in the Black Books, fn. 165; on December 22, 1913 (Book II, 189), Salome presented herself as the sister to Jung’s “I,” and on January 29, 1914 (Book IV, 259) Jung’s “I” addressed his soul as “sister.” This thus makes Salome and his soul sisters as well. See Jung, “Book VII,” in the Black Books, 191 fn. 116); Also, in Book VII Jung identified the character of Salome as representing the darker side to his soul, which he identified as his Anima on August 26, 2018. See Jung, “Book VII,” in the Black Books, 166 fn. 46, 190-192, 194; Also, both characters are first featured in an entry of December 21, 1913, see Jung, “Book II,” in the Black Books, 179-183; and in the Red Book, Jung affirmatively describes this entry as a symbolic expression of “the conflict in every man’s own nature” (199).
405 For this quote see Jung, The Red Book, 199, fn. 220.
In 1925, Jung mentions the conflict between the serpents as representing his resistance to another descent into darkness, wanting to go up instead. In connection to this, Elijah tells him in the fantasy “that it was just the same below or above;” a statement paying homage to the Hermetic saying “as above; so below.”406 The wrestling serpents are also mentioned in Aion as a motif found in medieval alchemy.407 What can be gathered from the quote above is that this inner battle and the accompanying darkness – or madness – is experienced as an initiatory ritual to get access to the light, or God, and equally interesting, this vision ends with Jung imitating “the Lord in his final torment” as if spellbound – with his arms spread wide and a serpent wrapped tightly around his body. As this happens, Salome tells him: “You are Christ,” after which she lies at his feet and regains her sight.408

In short, Jung’s “I” journeyed to hell and back, killed the hero, and is reborn as Christ. The closing lines of this entry state: “Something has been completed. It is as if I had brought with me a certainty – and a hope.”409 All of these fantastical mental and spiritual ordeals lead up to perhaps the most important vision of our discussion, told in the entries of January 1914.

3.7 JUNG’S (NOT SO) FANTASTICAL MADHOUSE

The present fantasy is spread out over several days between January 14 and January 19, 1914.410 Jung’s “I” finds himself in a library lending Thomas à Kempis’ The Imitation of Christ. When he explains his interest in the book is for “the sake of prayer” rather than “scholarly interest,” the Librarian shows astonishment. Jung’s “I” responds:

You know that I value science extraordinary highly, but there are actually moments in life where science also leaves one empty and sick. In such moments a book like Thomas’s means very much to me since it is written from the soul.411

This passage is significant for it sheds light on a duality in Jung’s character: a man who respects and understands the importance of science, while recognizing the personal importance of religion and religious experience (the numinous). Of course, anyone who reads Jung’s psychological work will know he valued religion and religious experience from a psychiatric perspective. Yet, this often came with the disclaimer that he approached religion “from a scientific and not from a philosophical standpoint, disregarding all claims whether or not there was ‘a unique and eternal truth’” – for he saw those claims

406 The fantasy does not tell of Elijah verbally telling Jung not to climb up, instead he makes an averting movement with his hand. See Jung, “Book II,” in the Black Books, 191. and fn. 225; For the commentary see, Jung, Introduction to Jungian Psychology, 104-105.
407 Jung, Aion, par. 181.
as exceeding his job as a psychologist. As a psychologist and psychiatrist, he was solely concerned with religion and religious experience as relevant phenomena for the pursuit of understanding psychology, not with the validity of the beliefs attached to it. In contrast, the Black Books reveal Jung’s sensitivity to religion in a personal sense, and the contrast gives notice of a certain hesitance towards revealing the full scope of this side to the larger public out of fear of being discredited as a scientist – a fear the present fantasy illustrates quite well.

The discussion with the librarian continues with the topic of Christianity, where Jung’s “I” states: “the grounds on which people put aside positive religion … are mostly dubious, such as that the contents of belief clash with natural science or philosophy.” Upon this, Nietzsche’s Zarathustra is mentioned by the librarian as a good substitutional “book of prayer,” one perhaps better suited for the current times to make up “for the loss of opportunity for prayer caused by the collapse of religion.” Jung’s “I” acknowledges the librarian’s point but finds that the “truth” proclaimed in Zarathustra only speaks to some. Especially, those needing more “freedom” and “superiority,” as opposed to those who clash strongly with life and need more “inferiority” or “resignation.” Jung finds that “Nietzsche is too oppositional. Like everything healthy and long-lasting, truth unfortunately adheres more to the middle way, which we unjustly abhor.” Again, the middle way refers to the importance of acquiring balance and “a mediating position” when it comes to living a healthy life. Notwithstanding, scholarly discussion has compared Zarathustra to the Red Book in terms of genre, and not wrongly so. Jung himself identified Nietzsche as a strong intuitive type, likely to have intuited his “truth” – at least to a certain extent – from the collective unconscious, the same source Jung ascribes to his fantasies. Furthermore, the criticism Jung’s “I” expresses regarding Zarathustra’s “truth” is elucidated in The Psychology of the Unconscious, where Jung suggested examining the validity of a teaching’s “truth” on the basis of “the effects of this teaching on the teacher’s own life” – in which case he found Nietzsche’s life does not qualify as particularly convincing. While Nietzsche’s truth was not imitated by Jung, perhaps other aspects were. Shamdasani has stated in the introduction to the Black Books, “Towards a Visionary Science,” that the Red Book’s style and structure is “strongly shaped” in the likeness of Zarathustra. Conversely, it is the message of both books that differs significantly: “whereas Zarathustra proclaims the death of God, Liber Novus depicts the birth of God in the soul.” Moreover, Wouter Hanegraaff has seen the Red Book as a sequel to Zarathustra, remedying the “crisis of European consciousness

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412 Jung, Psychology and Religion (The Terry Lectures), 2, 7.
413 Nijhuis, “Psychological Healing as Religious Experience,” 3.
415 Ibid.
416 Ibid.
418 Jung, Psychological Types, 540.
421 Ibid.
caused by the death of God.”⁴²² Although the Red Book could very well be seen as a remedy for the crisis of European consciousness, I would not necessarily describe the Red Book as a sequel. Jung’s own argumentation in the Black Books rather suggests he aimed at providing a better alternative for those who need “resignation” and “inferiority,” instead of “superiority.”⁴²³ Jung argues Nietzsche’s work might work as a substitute for some but not for others, and therefore, the Red Book seems to aim at filling (a part of) this lacuna. Equally important, the Red Book does not offer an alternative in the shape of any conclusive religious doctrine, but rather in the shape of a method, a stylistic example or model for finding one’s own truth over following someone else’s. I will elaborate on this later.

