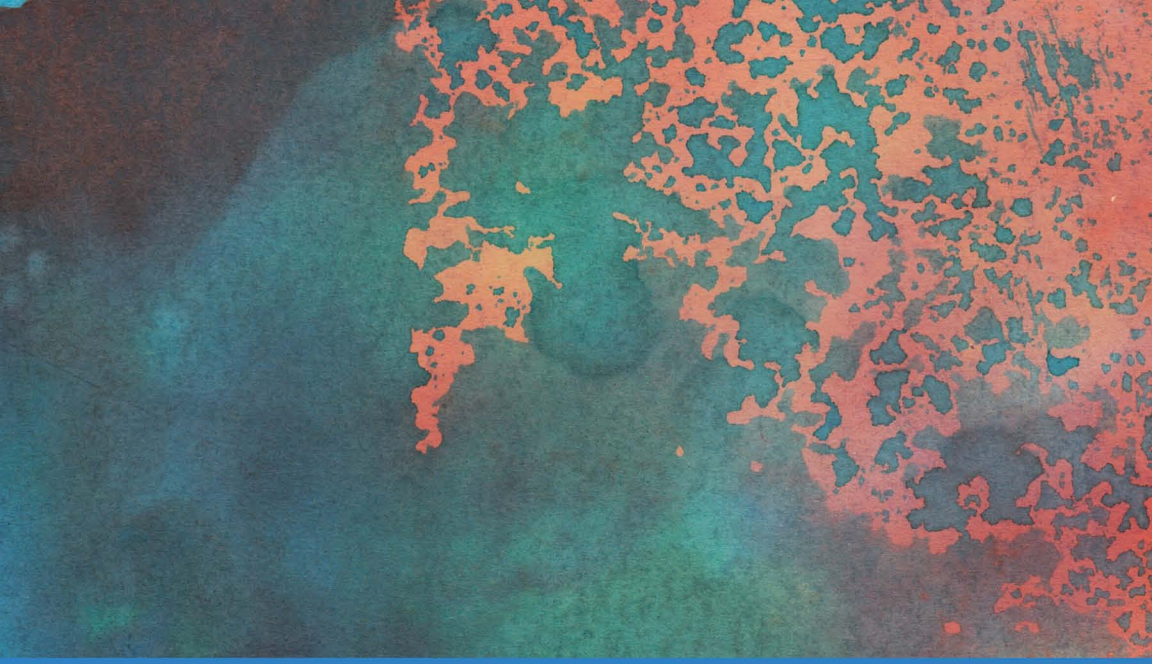

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JUNG'S RECEPTION OF PICASSO AND ABSTRACT ART

Lucinda Hill

Jung's Reception of Picasso and Abstract Art

This book explores the nature of Jung's understanding of modern art, in particular his reception to the work of Picasso and his striking prejudice shown in his controversial essay of 1932.

Offering an important contribution towards understanding Jung's attitudes towards Picasso and modern art, the book addresses the impact that Jung's unwillingness to engage in a deeper exploration of modern artforms had on the development of his psychological ideas. It explores and uncovers the reasons for Jung's derogatory view of Picasso and abstract art more generally, revealing how Jung was unable to remain objective due to his own complex and equally fascinating relationship with art and the psychology of image making. The book argues that modern art parallels Jung's interests by embracing the spirit of experimentation and using new imagery to challenge creative conceptions, which makes Jung's attitudes towards modern art all the more surprising.

Jung's Reception of Picasso and Abstract Art will be of great interest to researchers, academics and those interested in analytical psychology, Jungian studies, art history and modernism, aesthetics and psychoanalysis.

Lucinda Hill is a postdoctoral research fellow at Bangor University (UK) and has a PhD in philosophy. She is also a practising abstract artist.

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For my mother, I dedicate this book to her.

Contents

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This book is based on my doctoral thesis researched at Bangor University. I therefore wish to thank my supervisor Lucy Huskinson for her invaluable insights, constructive comments and encouragement. I must also thank my mother for her unwavering support throughout this process; I dedicate this book to her.

Part 1

Jung's view of Picasso, modern art and the modern era

Chapter 1

Jung's reception of Picasso and abstract art

Introduction

My inquiry concerns C. G. Jung's derogatory attitude towards Picasso and his art, as expressed in Jung's 1932 essay entitled 'Picasso.' The essay was met with great controversy, due in particular to Jung's psychiatric diagnosis of Picasso as a potentially schizoid personality. Although the furore surrounding Jung's comments has been widely reported and, to a degree, his ambivalent reception of modern art acknowledged, one cannot help but can feel that there is more to Jung's attitude than meets the eye. Furthermore, Jung analyses Picasso's art according to his understanding of the pictorial expression of his patients—and openly refers to 'Picasso's psychic problems' in his essay.[1] It is thus worth briefly considering a comment Jung made in an unpublished letter to Walter Mertens on November 19, 1932, in order to fully appreciate the extent of Jung's prejudice towards modern art. Jung stated:

> Art, which expresses the sickness of our time is sick itself, and this sickness is plainly visible in some of its representatives. I do not know if it is true, as I have been told, that Picasso was once in an insane asylum. . . . Schizophrenia among artists is rampant today, since it is more or less the image of the abysmal derangement of Europe.[2]

There are two areas I would like to highlight within this quote; first, Jung's reinforcement of the 'sickness' of the time and consequently his view that modern art is also 'sick,' and second, his association of 'psychological problems' with modern artists. Jung believed that modern people had become out of balance or 'one-sided' through their emphasis on reason and fact. This, he assumed, was at the expense of the 'spiritual' side of life. In other words, according to Jung, modern people were suffering due to the fact that they emphasize consciousness as a source of meaning. Thus, Jung's comment offers a revealing insight into his compulsion to regard modern art as a *reflection* of the problematic modern era.

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In a further letter to Esther Harding (July 1947), written in a similar vein, Jung states that 'I am only prejudiced against all forms of modern art. It is mostly morbid and evil on top [of that].'[3] Chapters 2 and 3 will explore in particular Jung's understanding of the modern mindset, whilst also addressing his view of modern art as not only 'sick' but also destructive. This notion will be explored relative to Jung's reference to Nietzsche in his Picasso essay. Jung alludes to Nietzsche's 'Dionysian exuberance,' which he asserts has burst forth undiluted in modern people. Moreover, he identifies Dionysian impulses in the work of modern artists such as Picasso.[4] Jung's connection to Nietzsche is therefore noteworthy and highlights Jung's fear of mental instability. In the following quote, Jung admits he postponed reading Nietzsche because he 'was held back by a secret fear that [he] might perhaps be like him.'[5] Indeed, Jung would have been aware that Nietzsche had died at a relatively early age and had also gone mad towards the end of his life. Jung himself had also experienced strange visions and dreams since childhood and thus made a connection between himself and the German philosopher. For this reason, I maintain that Jung was highly sensitive to expressions he associated with mental instability. Rather tellingly Jung admitted in 1952 that modern art presented a 'deep psychological problem' for him.[6] Jung's comment reveals that his attitude towards Picasso was far from objective. In fact, modern art stirred a deeply visceral response in Jung and one that he was compelled to express publicly—as I will discuss in Chapter 2.

Key areas of discussion: modern art and the modern era

Jung's psychology is centred on the interplay of opposites—the conscious and the unconscious. It is therefore surprising and thus questionable that Jung would overlook a fundamental aspect of modern art—i.e. the expression of something 'unknown.' As noted earlier, Jung was keen to point out that the modern era and its consciousness had brought about a diminishing relationship with the unconscious.[7] Consequently, Jung was critical of modern people for their rejection of anything that could not be explained through reason or fact. Yet, Jung, I shall argue, was a victim of his own cause—viewing modern art from a limited perspective. More specifically, Jung became largely focused on Picasso's 'fragmentation,' at the expense of engaging in a deeper exploration of the artist's work. Furthermore, Jung's narrow view led him to assume that modern artists were incapable of creating symbolic artworks. He instead assumed that they were feeding the modern mindset and their consciousness, with further conscious inventions.[8] This view allowed Jung to disregard a form of artistic expression that he was clearly troubled by. Essentially, Jung is able to distance himself from a personality such as Picasso's, which he relates to mental instability. I must

add, however, that despite Jung's negativity, his view of Picasso was not without insight; in fact, Jung highlights valuable aspects of Picasso's expression; yet, it seems that Jung was ultimately compelled to follow a line of thought that disparaged any need for further investigation.

Jung the 'artist'

For Jung, art played a vital role in his oeuvre. Jung was not only an avid collector of art but also a competent artist himself. During Jung's period of instability or his 'confrontation with the unconscious' as he put it, he recorded his experience through text and paintings. These elaborations formed what would become known as the *Red Book*. Jung engaged in a time-consuming, disciplined, and taxing process in making the *Red Book*.[9] Consequently, Jung's period of instability and the style in which he chose to express his recordings are of vital importance. Jung's *Red Book* paintings are distinctly colourful, and aside from his mandala paintings, adopt a predominately representational style. More specifically, his paintings reveal his preference for symbolism deriving from the past, which is reflected in the *Red Book's* overtly medieval styling. Indeed, Jung's interest in mandalas and their psychological significance, plus his endeavour to create a book *modelled* on medieval manuscripts, played a significant role in Jung's attitude towards modern artforms. Thus, by addressing Jung's preferred forms of symbolism in more detail, we are in a better position to evaluate why exactly he was compelled to reject modern art. Furthermore, despite Jung's unarguable artistic ability, he was resolute that his paintings should not be regarded as art. Jung's claim therefore requires clarification, given the artistic value of his *Red Book* paintings.

Jung's rejection of the anima

An important aspect of Jung's development of the *Red Book* was his rejection of the voice of the anima proclaiming that he was an artist. This notion in particular has suffered from little investigation other than to confirm Jung's refusal to engage with his anima artistically. Chapter 8 therefore addresses this subject in detail. It is worth noting that the identity of Jung's anima voice has been a source of conflict; however, Sonu Shamdasani (Shamdasani, 1999) argues that there is enough evidence to support his claim that Maria Moltzer (1874–1944) was the voice Jung heard. Moltzer was trained by Jung as a psychotherapist and later became one of his close assistants.[10] I support Shamdasani's claim and will be confirming my reasons for this in Chapter 8. I will also be exploring how Moltzer played an influential role in Jung's compulsion to reject the anima during his period of instability. Consequently, I believe Moltzer's connection to Jung is an unexplored aspect of Jung's negative view of modern art.

The unknown in modern art

In order to fully appreciate the limitations of Jung's understanding of Picasso's art, it is necessary to address Picasso from an alternative perspective. My inquiry offers in Chapter 10, the opportunity to consider what Jung missed in Picasso's Cubist enterprise. Unfortunately, Jung's focus on the 'fragmentary' aspect of the artist's work led to gross misinterpretations. This situation was exacerbated by Jung's neglect to address Picasso's art according to its chronological development, despite the inconvenience this may have caused. This aspect of Jung's analysis of Picasso's art will be addressed in Chapter 2. I maintain that Jung was so gripped by his fear of insanity that he was unable to fully appreciate Picasso's art due to his association of it with mental instability. Jung's concluding comments in his essay confirm his narrow perspective, whereby he envisages Picasso's impending insanity—a psychological development Jung associated with Nietzsche. I shall argue, however, that Picasso did depict an expression of 'unity' in his 'synthetic' Cubism (which Jung would have viewed when he attended Picasso's exhibition held at the *Kunsthaus* in Zurich prior to writing his essay) despite Jung's rejection of any such possibility. To conclude, I will discuss an aspect of abstract art that I believe could have offered Jung the opportunity to develop and broaden his concept of symbolism, had he been willing to set aside his prejudiced attitude.

Literature review

It is worth noting that there are specific factors that have hindered the exploration of Jung's connection to art. One important aspect is that it was not until 2009 that the *Red Book* was made available to the public, and a further nine years before *The Art of C.G. Jung* was published (2018). The former made Jung for the first time visible as an artist not just a founding figure of modern psychology, whilst the latter emphasized the extent of Jung's creative legacy. Prior to these publications, it has been difficult to fully evaluate the nature of Jung's relationship with art. Nonetheless, in the wake of these now publicly accessible works, it is apparent that Jung's understanding of art influenced the development of his psychology, which as we know was concerned with the exploration of images and the psyche. Although Jung's semi-autobiographical memoir, *Memories, Dreams, Reflections* (1961) offered some insight into the significant role art was to play in Jung's life, it for the most part drew attention to his preference for classical artforms.[11] However, the memoir did provide some early indications of the importance Jung placed on image making during his own 'confrontation with the unconscious.'

These more recent revelations emphasize the fact that Jung was oddly dismissive of Picasso's art, despite Jung's undeniable interest in art and

image making. Consequently, these more recent publications provide the opportunity for a more comprehensive exploration of Jung's understanding of modern art. Nonetheless, there have been some attempts to address his relationship with art in more detail, however, these mostly focus on the more obvious aspects of Jung's views, such as his association of modern art with the pictorial expressions of his patients.[12] Having said that, Sylvester Wojtkowski offers some valuable points during his exploration across two separate papers broadly addressing Jung's 'art complex,' as he puts it.[13] By that, Wojtkowski is referring to Jung's troubled relationship with art, which he also relates to Jung's ambivalent comments and behaviour expressed in the Picasso essay (and beyond). Wojtkowski maintains that Jung's attitude towards modern art was largely due to his personal struggle to deny his inner 'artistic daimon' and thus stay on his 'psychological path.'[14] In other words, Jung was resolutely committed to be recognized not as an artist but as a psychiatrist. Wojtkowski's first paper is therefore concerned with examining Jung's experience of art in order to determine what has shaped his views and how his 'inner psychologist and artist parted ways.'[15]

Wojtkowski's second paper on the same theme examines Jung's negative attitude towards modern art in more detail. He suggests that in addition to Jung's struggle with his 'daimon,' another factor is operating in Jung's approach to modern art. Without going into too much unnecessary detail, according to Wojtkowski's theory, Jung assumed modern artists were promoting an 'inflation of cultural consciousness.'[16] In other words, artistic individuals (such as Picasso and James Joyce) were raising the significance of the ego over the psyche as a whole. He adds that Jung was on a mission to criticize any 'cultural manifestations,' which he believed were responsible for causing a dangerous 'deluge' from the unconscious. Wojtkowski's views are undeniably valuable, yet I suggest that in order to gain a greater insight into Jung's attitude, his comments require a deeper exploration. Furthermore, I believe Wojtkowski's claims form part of the 'puzzle'; thus, a more conclusive investigation is necessary if we are to understand why Jung was compelled to reject modern art. Moreover, Wojtkowski offers an interpretation of Jung's Picasso essay. However, I suggest that current research is lacking an address of Jung's comments from the perspective of what Jung failed to recognize (and misinterpreted) in Picasso's art—as opposed to a confirmation of his negative perspective.

Indeed, there has been a preference to address Jung's understanding of modern art in general terms. However, Reinhold Hohl (1929–2014) is one of the few to investigate Jung's writing of the essay as its primary point of reference. Furthermore, Hohl highlights Jung's unusual behaviour prior to the publication of his essay. I will be addressing Hohl's findings in more detail in Chapter 2. For now, it is worth pointing out that Hohl offers a valuable insight into Jung's commitment to publicize his views despite their controversial nature. Consequently, Hohl does not focus on the psychological

aspect of Jung's attitude, unlike Wojtkowski, but instead references a number of letters, events and activity, in order to reinforce his view that Jung was certainly misguided in his understanding of Picasso's art—Wojtkowski and Hohl are therefore in agreement with this notion.

Daniel C. Noel addresses another aspect of Jung's understanding of art, and that was his interest in mandalas. More specifically, Noel addresses Jung's *Red Book* paintings and concludes that they were suspect within Jung's own framework. Both Wojtkowski and Noel therefore explore, from different perspectives, the contradictory nature of Jung's attitude. Noel, however, pursues a line of enquiry that focuses on the psychological significance of Jung's preference for mandala symbolism. I provide a deeper investigation into this notion in Chapter 9 and offer suggestions on how Jung's commitment to mandalas significantly influenced his acceptance of specific forms of imagery. Nonetheless, Noel highlights Jung's attitude towards Picasso and, like others, notes that Jung's essay served as a vilification of the artist. However, I would like to highlight an important point Noel makes when he asserts that Jung's preference for balance, symmetry and order—all of which are characteristic of mandala formation—is a reflection of Jung's ego's preferences. Thus, Noel concludes that for Jung, mandalas act as a defence against the fragmentation of the modern psyche and therefore modern art.[17] This notion will be further explored and will also be placed in the context of my other areas of investigation.

