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RELIGION AND ITS SYMBOLS IN THE PSYCHOLOGY OF C.G. JUNG

Stanley A. Ringler

Thesis submitted in partial fulfillment of the requirements
for the degree of Master of Arts in Hebrew Letters and Ordination.

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DIGEST

This thesis is a study of Carl Gustav Jung's psychology of religion and religious symbols. In considering Jung's views on religion and its symbols this writer sought to answer the following questions: What was Jung's understanding of the structure and functions of the psyche? How do religious myths and symbol formations develop? Are religious myths and symbols intimately related to the life-processes of the psyche? Is there a relationship between psychic health and religious experience? Is the developmental growth process in man and society related to a state of ego-consciousness? Do religious symbols and rituals impede or assist the growth process? Is there a psychological difference in the religious lives of primitive, pagan and modern man? And, what is the nature and function of some Jewish rituals and symbols?

After considering the general subject of the psychology of religion and Jung's view on the matter, a step by step progression is employed in developing this thesis. The first task is to explicate Jung's basic concepts regarding the structure, contents and function of the psyche. Using these insights this writer then proceeds to consider the role of symbols and religious myth in historical and psychological perspective. Each level of psychic growth is viewed as it is

represented in the religious myths and unconscious activities of the individual and society. In the course of this effort a variety of classical religious and cultural symbols are analyzed in terms of their psychological role and significance. This done the writer turns his attention to Jung's concept of psychic growth and its relationship to the imago-Dei. In this instance the Jewish God idea is considered. Finally, analysis and evaluation of several significant Jewish symbols is taken up.

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I N T R O D U C T I O N

This work is intended to be a study of Carl Gustav Jung's psychology of religion and its symbols. Jung's is a formidable name in the world of psychology. It ranks with that of Freud who, for some time, was Jung's colleague.

Jung's research and clinical study was initiated at the Zurich psychiatric clinic near his birthplace in Switzerland. The product of his investigation and study has resulted in the recent publication in translation of eighteen volumes of his collected works.¹ Thus, while his name and to some degree his discoveries have been known in America for some time, it is only now with the availability of his work at hand that his full influence is to be known by us.²

Jung presents us with a unique psychological perspective of religion and its symbols. The approach he takes is largely due to his orientation and understanding of the structure and function of the psyche. Jung's analytical method is teleological. His concept of the psyche includes the hypothesis of a universal collective unconscious over and above that of the personal unconscious. It would be difficult to consider any one particular aspect of Jungian thought without due consideration of his total view; for Jung's understanding of religion is based on his concept of the structure and function of the psychic unconscious.

Indeed, in the Jungian perspective the life-processes and functions of the human psyche appear to be intimately related to what the theologian would call "religious experience".

Our purpose is first to give explication of Jung's general psychological view of life. We shall review his concept of the psyche and its functions and then consider what evidence there is to support this view. The perspective we take is, of course, controlled by the dictates of our interest. We seek to understand what implications Jung's psychology has for religion.³ And, we want to know in what way religious symbols are related to the healthy psyche and if they have an important psychological role to play in the life of man and his culture.⁴ Finally, it is our hope to take some hesitant first steps toward a Jungian analysis of Judaism and its symbols.

Chapter I

THE PSYCHOLOGY OF RELIGION

When the psychologist considers religion he does so from his own unique perspective. His interest is not so much in form, structure, and history as it is in the dynamics of function and process. That is to say, the psychologist's prime concern is to understand religion as it relates to the human psyche. This does not mean, of course, that the psychologist is unconcerned with form, structure and history among other things. But when he looks at the form of a ritual, for example, he wants to know what that ritual is doing to the individual observer. And, perhaps more significantly, he seeks to discover if the ritual observance itself is not after all the manifest workings out of some inner psychic process or function. For the psychologist's purview is rooted in the assumption that man is as much a structure of "mental" energy and substance as of its material or biological corollaries.

Jung's Approach to Religion

Jung views religion as "a vital link with psychic processes independent of and beyond consciousness, in the dark hinterland of the psyche."⁵

This is so for the very reason that part of the psyche possesses a natural religious or, if you will, spiritual function.⁶ Religion is in and of itself "a psychological attitude, a definite form of adaption to inner and outer experience."⁷ Religions, like their symbols, "arise from the natural life of the unconscious psyche and somehow give adequate expression to... man's psychological nature."⁸ By so doing, religion alone can give expression to that spiritual dimension of the psyche which reason or consciousness is unable to comprehend. Thus, when speaking of religious experience, we are dealing not with a question of faith at all, but, psychologically speaking, of primary human experience, that is, the experience of the psyche -- the seat and arbiter of all experiential reality. But, it is also much more than this, for when one says that religion arises from the unconscious and in fact is, in part, expressive of the unconscious, the threshold between the reality of the rational and the reality of the irrational has been crossed. This is not to say that the irrational or the spiritual is not reasonable. Rather, it is "what is outside reason, namely that which cannot be grounded in reason -- for instance, chance or the elementary facts of life."⁹ As a reasonable dimension of life the irrational is then just as real and potent as is the rational.

In other words, religion gives expression to the numinosum, the dynamic or spiritual agency of the psyche. It alone can do so in as much as religion is, by its very nature, expressive of the irrational.

Religion as a Psychotherapeutic Process

Religious symbols and ideas which, as one would expect, are in themselves of a numinous quality enable man to give expression and to make response to his very real spiritual nature. Indeed, inasmuch as they incorporate both the rational as well as the irrational, thereby being more expressive of life itself, they, as is the case with the religious matrix from which they emerge, have a therapeutic quality for man. Being expressive of the totality of life, of the eternal truths of life, they in turn give meaning to life.¹⁰

On the one hand, from a psychotherapeutic standpoint, religion "has a compensatory significance in respect of man's consciousness."¹¹ On the other hand, in terms of psychological growth, "religion offers man the knowledge of new spiritual possibilities which may be realized, through a 'rebirth', it discloses the 'Absolutely Other' that transcends all previous attitudes and the existing state of personality."¹²

Just as the observance of religious rituals give man the opportunity to act out the eternal truths of life, the experience of a religious initiation ceremony can psychically transform or create new personality and is, in this way, analogous to the transformation of the unconscious that occurs under analysis.¹³

Indeed, as we shall later come to understand, religion in its myth and symbol gives expression not only to the eternal truths of life but also to life's ultimate concerns. These may best be described as the inner purpose of the psyche in its search for spiritual fulfillment or inner wholeness. For now, however, it will suffice for us to acknowledge with Jung that "Religion excels all rationalistic systems in that it alone relates to the outer and inner man in equal degree."¹⁴ It is precisely because of this, as well as the fact that the psyche has a natural religious function that one comes to understand, for Jung, there is no such thing as irreligion. Thus, since the religious function is basically compensatory, and actually acts in this capacity toward consciousness, should consciousness not produce a religion, the unconscious part of the psyche will concern itself all the more with its religious function; for example, the dreams of such a person will more than likely be filled with religious images.

In the Jungian perspective, religion then is to be understood as a natural function of the psyche. It gives expression to that irrational or spiritual dimension of man as only that which is in and of itself representative of immediate numinous experience is able. Since it has in this way a significant compensatory function for the rational and conscious mind, it has therapeutic potential. Indeed, in the very experience of a living religious process one may undergo a personal transformation which, in scientific terms, can best be described as that which may occur psychologically as the result of a successful analysis.

Chapter II

THE PSYCHE AND ITS STRUCTURE

The key to understanding Jung's notion of the religious function and processes at work in man is his concept of the psyche. In the Jungian view the psyche is a complex phenomenon which is the seat of reality. As such, all that man experiences and knows is psychic. "All our knowledge consists of the stuff of the psyche which, because it alone is immediate, is superlatively real."¹⁵ Furthermore, the psyche must be conceived as a relatively closed self-regulating system which operates "through the interplay of simultaneous co-efficient functions... conceived as correlative, mutually exclusive but compensating quanta."¹⁶ This concept of the psyche as a self-regulating system is necessarily based on the principle of opposition. It is through the opposition of psychic tendencies that the principle of compensation is actualized, thereby making internal balance possible. Indeed, this notion of opposites is an inherent principle of human nature.¹⁷ For everything human is relative and is so precisely because everything rests on an inner polarity. In fact, "everything that works is grounded on its opposite. (And) it takes man's discriminating understanding, which breaks everything down into antinomial judgements, to recognize this."¹⁸

The psyche, as a whole, is an organism that "corresponds exactly to the body, which, though individually varied, is in all essential features the specifically human body which all men have."¹⁹ As a living organism, the psyche can only be understood, as is the case with all living organisms, in its relation to the environment. Thus, its peculiar organization is intimately connected with environmental conditions.²⁰ What is its peculiar organization? The psyche is a conglomerate whole comprised of the conscious and the unconscious. While the organizational location of each part cannot be clearly determined, the functions and contents of each are distinct and separate. Nevertheless, the psyche is a conscious-unconscious whole. "Conscious and unconscious have no clear demarcations, the one beginning where the other leaves off."²¹

The conscious and unconscious, while together comprising the psychic organism, seldom agree as to their tendencies and contents. This is due to the fact that they behave, by nature, in a compensatory or complementary manner towards each other.²² Indeed, it makes a great deal of difference in terms of the harmonious functioning of the psychic organism, and consequently for mental hygiene, whether or not the conscious and unconscious are behaving as they should, for when the psyche functions mainly as a conscious or unconscious organism, then the happenings

within the psyche would become "contradictory and proceed in terms of alternating, non-logical antithesis."²³

Consciousness

That part of the psyche called the conscious is "primarily an organ of orientation in a world of outer and inner facts."²⁴ There are four normal faculties of consciousness. These are sensation, thinking, feeling, and intuition.

(Sensation)... establishes the fact that something is there... By this I do not mean the specific activity of any one of the senses, but perception in general. Another faculty interprets what is perceived; this I call thinking. By means of this function, the object perceived is assimilated and its transformation into a psychic content proceeds much further than a mere sensation. A third faculty establishes the value of the object. This function of evaluation I call feeling... Feeling brings subject and object into such a close relationship that the subject must choose between acceptance and rejection... It is the fourth faculty of consciousness, intuition, which makes possible, at least approximately, the determination of space-time relationships... Intuition is an immediate awareness of relationships that could not be established by the other three functions at the moment of orientation.²⁵

These four functions are subject to differentiation. In each individual one of the four is more developed than the rest. Depending on which of the four faculties

predominates the individual may be characterized as being of that mental type. This is the core of Jung's theory of types.

At the center of the field of consciousness, and to which all conscious contents are related, is the ego. It "comprises the empirical personality... (and) is the subject of all personal acts of consciousness."²⁶ That is to say, the ego functions as the conscious factor of the psyche. It is, in effect, a picture of the conscious personality. The relation of a psychic content to the ego forms the criterion of its consciousness, for no content can be conscious unless it is represented to a subject. While the ego is located at the center of the field of consciousness it does not consist of conscious contents only. In fact, it does not rest only on the field of consciousness. The ego rests on the sum total of unconscious as well as conscious contents. Some of the contents of the former, the subliminal for example, can relate to the ego when voluntarily reproduced. Other contents, not voluntarily produced, but nevertheless capable of becoming conscious, may also be related to the ego. And there is yet another level of the unconscious, wherein a dimension of personality never to be known by an individual himself is located. Discussion of this unconscious dimension of personality will be taken up in Chapter 4. For now, let it be understood that the ego, while in fact a picture of the conscious (empirical) personality, does not comprise the total personality.

The Unconscious

The unconscious consists of two layers: the personal and the collective. The personal unconscious contains material of a personal nature, the product of one's personal existence and biography. "It is the network of half or totally forgotten impressions and reactions, of partially realized or wholly suppressed emotions, of critically rejected thoughts and feelings which in their totality make up the shadow region of the personal unconscious."²⁷ It is the collective unconscious, however, which is the true basis of the individual's psyche. Indeed, this layer of the psyche is the unique discovery of Jung. As such, it is the key to his entire psychology.

The Collective Unconscious

The collective unconscious consists of universally dominant motifs or primordial images and instincts. The dominant motifs of the psyche Jung has call "archetypes" of the unconscious. Together, instincts and archetypes form the collective unconscious.