In continuation, the Red Book’s commentary also adds to the problem of Christianity. On the place of Christianity in the West, Jung states: “You can certainly leave Christianity but it does not leave you.” This sentence is elucidated in Jung’s psychology; since Christianity is so deeply engraved in our Western history, even the ‘enlightened’ modern person cannot escape the fact that Christianity is alive and kicking in the shared collective unconscious – “Christ is [still] the way.” In Memories, Jung talks of man’s “religious impulse,” an instinctive impulse so intimately connected to human nature that its neglect (the estrangement from religion) is seen as largely responsible for the onset of hysteria, delusions, and other troubles of the psyche.⁴²⁴ Thus, according to Jung and from a psychological perspective, religion remains to have a function within the human psyche, and the passage of time revealed the need for a spiritual and religious approach that could meet “the modern man.”⁴²⁵ The Red Book suggests such an approach:

If I am truly to understand Christ, I must realize how Christ actually lived only his own life, and imitated no one. He did not emulate any model. If I thus truly imitate Christ, I do not imitate anyone, I emulate no one, but go my own way, and I will also no longer call myself a Christian.⁴²⁶

This task is easier said than done and the subsequent part of the fantasy symbolizes Jung’s awareness of the contemporary consequences to this endeavour if not properly understood by the outside world. Jung’s “I” is in the Librarian’s kitchen and encounters Ezekiel the Anabaptist.⁴²⁷ This biblical figure was a prophet in the sixth century BCE, whose visions were regarded as “pathological.”⁴²⁸ In Answer to Job, Jung argues in Ezekiel’s defence: “from a strictly clinical standpoint Ezekiel’s visions are of an archetypal nature and are not morbidly distorted in any way.”⁴²⁹ Furthermore, Jung adds: “visions, just

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⁴²² Hanegraaff, “The Great War of the Soul,” 112.
⁴²⁴ Jung and Jaffé, Memories, 56-83, 327-359. See also: Olson and McBeath, “Convergence and Divergence,” 401.
⁴²⁷ Anabaptism was a sixteenth century movement of the Protestant Reformation originating in Zürich (1520) that aimed to restore the spirit of the early Church and underlined the immediacy of the human relation with God over religious institutions. Their cause was met with violent suppression and cost the live of thousands. See Liechty (ed.), Early Anabaptist Spirituality: Selected Writings.
⁴²⁹ Jung, Answer to Job, par 665.
like dreams, are unusual but quite natural occurrences” and are only “pathological” if any “morbid,” or unhealthy, aspects have been demonstrated.\textsuperscript{430} What thus seems important to Jung is not the vision’s existence, but rather the specific contents and the attitude of the experiencing person.\textsuperscript{431} This demonstrates another application of James’ philosophy on religious experience.\textsuperscript{432} Akin to James, Jung’s assessment of Ezekiel’s prophetic visions goes beyond their mere existence, assessing them based on the \textit{fruits} they brought forth – which did not raise the suspicion of anything pathological going on.\textsuperscript{433}

Returning to Jung’s fantasy, what follows bears similarity to the fate that befell Ezekiel, as Jung’s “I” is considered mad and taken to a madhouse for having the religious experience of talking to Ezekiel’s spirit.\textsuperscript{434} This fantasy presents Jung’s figurative critique against psychiatry, symbolizing the contemporary attitude of society and psychiatry towards genuine religious/spiritual experiences (i.e. visions). Given the fact that dominant psychiatric doctrine regarded seeing visions and/or spirits as pathological, all arguments to the contrary were automatically excluded on such basis. In the fantasy, this is illustrated by the intake interview: when Jung says he is reading \textit{The Imitation of Christ} the professor is quick to determine the diagnosis:

\begin{quote}

a form of religious madness \textemdash\ perfectly clear \textemdash\ paranoid form of dementia praecox. You see, nowadays, the ‘Imitatio Christi’ leads to the madhouse.\textsuperscript{435}
\end{quote}

Jung’s “I” initially agrees with the professor, understanding by way of his experience that there indeed exists a real chance of losing oneself to \textit{the spirit of the depths} if not careful. Notwithstanding, Jung’s “I” tries to stress that this is not the case for him: “but professor, I’m not at all sick, I feel perfectly well.” As expected, the professor argues to the contrary, explaining to Jung’s “I” that he does not have any insight into his illness yet, adding “the prognosis is naturally bad, with at best limited recovery.”\textsuperscript{436} The last statement reflects what was discussed in chapter 2 and mirrors the dominant understanding of Jung’s time towards the chances of healing schizophrenia: definite answers about the condition were rather elusive and chances of recovery were not particularly high.\textsuperscript{437} Moreover, after admittance, Jung’s “I” further philosophises about the “problem of madness:”