Tjeu van den Berk, *Jung on Art, The Autonomy of the Creative Drive* (2012),[18] broadly addresses Jung's personal perspective of art. I would contend that it offers a valuable overview of various aspects of Jung's understanding and consideration of the creative process. I do, however, believe that van den Berk's book does not offer an in-depth exploration of Jung's dislike of modern art. Nonetheless, he acknowledges Jung's negative attitude and commits one chapter to the subject. Yet, I believe that despite van den Berks insight, his comments lack a critical perspective. His chapter on modern art discusses Jung's view of modern art as 'schizoid' and Jung's assumption that it involves a 'dissolution of objective reality.' Furthermore, van den Berk highlights Jung's interest in the mythological concept of the 'Nekyia'—the journey to and from the underworld (which Jung refers to in his essay as a way of elucidating Picasso's art). I will also be addressing this subject in Chapter 6 and furthering van den Berk's comments through an investigation of Jung's interpretation of Picasso's 'Nekyia.' Certainly, van den Berk provides a useful introduction to Jung's complicated attitude towards modern art. However, I suggest that despite his claim that Jung was capable of setting aside his prejudice towards modern art in order to offer a valuable (and favourable) analysis of a painting by the Surrealist artist Yves Tanguy (1900–1955), I would argue that contrary to van den Berk's claim, Tanguy complies with Jung's notion of symbolism. Chapters 7 and 10 will be addressing Jung's interest in Yves Tanguy in more detail.

The latter part of my inquiry (Chapters 9 and 10) addresses the views of William A. Sikes, *The Psychological Roots of Modernism: Picasso and Jung* (2015).[19] Sikes does not address Jung's attitude towards modern art nor is his intention to criticize or explore Jung's understanding of art. However, Sikes's views are valuable inasmuch as they confirm Jung's limited perspective of Cubism. Sikes applies Jung's psychology to Picasso's art and, in doing so, highlights Picasso's psychological transformation, expressed through the development of his Cubist enterprise. Many of Sikes's comments are in conflict with Jung's claim that Picasso's 'fragmentation' (or Cubist enterprise) was a symptom of the artist's 'psychic problems.' Through an exploration of Picasso's art, starting from Picasso's famous 'Blue Period' to the abstractions of mature Cubism, Sikes offers an alternative perspective of Picasso's artistic enterprise and furthermore provides the opportunity to address Picasso's art in accordance with Jung's psychology. Ultimately, Sikes observations reveal aspects of Picasso's expression that Jung neglected to recognize.

As I mentioned earlier, the *Red Book's* publication in 2009 revealed imagery that had up until that point been largely unrecognized. However, it was not until nearly ten years later that *The Art of C.G. Jung* (2018) highlighted further previously unpublished artistic works. The book offers through a collection of essays an insight into Jung's creative works (including Jung's *Red Book* paintings, mandalas and paintings prior to his period of instability), in particular addressing the role it played in his personal and intellectual development.[20] Included in the book is an exploration of topics such as his stylistic approach, choice of colours and materials, mandala sketches and his personal collection of art and artefacts. I would like to highlight in particular Diane Finiella Zervas's address of Jung's mandala sketches (pp. 179–217). Finiella Zervas provides a summary of the process leading up to the creation of Jung's first mandala in 1916. She also discusses a series of sketches Jung created between August 2 and 7, 1917, notably Jung's 'broken' mandala created following an irritating letter from Maria Moltzer. I will be addressing this sketch in Chapter 9 to emphasize its psychological significance, in relation to Jung's rejection of the voice of the anima proclaiming he was an artist.

Also included in the publication is a collaborative essay by Thomas Fischer and Bettina Kauffmann (pp. 19–33). Together they address Jung's attitude towards modern art. Their exploration reflects several of the points Wojtkowski also discusses over his two papers. However, Fischer and Kauffmann highlight a point that had been previously overlooked—most likely due to the limited accessibility of Jung's visual works. They suggest that Jung's understanding of art was influenced by his personal collection of art and literature, his visits to exhibitions and his study of art publications, his contact with certain artists and art historians and the pictorial expressions of his patients.[21] I agree that these aspects are intrinsic to the shaping of Jung's view of modern art. However, they also require further in-depth

investigation if we are to establish the exact nature and role they played. I will therefore be offering a thorough exploration of these points within my inquiry. Moreover, I maintain that despite there being relevant and noteworthy investigations into Jung's relationship with art, my inquiry will not only address but also contextualize these previous explorations. Thus, I will attempt to confirm the reasons that lie behind Jung's negative attitude towards Picasso and modern art in general.

Outline of this book

I shall begin my inquiry by discussing the Picasso exhibition in detail. This will provide an insight into the process leading up to the first-ever museum retrospective of Picasso's work, held in 1932 at the *Kunsthaus* in Zurich. I will also highlight Jung's unusual behaviour prior to the publication of his controversial essay on Picasso, and I will explain why Jung may have engaged in such activities. Moreover, I will address the furore caused by Jung's comments, in order to reinforce the controversial nature of his claims. Chapter 3 examines Jung's view of the modern era and emphasizes the connection Jung makes between the modern person's 'Dionysian exuberance' and his understanding of Nietzsche. Chapter 4 continues to reflect on Jung's association of Picasso with 'psychic problems.' Specifically, I investigate Jung's claim that Picasso belongs to the group of patients he refers to as 'schizophrenics.' Consequently, Wilhelm Worringer's (1881–1965) theory of 'Abstraction and Empathy' and Lucien Lévy-Bruhl's (1857–1939) concept of *Participation Mystique* will be discussed. These discussions serve the purpose of establishing the theories and principles that played an important role in the development of Jung's attitude towards modern art. To conclude Chapter 4, I note Jung's view of the dangers of abstract art, which he confirms when he comments on the paintings created by a former colleague and friend, the Swiss psychiatrist Franz Riklin (1878–1938).

Chapter 5 reinforces many of the points I address in Chapters 2–4 through an investigation of Jung's letter to Herbert Read (1893–1968) in 1960. The letter provides further insight into Jung's consistently negative attitude towards modern art, written nearly 30 years after his initial comments in 1932. Furthermore, I address Jung's notion of what constitutes a 'great' artist and try to explain how Jung came to view modern art as distinctly different from how he viewed 'classical' artforms. These areas of exploration lead us towards one of the most important aspects of Jung's relationship with art, and that is his breakdown of 1912–1916, which resulted in his creation of the *Red Book*. During his period of instability, Jung recorded his experience through text and paintings—thus, my inquiry explores Jung's connection with his own artworks in relation to his negative attitude towards modern art. Chapter 6 analyses Jung's own 'confrontation with the unconscious' and his association of this with the mythical concept of the 'Nekyia.'

An exploration of Jung's understanding of the Nekyia and its relevance to Jung's interpretation of Picasso's art will be explored in this chapter. Chapters 2–6 are therefore concerned with the development of Jung's attitude towards modern art and the modern era.

Part II of my enquiry (Chapters 6–10) turns towards an exploration of Jung's own creative enterprise (the *Red Book* paintings) and investigates his stylistic tendencies and paintings in more detail. Consequently, I explore Jung's collection of art and discuss its relevance to the paintings he created during his period of instability. Chapter 7 further investigates Jung's attitude towards the Swiss psychiatrist Franz Riklin and his paintings and offers an insight into Jung's particular fear of abstract art. Riklin was a former colleague and friend of Jung's that increasingly followed his interest in becoming an artist.[22] Additionally, I address Jung's understanding of 'aesthetic attitude' and explain how this notion also relates to his diagnoses of modern artists as mentally instable. Chapter 8 is a significant chapter as it addresses Jung's rejection of the voice of the anima proclaiming he was an artist and how this rejection was influenced by his negative attitude towards modern art. There I will highlight the role of Maria Moltzer, who I maintain was an important figure for Jung in the development of his attitude towards modern art. Thus, in this chapter, I argue that Moltzer played an instrumental part in Jung's understanding of mandalas and their psychological significance.

Chapter 9 explores in detail Jung's claim that his paintings were not art but 'nature.' It is therefore necessary to confirm exactly what Jung meant by this rather ambiguous term and how it relates to his interest in mandalas. Indeed, Jung was highly committed to the significance of mandala symbolism in relation to the 'state of the self.' Furthermore, his *Red Book* paintings repeatedly include circular motifs; thus, the significance of their mandala symbolism will be explored. In doing so, we will gain a greater insight into Jung's understanding of a symbolic expression, whilst also going some way to concluding why Picasso's art was particularly troubling for Jung.

My final chapter addresses Jung's favourable response to certain modern artists and confirms the qualities that these artists expressed in their art (i.e. they were able to express Jung's notion of symbolism). This will enable us to identify what it was, exactly, that Jung regarded Picasso's artwork as lacking. I will also offer a brief study of Picasso's Cubist enterprise in order to demonstrate how Jung overlooked important aspects of the artist's expression. Specifically, the figure of the Harlequin—a reoccurring theme in Picasso's art and also the figure that appeared to confirm Jung's diagnosis of Picasso with 'psychic problems'—will be scrutinized. To conclude my inquiry, I draw on an important essay by Michael Evans: 'An aesthetic of the unknown.' Evans's discussion explores abstract art for its 'unknown,' 'spiritual' and 'numinous' qualities,[23] and this is crucial in my investigation, for, as I shall explain, Jung was particularly troubled by these qualities in

abstract art. My concluding comments will examine the reasons for this and the impact this had on Jung's understanding of modern art in general. I will end with a consideration of the far-reaching influence that Jung's misinterpretation of Picasso's art has had.

Notes

1 C.G. Jung, 'Picasso,' (1932) in *The Spirit in Man, Art and Literature*, translated by R.F.C. Hull, ARK Paperbacks, 1984, para 205. The essay forms part of a collection of Jung's essays concerning art and literature. The 'Picasso' essay was first published on 13 November 1932 in the *Neue Zürcher Zeitung*.
2 Reinhold Hohl, 'C.G. Jung on Picasso (And Joyce),' Source: *Notes in the History of Art*, 3:1 (Fall 1983), pp. 10–18, Published by The University of Chicago Press on behalf of the Bard Graduate Center, p. 14
3 C.G. Jung, *Letters*, *Volume 1: 1906–1950*, Selected and edited by Gerhard Adler in Collaboration with Aniela Jaffé, translated by R.F.C. Hull, Routledge, 2015. Letter to Esther Harding July 1947, p. 469 cited in Sylvester Wojtkowski, 'Wrestling with the Azazel, Jung and Modern Art, a Critical Appraisal,' *ARAS Connections* (2015), p. 2.
4 C.G. Jung, '"*Ulysses":* A Monologue,' (1932) in *The Spirit in Man, Art and Literature,* translated by R.F.C. Hull, ARK Paperbacks, 1984, para 178. Jung's monologue was originally printed in September of 1932 in *Europäische Revue* (Berlin).
5 C.G. Jung, *Memories, Dreams, Reflections*, Recorded and edited by Aniela Jaffé, Fontana Press, 1995, p. 102
6 *C.G. Jung Speaking*, Bollingen, 1977, pp. 221–224 cited in Sylvester Wojtkowski, 'Wrestling with the Azazel, Jung and Modern Art, a Critical Appraisal,' *ARAS Connections* (2015), p. 8. Jung's comment was made during an interview with the Czech-British art historian J.P. Hodin on June 17, 1952.
7 David Tacey, *How to Read Jung*, Granta Books, 2006, p. 15.
8 C.G. Jung, *Letters:* Volume 2: 1951–1961, ed., Gerhard Adler, Routledge, 1990, pp. 586–592. See letter to Herbert Read 2 September 1960.
9 *The Art of C.G. Jung*, edited by the Foundation of the Works of C.G. Jung, Ulrichi Hoerni, Thomas Fischer, Bettina Kaufmann, W.W. Norton & Company, 2018, p. 230.
10 Tjeu van Den Berk, *Jung on Art, the Autonomy of the Creative Drive*, Routledge, 2012, p. 61.
11 In *Memories, Dreams, Reflections* Jung recalled a visit to a museum where he was captivated by classical sculptures.
12 *The Art of C.G. Jung*, edited by the Foundation of the Works of C.G. Jung, Ulrichi Hoerni, Thomas Fischer, Bettina Kaufmann, W.W. Norton & Company, 2018, p. 25.
13 Sylvester Wojtkowski, 'Jung's Art Complex,' *ARAS Connections*, 2009.
14 Sylvester Wojtkowski, 'Wrestling with the Azazel, Jung and Modern Art, a Critical Appraisal,' *ARAS Connections*, 2015, p. 7.
15 Sylvester Wojtkowski, 'Jung's Art Complex,' *ARAS Connections*, 2009, p. 10.
16 ibid., p. 10.
17 Daniel C. Noel, 'Jung's Anti-Modern Art of the Mandala,' in *Cultural Values in Postmodern America*, edited by William G. Doty, University of Alabama University Press, 1995, pp. 71–88.

18 Tjeu van den Berk's book was originally published in 2009 in *Dutch as Eigenzinnig Kunstzinnig: De visie van Carl Gustav Jung op Kunst*. However, it was not until 2012 that was published in English by Routledge. I refer to page numbers within the 2012 version throughout.
19 William A. Sikes, *The Psychological Roots of Modernism: Picasso and Jung,* Routledge, 2015.
20 *The Art of C.G. Jung*, edited by the Foundation of the Works of C.G. Jung, Ulrich Hoerni, Thomas Fischer and Bettina Kaufmann, W.W. Norton & Company, 2018, p. 7.
21 ibid., p. 28.
22 Tjeu van Den Berk, *Jung on Art, the Autonomy of the Creative Drive*, Routledge, 2012, p. 66.
23 Michael Evans, 'An Aesthetic of the Unknown,' *International Journal of Jungian Studies*, 7:1, 19–32 (2015), p. 20.

Chapter 2

Jung and the Picasso exhibition of 1932

The exhibition

Regarded as one of the greatest explorers of the human mind, Jung was an enigmatic figure in modern thought and has been the source of insight for generations. His ground-breaking combination of spiritual meaning and psychology was deemed by some as unscientific; thus, his career was beset with controversy.[1] However, Jung continued to seek inspiration from beyond the conventional boundaries in pursuit of a deeper understanding of the psyche. David Tacey a Jungian scholar notes, 'Jung sought to paint the psyche in rich colourful hues, to reveal its depth, to expose its divine and daemonic reaches.'[2] Accordingly, modern art embraced the spirit of experimentation and sought fresh ideas about the nature of materials and functions of art. Due to a shared interest in innovative thought and discovery, it is plausible to suggest that a fruitful relationship between Jung and modern artists was likely to develop.[3] Jung, however, expressed a shockingly polarized view of modern art.[4] His derogatory attitude is acutely demonstrated in his essay of 1932 entitled 'Picasso.'[5] Jung's essay comments on the first-ever museum retrospective of Picasso's work, exhibited in the *Kunsthaus* in Zurich[6] and appeared on the last day of the exhibition in the *Neue Zürcher Zeitung*—a Swiss, German-language daily newspaper that was circulated throughout Zurich.

Both Jung and Picasso were pioneers in their own field, with the latter most recognizably linked to the modern art movement, in which he was notably the co-founder of the Cubist movement.[7] Sir Roland Penrose, a noted artist, historian and poet, reinforces the similar approaches in the work of Jung and Picasso when he states, Picasso's 'art goes far beyond a facile enchantment of the eye. It fulfils a more essential purpose—the intensification of feeling and the education of the spirit.'[8] Penrose confirms the mutual desire of both men to reveal the nuances of the psyche. Yet, Jung went on to express a controversial and damaging view of Picasso's work, of Picasso himself, and by association the work and personalities of all modern artists. Shortly after the publication of Jung's essay on Picasso, K. H. David

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was one of the first to respond to the 'psychological comments of Dr. C. G. Jung.' On November 18, 1932, David stated: 'a heavy blow has been struck against modern artists in general, of a kind that could shake their precarious position in relation to society even further.'[9] Although boldly disdainful of Picasso's work and personality, Jung's essay also reveals his approach to be one riddled with ambivalence, contradictions, disgust and inconsistencies, thereby exposing a visceral relationship with art more generally.

Prior to the exhibition at the *Kunsthaus*, the *Galeries Georges Petit* in Paris staged the first full-scale retrospective of Picasso's work for which he selected and hung the collection himself.[10] Consequently, it was interpreted by many as a 'curious, associative medley' of paintings.[11] Indeed, Picasso had intended his selection of paintings to be presented with a distinct lack of order. However, it was assumed that even those who were most familiar with Picasso's work would have found the selection unusual due to its incoherence.[12] John Richardson, *A Life of Picasso, The Triumphant Year, 1917–1932* (2007), reinforces that this ostensible mismatching of paintings was strategic. Picasso wanted his work to be seen as an 'organic whole' and to undermine people's expectations of there being distinct 'periods' or developmental phases to his work.[13] In an interview with the art critic Tériade, shortly before the opening of the exhibition, Picasso stated that he saw his work as a 'growing family' and 'members of the same family,' he said, 'don't always look identical.'[14] Richardson also notes that Picasso regarded his assembled works as 'prodigal children returning home clothed in gold.'