"I call it 'collective' because, unlike the personal unconscious, it is not made up of individual and more or less unique contents but of those which are universal and of regular occurrence. Instinct is an essentially collective, i.e. universal and

regularly occurring phenomenon which has nothing to do with individuality. Archetypes have this quality in common with the instincts and are likewise collective phenomena."²⁸ The archetypes, like the instincts, are common to humanity. They are the residue of man's archaic animal and human modes of functioning. Everyman inherits the characteristic functions of his species. Thus man's mental functions point to a universality of form. This is not to say that each individual is not a separate and unique being; on the contrary, man is highly differentiated. Nevertheless, just as the peculiar physical characteristics of his species give him the stamp of man qua man, i.e., his universal physical commonality with everyman, so, too, is he possessed of common mental characteristics which are universal or collective in form and function. "The universal similarity of human brains leads to the universal possibility of a uniform mental functioning. This functioning is the collective psyche."²⁹

It is the collective factor in man that makes him a social being. "All basic instincts and basic forms of thinking and feeling are collective. Everything that all men agree in regarding as universal is collective, likewise everything that is universally understood, universally found,

universally said and done."³⁰ Communication between one man and another, regardless of individual conscious differences, is possible precisely because of the fundamental uniformity of the collective psyche. This uniformity should not be confused with a notion of universally inherited ideas or "plastic" images. The ancestral heritage of the psyche takes the form of universal persuppositions or predispositions that, under certain conditions or common circumstances, are activated and result in uniform and regular psychic processes. "They manifest themselves everywhere in astonishingly identical forms, although their expressions, filtered through individual consciousness, may assume a diversity that is just as great."³¹

In light of what has thus far been said it should now be clear that the idea that man is born with a psychic tabula rasa is fallacious. Indeed, were it not for the fact that a child inherits preconscious psychic disposition, the collective unconscious, he would be unable to act in a human manner. "The pre-conscious psyche -- for example, that of a newborn infant ---... is a tremendously complicated, sharply defined individual entity... like every animal, he (man) possesses a preformed psyche which breeds true to his species."³² Not only does the child, at birth, possess the heritage of

his species, he also inherits collective dispositions of a differentiated quality. These may correspond to racial, tribal or familial antecedents. Thus, "there is also a collective psyche limited to race, tribe and family over and above the 'universal' collective psyche."³³

The mentality of the unconscious is essentially instinctive. It functions, as already noted, in a compensatory way to consciousness. It acts with varying degrees of relative independence and interdependence; it is, by virtue of its inherent nature, in Paul Tillich's words, the "ground of being." The value quality of the collective unconscious is neutral. "Its contents acquire their value and position only through confrontation with consciousness."³⁴ It is for this reason that Jung considered the collective unconscious to be "objective". Since consciousness is largely guided by personal choice and attitude, it is of a "subjective" character.

Psychic Energy: The Libido

The force which gives life to the psyche is energy. Jung has designated this psychic force with the term "libido". Libido refers to much more than is conventionally understood by the term. In common Freudian usage libido is taken to mean that fundamental instinctual-urge or sexual desire in man. For Jung the concept of libido has a far wider meaning.

"It comprehends the sum total of the energetic life processes, of all the vital forces of which sexuality represents only one area."³⁵ Libido, as psychic life-energy in its widest sense, derives from and is dependent on the tension of opposites. Psychic energy is then to be understood as equivalent to the intensity with which psychic contents are charged. Lacking their opposite the contents of the psyche stagnate and life itself atrophies.³⁶ The natural law of compensation is the fundamental principle of psychic life for it is out of the tension of the conscious-unconscious polarity of opposites that psychic life itself arises. We are speaking here of a concept abstracted from the relations of movement. "The idea of energy is not that of a substance moved in space; it is a concept abstracted from relations of movement."³⁷

Following the psychic law of compensation the concept of psychic life-energy is based on a principle of equivalence. The principle of equivalence states that "for a given quantity of energy expended or consumed in bringing about a certain condition, an equal quantity of the same or another form of energy will appear elsewhere."³⁸ In man, the concept of equivalence, paralleling the theory of compensation, is based on the conflict between his two innate psychic organisms: consciousness and unconsciousness. In other terms the conflict

may be described as the irrational versus the rational or even the spiritual versus the instinctual. In any case, it is this natural psychic conflict of opposites which is the expression and perhaps the very basis of "the tension we call psychic energy."³⁹

Life is a process of growth. As such, the state of equilibrium resulting from the antithesis arising out of a polarity of opposites in the psyche, is the progenitor of the processes produced by energy. The psyche can thus never remain on a given level. It, too, as with all of life, must go on developing. Libido is, therefore, directed by an inner compulsion for growth. This growth is made possible by the propensity of opposites to unite -- all contrariety notwithstanding.⁴⁰ New levels of growth are achieved through a psychic transformation. That is to say, the life-process brings about a transformation of energy. Thesis and antithesis will produce a synthesis of opposites -- the confrontation of two opposites generates a tension charged with energy which creates a third living situation. This process is accomplished by the regression of libido, caused by the clash of opposites, into the dark inner recesses of the unconscious where the energy value of libido attracts an equivalent quantum (constellation) of appropriate contents and appear (i.e., are activated) in a transformed state of

equivalent energy value as a projected symbol formation. It is this symbol, through which the libido is canalized, which makes psychic development and transformation possible. It gives expression to the possibility of the third living situation, for the symbol represents the synthesis of opposites. "Like energy, the libido never manifests itself as such, but only in the form of a 'force,' in the form of something in a definite energetic state..."⁴¹ At this point the process of compensation begins again and the whole cycle is initiated anew in the psychic organism of man.⁴²

Libido is a power which clearly transcends consciousness. As such, it is the energetic life-force of the entire psyche. Without the possession of libido, man would not have a living psychic organism. And, since psychic energy is a universal characteristic of the human psyche, it "is our immortality, the link through which man feels unextinguishably one with the continuity of all life. The life of the psyche is the life of mankind."⁴³

Archetypes: Their Character and Quality

When libido regresses into the unconscious, the first stage of the transformation process, it attracts a

constellation of contents which are activated, appear to consciousness, or are projected. The unconscious contents which are attracted by libido and in turn charged with energy by it are the archetypes.

Earlier we noted that archetypes are the inherited psychic dispositions of man. These may be best described as the "instinct's perception of itself." In other words, archetypes are self-portraits of instincts. The unconscious apprehension comes about through the archetype which in turn determines the form and direction of instinct.

"Archetypes are typical modes of apprehension, and whenever we meet with uniform and regularly recurring modes of apprehension we are dealing with an archetype."⁴⁴ But archetypes are not simply corollaries of instincts; they are the very forms which the instincts assume. Furthermore, they are autonomous forms or entities of numinous, i.e., energetic, character. Each archetype is a fragment of the objective psyche which, as a mode of apprehension, can only be understood when experienced as an autonomous entity.⁴⁵

The psychic significance of the archetypes can best be explained by means of Jung's opinion regarding their origin. He believes them to be "deposits of the constantly repeated

experiences of humanity... (they) are recurrent impressions made by subjective reactions... (to) life."⁴⁶ Metaphorically they may also be conceived "As intuitive concepts for physical phenomena."⁴⁷ In the final analysis archetypes must be taken as psychic realities -- realities that work, for they are the images of the dominant laws and principles, and of typical, regularly occurring events in the soul's* cycle of experience.

In and of themselves the archetypes exist in the unconscious as forms, albeit lacking in content. The material of conscious experience determines their peculiar content. The content of an archetypal form may be, depending on the environmental conditions and circumstances of appearance, highly differentiated. "The archetype is essentially an unconscious content that is altered by becoming conscious and by being perceived and it takes its color from the individual consciousness in which it happened to appear."⁴⁸ In other words, "the basic structure (of archetypes) is laid down, but its individual spatiotemporal concretizations are imprinted by the time and environmental constellation in which they appear."⁴⁹

* As a term "soul" is often used interchangeably with "psyche." Often Jung uses the two interchangeably. Sometimes, however, the "soul" is used as a term referring to an area located somewhere between the conscious and unconscious layers of the psyche.

Certain archetypes are more clearly characterized than others because they have the most frequent and disturbing influence on the ego. These are the shadow, the anima and the animus.⁵⁰ The archetypes which are of special interest for our purposes are the ones which Jung has described as "the mightiest archetypes of all." These are the ones which derive from the ordinary everyday facts of life. These are the archetypal motifs which comprise "the essential content of all mythologies, religions, and isms."⁵¹ They shall be elaborated on in the next chapter. Before we move on to the next chapter, it would be fitting to take some passing note of the significance of dreams.

A dream is an internal manifestation of the unconscious. The most significant and meaningful dreams are those which derive not from the personal but from the collective unconscious. Their plastic form, often of poetic force and beauty, are products of the archetypes. And it is in these archetypes where a dream's intrinsic meaning is to be found. "Such dreams occur mostly during the critical phases of life."⁵² We mention the dream because it is a commonly recognized phenomenal manifestation of the unconscious. It, too, serves a natural compensatory function in the psyche. Indeed, as part of this function it may be suffused with religious images or may serve as the instrument of "revelation."

Chapter 3

SYMBOL FORMATION AND FUNCTION

Symbols are "libido analogues." That is to say, symbols represent, in one form or another, a sense of potency. Their form derives from the psychic archetypes which, as reflections of unconscious instinct, convey energy to the recipient image when projected. As such, symbols are deflections of psychic energy. They personify potential and give direction for its actualization. The function of a symbol is then to shape and to transmit the natural flow of instinctual energy that it may be utilized, by man, for activities that are culturally and socially productive.

Ability to create symbols is a sign of a developed stage of psychic consciousness. In a wider sense, such ability also represents the development of cultural man and the work of civilization. Primitive man, however, who lives in a polymorphous state of relatively pure instinctual nature, does not possess the ability to produce symbols of significant cultural or religious import.

Primitive Man and the Participation Mystique

The primitive mentality is characterized by its fundamentally collective nature. It harkens back to prehistoric time when the conscious mind was for the most part undeveloped

and its functions not yet differentiated. Since the functions of the mind are still in a pre-conscious state, primitive man does not apprehend the world, he experiences it. And the world of his experience is of course, the world of the psyche. The archetypes of the unconscious intrude, spontaneously, into consciousness as manifestations of the psyche's experience of the material world. Even the myths of primitive man are not to be understood as allegories of physical processes. The primitive mentality does not create myths, it lives them. At this stage the mythical world is the world of experience.⁵³ Using Levy-Bruhl's terminology, Jung describes this phenomenon as the primitive living with his world in a "participation mystique." That is to say, there is no distinction between subject and object.⁵⁴

The language of primitive man, expressed in his mythologies, possesses no abstractions or rational forms. Primordial myths are the activated archetypes of the unconscious which appear as projections on the outside world.⁵⁵ The primitive doesn't perceive, he intuits. Significantly, however, this intuitional activity results in certain typical and regularly occurring images and motifs which are the foundation of his mythologies. "Everywhere we find the idea of a magic power or substance, of spirits and their doings,

of heroes and gods and their legends."⁵⁶ Mythological motifs of this kind, as reflections of the physical world, represent the primitive's experience of the energetic power of natural life processes. The projection of libido, as the source of life itself, is perhaps the fundamental mythological motif of the primitive's experience. Thus, the primordial image or archetype of power -- the "extraordinarily potent" -- is expressed by the primitive in a variety of mythological forms and colors. A naive libido-image takes the form of one of a number of archetypes of personality or spirit. For example, the mana-personality is a dominant motif of the collective-unconscious which, mythologically, may appear "in the form of hero, chief, magician, medicine-man, saint..."⁵⁷ Mana is a projection of libido or psychic energy. The mana-personality is the being who is endowed with magical knowledge or power. In the primitive's mythological life mana as a spiritual form is manifest as libido projections on any of the material or immaterial forces of nature such as light and lightening, the wind, the sun, moon and stars, etc.

Primitive man lives in a state of subjection to the various powers which confront him. Psychologically we might say that primitive man is possessed by the collective unconscious. It is only when consciousness begins to emerge from its undifferentiated state that man begins to break this one-sided domination of his psyche. When the objectified projections of unconscious

archetypes are concretized as symbols, the ego-personality may begin to develop. For the symbols indicate potential for and point to transformation or growth. The symbol functions as an instrument for the canalization of libido into concrete conscious contents which may ultimately be assimilated by the ego. Before this final stage of assimilation occurs, however, the differentiation of the ego from the mana archetype makes for the conscious concretization of the archetype's contents into godlike or extramundane figures. This is the first step towards the development of culture. "Godlike figures are in fact symbolic representatives of the whole psyche, the larger and more comprehensive identity that supplies the strength that the personal ego lacks. This special role suggests that the essential function of the heroic myth is the development of the individual's ego-consciousness..."⁵⁸

The myth formations of antiquity are then symbol constellations produced at an early stage of psychic consciousness. Ancient man symbolically acted-out the ongoing processes of psychic growth through these myths. By so doing he was capable of diverting the degree of life-energy expressed by the symbol figures of his myths into culturally productive forms. This was the beginning of civilization, for it signified

the development of ego-consciousness. Unlike the primitive who merely participated in the experience of the psyche, thereby living a kind of mythological and unproductive life, civilized man was now able to consciously distinguish through the projections of his unconscious archetypes and was in a position to at least make an imitative response to the life-processes which they symbolized and which he could now consciously apprehend.

The Culture of Civilization

The godlike figures of mythology are symbolic expressions (libido-personifications) of the eternal source and power of all life, i.e., psychic energy. As projected archetypal figures they are formative diversions of instinctual energy. Therefore, as symbols of intense numinosity, such mythological figures acted as transmitters of instinctual energy into forms useful to the purposes of culture and community. This was brought about by means of the subjection and sublimation of libido into rationally willed and purposeful socio-cultural activities. The growth of culture consists, as does the growth of psychic consciousness, in the subjugation of the collective instinctual animal nature in man. In speaking of humanity we speak also of the individual "What is true of humanity in general is also true of each individual for humanity consists

of individuals."⁵⁹

The infantile state of childhood is similar in all respects to that of the primitive state of man. The infant's mentality is a collective primitive mentality. Consciousness begins to emerge in a differentiated state from the unconscious, in both the infant and primitive alike, as the projected psychic archetypes of life are objectified on outside images. This is the beginning of knowledge. That is to say, as the primitive mentality begins to recognize or perceive images of psychic contents, knowledge of an intimate connection between psychic contents has dawned. "We speak of 'knowing' something when we succeed in linking a new perception to an already existing context, in such a way that we hold in consciousness not only the perception but parts of this context as well."⁶⁰ Thus for the primitive the dawn of consciousness is noted in the perception of the mana-personality. The infant child becomes conscious when he begins to recognize someone or something, when he "knows" a person or a thing. This level of consciousness is still an essentially archaic or chaotic state. When, however, the projected and objectified psychic contents are made concrete the ego-personality begins to develop. For the primitive, concretized contents of archetypes take the form of god-like or extramundane figures. In the infant, the corollary would be the concrete mana-personality in the person of mother or father. This stage may be described as

that of the developed ego-personality in an essentially monarchic of monistic state of conscious apprehension.