\begin{quote}

\begin{itemize}
  \item \textsuperscript{430} Ibid.
  \item \textsuperscript{431} Shamdasani, “Towards a Visionary Science,” 91.
  \item \textsuperscript{432} James, \textit{Varieties}, 20. And see Chapter 2.
  \item \textsuperscript{433} Cf. The quote by William James: “By their fruits ye shall know them, not by their roots.” In James, \textit{Varieties}, 20.
  \item \textsuperscript{434} Jung, “Book IV,” in the \textit{Black Books}, 208.
  \item \textsuperscript{435} Ibid., 209; Also, the term “dementia praecox” was first used in by Arnold Pick (1851–1924), a professor of psychiatry at Charles University, Prague, in 1891. Over the years, this term was gradually replaced by the term “schizophrenia.” see Hoenig, “Schizophrenia: clinical section,” 336–348.
  \item \textsuperscript{436} Jung, “Book IV,” in the \textit{Black Books}, 210.
  \item \textsuperscript{437} Scull, “Confronting Madness,” 14.
\end{itemize}
\end{quote}
The problem of madness is profound – divine madness – a higher form of the irrationality of the life streaming through us – at any rate a madness that cannot be integrated into the present-day society – but what if the form of society gave way to madness? On January 18, when Jung’s “I” is still in the madhouse, his soul weighs in on the subject.

Have you recognized that you harbor your madness? Have you noticed that all your foundations are completely mired in madness? Do you not want to recognize your madness and welcome it in a friendly manner? You wanted to accept everything that you find in yourself. So accept madness too. […] Madness is not to be despised and not to be feared, but instead you should give it life. […] Be glad that you can recognize it. For you will thus avoid becoming its victim. Madness is a special form of the intellect and clings to all philosophies, doctrinal systems, and theories, but even more to daily life, since life itself is full of craziness – as you call it – and at the bottom utterly illogical.

If we compare these with those earlier mentioned passages of the Red Book – on the difference between madness (sick delusion) and divine madness (genuine religious experience) – we find further evidence for Jung’s observation that defining madness depends on one’s perspective. We also see a call for a collective shift, a new mental mode of adaptation to reality à la James’s pragmatic method – one that accepts the distinction between regular madness (pathological) and divine madness (natural).

It is not surprising that more than two decades later, in On the Psychogenesis of Schizophrenia (1939), Jung would stress the normalcy of “strange contents,” which exist in the unconscious of every person and not just of the mentally ill. Arguing against the contemporary idea that schizophrenia was caused by “poisoned brain-cells,” Jung regarded the strange “forces” roaming about in the psyche of the mental patient as “normal constituents of our unconscious psyche.” Only when a person “does not fight, … identifies with the morbid elements” of these strange contents, and “allows himself to be swayed” by their intrusion, he “immediately exposes himself to the suspicion of schizophrenia.” For Jung, the act of defining a mental phenomenon or experience as pathological madness thus depends on certain conditions: predominantly those relating to the experiencer’s attitude and reaction to such mental

438 Jung, “Book IV,” in the Black Books, 210-211; Also, in the Red Book Jung describes “the divine” as appearing to him as “irrational craziness,” see p. 325.
441 William James’s pragmatic method turn theories into instruments, or “mental modes of adaptation to reality” by which one can test and investigate experience. As such, it arms itself “against rationalism as a pretension and a method,” and as it is devoid of dogmas and doctrines, no experience can be set aside and ignored based on the happenstance that is does not fit into an established rationalist dogma. As a result, “truth of an idea is not a stagnant property inherent in it” but “happens to an idea. It becomes true, is made true by events.” James thus ascribes a certain ambiguity to both truth and reality, one that allows for a “pluralistic viewpoint,” which “is willing to believe there may ultimately never be an all-form at all, that the substance of reality may never get totally collected.” See, James, Pragmatism, 54, 194; James, A Pluralistic Universe, 34; and Shamdasani, Jung and the Making of Modern Psychology, 60.
443 Ibid.
444 Ibid., par. 516.
manifestations. Consequently, while the Black Books and in particular the Red Book did so directly, Jung’s line of arguing in his psychology indirectly aimed at clearing a path for the normalizing and de-pathologizing of ‘abnormal’ mental manifestations, which, by their fruits, could be consequently considered as honest manifestations of religious experience.

3.8 WAR-TIME REALIZATIONS

The Black Books show Jung’s search for his myth, one that propelled him straight into his own (divine) madness. After the outbreak of WWI, the mental puzzle pieces finally fell into place. Jung’s dreams and visions of large-scale catastrophe had not only indicated inner crisis but especially an outer transnational crisis. To Jung, this did not only mean that his fear of madness was exaggerated but also that there was a collective layer to the unconscious psyche. In 1918, four years after this realization, Jung presented a paper in England on “The Psychological Foundations of the Belief in Spirits” in which he shared some of his findings. The paper distinguishes two situations in which the collective unconscious could become active: (1) in individual times of life crisis, such as “the collapse of hopes and expectations,” and (2) in the times leading up to collective crisis, such as great social, political or religious change. Jung came to believe the unconscious as the force which gave rise to historical changes, serving as the external catalyst for “a new psychological attitude to life and the world.” Especially strong intuitive type individuals, including himself, were identified as easily affected by the second situation, who could then facilitate the transition by translating the intuited changes into communicable ideas. Here, the earlier mentioned “intuitive method” holds value for discussion, as the process of picking up on unconscious contents and their translation resembles such a method. Furthermore, Jung mentions Nietzsche as an example of a strong intuitive type in Psychological Types, as he was “freed […] from the bonds of the intellect,” enabling him to create the “art” Zarathustra. Other mentioned examples are philosophers Arthur Schopenhauer (1788-1860) and Georg Wilhelm Friedrich Hegel (1770-1831), as Jung considered both as having made ample use of intuition in the development of their thinking and ideas. These two examples only differ from Nietzsche in so far as their intuition was subordinated to their intellect, whereas with Nietzsche it was the other way around.