It has also been suggested by Richardson that by hanging the show himself, Picasso was able to engage with and explore his creative process, allowing him to contextualize and evaluate his current and future works. Richardson states, 'having his hands once again on some of his finest paintings enabled him to *feel* his way back into them.'[15] This observation seems to contradict Jung's ambivalent response to Picasso's work, which—as I shall show—lies within his psychiatric diagnosis of Picasso's art, Picasso himself and by extension, to all modern artists. Thus, Jung describes modern artists as 'neurotics and schizophrenics'—a group of people who produce 'pictures that immediately reveal an alienation of feeling' and express 'a complete absence of feeling.'[16] Jung conveys a similar view in an unpublished letter to Walter Mertens on November 19, 1932. There he states: 'Art, which expresses the sickness of our time is sick itself, and this sickness is plainly visible in some of its representatives. I do not know if it is true, as I have been told, that Picasso was once in an insane asylum.'[17] Furthermore, in a letter to Hanns Welti on December 23, 1932, Jung admits that modern art was for him 'absolutely horrible.'[18]

As I mentioned, Picasso personally selected the paintings and the sequence of their hangings for his exhibition;[19] thus, despite the exhibition of 1932 being staged by the director of the *Kunsthaus*, Wilheim Wartmann, the

exhibition was not primarily dependent on the views of Wartmann or of the gallery. It was in fact Picasso and his main art dealer, Paul Rosenberg, who drew up the plans for the entire exhibition.[20] However, it is important to note that their plans could have been influenced by the recent success of the major exhibition of Henri Matisse's work—a painter regarded as Picasso's 'foremost artistic rival'[21]—held at the *Galeries Georges Petit* in the summer of 1931. As I noted, this gallery had staged a full-scale retrospective of Picasso's work shortly before the *Kunsthaus* show, but prior to this, it inaugurated a show devoted entirely to the work of Matisse, consisting of 141 of his paintings.[22] The relative success of the Matisse exhibition had apparently 'roused Picasso's ambition' to 'surpass and trump his colleague.'[23] Consequently, one year to the day, Picasso had his own six-week solo exhibition (June 16 to July 30, 1932) at the *Galerie Georges Petit*, which was larger than Matisse's. Picasso's exhibition consisted of 225 paintings, pastels and works on paper. This extensive selection was most likely a strategic move, in response to critics of the Matisse exhibition, who castigated it for its incomplete oeuvre and, in particular, its lack of early works by Matisse.[24] Picasso was consequently determined to avoid similar criticisms in Paris and, of course, in Zurich, where he was also insistent on exhibiting a full-scale retrospective.[25]

The global depression was also regarded as a decisive factor in the timing of the exhibition in Zurich. After the 1929 financial crash, art dealers and gallery owners were forced to make unlikely professional alliances in order to survive in their profession. For instance, the Bernheim brothers and the art dealer Étienne Bignou joined forces with their principal rival: Picasso's main dealer, Paul Rosenberg. As such, they found themselves in a position to control the contemporary art shows. Additional backing came from the American financier, Chester Dale,[26] who had bought a number of major works by Picasso and was keen to continue investing in art with the understanding that he would be given 'dealers' prices.'[27] It was also in 1929 that brothers Gaston and Josse Bernheim-Jeune and their new partner, Bignou, acquired the *Galerie George Petit*, until its closure in 1933.[28]

Consequently, the art historian Michael C. FitzGerald writes that 'the *Galerie George Petit* was a paradigm of new relationships among dealers and collectors that formed in the early thirties,' and 'although bearing an illustrious name in the history of modern art, the gallery was far from its origins when the Picasso retrospective hung.'[29] By the early 1930s, the international art trade had been brought to a near standstill, and FitzGerald further notes that 'While the lesser figures went broke, the Bernheims, Rosenbergs and Wildensteins worked in greater concert than ever before. With the disappearance of most clients, their fierce competitiveness subsided into cooperation.'[30] This offered the perfect opportunity—and one which was a prerequisite for the successful staging of the Matisse and Picasso retrospectives in Paris of 1931 and 1932.[31]

Between September and November 1932, Picasso's Parisian retrospective came to Zurich. Wartmann had originally intended to include Braque and Léger; however, Richardson suggests that after visiting the *George Petit* show, he was persuaded by Picasso to dedicate the exhibition entirely to his work.[32] Braque and Léger had already agreed to the exhibition and were infuriated by this development. Fortunately, Wartmann was able to pacify both artists with promises of solo shows later in the year.[33] In a letter to his colleague, Carl Montag, Wartmann stressed that 'the Zurich exhibition must be . . . more beautiful and more serious, as far as structure and general impression, than the Paris exhibition. This will be its only justification.'[34] Consequently, the entire upper floor of the *Kunsthaus* was emptied and 240 m of wall space was freed for the exhibition, which consisted of 225 of Picasso's 'most important' paintings from the first three decades of his creative life.[35]

Picasso made an extensive selection for his Zurich retrospective; however, as I noted earlier, it was neither balanced nor easy to discern an overriding sequence or theme to his selection of paintings. This led to confusion and frustration in the eyes of the general public and the majority of art critics.[36] It was noted that the sequence of paintings made sense only to 'Picasso himself and a small number of connoisseurs.'[37] Art historian Tobia Bezzola suggests that almost all reviews 'deplored the inaccessible, confusing and chaotic presentation without realising that the reason for this was Picasso's work itself and not the curator's decisions.'[38] Accordingly, Swiss art historian Georg Schmidt believed that 'hanging the works in the *Kunsthaus* according to decorative principles would necessarily leave most visitors with the impression of "considerable chaos".'[39]

Jung's psychological diagnosis according to Picasso's selection of works

Many people were aware of the sequence of Picasso's styles (the 'Blue' and 'Rose' periods, and his 'Analytical' and 'Synthetic' Cubism)[40] and as such expected to find an analogous continuation of these in the works he exhibited.[41] Whilst some believed the lack of order was due to an intentional 'decorative scheme,' others sought a more psychological explanation, such as the reviewer from the Swiss-German-language daily newspaper, *Winterthurer Landbote*. This reviewer noted the 'inner turmoil of the artist'—a point of view that parallels Jung's own 'remote psychiatric diagnosis' of Picasso that he outlines in his essay.[42] Ironically, according to Picasso, the sequence of paintings in the Zurich exhibition was relatively 'conventional,' compared to that of his Paris exhibition.[43]

The reviewer from the *Winterthurer Landbote* also suggests that the 'chaotic structure of the work as a whole' shows 'that it is not possible to demonstrate an organic development in Picasso's vocabulary of forms.'[44] However, in

contrast, art historian Gotthard Jedlicka (1899–1965)—who had taken considerable interest in Picasso and his involvement in organizing the exhibition—suggested that the thought processes of the early German Romantics and their discord for anything definite or conclusive were at the very root of the 'chameleon' that was Picasso.[45] Indeed, Picasso, the man and his art, attracted much discussion—encouraging positive and negative opinions in equal measure in response to the absence of any obvious unity or cohesion to his vastly varied oeuvre. Jung was therefore not alone in his criticisms of Picasso. However, while others found the apparent disorder of Picasso's exhibition of works a frustration or inconvenience, Jung found it extremely problematic. The reason for this, I claim, was in part due to Jung's theoretical outlook, which sought to understand and make sense of a person's psychological development over their lifetime. Jungian scholar and artist William A. Sikes suggests that for Jung 'to view so much of Picasso's creative output without recourse to a chronology made a psychoanalysis of it very difficult, to say the least.'[46] This problem was further exacerbated by the fact that certain key paintings were absent from the *Kunsthaus* exhibition—that is to say, according to Sikes, those that were considered to be representative of key aspects or events in Picasso's psychological development.

Missing from the exhibition were two large paintings that have now become regarded as highly significant representations of Picasso's creative progress and his psychological development generally. These were *Les Demoiselles d'Avignon*, 1907, and *Three Women*, 1908. However, Sikes suggests that the absence of the paintings is not entirely surprising, for it was not until 1937, at the *Petit Palais* show in Paris, that these paintings generated public interest. Furthermore, *Three Women* would have also been inaccessible to Jung, as the painting did not resurface until 1954 in an exhibition in France. This was 40 years after it was seized by the Soviet state following its purchase by a Muscovite in 1913. As a consequence of these events, it was not until the 1970s that *Three Women* gained recognition as a significant piece within Picasso's oeuvre, when it was shown in exhibitions at the *Musee d'Art Moderne* in Paris, and the *Museum of Modern Art* in New York.[47]

Jung's preference for classical artforms

Jung's personal preference for art seems to favour a more classical style, and this preference would undoubtedly have influenced his reception of modern art. In December 1932, shortly after the publication of his essay, Jung was awarded the first Literary Award of the City of Zurich for his imaginative thinking and popular writing, and he sought to spend part of the prize money on a sculpture by Hermann Hubacher (1885–1976), *Italian Girl*, 1932.[48] This piece was a bust of a girl by a Swiss visual artist, who was considered to be one of the last in a generation of Swiss sculptors whose work was entirely figurative. Art historian and author Reinhold Hohl

(1929–2014) makes an interesting allusion to a letter written by Jung on December 13, 1932, to Hermann Balsiger, the president of the Jury who awarded him the literary prize. Within the letter, Jung apparently suggests that he would have preferred to buy a bronze by the figurative Swiss sculptor, Hermann Haller (1880–1950). However, Haller had insisted on 5,000 francs, whereas Hubacher was content with 3,000 francs or even 2,800 for his piece. Jung had also selected a piece of stained glass with a depiction of the Pietà by Ernst Rindespacher (1879–1949), which Jung had hoped to acquire for a sum which would allow him to purchase both Hubacher's and Rindespacher's art, without exceeding 4,000 francs. This would enable Jung to donate the remaining 4,000 francs of his prize money to the Swiss Writer's Guild.[49]

Notably, all three pieces that Jung sought to acquire for his personal collection were figurative and representational in style. Curators of an exhibition for Hubacher and Haller held at the *Atelier* in Zurich in 2012 highlight the two artists' commitment to classical styling, which was in contrast to the emerging abstract expression of many modern artists: 'the contemporaneity of the avant-gardist tendencies and the artists' prime time during the early 20th century is striking regarding Haller's and Hubacher's relatively conservative art.'[50] The classical orientation of the two sculptors was likely to have appealed to Jung, given his 'conservative to the bone' attitude towards modern art.[51] Thus, Jung's own collection of art supports this notion. I will be exploring in detail Jung's collection of art and artefacts in Chapter 7, in order to highlight how his collection expresses his understanding of art.

The Picasso exhibition's financial controversy

The Zurich exhibition stirred great interest, and the daily newspaper the *Neue Zürcher Zeitung* gave almost weekly reports on the increasing number of visitors to it. It was claimed that the exhibition was proving to be a great success, with over 28,000 visitors recorded. Consequently, it was decided to extend the retrospective by two weeks. Interestingly, despite the growing number of visitors, the exhibition did not prove to be financially viable. The German painter Oskar Schlemmer (1888–1943) noted with surprise that 'The Picasso exhibition in Zurich seems to have been record-breaking, purely in terms of visitor numbers.'[52] Indeed, in just nine weeks, a total of 34,027 visitors were recorded. However, only 14,078 admission fees were taken, and proceeds were not enough to cover the prolific expenses of insuring the paintings and production costs. Thus, the approved budget by the *Kunsthaus* was exceeded, and in October of that year, it was necessary for the *Zürcher Kunstgesellschaft* to ask the city authorities to grant a financial contribution.

On October 11, a commentary in the social-democratic daily newspaper the *Volksrecht* raised the question of whether the city authorities should give financial support to the exhibition. The paper consequently answered

the question by rejecting the proposition on the basis that Picasso's art was 'typically bourgeois and decadent' and no more than 'painted psychoanalysis,' which was 'a sign of the decadence of our age.'[53] In other words, Picasso's work, it was argued, represented a 'playful attitude to art that meant nothing to the workers.'[54] However, those in favour of the exhibition had previously argued that due to the depression and rising unemployment, it would be in the best interests of the city to support the exhibition as it would provide temporary work and stimulus to the economy.[55] The exhibition therefore came under the scrutiny of an ideological nature—or as John Richardson noted 'less from the right than the left.'[56] Consequently, although the retrospective was promoted by a number of well-informed professionals,[57] the city council approved only a partial financial contribution, and the *Kunsthaus* was left with a deficit of 5,000–7,000 francs. Noted art historian and theoretician of Modernism Sigfried Giedion (1888–1968) strongly disagreed with the argument made by the *Volksrecht* and countered: 'If the work of Picasso is characterized as bourgeois and decadent, how should the fountains and monuments of art conservation in Zurich be described? At the bottom these monuments made of stone are no more than cheap plaster-casts of the past.'[58]

The role of Jung's essay and his controversial comments

As previously noted, on the last day of the exhibition, the daily newspaper *Neue Zürcher Zeitung* published in its first Sunday edition Jung's essay on Picasso. According to the editorial note that preceded the essay, Jung's writing was intended to close the heated discussion about Picasso's art that had involved the newspaper and the general public.[59] However, the following weeks did not prove to be any less controversial when Jung provoked even further tension with his essay. This was largely due to Jung diagnosing Picasso with 'psychic problems.'[60] He goes on to say in his essay that in Picasso's art, we find:

> The ugly, the sick, the grotesque, the incomprehensible, the banal are sought out—not for the purpose of expressing anything, but only in order to obscure; an obscurity, however, which has nothing to conceal, but spreads like a cold fog over desolate moors; the whole thing quite pointless, like a spectacle that can do without a spectator.[61]

Jung's claim of an invitation from an 'authoritative quarter'

It is worth noting that Jung states in his essay that it was suggested to him by an 'authoritative quarter' that he should write his very public essay—his

claim, however, cannot be substantiated.[62] Hohl believes that Jung's claim that he was invited (by an unnamed source) to write his essay 'was a bluff.'[63] He considers Jung's uncompromising critique of Picasso's exhibition, the confusion surrounding exactly who was ultimately responsible for its publication, or who thought it a good idea to have it published, as a clear indication that it was Jung, and Jung alone, who instigated the writing of his essay. Jung states: 'As a psychiatrist, I almost feel like apologizing to the reader for becoming involved in the excitement over Picasso. Had it not been suggested by an authoritative quarter, I should probably never have taken up my pen on the subject.'[64]

On November 7, Jung had been invited to a meeting with the staff of *Neue Zürcher Zeitung*. The subject would have likely been Picasso; however, Jung declined the invitation in a letter of October 29, citing professional obligations as his reason—he was to speak at the 'Kulterbund' in Vienna on November 9. Hohl suggests that there may have been other strategic or personal reasons why Jung was reluctant to attend the meeting. According to Hohl, it was significant that Hans Barth (who would go on to become the Professor of Philosophy at the University of Zurich in 1946) and Eduard Korrodi (the chief editor of the literary section of the paper) were also invited to the meeting.[65] Both men had, at the time, strained relationships with Jung due to the controversial content of Jung's monologue on the novel *Ulysses* (1922) by James Joyce (1882–1941), which had been published in September of that year.[66] Jung would therefore have been reluctant to discuss his intention to publicize his similarly contentious view of Picasso.

Jung writes his essay in 'hast'

Hohl concludes that Jung started his Picasso essay the same day he wrote to decline the invitation to meet with the paper to discuss its content—Jung completed his essay the day after (October 29 and 30). The essay itself comprised a manuscript of 13.5 pages with one additional sheet, 'written with few corrections and in some haste, judging by some minor grammatical slips.'[67] Although Jung chose to write the essay in haste, and supposedly without any consultation with the staff of the newspaper, it would seem from his actions that followed that he was fully aware of the controversial nature of what he had written and the potentially libellous diagnosis of Picasso that he hastily puts forward.

On Monday, October 31, Jung wrote to the medical authorities of the Canton of Zurich asking if, as a physician, he could be sued for giving his views on certain artists—namely, Picasso and Joyce. This letter is not archived, and its actual contents can only be speculated upon. However, according to Hohl's research into it, Jung apparently stated: 'for instance Picasso, who shows unmistakeably pathological traits. Or Joyce, whose daughter has been put into an asylum because of schizophrenia and who is

himself mentally on pretty shaky grounds.'[68] Hohl notes that Jung neglected to enclose the manuscript within his letter and claims that Jung received no response, which, one could argue, is not entirely surprising.