As the individual consciousness proceeds to develop it is confronted with certain external limitations opposing the ego's subjective impulses. It is when these external limitations become inner, when one impulse is opposed by another that the third stage in the development of consciousness is achieved. This consists in an awareness of the divided, or dualistic, state of one's being.⁶¹ "In psychological language we would say: the problematical state, the inner division with oneself, arises when, side by side with the series of ego-contents, a second series of equal intensity comes into being."⁶² Acknowledgement of the divided state of being and the response of both the individual and the collective to the conscious and unconscious polarities of life is the foundation of the culture of civilization.

The process of cultural growth and the development of civilization is rooted in the rites of primitive man and the religious beliefs and practice of ancient civilizations. The proclivity for dissociation in the psyche is paralleled in the process of growth, by a physical and spiritual, act of separation. As growth is a natural process, compensatory activity must occur with the creation of appropriate substitutions of relationship, but on a higher or more developed

cultural level. Since what we are describing is, in essence, a psychic process that is reflected in the symbols and activities of the material world, one can appreciate the fact that religion, as a system of spiritual functions and processes, is best suited to reflect the work of the psyche and to divert libido into productive cultural work. This is why ancient man was a "religious" man.

Psychologically the development of consciousness and so of free will brought with it the possibility of deviating from the archetype and hence from instinct. With deviation dissociation between consciousness and unconsciousness begins. Primitive man thus had his rites de passage which effected his physical separation from parents by magical means. Deviation from the maternal archetype necessitates, according to the principle of opposition, a compensatory substitution of relationship, albeit on a new level of growth. Psychically the matrix of ego-consciousness is the unconscious; "The mother is the first bearer of the soul-image..."⁶³ Thus any of a number of ancient maternal symbols are to be understood as representations of the unconscious psyche. The primitive substitute for the intimate relationship with parents is that of clan or tribe. The tribe is then an image of the maternal and psychic womb of life.

The rites de passage of primitive man and the later initiatory rites of the pagan and mystery religions were not

simple and pointless activities. Let us not forget the powerful libidinal forces of the collective unconscious. The emergence of ego-consciousness, as with the child separating from his mother, is a painful process. The attractive security of the womb is a potent force to be reckoned with. Remember, too, that the psychic womb is immortal life itself. The growing individual is threatened by the unconscious with possession. Breaking away hurts; circumcision and the other scars inflicted on the body of primitive man are the physical manifestations of the pain involved in the separation process. Realization of maturity involves more than a separation from an infantile or primitive relationship. The initiation ceremonies of ancient man were important and painful parts of growing up. These brought the individual into a new and higher relationship. "The mere fact of becoming adult, and of outward separation, is not enough; impressive initiations... and ceremonies of rebirth are still needed in order to make the separation from the mother (and hence from childhood) entirely effective."⁶⁴

The pagan religious rites and observances of ancient man represent a level of cultural development beyond that of the primitive. The same was the case with the secret cults of the mystery religions. Growth for the primitive was

primarily an experience of a magical quality directed by the tribal mana-personality, magician, or witch-doctor, through the instrumental manipulation of the tribal totem. Pagan religious myth and rituals, while also reflective of the psychic life process, functioned through their concrete god and cultic symbols. They were systems by which the drama of life could be experienced while the energetic basis of life was sublimated into culturally productive development. The gods and heroic figures of pagan religion, while of a great variety, possessed certain common characteristics. They were of a divine or semi-divine birth, they led heroic lives, were killed and reborn. Orsis, Tammuz, Orpheus, and Balder were all pagan god-kings of cyclic religious cults. The ritual and observance of their cults reflected a pattern of fertility symbolism.⁶⁵ Indeed, their cyclical character and fertility symbolism are representative of ancient cultures. It was through the acting-out of his cultic rituals that ancient man diverted libido into cultural works. The symbols of the cult gave expression to the archetypes and instincts of the unconscious. The observances of cyclic or seasonal rituals was the equivalent to a recognition of the recurrent pattern of life itself. Animal sacrifice was the symbolic way in which the instincts of the unconscious were subjugated. Consummation of the sacrificed animal symbolized the canalization of libido which made work and growth possible. The symbols themselves,

in addition to being the instruments of transformation and growth from one stage or activity of life to another, were likewise the numinous life-signs which gave direction and hope to man. Symbols are the mechanisms for the transformation of instinctual energy. This transformation is achieved by the canalization of energy into an "analogue of the object of instinct." Jung has given us the analogy of a power-station. "Just as a power-station imitates a waterfall and thereby gains possession of its energy, so the psychic mechanism imitates the instinct and is thereby enabled to apply its energy for special purposes."⁶⁶

Psychologically, the archetypes giving expression to the potency of psychic energy have an implicit paternal character. As noted earlier, the archetypes symbolizing the unconscious psyche are of maternal significance. When manifest, the archetypes are symbols, symbols which give expression not to some external fact, but of a psychic actuality. That is to say, they express the reality of the processes at work in the psyche.

Archetypel Motifs and Symbols of Ancient Civilization

Let us now consider some of the more common archetypal motifs and symbols of classical mythology. It shall, however,

be at once recognized that many, if not all, of these motifs and symbols are still very much current, albeit in more "sophisticated" dress.

Mythological Gods: Their Character and Form

The dawn of human consciousness is a creative act of psychic dissociation. The tension of opposites produce symbols which reflect the essential inner division of the psyche in transcendent symbols of unity. That is to say, the symbolic representation of this unity of opposites, which has a transforming function, is reflected in the god symbols of classical mythology. The formal and characteristic contents of the gods represent the fundamental inner division of being. It is from the psychological experience of growth that our cosmogonic symbols are derived.⁶⁷ Primary beings, reflected in the cosmogonic gods of antiquity, possess, for example, a bisexual nature. At least that is, "the majority of cosmogonic gods are of a bisexual nature. The hermaphrodite means nothing less than a union of the strongest and most striking opposites."⁶⁸ This is all to say that the cosmogonic dieties and the redeemer gods of primitive religion possess the characteristic of uniting opposites in the guise of bisexuality. We speak of them as redeemer gods because, in Jungian terms, redemption is conceived as the abolition of the discord in man.

"Redeemer gods must therefore be able to overcome all opposites. This expresses itself partly in their bisexuality but also in the fact that they are gods who die and rise again. In them death and life are united."⁶⁹ In ancient mythology, however, the union of opposites usually took the form of a "divine pair." Jung often uses the term "syzygy" which means joining together or conjunction. That is to say, the union of opposites was represented by two separate mythological gods -- for example, Hermes and Aphrodite, Tammuz and Ishtar, etc., -- all lovers and gods of fertility. Nature also made her contribution to the god-pairs of the ancients.

The sun was the great Father of the universe and the moon, the faithful Mother. It will be recalled that god-images were by nature concretizations of elemental force, of the genuine natural power of life. The gods, as symbolic representations of the intensity and power of psychic energy, found their natural equivalents in the great energetic forces of nature. "The visible father of the world is the sun, the heavenly fire, for which reason father, God, sun, and fire are mythologically synonymous."⁷⁰ When the man of antiquity worshipped the sun, or for that matter any other of his gods that possessed solar attributes, he was paying homage to the generative life-force of Nature. The worship of God was and is the act of honoring the life giving and preserving energy of the archetype. According to Jung,

therefore, since the God-image is fundamentally a projection of libido using archetypal patterns "man in consequence worships the psychic force active within him as something divine."⁷¹ The divine symbols of light and heat concretize the ideas of fecundity and generative power. In the mystery religions the vision of the Divine was often perceived as simply the sun or light. In Mithraic liturgy, for example, the sun was equated with God the father.⁷² Indeed, Mithras himself was characterized as the sun-hero. The infinite number of ancient religious gods were all symbols of libido. Functionally the power of libido was often symbolized in animal figures. Libido is fertile like the bull, passionate like the lion, lustful like the ass. Or, libido could be characterized by the phallus or its analogue. Libido images may be perceived in an infinite variety of symbols. Be that as it may, they "can be reduced to a common denominator -- the libido and its properties."⁷³ In accordance with the principle of psychic growth, as civilization developed a process of unification and simplification of god-symbols in a higher synthesis ensued. Even in ancient Egypt, the large variety of local gods were all identified with the sun-god.Ra.⁷⁴

In mythology the moon was usually conjured up as a vessel of some sort. The moon is thus the feminine element

of Nature's divine-pair. It is therefore understandable why a full moon, when the sun is directly behind the moon, has had such a powerful influence on the religious traditions of man. It is as if sun and moon were joined in sexual partnership. This is truly symbolic of the divine syzygy -- with no little fertility significance.

The maternal-image is symbolized by a large variety of natural and material objects. Water, wood, trees, rocks, all kinds of wood objects -- boxes, coffins, arks, ships, barrels, baskets, chests -- caves, certain cities and the earth itself are some of the more common maternal symbols of mythology. All have cosmic or transcendent significance. "Water, and particularly deep water, usually has a maternal significance roughly corresponding to the 'womb'."75

The maternal depths, symbolized by water, is the place of rebirth, the source of regeneration. Water is the archetypal symbol of the collective unconscious. "The maternal aspect of water coincides with the nature of the unconscious, because the latter... can be regarded as the mother or matrix of consciousness."76 Mithras was born beside a body of water. Jesus experienced his "rebirth" in a river. Isaiah represents the people of Israel as emerging out of the waters of Judah.⁷⁷ In the exodus, the Hebrews went between and across a great body

of water from which they emerged as a newly created free and independent people. Jonah descended into the depths in the belly of a whale, only to emerge "reborn" in spirit -- a greater man. The flood legends of antiquity symbolize man's descent into the maternal depths and his regeneration.

Wood or the tree of life is an equally common mother-symbol. "Numerous myths say that human beings came from trees... Numerous female dieties were worshipped in tree form, and this led to the cult of sacred groves and trees.⁷⁸ In the Garden of Eden man ate of the tree of life and was assured of immortality. But eating from the tree of knowledge, equivalent to the emergence of consciousness, resulted in the expulsion of man from paradise and his loss of immortality. The tree or wood often has a functional phallic significance. This is not because it may denote the sexual organ but because the phallus is a libido-symbol. Thus we have Moses using his staff to perform miracles before Pharaoh, to bring on the plagues, to cause the Sea of Reeds to part, to bring forth water from a rock in the wilderness of Zin, etc. Magic wands and sceptres all have the same symbolic meaning.

A chest or basket is a female symbol of the womb. "The chest, barrel, or basket with its precious contents was often thought of as floating on the water, thus forming an

analogy to the course of the sun. The sun sails over the sea like an immortal god who every evening is immersed in the maternal waters and is born anew in the morning."⁷⁹ Again, Noah's Ark comes to mind. And Moses, who was plucked out of the waters of the Nile in a basket to new life. A coffin has the same symbolic meaning as a tree. It has the functional value of a "womb." The dead are buried in a coffin -- returned to the mother -- to be born again. Orthodox Jews are to this day buried with twigs in their hands that they may find it easier to rise up and walk on the day of resurrection. In Christianity the Cross is the Tree of Life. "The German Totenbaum, 'tree of death' for coffin... is still in use today."⁸⁰ Indeed, the soil of the earth itself functions as a feminine womb symbol. Thus the dead are buried in the earth. "The descent into the earth is a piece of womb symbolism and was widespread in the form of cave worship."⁸¹ Descent in the caves of the mystery religions was an important part of their cult and rituals of initiation. The cave is the equivalent of the grave. This idea is well expressed in Christian mythology. Jesus was resurrected from a cave. Then there is the motif of cohabitation which embraces the earth and the barrel or chest symbols. "The plough has a well known phallic meaning, and the furrow, as in India, stands for women."⁸²

To plow a field or to symbolically act it out in ritual or dance is psychologically the equivalent of copulation. Seizure or control of a country was regarded as a marriage between the king and the land. In China it was customary for an emperor, on ascending the throne, to have a furrow plowed. In Europe, princes at their accession had to guarantee a good harvest.⁸³

Many of the gods of mythology are portrayed as having cohabited with the earth. This motif of cohabitation is also to be seen in the chests or arks of antiquity which have within them contents best described as phallic-symbols of libido. Thus we have the libido-analogue, the tablets of revelation, being transported in an ark by the ancient Hebrews. The city also has the same symbolic value. "The city is a maternal symbol, a woman who harbours the inhabitants in herself like children."⁸⁴ In the Bible Jerusalem is the maternal-symbol par excellence. The prophets personify the cities of the Hebrews and Babylonians, etc., as mothers, daughters, virgins and harlots. He who conquers and rules over them is likened to the one who cohabits and defiles the mother. This brings us to consideration of the psychological significance of the incest-wish as a motif of mythology and life.