446 Ibid.
447 An interesting example of an individual who got struck by ‘madness’ but managed to channel his madness creatively into influential literature would be sci-fi writer Phillip K. Dick, whose madness has been recognized in literature as ‘divine.’ See Kyle, The Divine Madness of Phillip K. Dick, 3. Dick’s Exegesis is his major philosophical-religious work he wrote as a result of his ‘mad’ visionary experiences, in which he discusses aspects of Jung’s psychology but also Gnostic mysticism and occultism. See Philip K. Dick, The Exegesis of Philip K. Dick.
448 Cf. fn. 284.
449 Jung, Psychological Types, 540.
450 “[Schopenhauer] because his intuitive feelings had such a decisive influence on his thinking, and [Hegel] because of the intuitive ideas that underlie his whole system.” Ibid., 540.
Both situations are presented as able to trigger the release of collective unconscious contents, thereby disturbing the conscious mind of the individual. In the first situation, this disturbance could lead to pathology, in which case the collective unconscious takes over reality.\textsuperscript{451} In the second case, “the individual may feel threatened or at any rate disoriented, but the resultant state is not pathological at least so far as the individual is concerned.”\textsuperscript{452} In the latter case, the person is seen as affected by the collective mental state, like a collective pathology or psychosis. Nevertheless, Jung identifies Nietzsche as having a “pathological personality” and as such, he asserts that the nonetheless densely archetypal Zarathustra cannot be seen as divine madness proper, since he did not overcome but fell prey to his shadow.\textsuperscript{453} One could say that, from a Jungian perspective, Nietzsche’s madness belongs in the category of divine madness sensu lato: Despite his personal pathology trickling down into Zarathustra, Nietzsche partly intuited this work from the collective unconscious, producing a creative work with profound impact on our cultural landscape. In contrast, Jung saw himself as affected by the second situation, yet regarded himself as devoid of any serious personal pathology and thus directly recognized his madness as divine (divine madness sensu stricto). He received, accepted, and eventually recognized the messages brought forth from the beyond – from the unconscious transpersonal realm; the realm of the gods, spirits, angels, demons, and archetypal images, forming the source of mythology, religion, as well as those works of art and literature that are full of archetypal material. His redemption was facilitated through the act of successfully translating these unconscious messages into communicable ideas, which represents the metaphorical and conscious exorcism of \textit{the spirit of the depths}.\textsuperscript{454} The result: his Red Book, with the Black Books as the underlying logbooks of his inner expedition.

By the likes of his experiment, Jung developed the method of active imagination as a involuntary way of triggering the release of unconscious contents. However, his own experience also taught him to proceed with caution, as he believed that there is practically no way of knowing what comes up. The unconscious contents could be so charged already that they could “overpower the conscious mind and take possession of the personality.”\textsuperscript{455} As this could lead to a genuine “psychotic interval,” Jung compared this state of mind as akin to schizophrenia and, therefore, he stressed that this method should always be used under expert supervision.\textsuperscript{456}

\textsuperscript{452} Ibid.
\textsuperscript{453} Jung, “On the Psychology of the Unconscious,” par. 37-38; and Larrett, et al., \textit{Jung’s Seminar on Nietzsche’s Zarathustra}, xiv; Also, compare Jung’s fantasy about how his I’s confronts and conquers (kills) his shadow/hero, personified as Siegfried.
\textsuperscript{454} Jung, “The Psychological Foundations of the Belief in Spirits,” par. 595
\textsuperscript{455} Jung, “The Transcendent Function,” prefatory note, before par. 131.
\textsuperscript{456} Ibid.
3.8.1 ABRAXAS: GOD’S BLESSING AND THE DEVIL’S CURSE

Later in his journey through the unknown, Jung finally encountered his “terrible” God, Abraxas, confirming the inkling he had as a child that God was not only benevolent but terrible as well (Figure 6).\(^{457}\) Jung regarded Abraxas as “the brightest light and the darkest night of madness.”\(^{458}\) The highest God, who is unknowable and full of paradox:

To look upon him is blindness.
To recognize him is sickness.
To worship him is death.
To fear him is wisdom.
Not to resist him is redemption.
[…]
That is the terrible Abraxas.\(^{459}\)

![Image: Jung’s cosmology as depicted in the Black Books (Book V, 175 and 273)](image)

One could dedicate an entire chapter, let alone thesis, to the God described in this passage. Though briefly, Jung’s Abraxas represents ultimate wholeness, bringing forth both God and the devil, symbolizing light and dark as counterparts of a whole. In a way, Jung’s cosmology assigns God-status

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457 On February 1, 1916, Jung talked of Abraxas as being “the highest God who is difficult to grasp” and “the mother of good and evil.” See Jung, “Book VI,” in the Black Books, 213.
458 Ibid., 215.
459 Ibid.
to the “Chaos” of ancient Greek cosmology, and the “void” or “darkness” of Christian cosmology.  

The duality within Abraxas permeates the Black Books: “Upon every gift from God the devil lays his curse.” And Jung’s visionary journey mirrors this statement: in order to walk the path of his soul – a path of light – Jung had to face the darkness, meaning the recognition and acceptance of his madness. In retrospect, historical evidence confirms this narrative as well. In chapter 2, we discussed the case of George Trosse, whose madness began as a curse and became a blessing. In the same chapter we talked of melancholic madness, the curse of learned people, which went hand in hand with the gift of creative and intellectual genius. And of course, we cannot forget Plato’s Phaedrus and its Socratic dialogue, describing madness as “a gift of heaven.”

In other words, to view madness as actual madness depends on perspective and this perspective will determine the truth we give it. Common language has called those afflicted with madness as having lost their way, in need of re-finding one again. Regarding this Jung’s “I” realizes on January 19, 1914: One does not need to find a way. The way or whatever it might be […] is our way, the right way. There are no paved ways into the future. We say it is this way, and it is.

The same rationale is applied to the concept of truth:

Our life is the truth that we seek. My life is the path for those who come after me. Only my life is my truth, the truth above all. We create the truth by living it. We do not find the truth first and then live it, but the other way around.