We know that within two days of writing to the medical authorities in Zurich, on Tuesday, November 2, Jung sent his essay to Hans Graber, an art critic for the *Neue Zürcher Zeitung*, for his thoughts. Graber had written a five-part instalment on the Picasso exhibition, and he concluded in his final article on November 10 that Picasso was 'an outstandingly vital nature, an artist with the gifts of a genius . . . and a uniquely powerful source of influence.'[69] This favourable review may have antagonized Jung, compelling him to send the essay directly to Graber to persuade him of an alternative view on Picasso.[70] Despite some clear reservations on Jung's part about whether he ought to publicize his views on Picasso and Picasso's art, Jung clearly fuelled the controversy surrounding the artist. Indeed, as Hohl notes, Jung has caused 'an international furore that has not subsided to this day.'[71]

Further details of Jung's 'authoritative quarter'

According to Hohl, in Jung's covering letter to Graber, Jung mentions that the essay was written 'at the invitation of Herrn Dr. Kurt Binswanger.'[72] However, Hohl concludes that it is impossible to know for certain if (and why) Binswanger were in a position to make such an invitation. He also suggests that given Binswanger was 12 years Jung's junior and his 'disciple,' he 'can hardly be called an "authoritative quarter" for the already famous medicine man of Küsnacht.'[73] Binswanger had become focused almost entirely on Jungian psychology and has been practicing in Zurich since 1927. It is my considered opinion that Jung was personally compelled to write his essay about Picasso, in part, out of his disagreement with the favourable review of Picasso written by Graber.[74] According to Hohl, it could also be suggested that Jung was well aware that the Binswanger dynasty of the *Bellevue* Clinic at Kreuzlingen was known even to the 'layman.' Thus, Binswanger was regarded, 'as almost a synonym for authority in the field of psychiatry in Switzerland.'[75] Therefore, in Jung's view, Binswanger supplied the necessary justification for his acceptance to write the essay.

The repercussions of Jung's essay

Jung's polemic against Picasso's art provoked great interest. Certainly, Picasso had supporters keen to defend his art against Jung's attack. The lawyer and painter Hanns Welti (1894–1934), who had looked after Picasso and his family during his stay in Zurich, exclaimed: 'Because expressions like those ventured by Dr. Jung have seldom been so misunderstood, such dangerous instruments in the hands of a layman, as in this case.'[76] Rudolf Grossman also expressed his disagreement within the art magazine *Kunst*

und Küstler,[77] and Christian Zervos in his *Cashiers d'Art* criticized Jung for applying his psychological theories to Picasso's work.[78] He argued: 'If Dr. Jung had taken account of historical facts,' Zervos continued, 'he would have realized that Picasso's predilection for blue was due to the influence of Cézanne . . . that when Picasso painted prostitutes, he was only following a fashion common to Barcelona painters at the time.'[79]

However, it was the German art historian Max Raphael (1889–1952) who made the most pointed attack on Jung's conclusions. He stated that whilst Picasso created art that was 'without any consideration of the public's wishes,' Jung 'curries favour like a philistine with the small-minded bourgeoisie who make their own monied impotence the measure of all things' and 'places his name and his knowledge at their service in order to justify them.'[80] Interestingly, some years later, Jung made a noteworthy admission of his own. In an interview, Jung concedes: 'I cannot occupy myself with modern art anymore. It is too awful. That is why I do not want to know more about it. . . . When modern art came on the scene it presented a great psychological problem for me'[81] The significant admission here is that modern art is *a great psychological problem* for Jung. As I shall argue, it was a problem that was profoundly nuanced and rooted deeper than mere disdain for Picasso's art.

Notes

1 Jung was controversial due to his unconfirmed anti-Semitic tendencies and his intimate relationship with a patient Sabina Spielrein between 1908 and 1910.
2 David Tacey, *How to Read Jung,* Granta Books, 2006, p. 7.
3 It is at this point worth noting that Jung was by no means lacking artistic tendencies. He had just two years prior to the Picasso exhibition recounted through both text and elaborate paintings his 'confrontation with the unconscious' (1915–1930).
4 C.G. Jung, *Letters* of C.G. Jung: volume 1, 1906–1950, edited by Aniela Jaffé and Gerhard Adler, translated from the German by R.F.C. Hull, Routledge, 2015. See Letter to Esther Harding 7/8/47, p. 469 also cited in Sylvester Wojtkowski, 'Wrestling with the Azazel, Jung and Modern Art, A Critical Appraisal,' *ARAS Connections*, 2015, p. 2. Jung states, 'I am only prejudiced against all forms of modern art. It is mostly morbid and evil.'
5 C.G. Jung, 'Picasso,' (1932) in *The Spirit in Man, Art and Literature*, translated by R.F.C. Hull, ARK Paperbacks, 1984, paras 204–214. The Picasso Essay was first published in the *Neue Zürcher Zeitung*, 13 November 1932.
6 The *Kunsthaus* Zurich is an art museum that houses one of the most important art collections in Switzerland—originally founded in 1787 and known then as the Künstlergesellschaft. It was not until 1910 that the *Kunsthaus* (house of art) was opened on a plot of land donated by city councillor Landolt—being neither 'museum' nor 'art gallery.' It was suggested by its architect, Karl Moser, that the name '*Kunsthaus*' reflected its aspiration to bring art to a broad public.
7 The Cubist movement was pioneered by Picasso and Georges Braque and started from 1907. Cubism seemingly broke from centuries of tradition. Three-dimensional subjects were 'fragmented' and redefined from several different points of

view simultaneously. Picasso also experimented with collage and made major contributions to areas such as sculpture. He was a diverse artist and explored printmaking and ceramics; however, he was primarily defined as a painter.

8 Roland Penrose, *Picasso*, with notes by David Lomas, Phaidon Press, 1991, p. 9.

9 '*Picasso als Patient*?' *Neue Zürcher Zeitung*, 153:2145 (November 18, 1932), sheet 3 cited in Tobia Bezzola, *Picasso by Picasso*, *His First Museum Exhibition 1932*, with contributions by Simonetta Franquelli, Christian Geelhaar and Michael FitzGerald, Prestel, 2010, p. 40.

10 This was the first gallery exhibition whereas to clarify, the Kunsthaus held the first full-scale museum retrospective.

11 Tobia Bezzola, *Picasso by Picasso*, *His First Museum Exhibition 1932*, with contributions by Simonetta Franquelli, Christian Geelhaar and Michael FitzGerald, Prestel, 2010, p. 76 and p. 16 within the same book notes the unusual hanging.

12 John Richardson, *A Life of Picasso*, *The Triumphant Years 1917–1932*, with the collaboration of Marilyn McCully, Alfred A. Knopf, 2007, p. 477.

13 Picasso felt that his work would be chopped up into arbitrary 'periods' by critics and academics without his authorization, and therefore demonstrated a disregard for order, style, subject or coherence. See ibid., p. 477.

14 Tériade's interview appeared in *L'Intransigeant*, June 15, 1932, cited in John Richardson, *A Life of Picasso*, *The Triumphant Years 1917–1932*, with the collaboration of Marilyn McCully, Alfred A. Knopf, 2007, p. 477.

15 ibid., p. 478. Italics original.

16 C.G. Jung, 'Picasso,' (1932) in *The Spirit in Man, Art and Literature*, translated by R.F.C. Hull, ARK Edition, Routledge, 1984, para 208.

17 Reinhold Hohl, 'C.G. Jung On Picasso (And Joyce),' *Notes in the History of Art*, 3:1 (Fall 1983), pp. 10–18. The University Chicago Press on behalf of the Bard Graduate Center, p. 14.

18 ibid., p. 13. Welti had written a counter argument on November 30, 1932, published in the *Neue Zürcher Zeitung* to Jung's Picasso essay.

19 Picasso spent a week hanging his paintings in Paris and experimented with various combinations. Many paintings were hung multiple times before the final display. It has been noted that his paintings were adorned with heavy gilt frames which some critics believed were garish. However, Picasso apparently enjoyed the sumptuous surroundings and contrast with his new paintings. See Tobia Bezzola, *Picasso by Picasso*, *His First Museum Exhibition 1932*, with contributions by Simonetta Franquelli, Christian Geelhaar and Michael FitzGerald, Prestel, 2010, p. 80.

20 Paul Rosenberg (1881–1959) was a French art dealer. Both Paul and his brother Léonce Rosenberg were among the world's major modern art dealers.

21 Tobia Bezzola, *Picasso by Picasso*, *His First Museum Exhibition 1932*, with contributions by Simonetta Franquelli, Christian Geelhaar and Michael FitzGerald, Prestel, 2010, p. 77.

22 The exhibition included one sculpture, a selection of prints and 100 drawings. It was one of the four retrospectives of Matisse's work to be held Berlin in 1930 and New York in 1931, yet it was the first in Paris since 1910. See ibid., p. 77.

23 Tobia Bezzola, *Picasso by Picasso*, *His First Museum Exhibition 1932*, with contributions by Simonetta Franquelli, Christian Geelhaar and Michael FitzGerald, Prestel, 2010, p. 14.

24 ibid., p. 79.

25 John Richardson, *A Life of Picasso*, *The Triumphant Years 1917–1932*, with the collaboration of Marilyn McCully, Alfred A. Knopf, 2007, p. 475.

26 Chester Dale (1883–1962) was an American banker and patron of the arts. He made a large amount of money from the New York stock exchange and collected 19th- and 20th-century French paintings.

27 John Richardson, *A Life of Picasso*, *The Triumphant Years 1917–1932*, with the collaboration of Marilyn McCully, Alfred A. Knopf, 2007, p. 474.
28 Matisse would be also represented by Rosenberg from 1936. Picasso, however, had been represented by him since 1918. George Keller was appointed director of the Galerie George Petit from 1929.
29 Michael C. FitzGerald, *The Making of Modernism: Picasso and the Creation of the Market for Twentieth Century Art*, University of California Press, 1995, p. 193.
30 John Richardson, *A Life of Picasso*, *The Triumphant Years 1917–1932*, with the collaboration of Marilyn McCully, Alfred A. Knopf, 2007, p. 474, cites FitzGerald's book *Making Modernism* (FitzGerald, 1995) for more detailed account of Picasso's relationship with other dealers. Plus p. 194 for referenced quote by FitzGerald.
31 John Richardson, *A Life of Picasso*, *The Triumphant Years 1917–1932*, with the collaboration of Marilyn McCully, Alfred A. Knopf, 2007, p. 474.
32 ibid., p. 483.
33 The Braque show was eventually held in April 1933, followed in May by a Léger retrospective cited in ibid., p. 483.
34 ibid., p. 483.
35 The *Kunsthaus* had opened in 1910 and had been designed and extended by the architect Karl Moser in 1925.
36 Picasso's work although selected by the artist was arranged and installed by Sigmund Righini (1890–1937), a painter from Ticino who was president of the exhibition commission. See Tobia Bezzola, *Picasso by Picasso*, *His First Museum Exhibition 1932*, with contributions by Simonetta Franquelli, Christian Geelhaar and Michael FitzGerald, Prestel, 2010, p. 33.
37 Tobia Bezzola, *Picasso By Picasso: His First Museum Exhibition 1932*, *His First Museum Exhibition 1932*, with contributions by Simonetta Franquelli, Christian Geelhaar and Michael FitzGerald, Prestel, 2010, p. 17.
38 ibid., p. 17.
39 dt. [Georg Schmidt], *'Pablo Picasso, Im Zürcher Kunsthaus,'* I, in: National—Zeitung, year 90, October 1932 cited in Tobia Bezzola, *Picasso By Picasso: His First Museum Exhibition 1932*, *His First Museum Exhibition 1932*, with contributions by Simonetta Franquelli, Christian Geelhaar and Michael FitzGerald, Prestel, 2010, p. 41.
40 These periods are in accordance with Picasso's most notable developments and refer to specific colours and characteristic styles. For instance, the 'Blue' period (1901–4) reflects the cold ethereal blue tones that began to dominate his work. The 'Rose' period (1904–6) is in accordance with the introduction of gentle tones of pink and grey. 'Analytical' Cubism as it was known was not seen until 1910–12 and identified with Picasso's need to break into the form and separate its elements. Penrose suggests that Picasso expressed a need to 'penetrate beneath the surface and become conscious of that which cannot be seen because accidently it is at the back of the object in question.' See Roland Penrose, *Picasso*, p. 13. To follow was 'Synthetic' Cubism (1912–16) in which all signs of the presence of an object became difficult to trace. However, Penrose notes that it was therefore necessary to form a new link with painting and reality. Picasso at no point sought to remove the 'conception of some definite object, as well as the personality of the artist.' See Roland Penrose, *Picasso*, with notes by David Lomas, Phaidon Press Limited, 1991, p. 13.
41 Tobia Bezzola, *Picasso by Picasso: His First Museum Exhibition 1932*, *His First Museum Exhibition 1932*, with contributions by Simonetta Franquelli, Christian Geelhaar and Michael FitzGerald, Prestel, 2010, p. 17.

42 *Neue Zürcher Zeitung*, no. 2094, 10.11.1932. cited in Tobia Bezzola, *Picasso By Picasso: His First Museum Exhibition 1932*, with contributions by Simonetta Franquelli, Christian Geelhaar and Michael FitzGerald, Prestel, 2010, p. 17. Jung was explicit in his view of Picasso's 'psychic problems, so far as they find expression in his work, are strictly analogous to those of my patients.'
43 *Teriade's* interview appeared in *L'Intransigeant*, June 15, 1932. With reference to how Picasso was going to hang his work in Paris. . . . To which he replied 'Badly.' Quote cited in John Richardson, *A Life of Picasso*, *The Triumphant Years 1917–1932*, with the collaboration of Marilyn McCully, Alfred A. Knopf, 2007, p. 477. It is also worth noting Tobia Bezzola's suggestion that it was not part of Picasso's purpose to demonstrate a consistent development. He states that 'even such a comprehensive presentation would not be able to crystallise Picasso's development into a textbook-style step-by-step progression.' He further adds that this was in fact the decisive characteristic of both the Paris and Zurich exhibitions. See Tobia Bezzola, *Picasso By Picasso: His First Museum Exhibition 1932*, *His First Museum Exhibition 1932*, with contributions by Simonetta Franquelli, Christian Geelhaar and Michael FitzGerald, Prestel, 2010, p. 18.
44 Der Landbote Winterthur, no. 254, 29.10.1932 cited in Tobia Bezzola, *Picasso By Picasso: His First Museum Exhibition 1932*, *His First Museum Exhibition 1932*, with contributions by Simonetta Franquelli, Christian Geelhaar and Michael FitzGerald, Prestel, 2010, p. 17.
45 Jedlicka Gotthard, *Picasso*, lecture given at the *Kunsthaus* Zurich on the occasion of the Picasso exhibition, October 1932, p. 60ff cited in ibid., p. 17.
46 William A. Sikes, *The Psychological Roots of Modernism: Picasso and Jung,* Routledge, 2015, p. 3.
47 William A. Sikes, *The Psychological Roots of Modernism: Picasso and Jung*, Routledge, 2015, p. 3. There was also a delay in some paintings being included (10 days after the opening)—*The Couple (The Wretched Ones)* from the collection of Bernhard Mayer, Zurich—and four sculptures.
48 Reinhold Hohl, 'C.G. Jung On Picasso (And Joyce),' *Notes in the History of Art,* 3:1 (Fall 1983). The University of Chicago Press on Behalf of the Bard Center, p. 14. Ironically, the Literary Award of the City of Zurich was awarded on the December 18, 1932, shortly after Jung expressed his controversial thoughts on both Picasso and Joyce. It seems fitting that Jung made a notably classical choice of art in contrast to Picasso's style.
49 ibid., p. 15. The sum donated indicates that he most likely acquired the Hubacher's bust and Rindespacher' stained glass for 4,000 francs. Both of which are notably classical in style.
50 Hermann Hubacher at Atelier Hermann Haller, Stadt Zurich Kultur, Exhibition held July 13 to October 7, 2012, curated by Véronique Wüllrich and Lorenz Hubacher.
51 Sylvester Wojtkowski, 'Wrestling with the Azazel—Jung and Modern Art, a Critical Appraisal,' *ARAS Connections*, 2015, p. 13.
52 Letter to Otto Meyer-Amden, December 14, 1932—Oskar Schlemmer, Briefe und Tagebucher, ed. Tut Schlemmer, Munich 1958, p. 304.
53 H.O., 'Soll die Stadt die Picasso Ausstellung finazieren helfen?' *Volkesrecht*, 35:239 (October 11, 1932) cited in Tobia Bezzola, *Picasso By Picasso: His First Museum Exhibition 1932*, with contributions by Simonetta Franquelli, Christian Geelhaar and Michael FitzGerald, Prestel, 2010, p. 38.
54 H.O., 'Soll die Stadt die Picasso Ausstellung finazieren helfen?' *Volkesrecht*, 35:239 (October 11, 1932) cited in John Richardson, *A life of Picasso: The Triumphant Years 1917–1932*, with the collaboration of Marilyn McCully, Alfred A. Knopf, 2007, p. 485.