Incest and Heroes

The archetypal motif of the hero is a libido-image that functions as the symbolic means by which the ego separates itself from the archetypes evoked by parental images. The hero myth represents the first stage in the differentiation of the psyche.⁸⁵ Usually the hero myth follows an archetypal pattern. Initially the hero appears as a child. The child is begotten, born, raised and abandoned to experience extraordinary adversities and dangers. As a symbol "child" means something evolving towards independence. This it cannot do without detaching itself from its origins: abandonment is therefore a necessary condition, not just a concomitant symptom... The symbol anticipates a nascent state of consciousness."⁸⁶ The child's miraculous birth, its abandonment and exposure to the dangers and adversities of early childhood, show how precarious and conflict-ridden is the emergence of ego-consciousness. The child-motif also symbolizes fertility potential as well as the primitive state of the pre-conscious ego. "The 'child' symbolizes the pre-conscious and the post-conscious nature of man. His pre-conscious nature is the unconscious state of earliest childhood; his post-conscious nature is an anticipation by analogy of life after death."⁸⁷ The child in myth is thus a symbol of security and eternal youth. His abandonment

signifies the emergence of consciousness. The danger of early childhood represents his internal psychic struggle to break the chains of unconscious possession. As a young man, however, he is confronted with the urge to incest. The incest-desire is the natural will of man to regain his eternal youth and win immortality. Psychologically the incest-urge signifies the pull of the unconscious. For "the longing for this lost world continues and, when difficult adaptations are demanded, forever tempting one to make evasions and retreats, to regress to the infantile past, which then starts throwing up the incestuous symbolism."⁸⁸ The incest-taboo is outwardly personified in the figure of father or any number of external conscious limitations and restrictions that must be overcome. The pull of the incest-urge necessitates compensation. In effect, the incest-taboo must be overcome symbolically. To prevent regression the unconscious will produce a symbolic mother-archetype by which the individual may canalize libido and adapt and orient himself anew to both the outer and inner necessities of life. This is what is meant by psychic transformation. It is not incestuous cohabitation that is desired, but rebirth.

In mythology the whole process is acted out by the god or hero. "The canalization of regressive libido into the

god justifies the mythological statement that it is the god or the hero who commits incest."⁸⁹ It is through the god-like mythological figure that man is transformed. Thus in all mythology we find the hero struggling with the symbol personification or image analogues of the incest-taboo. They may take the form of the "Terrible Mother" -- daemonic symbols of the uncontrolled instinctual contents of the collective unconscious. Or they may appear as masculine libido-analogues. Father figures, giants, snakes, serpents, whales, dragons, monsters are a few of the more common motifs. All are guardians of the treasure. Thus we often find a snake entwined around the maternal-tree; a dragon standing by the mouth of a cave; a sea monster guarding the depths and blocking passage of the sea-farer; lions and other wild animals roam the woods and forests, etc. The hero usually fights with an instrument of war -- spear or arrow. (These are libido analogues). And just because he does take up the struggle and inevitably conquers, the hero is the hero. "He sees resistance to the forbidden goal in all life's difficulties and yet fights that resistance with the whole-hearted yearning that strives towards the treasure hard to attain."⁹⁰

The hero is not, however, alone in his struggle. In moments of dire need, danger, hopelessness, and weakness, in short, at times when the hero is in a state of spiritual

deficiency compensatory archetypes of spirit appear. It appears in a situation where insight, understanding, advice, planning, etc., are needed. Often it is in the figure of the Wise Old Man who appears "in the guise of a magician, doctor, priest, teacher, professor, grandfather, or any other person possessing authority."⁹¹ Sometimes the archetype may also take a "spiritual" form as a ghost, angel or talking animal as in the biblical Balaam narrative. Among the "helpful animals" who render supernatural aid the appearance of a bird has symbolic importance. As aerial beings birds symbolize spirits or angels. Their appearance may signify the renewed ascent of the sun, i.e., rebirth. Their ascent signifies the bringing forth of life from the mother.⁹² Such is the role of the dove in the Noah legend.

In the more advanced religious myths of antiquity the goal of rebirth through "the conquest of instinctuality no longer takes the archaic form of overpowering the mother, but of renouncing one's own instinctive desires... The hero, instead of committing incest, is now sufficiently far advanced in the domestic virtues to seek immortality through the sacrifice of the incest tendency."⁹³ We can see this all over in the sacrificial cults and rituals of ancient religious systems. Sacrificial animals symbolize animal nature, the instinctual libido. It matters not what sort of animal is sacrificed.

"The essence and motive force of the sacrificial drama consist in an unconscious transformation of energy."⁹⁴ The symbolic acting-out of the sacrificial drama redeems man from the fear of death. The sacrificial symbolism and ritual signifies the giving up of instinctive desire, or libido, that it may be regained in new and higher spiritual form. Self-castration or circumcision portrays well the idea of self-sacrifice. In the latter case, however, the actual sacrifice is replaced by a symbolic act. In all events, "the sacrifice is the very reverse of regression -- it is a successful canalization of libido into the symbolic equivalent of the mother, and hence a spiritualization of it."⁹⁵

Rituals and symbols of religious systems serve as means of expression and as bridges for the dynamic process of psychic transformation. The symbols consist of the inherent possibilities of "spiritual" life and progress. In the institutional religions of man, dogma is a symbol of transcendental or unconscious process which... seems to be bound up with the unavoidable development of consciousness."⁹⁶ It formulates the contents of the collective unconscious on a grand scale. "Dogma... expresses the living process of the unconscious in the form of the drama of repentance, sacrifice, and redemption."⁹⁷ Belief in dogma demands the observance of ritual by which growth and progress is made possible. "The religious systems as

institutions... take up the instinctual force of man's animal nature, organize them, and gradually make them available for higher cultural purposes."⁹⁸ But the drama that is acted out by the believer is meaningful only so long as the rituals and symbols possess a dynamic and numinous quality about them. Once subjected to intellectualizing they begin to lose their dynamic quality. The numinosity of the symbol is lost once the symbol loses its mysterious quality of attraction. This is why the theologian's tendency to make metaphysical absolutes out of the unconscious contents of the psyche is psychologically dangerous. Libido can get "stuck" and the life process atrophy when the symbol loses its dynamic function. Symbols have meaning only so long as they act as bridges for change and growth. Indeed it may well be said that the spiritual poverty of modern man is a result of dogmatic belief as well as the insistence on rationalizing away religious symbols whose spiritual quality give expression to the essential mystery and dynamic quality of life. Jung believed that the healthy future progress of civilization would finally depend on man's ability to grasp this truth and learn to understand and to experience again the mystery of the spirit.

The mythologems, symbols and motifs of antiquity, as well as their archetypal expressions in the dogmas and creeds of religious systems of modernity are all grounded in a single

motive process. This process, to be considered in the next chapter, is the teleological course of all life -- psychic development and growth. We have already seen how the gods and heroes of classical mythology symbolically act-out this process. Through their conquering of the gaurdian beasts (i.e., overcoming the incest-taboo) and by their cohabitation with the maternal treasure the man of antiquity psychically did the same. The victory achieved was the realization of higher consciousness and the subjugation of unchecked libidinal instinct and its redirection into culturally useful activities. The sacrificial cults of the ancient religions accomplished the same end. And, so too, do the more sophisticated religious systems of modernity.

Chapter 4

INDIVIDUATION AND THE SYMBOL OF THE SELF

The psychological process of differentiation has for its goal the development of the individual personality. We have now considered this process in terms of both its inner and outer form. Much earlier we pointed out that the emergence and development of the ego-personality does not reflect the fullness of this process. The human personality is much more than ego. We know, for instance, that the contents of the unconscious transcend the reality of ego-consciousness. Indeed, we have seen that the transcendent function, working through projected archetypal symbols, is the very basis of psychic growth. Jung has called the process of differentiation, this process of natural growth, "individuation." What is meant is that individuation is a process of self-realization. The fullness of personality embraces not only the conscious but also the unconscious psyche. The two complement one another to form a totality which Jung calls the "self."⁹⁹ It may be said that the ego is but a content of the self, for as a psychological concept, "self" embraces the whole of personality. It comprises one's individual traits as well as one's generic attitudes and experiences. As such, the self is both actual and potential.

"The fulness of life requires more than just an ego; it needs spirit, that is, an independent, overruling complex, for it seems that this alone is capable of giving vital expression to those psychic potentialities that lie beyond the reach of ego-conscious."100 The "self" is the overruling complex and it functions just in this way.

Individuation

The developmental process at work in the psyche consists in integrating the contents of the unconscious into consciousness. This is what is understood by the term "self-realization;" it is the process of becoming whole. To strive after completion is inborn in man. The development of conscious personality is actually an ongoing process of expansion. As more and more of the unconscious contents of personality are projected and, through experience, assimilated, consciousness is widened. This process "represents the strongest, the most ineluctable urge in every being, namely, the urge to realize self. It is a law of nature and thus of invincible power..."101 The individuation process is the means by which this law operates and through which one comes to "selfhood."

The individuation process, that is, the striving after wholeness, appears to be never ending. It is so simply because

the contents of the unconscious are of untold number and variety. Equally apparent is the fact than man has not yet exhausted his potential for growth and development. Civilization, if you will, is not yet so civilized and man not yet so knowledgeable, psychologically healthy and spiritually fulfilled that it may be asserted that humanity has reached its conscious and spiritual zenith. Thus, man continues, as he always has, to strive after wholeness. The individuation process, the means by which the search for completion is carried on, is of a two-fold character. The first part consists in the spontaneous creation of a unifying symbol of transformation. The second part involves the assimilation of the value center of the symbol by experience, participation, and understanding, i.e., apprehension. "Seen in this perspective, individuation is its own goal, its own meaning and fulfillment and is at the same time a religious experience and, one might say, a religious way of life, because it means to live one's own experience creatively in the awareness of its participation in the stream of eternal becoming."¹⁰²

Archetypal Symbols of the Self

Symbols of the self, like the other symbols we have considered in mythology, represent the conscious-unconscious tension of opposites. As symbols of unity they are of a paradoxical nature. At one and the same time they represent

thesis, antithesis, and synthesis. Symbols of the self, the symbols of unity and totality which give expression to the striving after wholeness, are the most significant and compelling of all symbols. As archetypes they consist of two primary forms. There are the archetypes of order and the archetypes of absolute wholeness. When projected they appear as symbols of unity and totality and "stand at the highest point on the scale of objective values because... (they) can no longer be distinguished from the imago Dei."103

Symbols of order are called mandalas. They appear spontaneously and usually at a crucial stage in one's life. Mandalas are anticipatory symbols of a psychic change, not directly perceived. As symbols of wholeness, the archetype of the self may appear as the Godhead. It is set over and against empirical reality as that which man is not. The Godhead is the ideal, the "Absolutely Other," the touchstone of all reality, and the distant goal of man's self-development. The Godhead may be the figure of Cosmic Man, "a symbol of the self where the war of opposites find peace."104 Let us now consider first the variety and form of mandala symbols and then God as a symbol of the self.

Mandala Symbols

"Mandala" is a Hindu term meaning magic circle. Mandala symbols are symbols of quaternity. In art they may appear as dots,

circles or squares. As religious or mythological figures they may appear as groups of four figures or other quaternity symbols which by form and structure represent unified inner tension. As such, mandalas are symbols of eternity.

Ancient philosophers spoke of the generation of the universe out of four elements. The Egyptian god, Horus, nearly always appears in the company of four other figures, his sons. On many a church facade and in much of the artwork of the Church Jesus appears in the company of the four evangelists - often they are represented as animal analogues. The river going out of Eden in the Genesis narrative became four separate bodies of water. In the vision of Ezekial the image of four figures appears each with four different faces. It is interesting to note that their animal faces are images of the same animal figures, the ox, the lion, and the eagle, with the addition of an angel or man figure, by which the Christian evangelists and sons of Horus almost invariably appear. This grouping symbolizes the fourfoldness of the one.

One of the most common of ancient mandala symbols of quaternity is represented in pictorial images of the sun wheel. The Greek cross is a quaternity symbol. Basically, the Roman cross is also. The magnificent rose windows of Medieval cathedrals are mandala symbols. The circle or globe containing the

four was an allegory of the Diety. All are archetypal God-images, symbols of the self and of wholeness.¹⁰⁵ Divided into equal halves, quaternity symbols denote polarity, the tension of opposites, which find unity and balance in the wholeness symbolized by quaternity. In terms of energy the polarity of inner division means potential. Quaternity in its fulness is the symbolic projection of an unconscious content constellated by thesis and antithesis. It represents a kind of middle ground where the opposites can unite and by which libido may be canalized into a new attitude, toward a higher life goal.¹⁰⁶ It is, in effect, an archetypal God-image.