This path and the truth that is created by walking it, is the way to prevent pathological madness or to lead one out of it and into growth and self-discovery. Insights such as these constitute the backbone of Jung’s psychology both in theory and in practice. To exemplify, Jung would advise his patients to walk in his footsteps and conduct their own self-experimentation. Years before the last Black Book entry was written, Jung started to advise his patients to create their own “Red Books:”

Then when these things are in some precious book you can go to the book & turn over the pages & for you it will be your church – your cathedral – the silent places of you spirit where you will find renewal.

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460 Garland, Greek Mythology, 1; and Genesis 1:1-2.
464 Porter, Madness, 24.
465 Aristotle, Problems, Volume II: Books 20-38. Problem XXX.1; see also Klibansky et al., Saturn and Melancholy, 95. And see the works of those self proclaimed melancholics: Ficino, Three Books on Life, 1989; and Burton, et al., The Anatomy of Melancholy, 97
466 Plato, Phaedrus and Letters VII and VIII, 46.
468 Ibid.
If anyone tells you that it is morbid or neurotic and you listen to them – then you will lose your soul – for in that book is your soul.470

Jung instructed his patients to build their inner church, something that Jung’s “I” was instructed to do by his soul on December 29, 1915.471 He asked his patients to write, draw or paint their fantasies coming forth by the power of the spirit of the depths. Jung believed this would aid his patients “to find their own symbolic expressions, their ‘mythology.’”472 In 1952, in the preface to the revised version of Transformations and Symbols of the Libido (1912), Jung recalled that the completion of his research on mythology made him realize he was living without a myth. To be without a myth, was as if being uprooted: “having no true link either with the past or with the ancestral life which continues within him.”473 He thus took it upon himself to know his “myth,” not only for himself but also so that he could better assist his patients.

How could I, when treating my patients, make due allowance for the personal factor, for my personal equation, which is yet so necessary for a knowledge of the other person, if I was unconscious of it?474

Next to finding one’s truth and walking one’s path, Jung understood the importance of living one’s “myth,” and the Black Books tell the story of his own. Akin to the master-apprentice relationship, he guided his patients to walk the path he had walked before them, so that they too could find their own myth and their own truth. This spiritual pursuit coincides with a psychological pursuit of healing – of connecting with the self, so that “we can reach God, who unites heaven and hell in himself” and attain self-growth on all levels of the psyche by way of “direct experience of the transpersonal psyche.”475 In other words, consciousness is regarded as the mediator between chaos and order, light and dark, God and the devil, rationality and madness, and is seen as the phenomenon which generates experience. As such, Jung understood consciousness itself as a divine category of existence. The mediation between both sides of existence and the accompanying integration, Jung called individuation: a “self-becoming” and “self-realization.”476 Simply put, healing does not result in a getting rid of madness, but a recognition, acceptance, and accommodation of it, for it is a necessary constituent of life and, as such, true sanity is achieved through balancing the spirit of the depths (irrationality) and the spirit of the times (rationality).

471 On December 26, 1915 Jung’s soul said: “Where is your Church?” When Jung’s “I” asked whether this church should be external his soul replied “No, internal.” See Jung, “Book V,” in the Black Books, 254.
473 Jung, Symbols of Transformation, xxvi.
476 Jung, “The Relations between the I and the Unconscious,” par. 266.
3.9 CREATIVE MADNESS

As my research demonstrates, the problem of madness is a highly complex and fascinating one to say the least and the last words regarding it are far from being said. Yet, as we are moving towards the end of this thesis, I would like to take the liberty to briefly engage in one further question regarding madness and divine madness: that of its close interlinkage to creativity.

The term creativity is borrowed from the Latin words *creātus* and medieval Latin *creātīvus*, meaning *to beget, give birth to*. Basically, to create is to give birth to something new, to bring something into being, to give something life. It goes without question that Jung made diligent use of the concept of creativity and creative expressions in the development and practice of analytical psychology. First and foremost, both the *Black Books* and the *Red Book* are examples of creative expressions in terms of written content and its paintings. Jung valued the *symbol* because of its usefulness in balancing out opposites. It compromises a middle: “for it is the essence of the symbols to contain both the rational and the irrational.” Not surprisingly, the psyche’s *symbol-creating function* was seen by Jung as the most important function of the unconscious. Jung linked it to instinct and intuition: the creative forces which lead man towards new developments, new forms, and new goals. He also observed that our heavy reliance on reason and directed thinking diminished the power of these forces, rendering the function too weak to activate its healing powers on its own. As an antidote, Jung proposed the use of “artificial aids” which direct attention to unconscious phenomena, such as dreams, visions, fantasies, feelings, and projections. That is why religious history fascinated Jung, as its divine and daemonic signs, revelations, and warnings seemed to naturally function as such aids. From this perspective, religion is seen as an instinctual manifestation of the psychological nature of humanity. Furthermore, Jung’s *Black Books* and the *Red Book* demonstrate three ways of exercising this symbol-creating function: (1) The ‘active imagination’ that gave existence to the *Black Books’* fantasies; (2) the *Red Book’s* further engagement with the produced symbolism stimulating the imagination through the process of revisiting these fantasies and allowing for the creative and literary production of commentary and interpretation; and (3) Jung’s act of painting his fantasies, stimulating the imagination to the extent that the symbols are given visual representation. According to Jung, exercising the *symbol-creating function* gives way to creativity and healing, for it enables the unconscious to interfere, influence, and alter consciousness.

Obviously, this function could benefit any person – mad or sane – wishing to uncover more knowledge.