55 Tobia Bezzola, *Picasso By Picasso: His First Museum Exhibition 1932*, with contributions by Simonetta Franquelli, Christian Geelhaar and Michael FitzGerald, Prestel, 2010, p. 38.
56 John Richardson, *A life of Picasso: The Triumphant Years 1917–1932*, with the collaboration of Marilyn McCully, Alfred A. Knopf, 2007, p. 485.
57 Promotional lectures were held by Max Raphael, Hans Hildebrandt and Gotthard Jedlicka plus support from modernist theoretician Siegfried Giedion and Bauhaus's Oskar Schlemmer.
58 S. Giedion, 'Über Picasso. 1st das Schaffen Picassos typish bürgerlich-dekadent?' *Volkesrecht*, 35:239 (October 11, 1932) cited in Tobia Bezzola, *Picasso By Picasso: His First Museum Exhibition 1932*, with contributions by Simonetta Franquelli, Christian Geelhaar and Michael FitzGerald, Prestel, 2010, p. 38.
59 Reinhold Hohl, 'C.G. Jung On Picasso (And Joyce),' *Notes in the History of Art,* 3:1 (Fall 1983), The University of Chicago Press on Behalf of the Bard Center, p. 10.
60 C.G. Jung, 'Picasso,' (1932) in *The Spirit in Man, Art and Literature*, translated by R.F.C. Hull, ARK Paperbacks, 1984, para 205.
61 ibid., para 212. Jung made his comment in 1932 in his essay on Picasso published in November of that year.
62 It has been suggested by Jung that Dr. Kurt Binswanger also a Swiss psychiatrist was the 'authoritative quarter'; however, this cannot be verified.
63 Reinhold Hohl, 'C.G. Jung On Picasso (And Joyce),' *Notes in the History of Art,* 3:1 (Fall 1983), The University of Chicago Press on Behalf of the Bard Center, p. 11.
64 C.G. Jung,'Picasso,' (1932) in *The Spirit in Man, Art and Literature*, translated by R.F.C. Hull, ARK Paperbacks, 1984, para 204.
65 Hans Barth (1904–1965) was on the staff of the *Neue Zürcher Zeitung* from 1929–1946. In 1946, he became the Professor of Philosophy at the University of Zurich. Eduard Korrodi (1885–1955) was a Swiss literary critic and writer.
66 C.G. Jung, '"*Ulysses*": A Monologue,' (1932) in *The Spirit in Man, Art and Literature,* translated by R.F.C. Hull, ARK Paperbacks, 1984, pars 163–203. *Ulysses* monologue was first published in the *Europäische Revue* (Berlin) September 1932.
67 Reinhold Hohl, 'C.G. Jung On Picasso (And Joyce),' *Notes in the History of Art,* 3:1 (Fall 1983), p. 11.
68 ibid., p. 11. There is no reference to be found in relation to the source of this quote taken from a letter to the medical authorities of the Canton of Zurich. I therefore point out that this claim is unsubstantiated apart from Hohl's apparent extensive research. Hohl also stipulates that Jung asserted within his letter that he was concerned for his views of artists that he believed beyond any doubt to be mentally deranged, although not to the point of hospitalization.
69 Reinhold Hohl, 'C.G. Jung On Picasso (And Joyce),' *Notes in the History of Art,* 3:1 (Fall 1983), The University of Chicago Press on Behalf of the Bard Center, pp. 11–12.
70 ibid., p. 11.
71 Reinhold Hohl, 'Picasso, Zurich and die C.G. Jung-Konservativen,' *Tages-Annzieiger*, 90:30 (February 6/7, 1982), p. 49f cited in Christian Geelhaar *Picasso by Picasso His First Museum Retrospective* p. 38.
72 Reinhold Hohl, 'C.G. Jung On Picasso (And Joyce),' *Notes in the History of Art,* 3:1 (Fall 1983), p. 12.
73 ibid., p. 12.
74 Hohl notes that several of Jung's remarks seem to be challenges to Graber's previous reviews. In Graber's final instalment Hohl stipulates that he asked the rhetorical question of whether Picasso was 'a charlatan? . . . a madman? . . . the greatest master of all times? Or a dilettante?'

75 It is of note that the Jung had a connection with the famed Binswanger dynasty. Ludwig Binswanger accompanied Jung on his first meeting with Freud in 1907. Kurt Binswanger, who Jung attached his 'authoritative quarter' to, was his grandson. Ludwig was the founder of the Sanitorium Bellevue. The originally Bavarian family Binswanger produced several well-known psychiatrists. Kurt becoming primarily concerned with Jungian concepts.

76 H.W., 'Picasso ein Drama,' *Neue Zürcher Zeitung*, 153:2233 (November 30, 1932), sheet 5 cited in Tobia Bezzola, *Picasso By Picasso: His First Museum Exhibition 1932*, with contributions by Simonetta Franquelli, Christian Geelhaar and Michael FitzGerald, Prestel, 2010, p. 40.

77 'C.G. Jung diagnostiziert Picasso,' *Kunst und künstler*, 32:1 (January 1933), p. 28ff cited in Tobia Bezzola, *Picasso By Picasso: His First Museum Exhibition 1932*, with contributions by Simonetta Franquelli, Christian Geelhaar and Michael FitzGerald, Prestel, 2010, p. 40.

78 *Picasso etudie par le Dr Jung*, in: *Cashiers d'art*, 7 annee, 8–10, 1932, p. 352ff cited in ibid., p. 40. Also see John Richardson, *A Life of Picasso*, *The Triumphant Years 1917–1932*, with the collaboration of Marilyn McCully, Alfred A. Knopf, 2007, p. 485.

79 John Richardson, *A Life of Picasso*, *The Triumphant Years 1917–1932*, with the collaboration of Marilyn McCully, Alfred A. Knopf, 2007, p. 485. Jung suggests that Picasso's use of blue or specifically 'Tuat blue of the Egyptian underworld' indicates Picasso's descent into the darkness.

80 'C.G. Jung vergreift sich an Picasso,' *Information*, 6 (December 1932), pp. 4–7.— Reprinted in: Max Raphael, Aufbruch in die Gegenwart, Begegnungen mit der Kunst und den Künstlern des 20. Jahrhunderts, ed. Hans-Jürgen Heinrichs, Frankfurt am Main 1989, pp. 21–27 cited in Tobia Bezzola, *Picasso By Picasso: His First Museum Exhibition 1932*, with contributions by Simonetta Franquelli, Christian Geelhaar and Michael FitzGerald, Prestel, 2010, p. 41. There is also an interesting reference to this in David Lomas, *The Haunted Self: Surrealism, Psychoanalysis, Subjectivity,* Yale University Press, 2010, p. 127.

81 *C.G. Jung Speaking*, Bollingen 1977, pp. 221–224 cited in Sylvester Wojtkowski, 'Wrestling with the Azazel, Jung and Modern Art, a Critical Appraisal,' *ARAS Connections*, 2015, p. 8. Jung was being interviewed by J.P. Hodin, June 17, 1952.

Chapter 3

Jung's view of the modern era

Jung believed that modern art is reflective of the psychological condition of modern life. On June 17, 1952, when Jung was interviewed by the Czech-British art historian J. P. Hobin, Jung states that 'Art derives its life from and expresses the conditions of our time. In that sense art is prophetic.'[1] In support of his claim, Jung suggests that modern art is an art that 'has all of a sudden lost its belief in beauty and looks only inwardly where there is nothing to be found but ruins, the mirror of our world.'[2] To understand Jung's attitude towards modern art, we will need to address Jung's understanding of the psychology of the modern era. Jung believed that modern life is an 'awful, grinding, banal life.'[3] And, according to David Tacey, the Jungian diagnosis of the 'banality of modern life' is due to the fact that 'modern humanity tries to live without the gods.'[4] Jung believed that a life lived without the sacred is 'a royal road to ruin.'[5] Indeed, Jung claims that this 'spiritual problem in modern man'[6] is what led to two world wars and the rise of totalitarian states.[7] The modern psyche is therefore particularly susceptible, Jung claimed, to problematic neuroses and psycho-somatic illnesses due to its loss of stability, which had once been provided by religion or experiences of the sacred.[8]

Jung believed that being 'mindful of the gods' was not for the sake of religiosity but a matter of 'psychic hygiene.'[9] According to Jung, without the appropriate relationship with the sacred, we are in danger of becoming possessed by the forces of the unconscious.[10] Tacey notes that these unconscious forces were 'contained' by religion; however, if religion is made obsolete, the unconscious will flood in 'dissolving consciousness and extinguishing the light.'[11] Laurie M. Johnson reinforces this view and suggests that institutional religion developed in an organic way in order to provide walls around the destructive and unpredictable tendencies of the psyche.[12] The modern person, however, through the rise of enlightenment ways of thinking (that is to say, through prioritizing fact, reason and logic as the guiding principles in life), has effectively 'killed off God' and has no use for religion.[13] Indeed, as Tacey puts it, through seeking enlightenment of the mind, we have found 'ourselves in the dark.'[14] We are without the metaphysical certainties that

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religion once provided and therefore live with a heightened level of fear and anxiety. We must therefore pay the psychological cost of having no appreciation for the cosmology that was once valued and respected by our ancestors.[15]

Jung wanted religion to be regarded within a context that inspired an awareness of the spirit and the soul. Furthermore, religion represented to Jung something far broader in essence than the narrow use of the term we tend to adopt today. According to Tacey, Jung sought to find a resolution for the spiritual problem in modern people, by rediscovering a God that was not actually dead but had been repressed or lost in a supposedly 'enlightened' age—an age where God has been replaced by science as its guiding principle. As Tacey puts it, for Jung, 'God was not dead but had changed his name and location.'[16]

Within Jung's semi-autobiographical book, *Memories, Dreams, Reflections* (1961), he discusses the need for both religion and science to work hand in hand. He states: 'In science I missed the factor of meaning; and in religion, that of empiricism.'[17] According to Jung, scientific values on their own lead to a one-sided, neurotic attitude that accounts for the modern person's conscious outlook. Jung also speaks of this attitude as one that harbours a sense of guilt for seeking to kill off God and a need to atone for this 'sin.' In response, the modern person has sought to atone for this 'sin' through their own rationally-construed creations.[18] Tacey reinforces this notion, suggesting that our excessive rationalized activity is due to 'a deep seated guilt that we cannot articulate.'[19] It would seem, however, that Jung maintains that modern people are unable to atone for their 'sin' in full, for no person can create to the extent or degree of God. The creations of the modern person cannot match those of God, just as Jung contends that God cannot be fully killed off by a human. The sin may feel as if it has been appeased or atoned for, but the psychological reality, Jung maintains, is that the sin remains—and it gnaws away at the psyche of modern people.

Jung describes this psychologically damaging situation as an 'inflated consciousness.' Modern people suffer from an inflated consciousness because they seek to take the place of God: to create as a god creates. But they cannot rise to the challenge. Consequently, they become inflated with their own grandiose expectations. Jung identifies these expectations with the fruits of modern people's creation: with the industrialism of the modern era. An inflation, Jung goes on to argue, is always liable to deflation; it is, he says, 'always threatened with a counter-stroke from the unconscious, and this usually happened in the form of the Deluge.'[20]

Nietzsche's influence on Jung

Jung discusses the psychological dynamics that underpin inflation of the modern mindset and its corresponding dangerous deflation or 'deluge,'

in relation to the ideas and personality of the German philosopher Friedrich Nietzsche. Nietzsche famously proclaimed 'God is dead'[21] and also, famously, suffered from a mental breakdown from which he did not recover. In the biographical material and philosophical writings of Nietzsche, Jung found great influence for his own ideas and also for making sense of his problematic personality.[22] Because Nietzsche was so great an influence on Jung, in Nietzsche's understanding of art, we speculate possible reasons for Jung's own complex and ambiguous reception of art, and, in particular Jung's disparaging diagnoses of Picasso's modern art.

From the time Jung was a student in Basel to his days as a leading figure in the psychoanalytic movement, Jung was fascinated by Nietzsche.[23] On April 18, 1895, Jung enrolled as a medical student at Basel University, the same University, where Nietzsche, 26 years prior, had been made a professor. Although Jung was certainly interested in philosophy, he admits to postponing reading Nietzsche, because he 'was held back by a secret fear that I [Jung] might perhaps be like him.'[24] It has been argued by some (see Huskinson, 2004) that Jung's fear was that he would go mad towards the end of his life, as Nietzsche himself had done, and that this madness was linked directly to the unconscious forces that he—like Nietzsche, and indeed, like Picasso or any other creative artist—were engaging with and seeking to make sense of in their work.

Jung's 'secret fear' lies in his experience of strange visions and dreams which he had endured since childhood.[25] He describes these experiences within, *Memories, Dreams, Reflections* in which he recollects his feelings of instability, anxiety and chaotic thoughts. Jung therefore made a connection between himself and Nietzsche's psychological breakdown.[26] However, it was not until 1913, after his break with Freud,[27] that Jung suffered from an 'inner uncertainty' as he put it, which lasted until 1919 and resulted in a near-psychotic upheaval.[28] Jung's period of 'disorientation' is described within *Memories, Dreams, Reflections* as his 'confrontation with the unconscious.'[29] He states that he consciously submitted himself 'to the impulses of the unconscious' from which he endured an 'incessant stream of fantasies' or 'thunderstorms.'[30] Jung goes on to suggest that whilst 'others have been shattered by them—Nietzsche and Hölderlin, and many others'[31]—he was committed to 'master the task'[32] and survive his ordeal.

Jung regarded this period as the '*prima materia* for a lifetime's work,'[33] and he sought to record these important experiences through text and elaborate illustrations, first written in what he referred to as the *Black Books* and then later transferred into the *Red Book*.[34] Jung's choice of medium to express his profound experiences of the unconscious brings to light a deeply personal relationship with art and artistic forms of expression.[35] As such, Jung's paintings are consistent with specific qualities, such as order, balance and symmetry. Consequently, Jung is critical, as demonstrated in his comments on Picasso, of artistic expressions that challenge these qualities.

Nietzsche and Jung's view of opposites

Jung was influenced by Nietzsche's understanding that the goal of human potential lies within the realization of the whole self—not simply the rationalized orientation that came to dominate the modern mindset but also the nonrational, more instinctual aspects to the self that had, according to both Nietzsche and Jung, been unfairly side-lined in the modern era. For Nietzsche, the goal of the whole self is termed the *Übermensch*, and for Jung, it is the *Self*, but for both, it involves the cultivation and balance of all psychological impulses.[36] While Jung referred to this task as a synthesis of material of consciousness and the unconscious, Nietzsche describes it as a synthesis of the Apollinian and Dionysian impulses that underpin our experiences of ourselves, of our art and life itself.[37]

Nietzsche adopts the names of the Greek gods, Apollo and Dionysus, to describe opposing impulses,[38] insofar as Nietzsche understands that the two gods represent experiences of two extremes—with Apollo as a god of higher civilization: of higher truth, reason, form and restraint (represented in its artform as figurative sculpture or architecture) and Dionysus as a god of madness, intoxication and undifferentiated form (represented in its artform as music).[39] Jung roughly approximates the Apollonian impulses with the rational orientation of ego consciousness and the Dionysian impulses with the non-rational and seemingly chaotic orientation of the unconscious (Huskinson, 2004). And thus, the Dionysian would become for Jung an integral component of his understanding of the problem of the modern era and his diagnosis of the 'deluge' that befalls the inflated mindset of modern people. This, Jung assumed, was spurred on by the modern person's increasingly turbulent unconscious, which seeks to break through into conscious expression.

Jung applies his Nietzsche's influence to his understanding of modern art

Jung's monologue on James Joyce's *Ulysses* was written the same year as his essay on Picasso (1932). Thus, for the purpose of my current discussion, I would like to highlight a point Jung makes in his monologue. Jung asserts that: 'All those ungovernable forces that welled up in Nietzsche's Dionysian exuberance and flooded his intellect have burst forth in undiluted form in modern man.'[40] Jung describes the Dionysian as the 'liberation of unbound instinct,'[41] a psychological function that he believed to be repressed within civilized people. He therefore believes that modern artists are unable to synthesize or balance the impulses of consciousness and the unconscious. They are consequently liable to the deluge of the turbulent unconscious that is not contained or in a healthy relationship with the conscious mind.