"For the most part, the mandala form is that of a flower, cross or wheel with a distinct tendency toward quadripartite structure."¹⁰⁷ Oftentimes mandalas are expressed in dance. In India such dances are in fact called the "mandala dance." A popular modern folk dance among the Jews is the hora, a circle dance. Indeed it is most significant that the Hebrew word for this dance means "to be conceived" or "to be pregnant". It is also of note that in modern Israel it is considered particularly fitting to perform the hora when celebrating agricultural festivals. Religious Jews are especially fond of performing the dance around the Torah, symbol of God's revelation, during the holiday of Simchat Torah. In the Synagogue, hakaphot or circles, are made by the worshippers parading with

the Torah scrolls. The circle dance is one of the most common and well known of fertility rites and may still be observed among primitive peoples throughout the modern world. In accord with its conception, whether it be a pictorial image or one produced in dance, "the mandala symbol is not only a means of expression, but works an effect. It reacts upon its maker. Very ancient magical effects lie hidden in this symbol for it derives originally from the 'enclosing circle,' the 'charmed circle,' the magic of which has been preserved in countless folk customs... The magical practices are nothing but the projections of psychic events which are here applied in reverse to the psyche, like a kind of spell on ones own personality. That is to say... the interest, is brought back to an inner, sacred domain, which is the source and goal of the soul."¹⁰⁸

God: A Symbol of the Self

The mysterium magnum is contained in the psyche as the archetype of the God-image. The imago-Dei, regardless of its particular outward form, is the projected equivalent of the "self." It is the archetype of the self which as the supreme idea of unity and totality, stands behind the God-idea of all monotheistic and monistic systems. In Christianity it is Christ; in Buddhism, Buddha; in Judaism, Yahveh. The God-idea is of central and supreme importance precisely because it is, as

a symbol of the self, a conjunction of opposites. As it is a transcendent symbol, it has a numinous quality of potent spiritual significance. As a symbol of totality it is an image of the fullness of nature's life-spirit or energy. The symbol is then one of "the transcendent spirit (which) became the supernatural and transmundane cosmic principle of order and as such was given the name of 'God'."¹⁰⁹ Science calls this "being" energy because it is the living balance between the opposites. Psychologically we can say that the "self", as a concept which consists of the spiritual and objective contents of the conscious and unconscious alike, is the God within us.

Among the Jews, Jahweh is the God-image of the self. We shall now consider this Jewish God concept as a symbol of the self. It would be equally relevant to study Christ or Buddha, et al. It is, however, germane to this undertaking to take the Jewish God-idea as our example. By so doing, we are admittedly anticipating the next chapter. Nevertheless, it appears to be more appropriate to speak of Yahweh as a symbol of the self now and not later. As with all the images of God, Yahweh represents a union of opposites. In fact, Jung believes that Yahweh represents the original unity of opposites. In subtle guise, Yahweh is bisexual. His powers are often antithetical. His characteristic qualities are contradictory.

Indeed, Yahweh is a paradoxical "being." And as the rabbis say, over and again, the Holy One Blessed Be He is beyond human understanding. Yet it is equally certain to them that God is the redeemer who demands absolute obedience for salvation to be worked.

The God of Israel has two characteristic qualities: mercy and justice. The latter is in Hebrew the masculine word din. And it is surely a masculine quality. Din signifies power and authority. It is by this quality that the God of the Bible wages war. The opposing quality is mercy, or compassion. In Hebrew the word is rachamim. God is often referred to as Harachaman, the Merciful One. The root of the word may be read as rechen which means womb. Clearly both in character and etymological derivation mercy is a feminine quality. It is apparent that to be both merciful and just at one and the same time is a paradox. Yahweh, as he appears throughout Jewish literature, does, in fact, act in what seems to be contradictory ways. The rabbis themselves were disturbed by the contradiction. Consequently, they sought to overcome this difficulty by emphasizing the unity of God. The following passage is a good example of this effort. Indeed, psychologically, this passage explains the supremacy of the God-symbol as synthesis.

God revealed himself at the Red Sea as a hero waging war, and at Sinai... an old man full of compassion, even as it speaks in Daniel... of the Ancient of Days; but to the words, 'The Lord is a man of war,' the Scripture adds, 'The Lord is his name' (i.e. His true essence): it is the same God in Egypt, the same God at the Red Sea, the same God in the past, the same God in the future... as it says, 'see now that I, even I, am He' (i.e. ever the same.)¹¹⁰

Yahweh's feminine character is even more clearly discernable in the concept of Shekhinah - the "Divine presence." In Jewish mystical literature particularly, the femine role of Shekhinah is employed by the Kabbalists in sexual imagery. Indeed, God's having relations with Himself is the central fact in the mystery of human existence. It was out of this "sacred union" of God and His Shekhina - the Celestial Bride, Queen, Mother - that the entire process of emanation, the generation of the Sefiroth, was initiated and which culminated in "the procreative life force dynamically active in the universe." For the Shekhina is the divine Intellect.¹¹¹ Lurking behind this mystical image of God and His Shekhina are the male, female, and bisexual gods of antiquity.

Gershom Scholem has pointed out that in the Talmud and the Midrashim there is no hint that the Shekhinah represents a feminine element in God. Nevertheless he believes that it,

above all other elements of Kabbalism, was a popular religious notion approved by the masses. Kabbalism itself, he contends, was the truly living popular religion of the people. The fact that the people were able to reconcile the feminine element with the unity of God is proof, Scholem has concluded, that it responded to a deepseated religious need.¹¹²

As the last of the Sefirot emanations the Shekhinah becomes the "daughter" as well as Bride and Queen. As such she becomes identified with the "Community of Israel" - God's children. This represents the mystical idea of Israel in its bond with God. Shekhinah is thus on one level the true mother of Israel as the Divine Queen and Bride and on the other the female mate, as God's daughter, of the community of Israel. In short, Shekhinah is the symbol of "eternal womanhood". "The union of God and the Shekhinah constitutes the true unity of God, which lies beyond the diversity of His various aspects, Yihud as the Kabbalists call it."¹¹³ The mystical union of Shekhinah and Israel represents the sacred unity of life in the bond of the mundane and eternal worlds. Psychologically, we would say it represents the unity of conscious and unconscious opposites - the union of all life in the flow of eternal libido.

In the mundane life of the community of Israel the archetype of the mystical Community of Israel, which is the Shekhinah, is reflected in the symbol of the Torah. "The hidden

rhythm of the universal law (is) revealed in the Torah."¹¹⁴ Torah represents the Shekhinah, as divine Intellect, to man. It is no accident, therefore, that the concept of Torah, a feminine word, was viewed by the rabbis to be intimately related to chachma, another feminine word meaning wisdom. Throughout rabbinic literature Torah was identified with chachma, that is, wisdom in the Book of Proverbs and later literature was equated with the Biblical notion of Torah. Torah is thus the personification of divine wisdom. According to Jewish tradition the day of the revelation of Torah "is considered the day on which earth was wedded to heaven... Torah, the heavenly bride, the daughter of the Holy One, was wedded to Israel on that day."¹¹⁵ Since Torah represents divine wisdom and thus incorporates the universal laws of life, the Jew, by virtue of this sacred union, is bound by his marriage "contract" to fulfill the laws and pursue the paths of life made manifest by Torah. Psychologically we have here a striking representation of a libido-symbol of unity -- a symbol of the dynamic ground of all life - energy. In the Kabbala we saw Torah as the emanation of Shekhinah in the world of man. In rabbinic literature Torah is the product of the revelation on Sinai. It is then, after all, an imago-Dei, a symbol of the self, a libido-image. To respond to the laws of Torah is to experience and participate in the mystery of the

eternal life-forces that it represents. Its numinous quality is unmistakable even in the Jewish myths. As a totality symbol Torah represents the "mysterious" quality of life's inner contradictions. For the Jew, it functions as the supreme archetypal projection of the psyche's inner division and as the symbol by which this division may be overcome as the individual continues to strive for the wholeness of the divine image it represents. On the highest level Yahweh represents the conjunction of opposites. He is the ultimate unity symbol of the self. Torah, while representing the feminine element of the divine man, a reflection of Shekhinah, personifies eternal masculinity in that it is, after all, an authoritative libido symbol. We shall have occasion to look at this symbol further in the next chapter. For now it suffices our purpose to simply have considered Torah as a reflection of Shekhinah - the paradoxical feminine element of Yahweh. In this, as in the reconciliation of Yahweh's apparent contradictory qualities, we can perceive the characteristic conjunction of opposites represented by the imago-Dei, the supreme unity symbol of the self. In other words, of the Godhead, image of the transcendent spirit of eternal life, the source and goal of human existence.

Chapter 5

THE PSYCHOLOGY OF JEWISH SYMBOLS

Few cultural or religious symbols are entirely unique in form and content. All symbols are, after all, projections of the unconscious psyche. They consist of the universal archetypes of the collective unconscious. What mystery and power the archetypal symbols express is universally the same in value and effect. Thus, an ancient Egyptian quaternary or mandala symbol has, essentially, the same form, value and effect as a similar symbol appearing in ancient Greece, modern Rome or Jerusalem. It is, in fact, one of Jung's most compelling arguments for the validity of his concept of archetypes that one can point to the striking similarity of symbolic form, value and effect throughout history and across the globe. How else, if not for the existence of the collective unconscious, could it be that the symbols of Western Civilization will appear, albeit in local "dress," among the primitive Aborigines of Australia, the natives of Africa, the ancient Indians of the Americas or in the fantasy projections of an infant child in China? How else is one to account for the fundamental sameness of symbols among Buddhists, Jews, Hindus and Christians? Surely it would be difficult to contend that a theory of migration satisfactorily accounts for the psychological uniformity

of meaning we have seen among the strikingly disparate, in appearance, hero-myths and symbols of both antiquity and modernity. Is it due to migration that Mithra, Ra and the Shinto divine-sun share a common meaning and often the same plastic form and structural appearance? Can a migration theory account for the fact that the cross has a fundamental similarity of form and the same symbolic value as the magen david, the swastika, the ankh or a prayer wheel of the Far East? If not for the collective unconscious how else are we to account for the sameness of the Navaho myth of Coyote, who stole fire from the gods to give it to man, with the Greek myth of Prometheus who performed the same deed? All of this is not to say, however, that there are no differences.

While there is a fundamental sameness of form among the archetypes existing in the psychic unconscious, when they appear and are perceived by consciousness the archetypes are altered and take their "color" from the peculiar group or individual consciousness in which they happen to appear. In other words, archetypes appear in a wide variety of symbolic forms. This we understood now to be the result of conscious differentiation. There are, however, also some archetypes of the unconscious which are already of a differentiated quality. These, as we noted in Chapter 2, correspond to racial, tribal or familial antecedents. They comprise a collective psyche

over and above the universal collective unconscious. It is due to this phenomenon that we are able to speak of peculiarly Jewish archetypes. With the passage of historical time the indigenous experience of the Jewish people, of differentiated form and color from that of other cultural and religious groups, produced archetypal symbols expressive of the uniqueness of their experiences. These became, with time, introjected by the psychic unconscious. In other words, environmental circumstances and historical conditions have made for a conglomerate of symbols idiomatically expressive of a psychic disposition which may be described as of a Jewishly differentiated character. It is for this reason that we are able to consider a constellation of Jewish symbols whose mystery and power can evoke, upon participation, psychic effect upon a Jew, but on no other.

Types of Jewish Symbols

The uniqueness of Jewish symbols resides in their particular type, not in their value-content. The Torah is an idiomatic type of Jewish symbolism. Its power to evoke an effect upon a Jew makes the Torah a unique Jewish symbol. The mystery that the Torah represents, and thereby its meaning as an archetypal symbol is, however, expressive of a universal value. The same may be said about the menorah, magen david, the Torah Shrine and the shofar. All of these are well known

types of Jewish symbols. And, it may be said that these symbols still possess a mysterious power of attraction and effect for the Jew. Dating back to antiquity each one lives on as a dynamic symbol in contemporary Judaism. We shall consider each of these as representative types of Jewish symbols.

The first major attempt at evaluating Jewish symbols was made by Erwin Goodenough in his twelve volume work Jewish Symbols in the Greco-Roman Period. The evidence Goodenough presents us with by his inclusion of a great variety of archeological and literary source material on Jewish symbols is of inestimable value to us. We shall, of course, have no few opportunities to make reference to his work.

The Torah Shrine and Scroll

The structure of the Torah Shrine and its decorative motifs present us with a conglomerate of symbols which incorporate the psychological themes of tension, reconciliation and wholeness.

The Torah ark and its facade is what is understood by the term Torah Shrine. Its structure is the same as that of the shrines of antiquity as well as of many modern shrines in general. The most common structural form of the shrine consists of three openings or of a threefold entrance. Facades of this structural form appear in the temples and tombs of ancient Egypt,

Greece, Rome and Nabatea. Similarly the threefold facade appears throughout the modern world. Even in such a place as Peking, China, at the lake of the Summer Palace, one may note the existence of a shrine consisting of three archways. One of the interesting functions of this structural form is to be noted in its use as a triumphal arch. (See figures 1 and 2). Most are of this threefold structure although usually only the central archway is actually open. Among the ancient Romans it was customary for their victorious armies to march through the arch as a sign of victory and for the religious purpose of being purified from the blood and death of battle and to be given, symbolically, a rebirth. In all of the above examples the facade, while consisting of three openings, structurally has four columns. Sometimes two or more of them will appear in relief rather than as autonomous structural supports. In either case their central motif is that of the fourfoldness of the one. As a symbol "the tetrastyle facade... is a symbol with value in itself, the value of giving immortality."¹¹⁶

The central archway is always of special importance. In modern synagogues the aron kodesh, the holy ark, containing the Torah scrolls, is situated in the central arch of the facade. Historically the "ark of the law" harkens back to the biblical Ark of the Covenant a kind of portable box on wheels by which

the Hebrews transported the tables of the Law. It, too, was an aron. It is of psychological interest to note, however, that the rabbis in the Mishnah, when referring to the Torah Shrine use the word tebah instead of aron. This is the same biblical word used for the ark of Noah and for the "basket" in which Moses floated in the Nile. The mixing of terms may be due to a confusion deriving from the obvious psychological sameness of meaning.