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477 Cf. when Jung soul comments on madness and says: “Madness is not to be despised and not to be feared, but instead you should give it life.” Jung, “Book IV,” in the *Black Books*, 211.
479 Ibid., par. 25.
480 Ibid., par. 26.
481 Ibid.
482 Active imagination is placed in parentheses because at the time Jung had not developed the theoretical concept of this mental exercise yet.
of self. Yet, Jung’s work suggests a particularly strong usefulness for creativity in navigating madness, for both madness and creativity have a strong affinity to produce creative images that could be symbolically interpreted. In other words, madness – as it entails the eruption of the unconscious into consciousness – instinctively pushes the afflicted towards creativity, which cyclically allows one the engage, interpret, and integrate the unconscious contents holding the keys for healing. Whether it be writing, drawing or painting, the right creative engagement with all that appears in fantasy thinking was seen by Jung as fostering the individuation process. And as stated prior, Jung not only encouraged his patients to make their own “Red Book,” he also advised them to paint their active imaginations. He even collected the paintings of his patients so that he could study the creative productions of his patients in pursuit of demonstrating the collective applicability of the conceptions developed in the Red Book.

The connection between madness and creativity has been a topic of fascination since antiquity, and in the recent past a variety of scientific approaches have been adopted to address this association, such as, clinical, personality, psychometric, cognitive, historiometric, behavioural, and neuroscientific approaches. A comprehensive overview of the approaches’ findings is still lacking, and to conduct such research here would simply go far beyond the scope of this thesis. However, it is worthwhile to look at some basic connections between madness and creative expression relevant for the current discussion. First of all, despite the absence of broad consensus on the topic, contemporary science also recognizes the link between madness and creativity. To give examples, a number of studies have demonstrated that people with high degrees of either schizotypal or psychotic traits perform better on measures of creativity than those with low degrees of such traits, but also those with actual schizophrenia. Remembering the crucial importance of balance in Jung’s work, it is interesting that these findings suggest that the people in the middle – on the balance between low trait persons and people with full blown schizophrenia – perform the best when it comes to creativity. At first glance these findings might sound contradictory, as based on Jung’s work one might expect those with schizophrenia to be most creative. However, on closer inspection, these studies are based on creativity tests focussing on creative cognition, thus still demanding a certain level of functionality in information processing – which is obviously severely impaired in schizophrenia. Tests that are used are associational

486 Historiometry is a correlational methodology which studies historic figures and events by applying quantitative analyses to archival data. Its goal is to test “nomothetic” hypotheses about human behaviour, see Simonton, “Historiometric Methods in Social Psychology,” 267-293; For an example study, see: Simonton, “More Method in the Mad-Genius Controversy: A Historiometric Study of 204 Historic Creators.” 53–61.
487 Abraham, Madness and Creativity, 2.
488 For an overview on the available evidence so far, see Abraham, Madness and Creativity.
or Barron-Welsh tests, which mediate between cognition and imaginative ability. With schizophrenia, imaginative ability overrides rational cognition, so it is not particularly surprising that schizophrenics perform poorly in these studies. On the basis on analytical psychology, these people are in highly creative states but simply lack the cognitive functioning that is needed to perform well on these tests.

On the other hand, it also seems to work the other way around: scientific research suggests the risk of psychopathology may be higher for the creative genius, in comparison to less prolific people. While Jung did not test his patients the same way as the mentioned studies, the basic tenets of both situations are not necessarily at odds with Jung’s psychological theory. Perhaps analytical psychology could even offer a theoretical framework in which the link between creativity and madness could be further explained – which could aid further scientific research. Jung theorized that people prone to psychosis have an increased affinity for creative expression, because their respective conscious psyches are more susceptible to the reception of unconscious (creative) contents. What is perhaps novel to Jung’s approach in juxtaposition to these studies, is that, instead of detecting a mere correlation between madness and creativity, Jung utilized it in the healing process and came to see the illness as containing its cure.

On top of that and besides the fact that science suggests a non-random correlation, analytical psychology goes one step further and proposes not only a correlation but also the non-randomness of the spontaneous and creative products that so called madness conjures. Next to seeing religion as a product of the collective unconscious, Jung saw the collective unconscious as the origin of all forms of spirituality and esotericism. In consideration, all those (historical) works of art that are associated with esotericism and are studied under its rubric, could thus be seen as stemming from this psychic realm. In “Hilma Af Klint, Western Esotericism and the Problem of Modern Artistic Creativity,” Marco Pasi formulates four main ways in which esotericism has expressed itself in modern and contemporary art: (1) the use of esoteric or occult symbolism and imagery; (2) the creation of artistic objects associated with the occult sciences (i.e. alchemy and magic); (3) the use of art to induce experiences that are subjectively interpreted as, among others, spiritual or mystical; and (4) artistic creations that are claimed as resulting from direct inspiration or communication with spiritual entities, or from visionary or mystical experience. The article focuses predominantly on the last category, discussing the visual art of Hilma af Klint (1862-1944) and Georgiana Houghton (1814-1884); the literary art of writer and poet

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490 Simonton, “The mad (creative) genius: what do we know after a century of historiometric research?” 218-234; and see Kyaga, et al., “Creativity and mental disorder: family study of 300,000 people with severe mental disorder,” 373–379.
491 For example, in theory, the utilization of analytical psychology as a theoretical framework from which the scientific research to date could be analysed. Jungian psychology could aid and support in the formulation of hypotheses that may shed more light on this kind of research, which could potentially also aid in the scientific substantiation of Jungian psychology.
Fernando Pessoa (1888-1935); and the music of Italian composer Giacinto Scelsi (1905-1988) – all of whom have claimed to receive creative inspiration from spiritual or energetic entities.493

I would like to add a few things to Pasi’s discussion. To start, within the parameters of that which I have discussed, the artistic work belonging to the fourth category could be identified as creations of divine madness for multiple reasons. The first reason: these artists were encouraged to create by entities stemming from what Jung would have called the collective unconscious.494 Secondly, at times these entities were even identified as having their own “spiritual agenda” with a “cosmic plan,” transcending the artist as an individual.495 There is much to unpack here with regards to Jungian psychology, which I will not do for the lack of space, although point is that there are striking similarities with Jung and his Black Books, which also proclaim a cosmic plan in the form of the birth of a new religion.496 The third reason is that Pasi recognizes a pattern among the four artists, basing it partly on the concept of “creative dissociation” as developed by the American psychologist Michael Grosso (b. 1937). Grosso’s theory of creative dissociation is based on the premise that “fragmentation or disconnectedness” – a state in which ordinary consciousness loses autonomy – may be a prelude to “higher integration,” where one gains access to hidden yet extraordinary parts of the self.497 Again, this is strikingly similar to Jung’s concept of active imagination and individuation, where the former causes one to give up conscious autonomy in order to allow access to all other parts of the unconscious self and to facilitate individuation, which is in turn seen as the process towards a higher state of integration.