Jung reinforces his point in 1958 when discussing—alongside a critique of a painting by the French Surrealist artist Yves Tanguy—a painting by a

patient (and also an artist), Erhard Jacoby.[42] He states: 'The picture illustrates the incommensurable nature of two worlds which interpenetrate but do not touch.'[43] Here we see evidence that Jung makes no attempt to separate his analysis of the pictorial representations of patients from the way in which he views modern art.[44] In a letter to the art historian J. P. Hodin (1905–1995) three years prior, Jung admits that he does not 'pretend to have very much to say about modern art,' most of it he adds, 'is alien to' him 'from the human point of view and too disagreeably reminiscent' of what he has seen in his 'medical practice.'[45] Jung believes that without the necessary union between psychic opposites (or if only one opposite is emphasized), there is a risk to psychological health. As we have also seen with his controversial essay on Picasso, Jung conflates modern art with the art of his psychotic patients. However, although both represent, he contends, 'schizophrenic expressions,'[46] he is willing to distinguish between the two on the basis that 'in the modern artist,' these expressions are 'not produced out of any disease in the individual' but as 'a collective manifestation of our time.'[47]

I contend that Jung sought to relate his understanding of the 'collective expressions' of the artwork of the modern artist to the Dionysian tendencies he identifies as prevalent in modern people. Jung notes that 'the Dionysian is the horror of the annihilation of the *principium individuationis* [the Apollonian as Nietzsche describes it] at the same time "rapturous delight" in its destruction.'[48] Jung consequently assumes that all modern artists are collectively expressing the 'sickness' of the era. I highlighted this notion in Chapters 1 and 2 and noted an unpublished letter Jung had written to Walter Mertens the same year as his essay on Picasso. To reiterate the point I made, Jung suggests in his letter that modern art is 'sick' and this 'sickness,' he asserts, is 'plainly visible in some of its representatives.'[49]

Jung's view of the 'sickness' in the modern era

Much of Jung's attitude towards modern people is related to his belief in the negative repercussions that occur when the gods are rejected. Tacey emphasizes this point and suggests that when the gods are not acknowledged, they do not just disappear, they are 'reborn, as it were, as turbulent forces in the psyche.'[50] That is to say, when the 'enlightened,' rational orientation seeks to kill off god, it establishes an inflated sense of self, which attracts the deluge of unconscious forces that set about deflating and destroying the self: a Dionysian deluge that causes chaos and the fragmentation of self. And this, of course, is the crux of Jung's diagnosis of Nietzsche's own madness: by proclaiming the death of God, Nietzsche sought to replace God with his notion of the *Übermensch*—a creation that Jung believed Nietzsche had personally identified with, and, as a result of which, had fallen victim to a grandiose 'ego-inflation' and consequent psychotic breakdown (Jung, 1934–9; cf. Huskinson, 2004).

Jung therefore viewed modern civilization as psychologically imbalanced due to its preoccupation with the rational, which it promoted to the detriment of nonrational experiences—or its promotion of a conscious perspective over the nonrational unconscious forces in life.[51] According to Jung, if we deny anything beyond the individual—that which is unconscious to the person or not 'known' by them—then we are merely elevating consciousness above all else. The modern person is therefore in danger of lacking 'real knowledge of the human soul.'[52] Clearly, Jung viewed the modern person as oriented by wholly conscious motives and consciousness, for Jung, is heavily prejudiced through conditioning of society's norms.[53]

Tacey therefore stipulates that 'we supress too much that does not make sense, and repress too much that seems "unchristian" or "immoral," and create a turbulent and violent "shadow" which is a kind of time-bomb that can explode at any moment.'[54] Consequently, a conscious attitude that emphasizes only the 'good' is superficial and without meaning. It is also without the capacity to integrate the less desirable 'shadow' aspects of ourselves that are hidden or repressed and made unconscious.[55] The excessive tendency of modern people to repress, according to Jung, can result in an accumulation of unconscious contents that will eventually produce a pathological influence on the psyche—the 'deluge.' Jung states: 'It seems to me that we should take the problem of the unconscious very seriously indeed,' and further adds, 'owing to the notorious atrophy of instinct in civilized man, it is often too weak to swing his one sided orientation of consciousness in a new direction against the pressures of society.'[56]

Jung consequently defines the modern era as the 'epoch of the "great destroyers" '[57] and believes that modern art 'heralds and eulogizes: the gorgeous rubbish heap of our civilization' and 'is productive of fear, especially when allied to the political possibilities of our catrostrophic age.'[58] Just two years after WWII ended Jung stated in a letter to the American psychoanalyst Esther Harding: 'I am only prejudiced against all forms of modern art. It is mostly morbid and evil.'[59] Sylvester Wojtkowski suggests that it was after World War II and 'with the understanding of evil as an autonomous substance (and not just *privatio boni*),'[60] which Jung formed a strong association between the horrors of war and the artistic expression of modern art. Jung suggests: 'They [modern individuals] are simply sick of the whole thing, sick of that banal life, and therefore they want sensation. They even want a war; they all want a war.'[61] Jung could only recognize modern art as guilty of cultivating the destructive tendencies he recognized within the modern era.

Jung's view of modern art, war and secularization

Jung's perspective of modern art, war and secularization were closely related, and it seems that he conflates them all with the 'spiritual problem' of the modern person.[62] This is apparent in his criticism of the 'evil of art.'

On the eve of World War II, Jung gave a seminar to the *Guild of Pastoral Psychology* in London in 1939, where he dramatically exclaimed:

> We have art galleries, yes—where we kill the gods by thousands. We have robbed the churches of their mysterious images, of their magical images, and we put them into art galleries. That is worse than killing of the three hundred children in Bethlehem; it is blasphemy.[63]

As Wojtkowski concludes, Jung was incensed by the separation of numinous images from their religious context, which he would associate with the modern predisposition towards destruction of old ideals. Jung describes modern artists as the 'broom that sweeps the rubbish into the corner'[64] and believes that they represent the work of individuals 'profoundly disturbed by the way things are going in the modern world today.' Consequently, Jung asserts they have 'given expression to the fundamental fear of our age—the catastrophic outbreak of destructive forces which everyone dreads.'[65]

Jung's letter to Esther Harding was certainly not the only instance in which he makes his derogatory views about modern art clear. Jung also found morbidity in James Joyce's *Ulysses*, and, of course, as we have seen, he regards Picasso's art as a schizophrenic art.[66] Within the *Ulysses* monologue of 1932 Jung suggests that, 'It is, moreover, significant that one of the spiritual fathers of the modern movement—van Gogh—was actually schizophrenic.'[67] This is speculation on Jung's part; however, it seems that Jung was keen to reinforce a connection between Vincent van Gogh (1853–1890), the Dutch Post-Impressionist painter, and the psychology of modern artists. Jung implies that there is a 'psychic problem' amongst *all* modern artists, one 'inherited' from van Gogh—the 'spiritual father' of the modern movement. I have already alluded to an unpublished letter from Jung to Walter Mertens, and I am keen to highlight again a pertinent comment Jung makes as it is particularly fitting in the current discussion. Jung writes: 'I do not know if it is true, as I have been told, that Picasso was once in an insane asylum. . . . Schizophrenia among artists is rampant today, since it is more or less the image of the abysmal derangement of Europe.'[68]

Nietzsche's aesthetic attitude and modern art

Jung was clearly in no doubt of God's existence; he maintains, 'God is a fact that happened';[69] God is 'a very definite psychological fact.'[70] Much of Jung's concern over our psychological health was grounded in the idea of the 'spiritual art of becoming a whole person' and the necessity to recognize something beyond what is conscious to us.[71] In this respect, he set himself apart from Nietzsche and highlighted Nietzsche's insistence that 'God is dead' as a symbol of the problem of the modern era. Jung could not condone Nietzsche's elimination of God and saw it as a psychological problem:

an indication of an inevitable psychological demise.[72] Jung believed that Nietzsche prescribed a principle in which humankind is the source of all meaning. Therefore, according to Jung, Nietzsche was denying the possibility of anything meaningful beyond the individual.[73] Consequently, Jung viewed Nietzsche as promoting all that is knowable and conscious above all that is unknowable and unconscious. According to Jung, Nietzsche failed to appreciate the importance of a religious approach to things, and he subsequently castigated Nietzsche for adopting an 'aesthetic approach to things'—by which he meant approaching life in a superficial manner.[74]

Jung similarly regarded modern art as a form of expression that is superficial and engaged only at the level of aesthetics. In a letter to the art historian Herbert Read (1893–1968), with reference to James Joyce's *Ulysses*, Jung asserts that: 'a "catholic" world, i.e., a universe with moanings and outcries unheard and tears unshed, because suffering had extinguished itself, and an immense field of shards began to reveal its aesthetic "values." '[75] According to Jung, the aesthetic attitude is a partial attitude as it protects or shields against other sensations. Jung thus recognizes this attitude as one-sided and superficial.[76] Tjeu van den Berk in *Jung on Art, The Autonomy of the Creative Drive* (2012),[77] asserts that Jung viewed the aesthetic attitude as an '*incomplete* experience of reality.'[78] Jung reinforces this assertion, stating that *Ulysses* was an expression produced in the 'full light of consciousness,' and is thereby comparable to the one-sided promotion of consciousness that Jung attributes to Nietzsche's ideas.

Jung believed that modern art was an expression of the compensatory function of the unconscious in response to the inflated consciousness of the era. However, despite Jung's regard for modern art as unbalanced, he was well aware of what was required in order to encourage psychic growth and concurrently a symbolic expression. According to Jung, the union of opposites—consciousness acting in a healthy relationship with the unconscious—is expressive of a healthy way of being and 'for those who have the symbol the transition [to psychic growth] is easy.'[79] Although both Jung and Nietzsche agreed on the symbolic union of opposites, the meaning of the symbol and the potential union between opposing perspectives or drives are fundamentally different for the two thinkers.[80]

Huskinson (2004) explains that the difference in the case of Nietzsche and Jung is due to their different conceptions of 'how the personality should attempt to harness the energy generated from the symbol.'[81] According to Jung, the symbol is a 'third thing' that lies outside the opposites. He states that 'a symbol is never an invention. It *happens* to man.'[82] Therefore, creativity must come from outside the individual. This contrasts with Jung's interpretation of Nietzsche's model, which identifies the symbol with the conscious bodily realm of a person.[83] For Nietzsche, the symbol is a combination of the opposites themselves, and creativity is therefore a conscious construct of the individual. Huskinson suggests that whilst the symbol

represents a *discovery* for Jung, for Nietzsche, it was a matter of human *creation*.[84] This crucial difference in their approaches underpins Jung's diagnosis of Nietzsche's breakdown: Jung was unable to find a uniting symbol outside of Nietzsche's opposites, and consequently, Nietzsche's personality was unable to develop healthily.[85]

The 'spiritual' problem with modern people and Nietzsche

Jung conflates 'the spiritual problem' in modern people with Nietzsche's demise. Both, according to Jung, replace religion with an aesthetic attitude. Jung states: 'aestheticism can, of course, take the place of the religious function . . . and may be a very noble substitute, it is nevertheless only a compensation for the real thing that is lacking.'[86] In particular, Jung viewed modern artists in a similar way to Nietzsche's failure to find a 'third thing.' For Jung, 'God' represented the real 'unifying symbol,' which was rejected both by Nietzsche and by modernity in general. Jung was therefore disappointed that artists were unable to discover unifying symbols; instead, he believed their art expressed a dissolution of beauty and the disorder of the modern era.[87]

Wojtkowski suggests that Jung believed modern artists were unaware that archetypal forms were expressing themselves through their artworks, and they were, rather, blindly 'groping in the dark.'[88] In Jung's view, modern artists did not choose to descend into the unconscious as he himself had sought to do during his own 'confrontation with the unconscious'; instead, they blindly fall into the 'ruins' of the chaotic unconscious of the modern psyche. It is apparent that Jung viewed his own descent and his preference for 'balanced' art as a representation of 'healthy' and meaningful art, over and above what he describes as 'grotesquely abstract' forms of art.[89] Jung, it seems, could not comprehend that modern artists were capable of expressing the unconscious in a meaningful—which is to say *symbolic* way—as opposed to a way that merely exposes the problematic symptoms of the modern era.[90] Modern art represented to Jung something to fear. He admitted during his own period of instability that he required 'the firm ground underfoot' that reality provided and that he believed modern art was resolute in dissolving into 'fragmentation.'[91] Therefore, Jung regarded modern artists as encouraging the creation of 'a new world after the old one has crumbled up'[92]—a world that Jung feared was assimilated with the prophetic spirit he associated with the 'representatives' of the era.[93]

Concluding comments

Jung adopted an ambivalent attitude towards Nietzsche and modern art, and both stir a visceral response within him. Huskinson notes that Jung acknowledges his debt to Nietzsche for his scholarly influence and his

influence on many of his own ideas, but at times, Jung completely misinterprets Nietzsche's ideas quite strikingly.[94] Similarly, Jung is capable of viewing modern art favourably, as reflected in his comment on a painting by Salvador Dalì—yet he also makes wild assumptions such as those made within his essay on Picasso. According to Huskinson, Jung overlooks passages in Nietzsche's work that overturn his criticism of Nietzsche's ideas, and I contend he does something similar with modern art—and in particular, Picasso's Cubist works. Huskinson suggests that Jung was deliberately selective of his reading of Nietzsche, and I maintain that Jung does the very same when evaluating Picasso's 1932 exhibition. Consequently, according to Huskinson, Nietzsche was a shadow personality of Jung, and as an extension of this, Jung's ambiguous reception of Nietzsche is due to a resistance on Jung's part to explore those aspects of his personality that he feels unable to engage with at a conscious level.[95] I wish to claim that Jung responds to modern art in much the same way. His ambivalent response to modern art is, I assert, due in part to his resistance to those aspects he identifies with in modern art that contribute to his underlying fear that he may go 'mad' as Nietzsche did. Jung is therefore constrained by his fear of insanity, and he is thus unable to explore modern art objectively. I will be returning to this point later in my inquiry. In particular, Chapter 10 will address the repercussions of Jung's misinterpretation of Picasso's artwork.

Notes

1 *C.G. Jung Speaking*, Bollingen, 1977, p. 221–224 cited in Sylvester Wojtkowski, 'Wrestling with the Azazel, Jung and Modern Art, a Critical Appraisal,' *ARAS Connections*, 2015, p. 8.
2 ibid., p. 221–224 cited in Sylvester Wojtkowski, 'Wrestling with the Azazel, Jung and Modern Art, a Critical Appraisal,' *ARAS Connections*, 2015, p. 13.
3 C.G. Jung, *The Collected Works of C.G. Jung: Volume 18: The Symbolic Life*: *Miscellaneous Writings*, edited and translated by Gerhard Adler and R.F.C. Hull, Princeton University Press, paras 627–674 cited in David Tacey, *How to Read Jung*, Granta Books, 2006, p. 107.
4 David Tacey, *How to Read Jung,* Granta Books, 2006, p. 95.
5 ibid., p. 96.
6 C.G. Jung, *Modern Man in Search of a Soul,* originally published in 1933, Routledge Classics, 2001, p. 200.
7 Jung had experienced war in particular World War I in which he was drafted as an army doctor and was made commandment of an internment camp for British officers and soldiers.
8 David Tacey, *How to Read Jung,* Granta Books, 2006, p. 96. When Jung refers to religion, it is worth noting that he is talking in a much broader context than how we interpret the term today. Jung does not mean we must all participate in conventional worship in an institutional setting. He instead views religion as 'a sense of sacred in the everyday life' and an openness to spiritual experience that is only met through an escape from egocentricity—a symptom he identifies within modern people and their susceptibility towards 'megalomania.'