In any case, the ark is central to the facade. In it is contained the sacred object, the object which is the symbol of God Himself. Indeed, in the Exodus narrative in which God commands the building of a sanctuary and ark He explains that the children of Israel are to construct it "that I may dwell among them... (and that) the testimony which I shall give thee" (to Moses) will be put in the ark.¹¹⁷ The symbolism of the Ark of the Law and the Ark of the Covenant is the same. The Torah Shrine in which the scrolls are kept is the seat of the Shekinah which is represented by the Torah itself. Goodenough contends that the same reasoning may be used in tracing the derivation of the ner tamid -- the eternal light which appears over the central archway of all Torah Shrines. Just as the perpetual light burned before the Ark so too does the ner tamid burn before the Torah Shrine. Psychologically we would say it is a libido symbol. "Similarly, the curtains before the ark of the Law brought into the synagogue the mysterious feeling conveyed

by the curtains of the Holy of Holies in the Tabernacle, that the Real Presence, or Shekinah, though hidden from all common gaze was there."¹¹⁸

Structurally the two outside archways represent the tension of opposites with which life is shot through. The central archway which contains the ark of the divine Law, the seat of the Shekhinah, represents the bridging of this tension. For the Torah is, as we noted earlier, a unity symbol of the self. As a reflection of the Godhead, the sacred objects on and by the central arch represent the reconciliation of opposites, the conjunction of the tension of life grounded in the basic paradox of life and death. (See figures 3,4,5,6). To achieve spiritual union with the Shekhinah by means of Torah, is to overcome this tension. On the highest level this represents the realization of immortality. But salvation of this kind is not easily attainable. Just as the ark is psychologically, a womb symbol, and the desire to enter into it and to be possessed by it is a most compelling instinctual urge, the treasure within is guarded and the incest-taboo must be overcome by discipline and obedience to the Law. The redemptive power it contains may be known only by one who is a full participant in the cult. Instinct must be sublimated by means of discipline for the sake of spiritual growth and participation in the mystery represented by the symbol. Only when fully experienced will the individual

be able to assimilate the knowledge of the paradox and realize personal wholeness.

On most Torah Shrines the images of two lions appear either above the ark on opposite sides of the tablets, on either side of the ark or on the ark curtain itself. The pair of lions is a further extension of the motif of tension. That they appear at all is of psychological significance. Lions are, after all, devouring beasts. They are libido images of unbridled instinctual power. They represent the incest-taboo. To fail to subjugate ones instincts; that is, to fail to overcome the incest-urge, is to be devoured and possessed. The symbolic sacrifice and thus subjugation of instinct through obedience to the Law will, however, enable one to overcome, to symbolically conquer the beasts protecting the treasure with which one may then achieve union.

The treasure desired is Torah; for Torah represents the Shekhinah -- the potent emanation of the Divine. Torah is thus a libido symbol. That it is found in the ark of the Torah Shrine is also of psychological importance. Here we have an example of the motif of cohabitation. The scroll is the phallic symbol and the ark, the maternal womb. Psychologically Torah is a libido-symbol while the ark represents the collective unconscious. Together libido and the psychic unconscious is our immortality. Thus, the urge for union. The cohabitation

motif signified by the ark and Torah, symbolically of God with Himself, is the selfsame union that the Jew unconsciously desires that he too may be redeemed by the source of all life and reborn as one sharing in its immortality.

These same motifs are recognized in the symbol of the Torah scroll itself. It consists of two rollers with blunt protrusions at each of the four ends. The scroll is wound from one roller to the other with the portion to be read from centered between the two. When the yearly reading cycle is completed the scroll is rewound that the process might begin anew. Psychologically all of these factors are of interest.

The two rollers represent life's tension of opposites. Yet, they are bound together in a unified whole by the scroll which is, in itself, the revealed word. The four blunt protrusions can be construed as phalli and as such are libido-analogues. That there are four is an example of the quaternity motif. Together, rollers and scroll, is then a symbol of the self. To participate in its mystery is to realize the soul's potential for transformation and growth. The wholeness Torah symbolizes as a unity symbol of self is the goal that man seeks to reach. But just as the reading cycle repeats itself and the scrolls annually rewound, so, too, is the process of psychic transformation and human growth an ongoing and apparently never-ending cycle.

In Torah Shrine and Scroll we have then a Jewish symbol of great and enduring psychological importance. The Shrine is a totality symbol of reconciliation pointing to redemption. The Torah, cohabiting in the Ark located by the central archway, represents and directs one to that salvatory state of psychic wholeness which man forever seeks.

The Menorah

The Menorah is one of the several most common and ancient Jewish cult objects. It dates back at least to the time of the ancient Tabernacle and Temple.¹¹⁹ It also appears as a symbol in synagogues and tombs of the Greco-Roman period. Goodenough presents a good deal of evidence to suggest that the Menorah was originally a tree. Motifs found on objects of antiquity represent figures of sacred and cosmic trees in the shape of the seven branched Jewish menorah at Susa and Khafaje.¹²⁰ (See figures 7, 8 and 9). Goodenough also reiterates the theory that "in the menorah, the tree, as a symbol of life, was made the bearer of lights, and... that for this the burning bush or tree was a parable. The latter was a direct symbol of Yahweh, who 'dwelt in the bush,' so that is was the form in which God first revealed himself to Moses."¹²¹

It is also of some interest to note that in antiquity the menorah often appears in pairs in a flanking motif of a centrally located sacred object. One example would be the mosaic

floor of the synagogue at Beth Alpha. There, too, one may view the whole conglomerate of Jewish symbolism; much of it we have or shall yet consider. (See figure 10).

Philo Judaeus interpreted the menorah as a symbol of heaven. The six candlesticks represented the six planets with the central seventh symbolizing the sun which gives light to the planetary system. He also believed that "the menorah is the outflowing manifestation of God's power, the Light Stream shining forth from God to man, but most properly shining back to God, beyond man's power to comprehend."¹²² Interpretations such as this verify the symbolic importance that the menorah has always had in the Jewish cult. That the menorah is, in effect an image of God representing Light or Logos, as the case may be, accounts for the fact that it has always had a place of central importance in the synagogue throughout the ages. The menorah has very much the same symbolic value as the Torah.

In nearly every modern synagogue one or more menorahs stand in the vicinity of the Torah Shrine. (See figures 3,4,14). As a decorative motif the menorah often appears on ark curtains or on the Torah cover itself. Usually the menorah itself is flanked by branches of olive trees. Olive oil was used in the menorahs and clay lamps of antiquity as fluid for the actual light.

More significantly, however, these branches may be considered motifs deriving from the symbolic relation of the menorah to the Tree of Life.

The central candlestick can be psychologically construed as the reconciling symbol of the divine, resolving the tension of the pair of three branches on either side. This motif of tension is also be recognized in the pair of Sabbath candles, which, when lit, symbolize the presence of the mystical and unifying spiritual light of the Sabbath Queen or Bride. As a unity symbol of the self the little clay lamps of antiquity are significant mandala symbols. They are usually pear shaped. The front end has a small spout-like opening from which the actual light burns. A large round hole in the center of the lamp is the receptical for the oil. (See figures page88). Here, as in all the aforementioned examples, the lamp serves as a unifying symbol representing the light of the Divine. The menorah, sabbath candles and clay lamps are all libido-analogues and represent to the Jew the source of all life and the image of immortality as symbolic expressions of the universality and eternality of psychic energy.

Magen David

The magen david is a Jewish symbol with the same psychological value as the Mandala unity symbols of psychic wholeness. The "Shield of David" is a symbol consisting of two superimposed triangles forming a star or hexagram. Through the ages the

magen david has become a Jewish symbol of great import. In antiquity the magen david appears but infrequently, and then not as an idiomatic Jewish symbol. While it does occur at least once as a motif on the frieze of the synagogue at Copernaum, it does not appear to have any special Jewish significance. There it appears as one of a number of similar figures of stars and rosettes. (See figures 11 and 12). This is not to say, however, that it was without religious significance, even then in the third century. The hexagram star figure is closely related to the more common star motif of antiquity, the pentagram. This relationship as well as the more important one of its appearance along with many rosette figures at sacred sites suggests its connection with the mandala symbols earlier discussed. In fact, many of the Far Eastern religious figures are also geometrical in design. They are called yantras. "A very common yantra motif is formed by two inter-penetrating triangles, one point-upward, the other point-downward... In terms of psychological symbolism, it expresses the union of opposites-the union of the personal, temporal world of the ego with the non-personal, timeless world of the non-ego. Ultimately this union is the fulfillment and goal of all religions: It is the union of the soul with God."¹²³ The magen david is then a symbol of wholeness, a symbol with the same meaning as that of the circular mandala. The sides of the hexagram star are parallel and on opposite sides of the center. Thus the

tension of the two triangles is extended even to the several parallel sides of the figure. This gives it a dynamic quality. As a totality it represents the wholeness of the psyche or self. It is then to be expected that the magen david will almost invariably appear as a decorative motif on, in and about most modern synagogues. The "Jewish" star is also often to be found on Torah Shrines, ark curtains and Torah covers. There are, in fact, whole synagogues structures whose architectural design is that of the magen david. More common is the appearance of this motif as the design of synagogue windows. Here they have the same symbolic significance as the rosette windows to be found in churches. (See figures 4,6 and 13).

The appropriation of the hexagram star figure as an idiomatic Jewish symbol is evidence of the process of conscious differentiation. At base the archetypal mandala and yantra symbols have the same psychological significance. But it is in their differentiated state that they are associated by various cultural, religious or racial groups with additional collective meanings over and above the significance of their universal archetypal forms. The Jewish star has, therefore, special power to produce an effect on the Jew. Whether it appears in a religious or cultural context the psychological significance of the magen david is the same. It is a symbol of psychic wholeness, an image of the fulness of life and the goal after which all being strives - the reconciling union of life's tension of opposites.

The Shofar

The shofar (ram's horn) is a libido-symbol with no few connotations. Saadya Gaon (Saadya B. Joseph) has enumerated ten reasons for the blowing of the shofar, Abbreviated by Idelsohn they are:

1. To proclaim the sovereignty of God on the anniversary of the creation.
2. To stir the people to repentance.
3. To remind the people of the Revelation on Mount Sinai.
4. To remind us of the messages of the Prophets.
5. To remind us of the destruction of the Temple.
6. To remind us of Isaac's sacrifice.
7. The sound of the Shofar causes the human heart to tremble.
8. To remind us of the Day of Judgement.
9. To remind us of the blasts of the Shofar of redemption which Messiah will sound.
10. To remind us of the resurrection.¹²⁴

One who considers the content of this list at once recognizes how pregnant with meaning is the symbol of the shofar. And this is no cursory list conjured up by Saadya Gaon. Each and every number appears and is given elaborate exposition throughout Jewish literature. It is not, however, our purpose to give citations. What is of interest to us is the psychological consistency of meaning which the Shofar has in Judaism. The Shofar is intimately related to the power of the omnipresent. When the Jew meditates in his liturgy on the great events of history, of the past as well

as of those yet to come in God's own time, the potent "voice" of the Divine echoes throughout the mythological account of each event. Whether it be in the sounds of creation, the thunder at Sinai, the voice of an angel, the condemnation of a prophet, the rumble of destruction, the announcement of redemption or in the call for obedience, repentance and judgement the transcendent voice of God, the appearance of the Omnipresent, is recorded. The unique quality of a shofar blast has all these connotations for the Jew.

In ancient tombs, shrines and in modern synagogues as well as those of antiquity, the Shofar is one of the few cult symbols invariably to appear as a decorative motif. Sometimes in its stead a scene from the Akedah story will appear. Indeed, it is of no little importance that this narrative is read during Rosh Hashonah. Here the themes of creation, repentance, sacrifice, obedience, judgement, redemption, and mercy are all intertwined. The story of the sacrifice of the ram in Isaac's place is related on the day in which the ram's horn is blown to call the Jew to repentance and to remind him of each of the ten themes reiterated by Saadya Gaon.

The Shofar is then a libido-symbol. By form it suggests a phallus. Its sound traditionally represents the appearance and power of the Omnipresent. It is used to recall the generation of life, the mysterious paradox of the life process, and of man's

eschatological hope for participation in the immortality of life's omnipresent source. The common psychic background is apparent. All are products of psychic energy or libido. The shofar symbolizes libido and its sound is the manifestation of the transcendent power of libido. The blast of a shofar has the ability to produce an effect on a Jew, with connotations that are as mysterious and paradoxical in nature as the life process itself.

In our discussion and analysis of the Torah, Shrine and Scroll, Menorah, Magen David, Shofar and earlier of the Yahweh concept we have touched on a primary and surely representative selection of Jewish symbols. That they all, in one form or another, still possess a living dynamic quality for most Jews is testimony to their psychological significance. We have noted that they are all fundamental archetypal forms of the collective unconscious. We have seen how each in its own way gives expression to our psychic life processes. We have taken note of how each symbol functions for the Jew as a transmitter of energy and thereby as an instrument for growth. That the context in which they appear is largely religious bears witness to the Jungian thesis that the soul is the seat of reality and the eternal source of the transcendent spiritual life of all being. Without due recognition of this fact man cannot realize full psychological health. Without his participation

and experience of the paradoxical mystery of life man shall never achieve the wholeness he seeks. Religion offers to man the opportunity to participate and provides him with the appropriate symbols and rituals by which he might fulfill the psychic compulsion to strive after salvation. For salvation is nothing other than the ability to reconcile life's tensions of opposites in the spiritual apprehension and appreciation of life's very paradoxical nature.

C O N C L U S I O N

In this thesis we have studied Carl Gustav Jung's psychology of religion and its symbols. We have come to understand why he believed the psyche has a natural religious function. Likewise, we have learned that religions and their symbols are products and expressions of psychic life.