The final thing I would like to add concerns Pasi’s third category. To the assertion that artistic works can function to induce experiences with “spiritual, mystical, initiatory, shamanic or magical qualities,” I would like to add that such experiences can also foster psychological healing. What is interesting in this regard, is the observation that the spiritually inspired works of at least three of the four

493 See Pasi, “Hilma Af Klint.” Hilma af Klint practiced as a medium and claimed to be in contact with spiritual entities (105). Houghton showed artistic talent from a young age but abandoned artistic activity and became deeply interested in spiritualism after being deeply struck by the loss of her younger sister. She developed mediumistic abilities and eventually began painting again under direct guidance of spiritual entities (106). Pessoa was deeply interested in many aspects of western esoteric traditions and spiritualism, experimenting with automatic writing and seances. With regards to automatic writing, his artistic body of work contains many literary creations that were signed under fictitious personalities (or “heteronyms”). These personalities had their own biographies, literary style and taste, and seemed to have lived autonomously in Pessoa’s psyche – which is similar to the autonomy by which Jung’s inner psychic characters appeared (109). Lastly, Scelsi also possessed an interest in esotericism and oriental spirituality and his innovative musical style – which was claimed by him as influenced by energies or entities – developed reportedly in acceleration after a nervous breakdown, for which he was admitted to a psychiatric hospital on multiple occasions (111-112).
495 Pasi, “Hilma Af Klint,” 114. See above in the section “War-Time Realizations,” where I discuss the situation in which the collective unconscious may become active for the purpose of bringing about a new collective psychological attitude. See also Jung, “The Psychological Foundations of the Belief in Spirits,” par. 594.
496 On 5 January 1922, Jung’s “I” is instructed by his soul to prepare for “the great work” that is “the new religion and its proclamation.” See Jung, “Book VII,” in the Black Books, 210-211.
497 Grosso, “Inspiration, Mediumship, Surrealism,” 181-198. Dissociation has also been described as a defensive reaction to traumatic events in which the mind protects itself from pain by walling off parts of itself. See Kyle, The Divine Madness of Phillip K. Dick, 52.
mentioned artists were either causally connected to great mental or emotional pain (Houghton), the ‘abnormal’ mental state of a split personality (Pessoa), or diagnosed mental illness (Scelsi).\textsuperscript{498} Unfortunately, we cannot ask these artists in the flesh whether their creations indeed functioned as a way of coping with their existential and mental circumstances, though perhaps their personal works might reveal such evidence. Thus, this assertion could make for interesting research in the future. All things considered, it is nonetheless fairly plausible to suggest that their existential circumstances contributed significantly to their creative expression.

\textsuperscript{498} After suffering the loss of her younger sister, Houghton got into spiritualism, became a medium, and as a direct consequence started to paint under the guidance of spirits. See Pasi, “Hilma Af Klint,” 106; Pessoa reportedly had a fractured or divided self, living with multiple personalities in his psyche (Ibid., 113); and Scelsi spent considerable time in a psychiatric hospital for a nervous breakdown, which seems to have aided the development of his musical style (Ibid., 111-112).
4. CONCLUSION

The present research indicates several ways and narratives in which madness has been constructed both in history and in Jung’s philosophy. The discussion and elaboration of the former was done in pursuit of following a red thread of the concept of madness through history, one which is weaved intricately through ancient myth, philosophy and medicine, religious lore, the subjective tales of those who lived through it, and the works of those who sought its rationalization and objectivization. It discussed history’s many theories aimed to explain and frame madness. From antiquity, with its Greek poetic narratives, telling tales of vengeful gods cursing heroes with excruciating madness (the poetic perspective). To the Christian era, where the Church blamed demons for spreading madness and deviation, a narrative used to blame witches as their beloved accomplices (religious and folk belief). To the Renaissance, where melancholic scholars associated their genius and knowledgeability with their mad and melancholic dispositions, stemming both from physical causations in the likes of Hippocrates, as well as spiritual influences based on ancient esoteric writings. To post-Enlightenment society, where we saw a medical revival discipline, inspiring the medical establishment to claim authority of those madly afflicted, proclaiming the causes of madness and mental illness as purely physical (the medical perspective). Eventually, this development bloomed into the establishment of psychiatry and psychology, where the latter – the study of the mind – somewhat reviving the philosophical perspective of the ancients. The introduction of psychogenesis furthered this revival, and, in a way, this development could be seen as a step towards the middle on the spectrum of perspectives towards the causation of so-called madness. With the perspective regarding madness as caused by ‘supernatural’ causes (religious/folk perspective) on one end and the perspective that regards it a result of purely physical causes (medical perspective) on the other, the perspective of psychogenesis within psychology and dynamic psychiatry has allowed for the emergence of perspectives which have tried to look at religious experience and mediumistic abilities through a psychological lens, either convincing professionals of their truth (think of Myers and James) or that these experiences can be explained psychologically (i.e. Flournoy). Dynamic psychiatry and psychology formed the fertile soil in which Jung cultivated a psychological theory that went from seeking the psychological explanation of religious/spiritual experience (including mediumistic experience) in his earlier work to the psychological translation of these experiences in his later work. A major reason for this shift seems to be his own experience, which he immortalized in the Black Books and the Red Book. Whereas mere belief in the divine was enough for Jung’s father, it was not for him, Jung sought to “experience and know.”499 The knowledge he extracted from the experiment conducted in the Black Books aided in the development of a psychological theory which approaches the divine without devaluing its possible existence. Metaphorically, while the Black Books and the Red Book have rejuvenated the ancient idea of divine madness and gave it a fresh

499 See page 10; for the quote’s source, see Jung and Jaffé, Memories, 43.
breath of life, his psychological work created a framework, perspective, and metaphorical ‘body’ in which this idea can theoretically exist and from which psychological and existential insights can be drawn in respect of the personal and collective psyche. Together they are the interdependent puzzle pieces of a vision, in which Jung’s envisioned the balance between the exoteric (science) and the esoteric (spirituality).