9 David Tacey, *How to Read Jung*, Granta Books, 2006, p. 96. Jung was also not a religious spokesman, and the title of his mid-career book *Modern Man in Search of a Soul* (1933) reflects his broad vision of spirituality.
10 ibid., p. 96.
11 ibid., p. 96.
12 C.G. Jung, *Psychology and Religion*: *West and East*, originally published 1969, referred to and cited in Laurie M. Johnson, 'Jung's Answer to Modern Man,' published by the *Center of the Study of Liberal Democracy* at the University of Wisconsin-Madison, *The Political Science Reviewer*, 22 (7 January 1993), pp. 327–369 cited p. 332. Johnson adds that Jung calls institutional religion 'creed' or 'cult.'
13 David Tacey, *The Jung Reader*, Routledge, 2012, p. 5. Certainly, Jung was in search of spirit in an age of science. In his day, science operated under the influence of the Enlightenment, which promoted 'reason' over any other form of authority. However, Jung found this perspective to be highly problematic and noted: 'Science comes from the frontiers of logic, but nature does not.' By the early 20th century, the enlightenment had developed into *scientism,* which as Tacey points out, denies the existence of 'any phenomenon not susceptible to scientific investigation.' Jung believed that it was scientific enlightenment that caused religion to become incomprehensible to the modern psyche. In particular, God's existence cannot be proved by reason and is therefore in conflict with the modern person's preference for objectivity. Jung suggests that modern people have prioritized science over spirit and have adopted an existence that he describes as: 'too rational, there is no symbolic existence in which I am something else, in which I am fulfilling my role.'
14 David Tacey, *How to Read Jung,* Granta Books, 2006, p. 96.
15 ibid., p. 96.
16 ibid., p. 6.
17 C.G. Jung, *Memories, Dreams, Reflections*, recorded and edited by Aniela Jaffé, Fontana Press, 1995, p. 130.
18 David Tacey, *How to Read Jung,* Granta Books, 2006, p. 97.
19 ibid., p. 97.
20 C.G. Jung, *The Collected Works of C.G. Jung*: *Volume 11*: *Psychology and Religion: West and East,* pp. 421–422 cited in Sylvester Wojtkowski, 'Wrestling with the Azazel, C.G. Jung and Modern Art, a Critical Appraisal,' *ARAS Connections*, Princeton University Press, 2015, p. 9.
21 Friedrich Nietzsche, *The Gay Science*, originally published in 1882, translated by Walter Kaufmann, section 125.
22 Lucy Huskinson, *Nietzsche and Jung, the Whole Self in the Union of Opposites*, Routledge, 2004.
23 The influence of Nietzsche on Jung was reinforced during four lectures Jung gave to the Basel student-fraternity known as the Zofingia society, of which Jung was a member during his university days. Within all four lectures, Jung refers to the work of Nietzsche multiple times. Ritske Rensma author of *The Innateness of Myth*: *A New Interpretation of Joseph Campbell's Reception of C.G. Jung*, 2009 suggests that although Jung in particular references *Untimely Meditations* (1876*),* which was the first book by Nietzsche he had read, it was in fact *Zarathustra* (1883) that Jung admitted had provoked the most powerful impression upon him. Jung confesses that 'When I read *Zarathustra* for the first time as a student of twenty-three, of course I did not get it all, but I got a tremendous impression. I could not say it was this or that, though the poetical beauty of some of the chapters impressed me, particularly the strange *thought* got a hold

of me. He helped me in many respects, as many other people have been helped by him.'

24 C.G. Jung, *Memories, Dreams, Reflections*, recorded and edited by Aniela Jaffé, Fontana Press, 1995, p. 122.

25 ibid., p. 24.

26 ibid., pp. 21–40. Jung discusses within the chapter 'First Years' early dreams and visions, and this is a reoccurring theme within the book—in particular during his 'Confrontation with the Unconscious,' see p. 194.

27 Jung first met Freud in 1907 having sent him his *Studies in Word Association* in 1906. Freud was 20 years Jung's senior; however, this marked the beginning of an intense correspondence and collaboration that ended in 1913. The break with Freud damaged Jung's professional confidence and reputation and preceded the period within his memoir known as his 'confrontation with the unconscious.'

28 C.G. Jung, *Memories, Dreams Reflections*, recorded and edited by Aniela Jaffé, Fontana Press, 1995, p. 194. See also David Tacey, *How to Read Jung*, Granta Books, 2006, p. 7. Jung did, however, record his experiences until 1930 just 2 years prior to writing his essay on Picasso. This suggests Jung's reception of modern art was still in close proximation of his own creative expression relating to the *Red Book*.

29 C.G. Jung, *Memories, Dreams Reflections*, recorded and edited by Aniela Jaffé, Fontana Press, 1995, p. 194.

30 ibid., p. 194.

31 ibid., p. 201.

32 Biographers and critics have disagreed whether Jung was suffering from a period of intense introspection or a psychotic episode. I suggest that certainly Jung reflected a relationship with art through his elaborate illustrations that reveals further insight into his perspective of modern art. Modern art is fundamentally different to his own creative endeavours.

33 C.G. Jung, *Memories, Dreams, Reflections*, recorded and edited by Aniela Jaffé, Fontana Press, 1995, p. 225. Jung therefore regarded his experience as the root from which all his work procured.

34 Paul Brutsche, 'On Aspects of Beauty in C.G. Jung's Red Book,' *ARAS*, p. 2. Jung did emboss his leather-bound red book with *Liber Novus* (Latin for the *New Book*) despite it being more commonly known as the *Red Book*. It is worth noting that it is not known if Jung intended on publishing the book and it was not until 2009 that it was finally available to the public. The *Black Book*s were in fact a series of seven journals.

35 I suggest that Jung was unable to remain objective in his approach to modern art. Furthermore, his *Red Book* illustrations became the 'benchmark' for his subsequent evaluation of art, i.e. what he perceived as 'healthy' or symbolic artistic expressions.

36 Lucy Huskinson, *Nietzsche and Jung, the Whole Self in the Union of Opposites,* Routledge, 2004, p. 3.

37 Friedrich Nietzsche, *The Birth of Tragedy*, originally published 1872. This is mostly found in this early book.

38 Lucy Huskinson, *Nietzsche and Jung, the Whole Self in the Union of Opposites,* Routledge, 2004, p. 15.

39 ibid., p. 93.

40 C.G. Jung, 'Picasso,' (1932) in *The Spirit in Man, Art and Literature,* translated by R.F.C. Hull, ARK Paperbacks, 1984, para 178.

41 C.G. Jung, *The Collected Works of C.G. Jung: Volume 6: Psychological Types*, A revision by R.F.C. Hull of the translation by H.G. Baynes, Princeton University Press, 1921, para 227.

42 Jung also discusses the work of another artist Peter Birkhäuser, also undergoing Jungian analysis but not by Jung himself. It is clear that Jung made no separation between the work of modern artists (such as Tanguy, Picasso and the author Joyce) and the pictorial representations of patients.
43 C.G Jung, *Flying Saucers*, *A Modern Myth of Things Seen in the Sky,* Routledge, 2002, p. 85.
44 Jung was controversial in his diagnosis of Picasso as potentially schizophrenic—as discussed. It is worth noting, however, that Jung was not implying this in the literal sense but was in fact suggesting Picasso's expression was an 'analogy to the schizophrenic process,' as he understands it. Unfortunately, this clarification remains derogatory to all modern artists. See letter to Herbert Read 1960, C.G. Jung, *Letters: Volume 2*, Routledge, 1990, pp. 586–592.
45 *C.G. Jung Speaking*, Bollingen 1977, p. 221 cited in Sylvester Wojtkowski, 'Wrestling with the Azazel, Jung and Modern Art, a Critical Appraisal,' *ARAS Connections* (2015), p. 14, footnote [12].
46 Sylvester Wojtkowski, 'Wrestling with the Azazel, Jung and Modern Art, a Critical Appraisal,' *ARAS Connections*, 2 (2015), p. 14. Also see the C.G. Jung, '"*Ulysses":* A Monologue' and the 'Picasso' essay for further examples of Jung's tendency to regard modern art alongside the work of his patients. Plus, 'UFOS in Modern Art,' in *Flying Saucers,* Routledge, 2002, pp. 82–104.
47 C.G. Jung, '"*Ulysses":* A Monologue,' (1932) in *The Spirit in Man, Art and Literature,* translated by R.F.C. Hull, ARK Paperbacks, 1984, para 174.
48 C.G. Jung, *The Collected Works of C.G. Jung: Volume 6: Psychological Types,* A revision by R.F.C. Hull of the translation by H.G. Baynes, Princeton University Press, 1921, para 227.
49 Reinhold Hohl, 'C.G. Jung on Picasso (and Joyce),' *Notes in the History of Art*, 3:1 (Fall 1983), pp. 10–11.
50 David Tacey, *How to Read Jung*, Granta Books, 2006, p. 97.
51 ibid., p. 58.
52 C.G. Jung, *Nietzsche's Zarasthustra: Notes of the Seminar Given in 1934–1939,* edited by James Jarrett, Two Volumes, Routledge, 1989. Volume II, p. 903 cited in Lucy Huskinson, *Nietzsche and Jung*, *The Whole Self in the Union of Opposites*, Routledge, 2004, p. 110.
53 David Tacey *How to Read Jung*, Granta Books, 2006, p. 57.
54 ibid., p. 57.
55 The 'shadow' in Jungian terms is what that the ego rejects from consciousness and instead represses within the unconscious. This may also include memories and experiences that we would rather forget. In Jungian terms, it is the unconscious aspect of the personality which the conscious ego does not identify. The shadow is largely negative due to this; however, it requires recognition in order to individuate or as Jung notes 'and less it is embodied in the individual's conscious life, the blacker and denser it is.'
56 C.G. Jung, *The Collected Works of C.G. Jung, Volume 10: Civilization in Transition*. The Role of the Unconscious, A revision by R.F.C. Hull of the translation by H.G. Baynes, Princeton University Press, 1918.
57 C.G. Jung, *Flying Saucers*, *A Modern Myth of Thing Seen in the Sky*, Routledge Classics, 2002, p. 83.
58 ibid., p. 83.
59 C.G. Jung, *Letters*: volume 1, Letter to Esther Harding, 7/8/47, p. 467 cited in Sylvester Wojtkowski, 'Wrestling with the Azazel, Jung and Modern Art, a Critical Appraisal,' *ARAS Connections*, 2 (2015), p. 2.
60 Sylvester Wojtkowski, 'Wrestling with the Azazel, Jung and Modern Art, a Critical Appraisal,' *ARAS Connections*, 2 (2015), p. 2.

61 C.G. Jung, *The Collected Works of C.G. Jung, Volume 18: The Symbolic Life*, Routledge and Keagan Paul, 1949, paras 627–674 cited in David Tacey, *How to Read Jung*, Granta Books, 2006, p. 107.
62 Academy of Ideas, internet resource, 'Carl Jung and the Spiritual Problem of the Modern Individual,' posted 14/06/17.
63 C.G. Jung, *The Collected Works of C.G. Jung, Volume 18: The Symbolic Life*, A revision by R.F.C. Hull of the translation by H.G. Baynes, Princeton University Press, 1932, p. 274 cited in Sylvester Wojtkowski, 'Wrestling with the Azazel—Jung and Modern Art, a Critical Appraisal,' *ARAS Connections*, 2 (2015), p. 12. Jung made this comment in 1939.
64 C.G. Jung, *Flying Saucers*, *A Modern Myth of Things Seen in the Sky*, Routledge Classics 2002, p. 83.
65 ibid., p. 82.
66 See C.G. Jung,'Picasso,' (1932) in *The Spirit in Man, Art and Literature,* translated by R.F.C. Hull, ARK Paperbacks, 1984, para 208.
67 ibid., ' "*Ulysses*": A Monologue,' para 174.
68 Reinhold Hohl, 'C.G. Jung on Picasso (and Joyce),' *Notes in the History of Art*, 3:1 (Fall 1983), pp. 10–11. Jung's letter is noted in Hohl's paper.
69 C.G. Jung, *Nietzche's Zarasthustra: Notes of the Seminar Given in 1934–1939,* edited by James Jarrett, Volume 1, Routledge, 1989, p. 335; Liliane Frey-Rohn, *Friedrich Nietzsche: A Psychological Approach to his Life and Work,* edited by R. Hinshaw and Lela Fischelli, translated G. Massey, Daimon Press, 1988, p. 85 cited in Lucy Huskinson, *Nietzsche and Jung*, *The Whole Self in the Union of Opposites,* Routledge, 2004, p. 110.
70 C.G. Jung, *Nietzsche's Zarasthustra: Notes of the Seminar Given in 1934–1939,* edited by James Jarrett, Volume II, Routledge, 1989, p. 903 cited in ibid., p. 110.
71 David Tacey, *How to Read Jung,* Granta Books, 2006, p. 8.
72 Jung viewed Nietzsche's *Zarathustra* as an indication of his encroaching insanity. In particular, Jung notes the fate of the rope-dancer that he believed symbolically indicates the fate of Nietzsche. See Lucy Huskinson, *Nietzsche and Jung, the Whole Self in the Union of Opposites*, Routledge, 2004, p. 119.
73 Lucy Huskinson, *Nietzsche and Jung, the Whole Self in the Union of Opposites*, Routledge, 2004, p. 110.
74 ibid., p. 111.
75 C.G. Jung, *Letters Volume 2: 1951–1961*, edited by Gerhard Adler, Routledge, 1990, pp. 586–592. Letter to Herbert Read, September 1960.
76 Tjeu van den Berk, *Jung on Art, the Autonomy of the Creative Drive,* Routledge, 2012, p. 65.
77 Note that the English version of van den Berk's book was not available until 2012.
78 ibid., p. 65. Italics van den Berk.
79 Jolande Jacobi, *Complex Archetype Symbol*, Bollingen Series, Princeton University Press, 1974, p. 95.
80 Lucy Huskinson, *Nietzsche and Jung, the Whole Self in the Union of Opposites,* Routledge, 2004, p. 3.
81 ibid., p. 3.
82 C.G. Jung, *Nietzsche's Zarasthustra: Notes of the Seminar Given in 1934–1939,* edited by James Jarrett, Volume II, Routledge, 1989, p. 1251 cited in Lucy Huskinson, *Nietzsche and Jung, the Whole Self in the Union of Opposites,* Routledge, 2004, p. 112.
83 ibid., p. 112.
84 Huskinson notes that Paul Bishop also applies the distinction between discovery and creation to Jung and Nietzsche. See Paul Bishop, *The Dionysian Self: C.G.*

Jung's Reception of Friedrich Nietzsche, Walter de Gruyter, 1995, pp. 353, 365–366 cited in Lucy Huskinson, *Nietzsche and Jung, the Whole Self in the Union of Opposites,* Routledge, 2004, Notes, p. 178 [7].

85 Lucy Huskinson, *Nietzsche and Jung, the Whole Self in the Union of Opposites,* Routledge, 2004, Notes, p. 4.

86 C.G. Jung, *The Collected Works of C.G. Jung Volume 6: Psychological Types*, A Revision by R.F.C. Hull of the translation by H.G. Baynes, Princeton University Press, 1921, p. 141 footnote [14].

87 Sylvester Wojtkowski, 'Wrestling with the Azazel, Jung and Modern Art, a Critical Appraisal,' *ARAS Connections* (2015), p. 13. In Jung's Picasso essay, he states: 'it is the ugly, the sick, the grotesque, the incomprehensible, the banal that are sought out' with reference to Picasso's art, cited in C.G. Jung, 'Picasso,' in *The Spirit in Man, Art and Literature,* ARK Paperbacks, 1984, para 210.

88 Sylvester Wojtkowski, 'Wrestling with the Azazel, Jung and Modern Art, a Critical Appraisal,' *ARAS Connections* (2015), p. 13.

89 Within *Memories, Dreams, Reflections*, Jung states his irritation when the periphery of his mandala drawing had burst open. This was due to an aesthetics lady challenging in a letter to Jung the spontaneous and natural expression of his mandalas.

90 Sylvester Wojtkowski, 'Wrestling with the Azazel, Jung and Modern Art, a Critical Appraisal,' *ARAS Connections* (2015), p. 15.

91 C.G. Jung, *Memories, Dreams, Reflections*, Fontana Press, 1995, p. 213.

92 C.G. Jung, *Letters Volume 2: 1951–1961*, Routledge, 1990, pp. 586–592, Letter to Herbert Read, September 2, 1960.

93 Jung believed Picasso in particular was guilty of this form of destructive expression.

94 Lucy Huskinson, *Nietzsche and Jung, the Whole Self in the Union of Opposites,* Routledge, 2004, p. 2.

95 ibid., p. 2.

Chapter 4

Jung and the 'schizoid' expression in modern art

I have discussed in Chapter 3 Jung's association of modern art with the problems of the modern era, i.e. the loss of a relationship with the sacred and mental instability. Consequently, as I also noted in Chapter 3, Jung found great difficulty in separating his view of modern artists and their form of expression, from the pictorial representations by his patients. This notion is clearly demonstrated in his essay on Picasso. Interestingly, Sylvester Wojtkowski highlights that Jung also reverses his usual method of investigation when examining Picasso's artwork, so that rather than exploring its symbolic context more widely through his usual method of 'amplification,' Jung sought simply to confirm the claims he wanted to make. For instance, instead of exploring the symbolic motifs that appear by finding their correspondence in other works of art or mythological narratives, Jung sought to understand Picasso's artwork quickly and superficially, by comparing its imagery to the artwork of schizophrenic patients. This confirms the derogatory nature of Jung's attitude towards Picasso and his resistance to exploring the creative imagery in Picasso's work in the depth he would ordinarily invest in his investigations into symbolic imagery. Thus, Jung's comments bring us no closer to comprehending Picasso's art.[1]

Jung's early experience of art

In order to contextualize Jung's understanding of Picasso, it is worth considering Jung's earliest recollection of art. Jung recalls in *Memories, Dreams, Reflections* that he was fascinated by two classical paintings kept at his family home. Jung describes how he would steal away into the dark sequestered room of his father's parsonage in order to admire the paintings. One was a copy of Guido Reni's (1575–1642) *David with the Head of Goliath*, 1606, and the other was a landscape of early 19th-century Basel. Jung admits to being in awe of their beauty which he would gaze at for hours.[2] He goes on to say that 'It was the only beautiful thing I knew.'[3] It is evident that

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Jung had a considerable appreciation for classical art. I noted in Chapter 2 that Jung chose classical artwork for his personal collection, having been awarded a sum of money for a literary award. Jung also recalls in *Memories, Dreams, Reflections* being no more than six years old when his aunt took him to Basel to visit a museum. It was there that Jung discovered classical sculpture which he described as 'marvellous figures!,' causing him to feel, 'utterly overwhelmed,' for he 'had never seen anything so beautiful.'[4] It is apparent that Jung was captivated by classical art which he notes on several occasions for its 'beauty.'