Rooted in the psyche, religion like life itself, is a process of adaptation to inner and outer experience. Inner life is rooted in the unconscious just as outer experience is dependent on consciousness. The source of life is psychic energy. Thus, the manner in which energy is used, transmitted and directed determines how well one functions as a human being. In other words, psychic health is determined by one's ability to adapt to the needs and compulsions of the forces at work in the psyche. Adaptation is characterized by the ability to regulate what amounts to a primary conflict between consciousness and unconsciousness. For psychic life is, we have seen, a tension of opposites perhaps best represented by the basic psychic process of individuation and the compensatory but opposing "pull" toward collectivity.

The individuation process characterizes conscious human growth and development. It represents man's increasing ability to master and direct uncontrolled energy into culturally useful

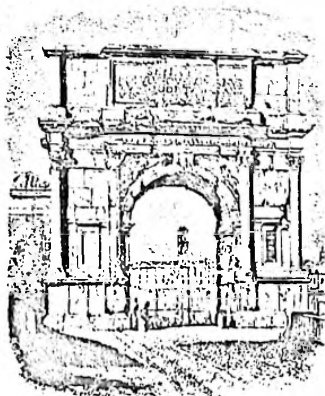
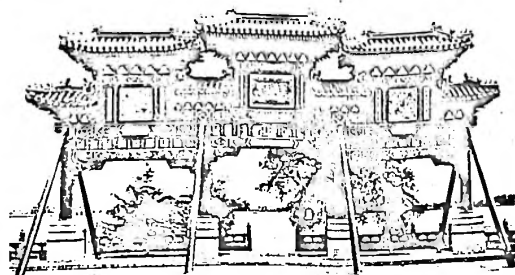
forms of activity. The archetypal contents of the unconscious provide man with the medium for transmitting energy and point to the ultimate goal of individuation - spiritual wholeness. This wholeness is the ability to make full use of one's energy potential.

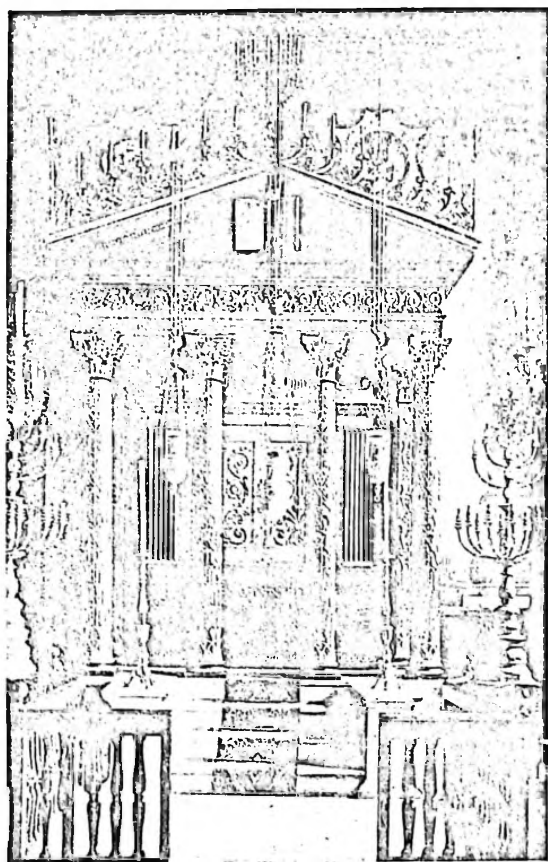
Since religion gives expression to the totality of life, it enables man to symbolically experience the fullness of life and to profit from the knowledge such participation provides. By means of religious rituals man has the opportunity to symbolically experience and apprehend the paradoxical mystery of life and death. At the same time, because it gives expression to the totality of the life-process, religion offers man the knowledge of new spiritual possibilities for growth. Through its symbols and rituals religion reveals the "Absolutely Other", the transcendent spiritual self, which may be approached in the religious experience of psychic transformation and growth.

Religious symbols are by nature paradoxical. They at once express timelessness and temporality. In their mysterious ability to reconcile the two they point to a higher spiritual union of life, resolving the tension between the conscious and unconscious while enabling the individual to participate in the immortal spiritual ground of being. But participation is not an end in itself, it is a process of growth and development.

And wholeness, the motive of participation is not perfection, it is the actualization of the fuleness of one's life potential.

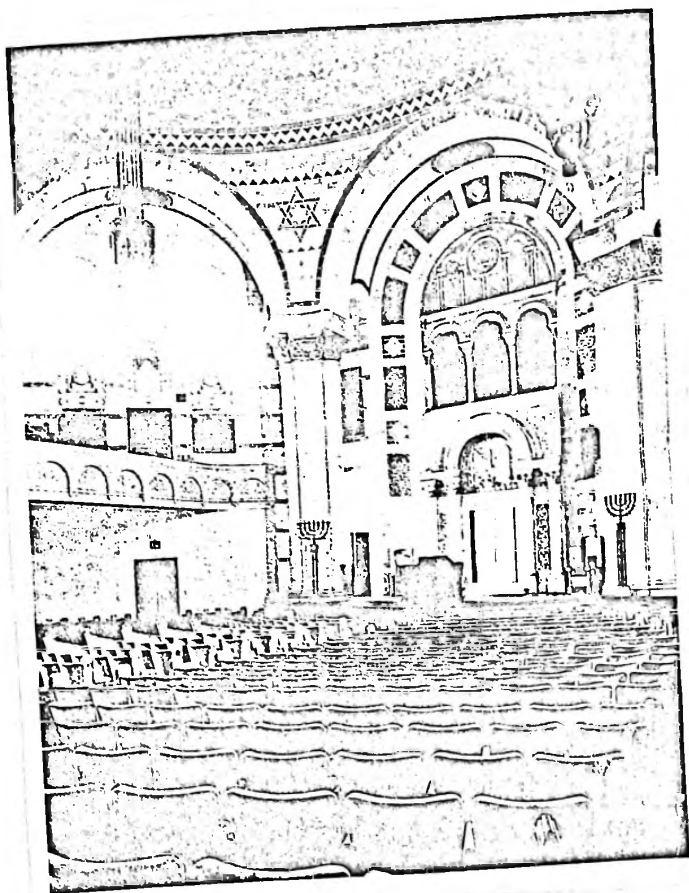
Jung has given us this understanding. And he has shown us that the religious experience is the living experience of the psyche, the ground of all being.





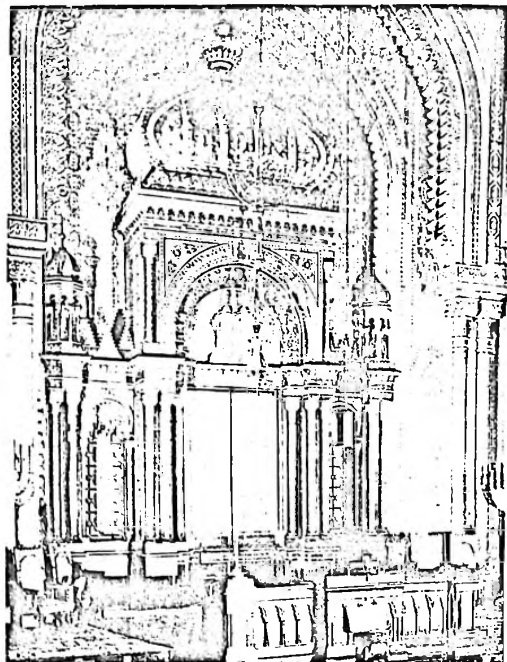
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21. רומא. איל טמפיו, ארון הקודש
21. Rome. Il Tempio, the Ark



Chicago, Ill. Temple Isaiah.

4

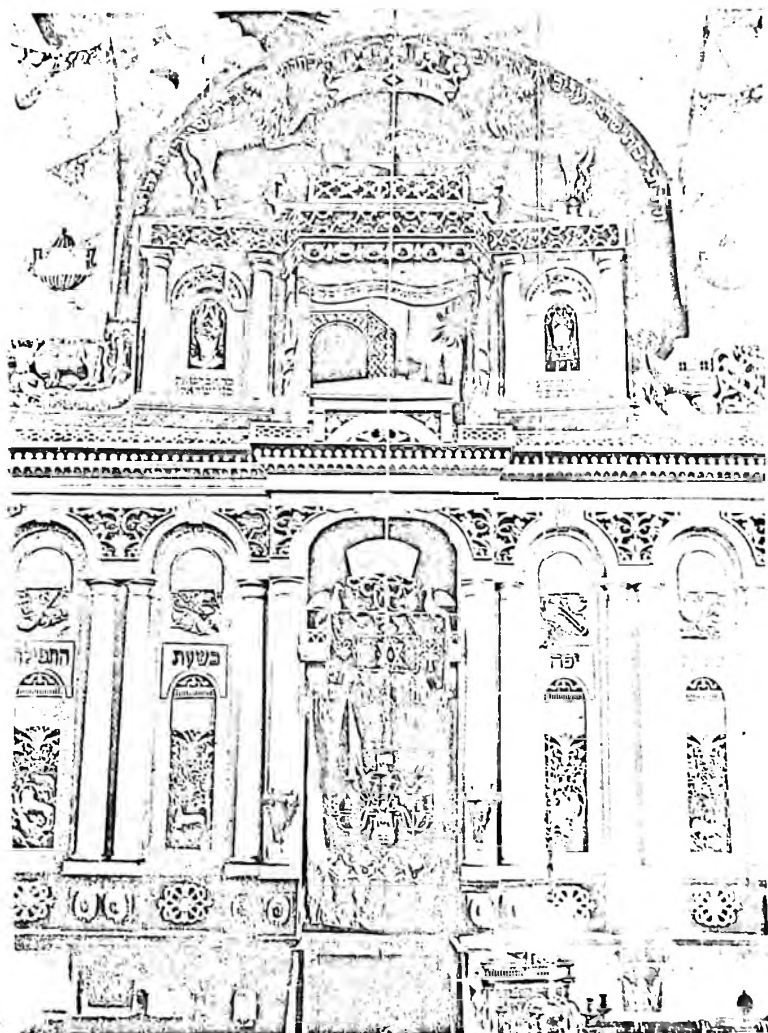


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New York, N. Y. Central Synagogue, Congregation Ahavath Chesed.

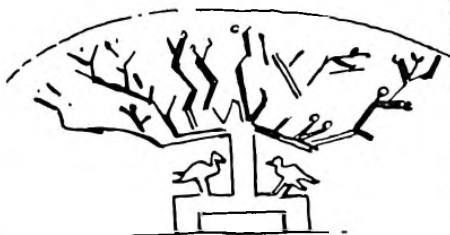
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6 WYSZOGROD, ARON-HAKODESH. (DECORATION: SCULPTURE AND PAINTING)