The present research demonstrates that Carl G. Jung’s Black Books are of vital importance for the understanding of analytical psychology and psychology tout court. Not only does it discuss a possible theoretical framework for the psychology of religion, mythology and western esotericism, it also does so for the concept of madness in its many varieties. The Black Books and the Red Book offer a different approach for interpreting the stories of those who struggle with their mental health, it provides a place for one’s lived experiences, personal stories, and mythology. It adds further meaning and significance to possessing a “vivid imagination.” The reality we carry inside might be just as (or perhaps even more) important in comparison to the reality perceive outside. It elevates creativity from having a mere correlation to madness, to it being a vital part of its cure. This sole proposition raises interesting questions I hope will be dealt with in future research. My work is far from done when it comes to this topic, though for now we have perhaps arrived at the end of a new beginning. In conclusion, we can now return to the fundamental question this thesis has tried to address: what is the difference between madness and divine madness in The Black Books, according to Carl G. Jung?

For Jung, all madness, both divine and pathological, ultimately stems from the collective unconscious. The subsequent differentiation in terms of divine quality depends on a certain conditionality. When it comes to divine madness, Jung’s work points towards two ways in which madness is experienced as divine. In certain cases, a more collective form of madness, or collective pathology, could enter the psyche of a strongly intuitive person. This could have a disturbing and unpleasant effect – as described by Jung in the Black Books – but would not be pathological in a personal sense. If this collective madness coincides with a pathological personality, such as the case of Nietzsche, this form of madness can be seen as divine madness sensu lato, and ideally, some individuation would still be needed from a Jungian perspective. In case of the former, the experiencer could – on the condition that relative balance is maintained – recognize their mental disturbance as divine madness sensu stricto; especially if one is redeemed from such madness through its successful translation into communicable ideas. In contrast to pure pathological madness, divine madness is introduced into the individual by force of the collective unconscious alone, independently of the force of one’s unconscious shadow, and could therefore be directly recognized by them and like-minded persons as divine.

On the other hand, in case of a pathological personality a person could, in Jung’s words, be overtaken by the spirit of the depths as a result of continuous suppression of one’s shadow, replacing his or her reality with unconscious contents. According to Jung, this experience of fully losing touch
with reality indicates madness as pathological and is caused by a lack of proper attitude, being an attitude which can accommodate for the intrusive unconscious material. As an antidote, Jungian psychology proposes psychological help that provides the individual with such an attitude – help which fosters the recognition, acceptance, and integration of these contents along the process of individuation. Individuation, by virtue of it being recognized as a divine quest, is thus seen as both a psychological healing process and a spiritual journey with a numinous quality, and as such, this journey could be experienced as a spiritual and/or religious experience. In case of successful individuation, the resulting gifts of this experience – the growth, wisdom, and knowledge of self – bring about mental health by virtue of increased awareness, and with it, increased creativity. Given the predominantly personal nature of the forthcoming contents in this case of pathological madness, these contents refer less noticeably to the collective state of things and more to one’s personal state, and are therefore perhaps harder recognizable as universally applicable divine gifts. These contents contain messages that are foremost personal, yet this does not necessarily mean there is no divine element present – on the contrary. Universally applicable knowledge can be subtracted from the experience of pathological madness as it is also brought forth by the force of the collective unconscious and all unconscious contents are seen by Jung as harbouring universal quality as they refer to the archetypes. Therefore, it depends on interpretation. Consequently, the present research nonetheless suggests an understanding of pathological madness in which the potentiality of divine madness always lays hidden within it, only this potentiality can only be revealed through psychological healing of personal pathology.

Furthermore, whatever the kind of madness, Jung regarded all forms of madness as caused by unbalance. Whether it be personal or collective, both are presented as coming forth by the force of the collective unconscious or the spirit of the depths, which is seen as the self-regulatory force that communicates the keys for healing through its archetypal language. In other words, from a Jungian perspective divine powers are present in all madness, it depends on the attitude of its ‘victim’ whether the curse can be turned into a blessing. The ‘divine’ insights it harbours could then be shared with the world and help others as a consequence. From this perspective, pathological madness could theoretically grow into divine madness on at least two conditions: (1) the experiencer achieves the proper attitude through successful individuation; and (2) accomplishes a successful translation of the received unconscious contents with their own words. This way, divine madness is seen as a latent potential blessing lying hidden in the curse of madness.

In both stated forms, there is truth to be gained and a path to be walked upon. Jung’s psychological theory claims to be able to guide one’s footsteps along the path of personal and collective psychological healing. Since spiritual meaning and value are found through individuation, all fruits of this endeavour are stated to bring about knowledge of one’s self, of one’s own metaphorical truth, and of the shared psychic realm with its many inhabiting forces, characters, symbols, and images. According to Jung, individuation teaches one the act of balance between the spirit of the times and the spirit of the
depths; between good and evil; rational and irrational; and light and dark. Jung saw this balance as divine and godly, and as such, through direct participation in this balancing act, one is granted knowledge of the divine and of God. It is through this experience, that one’s path is walked, one’s truth is lived, and the concept of divine madness can be unveiled.
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