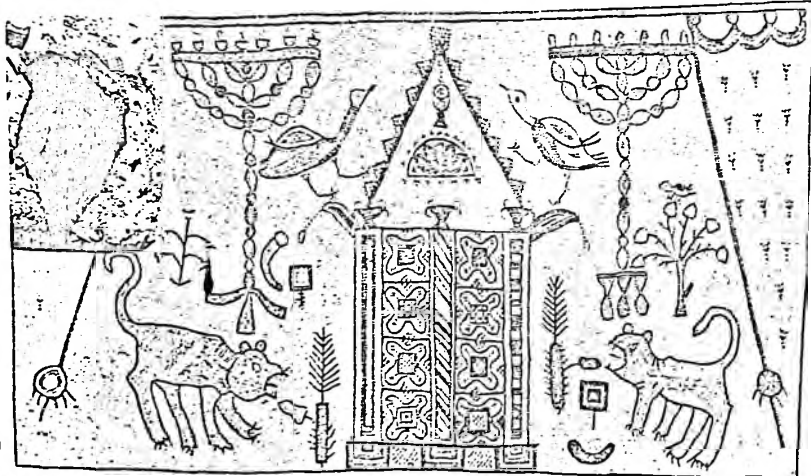


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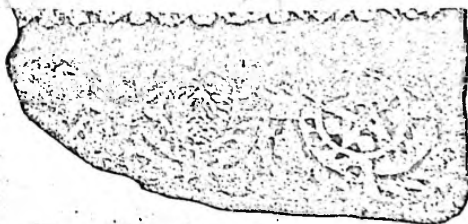
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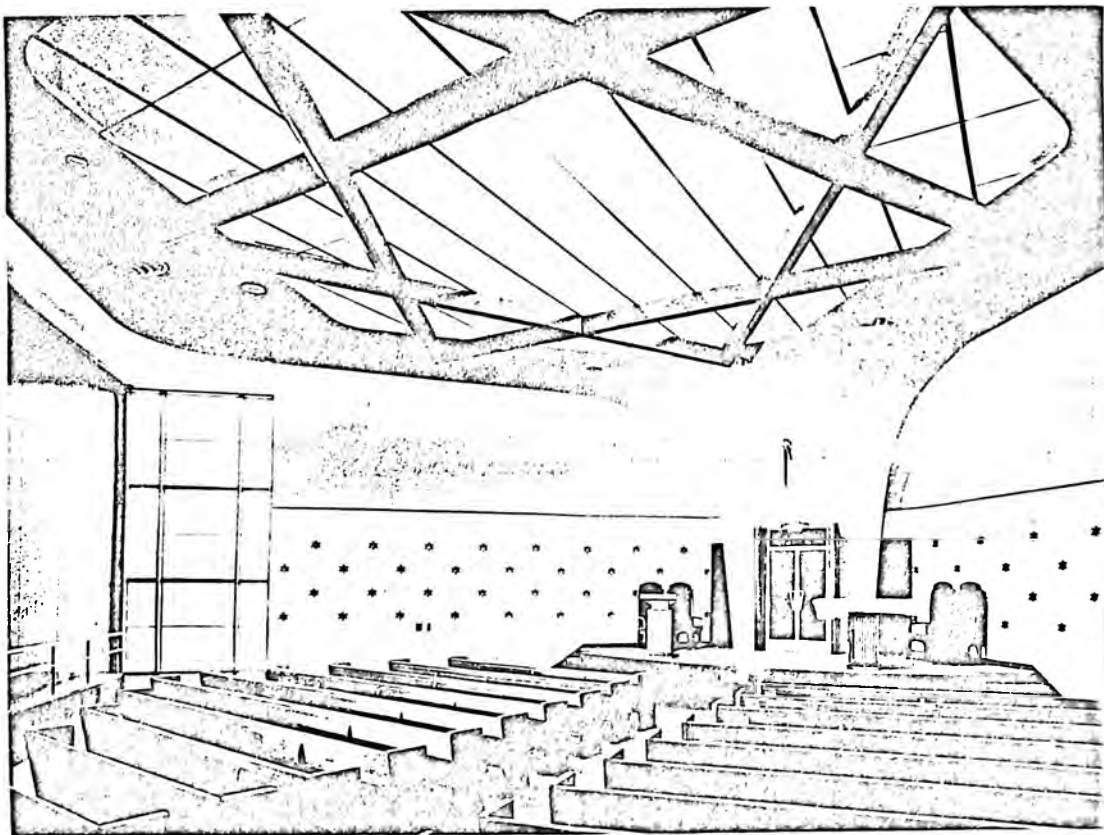
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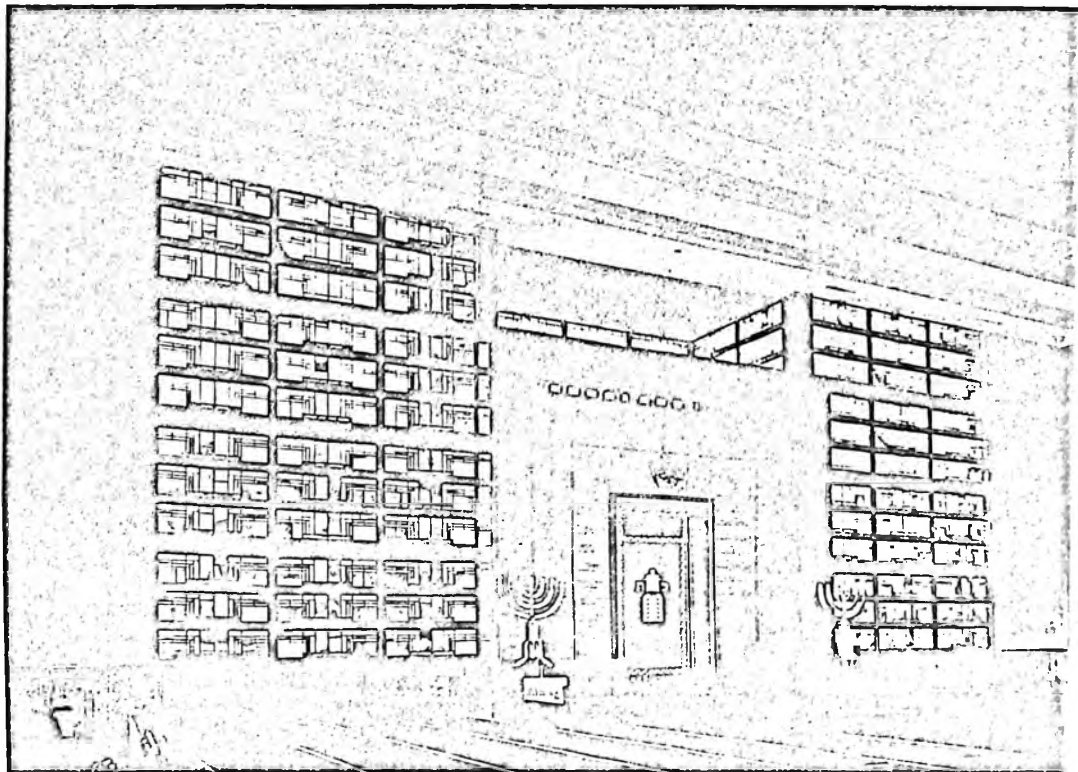


12





144
Jamaica, N. Y. The Hillcrest Jewish Center. The interior shows the skylighted ceiling with the suspended Shield of David. The benches run on the diagonal and the Ark and entrance are in opposite corners.



138
Woodmere, Long Island, N. Y. Sons of Israel. The very effective glazed walls flanking the Ark area receive light from open courts. The arrangement of the seats is according to Sephardic usage.



264



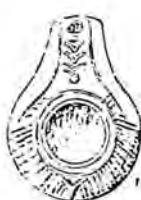
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Footnotes

- 1 The Collected Works of C.G. Jung, Bollingen Series XX, 18 volumes, translated by R.F.C.Hull (New York, Pantheon Books).
- 2 Jung's theory of types, for example, has long been accepted by psychologists. Indeed, even the laymen speaks today of extrovert and introvert.
- 3 Freud, it will be recalled, considered religion to be "the universal obsessional neurosis of humanity." (See his The Future of an Illusion).
- 4 In Freud's view religion has a diminishing role to play. He believed that as man grows and culture develops "A turning away from religion is bound to occur".
- 5 C.G. Jung, "the Psychology of the Child Archetype", in Psyche and Symbol, ed. by Violet Staub deLoaszlo, New York, Doubleday & Company, Inc., 1958), p. 117.
- 6 C.G. Jung, "Introduction to the Religious and Psychological Problems of Alchemy," in The Basic Writings of C.G. Jung, ed. by Violet Staub deLoaszlo, (N.Y., The Modern Library, 1959) p. 443.
- 7 C.G. Jung, "Introduction" to Victor White, O.P., God and the Unconscious, (New York, The World Pub. Co., 1965), p. 37.
- 8 C.G. Jung, "The Soul and Death," in the Structure and Dynamics of the Psyche, The Collected Works of C.G. Jung Bollingen Series XX, Vol. 8, Part VI, (N.Y. Pantheon Books, 1960), p. 409.
- 9 Hans Schaer, Religion and the Cure of Souls in Jung's Psychology, trans. by R.F.C.Hull, (N.Y., American Book-Stratford Press, Inc. 1950), p. 55.
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- 15 "Basic Postulates of Analytical Psychology," (coll. Works, Vol. 3) p. 353.
- 16 Victor White, O.P., God and the Unconscious, (N.Y., The World Publishing Company, 1965), p. 169.

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- 18 "Archetypes of the Collective Unconscious," (The Basic Writings of C.G. Jung) p. 316.
- 19 "The Structure of the Psyche," (Coll. Works, Vol.8) p. 152.
- 20 Ibid., p. 152.
- 21 Jolande Jacobi, Complex/Archetype/Symbol, (N.Y. Bollingen Series LVII, Pantheon Books, 1959), p. 62.
- 22 "The Transcendent Function" (Coll. Works, Vol.8) p. 69.
- 23 "Psychological Factors Determining Human Behavior" (Coll. Works, Vol. 8) p. 119.
- 24 "Psychological Factors Determining Human Behavior" (Coll. Works, Vol. 8) p. 123.
- 25 Ibid., pp. 123-124.
- 26 "The Ego" (Psyche and Symbol) p. 2.
- 27 Introduction (The Basic writings of C.G. Jung) p. ix.
- 28 "Instinct and the Unconscious" (Coll. Works, Vol.8) p. 134.
- 29 "Phenomena Resulting from the Assimilation of the Unconscious" (Coll. Works, Vol. 7) p. 147.
- 30 Ibid., p. 155.
- 31 "The Significance of Constitution and Heredity in Psychology" (Coll. Works, Vol. 8) p. 110.
- 32 "Psychological Aspects of the Mother Archetypes" (The Basic Writings of C.G. Jung) p. 330.
- 33 "Phenomena Resulting from the Assimilation of the Unconscious" (Coll. Works, Vol. 7) pgs. 147-8.
- 34 Jacobi, Complex/ Archetype/ Symbol, p. 60.
- 35 Introduction (Psyche and Symbol) p. xxxi.
- 36 "The Problem of Attitude-Type" (Coll. Works, Vol. 7) pp. 53-4.
- 37 "On Psychic Energy" (Coll. Works, Vol. 8) p. 4.
- 38 Ibid., p. 18.
- 39 Ibid., p. 52.

- 40 "On the Nature of the Psyche" (Coll. Works, Vol. 8) p. 207.
- 41 "The Dual Mother" (Coll. Works, Vol. 5) p. 328.
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- 43 "The Origin of the Hero" (Coll. Works, Vol. 5) p. 202.
- 44 "Instinct and the Unconscious" (Coll. Works, Vol. 8) pp. 137-8.
- 45 "The Archetypes of the Collective Unconscious" (Coll. Works, Vol. 7) p. 109.
- 46 "The Personal and the Collective (or Transpersonal) Unconscious" (Coll. Works, Vol. 7) p. 69.
- 47 "The Archetypes of the Collective Unconscious" (Coll. Works, Vol. 7) p. 95.
- 48 "Archetypes of the Collective Unconscious" (The Basic Writings of C.G. Jung) p. 287.
- 49 Jacobi, Complex/Archetype/Symbol, p. 57.
- 50 "The Shadow" (Psyche and Symbol) p. 6.
- 51 "On the Nature of the Psyche" (Coll. Works, Vol. 8) p. 206.
- 52 "On the Nature of Dreams" (Coll. Works, Vol. 8) p. 291.
- 53 "The Psychology of the Child Archetype" (Psyche and Symbol) pp. 115-7.
- 54 "The Structure of the Psyche" (Coll. Works, Vol. 8) pp. 153-4
- 55 "Commentary on The Secret of the Golden Flower" (Psyche and Symbol) p. 328.
- 56 "Instinct and the Unconscious" (Coll. Works, Vol. 8) p. 137.
- 57 "On the Nature of the Psyche" (Coll. Works, Vol. 8) p. 228.
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- 59 "The Problem of Attitude - Type" (Coll. Works, Vol. 7) p. 50.
- 60 "The Stages of Life" (Coll. Works, Vol. 8) p. 390.

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- 62 Ibid. p. 391.
- 63 "Negative Attempts to Free the Individuality from the Collective Psyche" (Coll. Works, Vol. 7) p. 167.
- 64 "Anima and Animus" (Coll. Works, Vol. 7) p. 197.
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- 66 "On Psychic Energy" (Coll. Works, Vol. 8) p. 42.
- 67 "Introduction to the Religious and Psychological Problems of Alchemy" (The Basic Writings of C.G. Jung) pp. 450-56.
- 68 "The Special Phenomenology of the Child Archetype" (Psyche and Symbol) p. 139.
- 69 Schaer, Religion and the Cure of Souls in Jung's Psychology, p. 143.
- 70 "The Song of the Moth" (Coll. Works, Vol. 5) p. 90.
- 71 Ibid. p. 86.
- 72 Ibid., p. 90.
- 73 Ibid., p. 97.
- 74 Ibid., p. 97.
- 75 "Symbols of the Mother and of Rebirth" (Coll. Works, Vol. 5) p. 267.
- 76 Ibid., p. 219.
- 77 Isaiah 48:1.
- 78 "Symbols of the Mother and of Rebirth" (Coll. Works, Vol. 5) p. 219.
- 79 Ibid., p. 209.
- 80 Ibid. p. 233.
- 81 "The Dual Mother" (coll. Works., Vol. 5) p. 341.
- 82 Ibid. p. 340.
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- 85 Joseph L. Henderson, "Ancient Myths and Modern Man" (Man and His Symbols) p. 128-9.
- 86 "The Special Phenomenology of the Child Archetype" (Psyche and Symbol) p. 133.
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- 89 Ibid., p. 256.
- 90 "The Dual Mother" (Coll. Works, Vol 5) p. 331.
- 91 "The Phenomenology of the Spirit in Fairy Tales" (Psyche and Symbol) p. 71.
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- 93 "Symbols of the Mother and of Rebirth" (Coll. Works, Vol. 5) p. 262.
- 94 "the Sacrifice" (Coll. Works, Vol. 5) p. 429.
- 95 "Symbols of the Mother and of Rebirth" (Coll. Works, Vol. 5) p. 263.
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- 97 "Dogma and Natural Symbols" (The Basic Writings of C.G. Jung) p. 511.
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- 99 "The Function of the Unconscious" (Coll. Works, Vol. 7) p. 177.
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- 101 "The Special Phenomenology of the Child Archetype" (Psyche and Symbol) pp. 135-6.
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- 103 "The Self" (Psyche and Symbol) pp. 30-1.
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- 105 "Dogma and Natural Symbols" (The Basic Writings of C.G. Jung) pp. 515-28.
- 106 Hans Schaer (Religion and the Cure of Souls in Jung's Psychology) pp. 86-87.
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- 119 Exodus 25:31-37.
- 120 Goodenough, Vol. 4, p.73.
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- 122 Ibid., p.85.
- 123 Aniela Jaffe, "Symbolism in the Visual Arts" (Man and His Symbols) p. 240.
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