According to Sylvester Wojtkowski, if we follow the index to Jung's *Collected Works* for entries relating to art, we find a variety of conflicting opinions and inconsistencies.[5] For Jung, it seems modern art went against all the principles he would associate with his early experience of classical art, which he clearly favoured. He consequently recognized the destruction of all the classical forms, including religion and ethics with the modern form of artistic expression.[6] He states: 'But no one speaks about what it does to your soul! The nature of "modern art" is morbid. Am I allowed to say this?'[7] Jung understood art as a 'process of self-regulation in the life of nations and epochs.'[8] By this, Jung suggests that whenever conscious life becomes one-sided, '[archetypal] images "instinctively" rise to the surface in dreams and in the visions of artists and seers to restore the psychic balance.'[9] Consequently, Jung believed art expresses the condition of our time.[10] However, Jung notes that such archetypal images do not appear in the dreams of individuals or in art unless activated by an imbalance or 'deviation from the middle way' as Jung puts it.[11] Jung therefore diagnosed civilization as being out of balance with itself and with nature.[12] It is thus inevitable that Jung would conflate modern art with his understanding of the psychological condition of modern life and furthermore an unbalanced psyche—such as someone with a neurotic or schizoid tendency.[13] Jung confirms the connection he makes between mental instability and the modern era, stating: 'Neurotics smart under the same problem of our age.'[14]

Well-being, nature and art

Wojtkowski suggests that Jung seems to connect well-being with the beauty and glory of nature.[15] This notion is worth considering relative to Jung's understanding of art, in particular to Jung's repeated claim that Picasso's form of expression was 'ugly' and 'grotesque.' These terms are in direct opposition, as I shall now discuss, to Jung's understanding of nature. Within *Memories, Dreams, Reflections*, Jung presents himself as a boy greatly influenced by natural beauty. He describes nature with great care and attention and demonstrates a perceptive eye and visual sensitivity. Indeed, one of

Jung's earliest memories is of nature, and a 'fine, warm summer day' lying in his pram. He notes:

> The sky blue, the golden sunlight darting through green leaves. The hood of the pram has been left up. I have just awakened to the glorious beauty of the day, and have a sense of indescribable well-being.[16]

Jung reinforces the joy he drew from nature when he later describes the 'inconceivable pleasure' and 'incomparable splendour' he experienced when visiting Lake Constance with his mother.[17] Furthermore, he suggests that 'without water,' he thought, 'nobody could live at all.'[18] Certainly, Jung was acutely perceptive to sensory experience and many of his early memories correspond with this. Thus, it seems that nature's guiding principles influenced Jung profoundly from an early age. Notably, Jung's spinster maternal aunt, Gusteri was Jung's early art critic, and it was through her guidance that he first consciously recognized the 'glowing sunset reds' of the Alps, as Jung described them.[19] Wojtkowski suggests that this was an early influence on Jung's conviction that nature, art and beauty go together.[20] I maintain therefore that Jung's connection of well-being with (his personal understanding of) 'beauty' also played a role in Jung's rejection of Picasso's art due to his view of its 'ugliness.' It is therefore not entirely surprising that Jung would go on to connect Picasso's art with 'psychic problems.'

Jung's view of non-figurative art

Jung describes non-figurative or 'non-objective' art as drawing its contents from 'inside.'[21] Consequently, Picasso's images bear no resemblance to the 'outer' world or reality. Jung suggests that Picasso's paintings show a growing tendency to withdraw from empirical objects, and therefore Picasso's 'object' is taken from the 'unconscious psyche.'[22] According to Jung, this 'inside' therefore corresponds with the collective unconscious[23]—'an invisible that cannot be imagined,' however it 'can affect consciousness in the most profound manner.'[24] In the case of Picasso, Jung neglected to appreciate specific characteristics of the artist's forms of expression, which as I will discuss further—did include a creative interpretation of 'outer' forms.

In the case of his patients who suffer from this 'inside,' Jung would encourage them to express the effects of this in pictorial form. In this way, the unconscious contents are made more accessible to the patient, and they are subsequently brought closer to understanding the true meaning of their illness. Tacey adds that the therapist needs to take the side of the unconscious ('inside'), for the unconscious needs to be supported in its attempt to be expressed in a life that has excluded 'too much psychic reality.'[25] According

to Jung, the therapist must act as a 'mediator' between competing forces, in order to negotiate the necessary union between the conscious and unconsciousness.[26] It is also the therapist's job to find the appropriate time to make interventions, and as Tacey suggests, 'time must be found for the deconstruction of the ego to take place.'[27] If the time is not right, Tacey maintains, the process can be fatal and lead to disintegration and an onslaught of 'the waters of chaos into the psyche.' However, if mediation is successful, a dangerous splitting off of unconscious processes from consciousness is avoided.[28]

Jung also maintains that all pictorial representations of unconscious processes and effects are *symbolic*, which is in contrast to objective or 'conscious' representations.[29] However, he suggests that due to the symbolic meaning being temporarily unknown and therefore impossible to determine with any certainty—one only incurs 'a feeling of strangeness and of a confusing, incomprehensible jumble.' And this, Jung states, can only be understood through the 'comparative study of many such pictures,' which, he concludes, takes the form of the 'pictures of patients.'[30] Most importantly, Jung admits to a great difficulty in understanding the expression of modern artists, and therefore seemingly prefers to examine the work of his patients. He asserts: 'Because of their lack of artistic imagination, the pictures of patients are generally clearer and simpler, and therefore easier to understand, than those of modern artists.'[31]

The schizophrenic expression in modern art

Jung distinguishes two groups amongst his patients: the *neurotics* and the *schizophrenics*. The latter he believes 'is the group to which Picasso belongs.'[32] Neurotics, he suggests, produce a picture of a 'synthetic character' and 'a pervasive and unified feeling tone.' Furthermore, he notes that even when the pictures are completely abstract and thus lacking in feeling, they do 'at least' retain symmetry or convey meaning. In contrast, Jung maintains that the schizophrenic produces pictures that 'immediately reveal their alienation from feeling' and also express 'contradictory feelings or even complete lack of feeling.'[33] Wojtkowski suggests that it is hard to imagine the difference between 'the "lack of the element of feeling" ascribed to the abstract art of neurotics and "complete lack of feelings" of art of schizophrenics.'[34] However, given Jung's noteworthy agitation and strong emotional response to Picasso's art, it seems clear that there are caveats in his diagnosis. Thus, it is difficult to support Jung's claim that Picasso's art 'leaves one cold.'[35]

It is worth considering that within the Picasso essay, Jung makes the broad designation that any form of abstraction is lacking in 'feeling.' However, Wojtkowski highlights Jung's inconsistency[36] and notes that within

Psychological Types,[37] Jung does in fact recognize the notion of 'abstract feeling.'[38] Jung writes:

> Abstract thinking singles out the rational, logical qualities of a given content from its intellectually irrelevant components. Abstract feeling does the same with a content characterized by its feeling-values; similarly, with sensation and intuition. Hence, not only are there abstract thoughts but also abstract feelings, the latter being defined by Sully as intellectual, aesthetic, and moral.[39]

Jung states that the group to which Picasso belongs produces pictures that 'disturb' and are 'grotesque.'[40] Jung was therefore expressing his personal view of Picasso's art which he found unequivocally awful.[41] In 1934, due to his controversial comments made in his essay, Jung added a psychiatric explanation in the hopes of clarifying his views. He states that the designation '*schizophrenic*' is not a diagnosis of the mental illness but 'merely refers to a disposition or habitus on the basis of which a serious psychological disturbance could produce schizophrenia.'[42] He denies that Joyce or Picasso is psychotic, but instead believes that they would react to a profound psychic disturbance with a schizoid syndrome and not with an ordinary psychoneurosis.[43]

David Tacey suggests that a neurosis emerges when a person's consciousness is not 'broad enough to encompass the contents of the psyche that demand to be lived and seek expression.'[44] Tacey adds that this can be brought on by extremely narrow moral views or attitudes that constrain the energies of the personality.[45] In contrast, a schizoid syndrome does not 'seek expression' but instead withdraws into the unconscious. Furthermore, Tacey concludes that if psychic energy is so depleted that neurosis does not occur, a person has no way of knowing what fatal situation is looming. He concludes that in cases where there is a failure to generate a neurosis, schizophrenia can occur. Thus, Jung's additional note regarding his claim of Picasso's 'psychic problems' offers no real clarity to his views about Picasso's art but instead continues to reflect his ambivalent attitude towards it through his desire to enlist further somewhat unhelpful assertions.[46]

Jung states that despite the differences between a neurotic's and schizophrenic's pictorial representations, the two have one thing in common: 'their *symbolic content*.'[47] However, he notes that in both cases, 'the meaning is an implied one.' The neurotic searches for meaning and the feeling that relates to this and will go to great lengths to communicate this to the beholder, whereas in contrast, the schizophrenic is a victim of this meaning and seems to have been overwhelmed and *swallowed* up by it. Jung therefore believes that the difference between the neurotic and the schizophrenic lies in their relationship with the beholder. The schizophrenic in particular is without any effort to communicate. Jung goes on to assert that the schizophrenic has

apparently become dissolved into the elements that the neurotic has 'at least tried to master.'[48]

Jung's view of James Joyce's *Ulysses*

Jung's reception of James Joyce's novel *Ulysses* was in a similarly derogatory vein to his reception of Picasso's art. Jung describes the book as 735 pages in which the author merely describes one ordinary day in the life of Leopold Bloom (in Dublin on June 16, 1904). Jung asserts that nothing happens in the novel—it 'begins with the void and ends in the void.'[49] However, Jung goes on to make some surprisingly intense and emotionally charged comments on the book, describing it as, 'a hellish monster birth'[50] of a work, which bored him 'to tears'[51] with its relentless and 'pitiless stream' of 'suffocating emptiness.'[52] It is therefore not surprising that Jung's comments provoked similar outrage to his latter comments on Picasso. However, I must point out that despite Jung's negativity, he was at times more sympathetic towards *Ulysses*. Moreover, Jung appears to find some glimmers of hope in the author's writing, in contrast to his consistently derogatory view of Picasso.

Jung's understanding of these two prominent modern artists is worth considering in a little more detail, as it moves us closer to identifying why Jung was *particularly* rejective of Picasso's art. Susan Rowlands (2010) offers an important insight into Jung's address of Joyce's *Ulysses*. She asserts that Jung wonders 'whether a diagnosis of schizophrenia applies to the book'; however, she adds that Jung 'conceded that the novel cannot be solved by removing it from art to pathology.' Indeed, Jung does not view *Ulysses* as a product of schizophrenia, a view he makes clear in his monologue when he states that 'Ulysses is no more a pathological product than modern art as a whole.'[53] Rowlands clarifies this point when she suggests that 'the novel belongs to that sort of modern art which takes on some of the qualities of this disease to challenge and heal an alienated modern world. *Ulysses* is not a product of healing, but a creative response to it. The novel is *about* cultural pathology.'[54] Rowland's argument is compelling and very convincing. Furthermore, I think it is difficult to support Jung's claim that he viewed Picasso's art in a similar way to Joyce's writing. This is because Jung doesn't refer in his essay to Picasso's mental instability (he does this only in his monologue on *Ulysses* when Jung states that it would not occur to him to class *Ulysses* as a product of schizophrenia); he simply notes in his essay that Picasso's art is comparable to the pictures created by his patients.

In Chapter 6, I explore Jung's interpretation in his essay of Picasso's art relative to Jung's understanding of the 'Nekyia'—or journey to and from the underworld. There, it will become apparent that the glimmers of hope Jung identifies in Joyce's writing are nowhere to be found in his view of Picasso's art. I contend that Jung's attitude towards Joyce's novel and Picasso's art

subtly reveals Jung's problematic *and* personal relationship with art in particular. Nonetheless, it is fascinating that Jung is willing to be challenged by *Ulysses* and that he consequently addresses the novel from a different perspective. Again, Rowlands makes a significant point in this regard when she suggests that Jung is aware that *Ulysses* resists interpretation and is 'not susceptible to straightforward decoding.'[55] She also suggests that Jung's triumph will be in him finding a '*symbolic way of reading Ulysses*,'[56] which will not be through 'using a "theory" to strip away its recalcitrant aspects.' This is a key point. That is to say, as Rowlands notes—Jung *is* successful in identifying the value in *Ulysses*, as he allows the novel to take him on its journey.[57] Jung describes the novel as 'grey, grisly, gruesome' and chaotic, yet, it has a 'peculiar value.'[58]

In all, Jung demonstrates his ability to struggle through a modernist novel and 'envisage the book within' the modern cultural mindset, as Rowlands puts it. However, when Jung is faced with Picasso's art, he appears to contradict himself and turn towards 'theory' in order to 'strip away' the symbolic value of Picasso's artistic expression. In doing so, Jung avoids any need for further investigation. Despite Jung's obvious troubles with the novel, he recognizes the value of *Ulysses* in its own right. Sadly, he seems to refuse Picasso's art the same benefit. Rowlands adds a further valuable point for this discussion: 'Jung has come to regard the novel as a possibility for remaking consciousness through the efforts of both body and psyche.'[59] I wish to add that this is an effort that Jung seems to be unwilling to extend, or perhaps fearful of doing so, towards Picasso's art.

Psychotic process relative to modern art

It is important to consider Jung's view of a psychotic process, as it is apparent that Jung applies his understanding of this to his analysis of modern art. Jung as we know maintains that artists are respondent to the emerging archetypal images that are activated only when an individual or era becomes one-sided. Consequently, Jung understands that the appearance of neurosis is a sign that the psyche is 'still on the side of life' and requires the integration of unconscious contents into consciousness.[60] Thus, both expressions—mental instability and art—according to Jung, derive from the same symptom: a one-sidedness and identification with the archetypal.[61] However, Jung does not identify any physical symptoms of mental illness in Picasso, apart from what he identifies in his art. In relation to this notion, David Tacey makes a valid point that reflects Jung's understanding of Picasso's art. He notes that when 'the unlived life accumulates in the unconscious' and a neurosis does not occur, we can assume that 'the psyche has atrophied and been reduced to such extent that compensatory function no longer operates.'[62] If we apply this to our discussion, we can adduce that although Jung believed Picasso was producing art that reflected the excessive consciousness of the modern

era, he did not think Picasso provided a *compensatory* expression to restore the required psychic balance. Moreover, when it comes to schizophrenia, we find, according to Tacey, that it is 'a far more serious splitting of the mind in which healing is problematical because the psyche has regressed to archaic level.'[63] Jung certainly believed this to be true of Picasso, and we find echoes of this belief in the concluding remarks he makes in his essay on Picasso. There he cites poignant words taken from Nietzsche's *Zarathustra*: ' "To one better than yourself you bar the way!" He is the greater personality who bursts the shell, and this shell is sometimes—the brain.'[64]

The psychological differences: Wilhelm Worringer—abstraction and empathy

I have explored Jung's association of modern art with the 'schizoid' expression he identifies in his patients, and I have also highlighted the influence of Jung's early experiences of classical art and nature on his attitude towards Picasso's art. Following on from this, I must now consider the tangential issue of Jung's understanding of the psychological differences between representational and non-representation artforms. According to Jung, these different artforms corresponded to the related artistic attitudes of 'abstraction' and 'empathy.' These two artistic attitudes played an important role in Jung's psychological interpretation of art. Important to our consideration here is the work of Wilhelm Worringer (1885–1965) and his very influential publication, *Abstraction and Empathy: A Contribution to the Psychology of Style* (1908).[65] Some years before Jung wrote his essay on Picasso and shortly before he experienced his period of instability, Jung bought a copy of Worringer's book. Worringer was a doctoral student and graduated from Bern with his thesis from which the publication derived. The commercial edition was subsequently published in 1908 and was extremely popular, becoming an almost overnight success.[66] This led to multiple editions and translation into all major western languages.[67] Jung bought the third edition published in 1911.[68] Van den Berk suggests that Worringer's theory appealed greatly to Jung as it described a work of art from a psychological perspective. This is reflected in Jung's Picasso essay in which Jung claims to restrict himself to the psychology underlying the artist's work.

Jung believed that psychological typology lay in the contrasting attitudes of introverted and extroverted mechanisms and that these attitudes can also be found in art.[69] Therefore, he maintained that typology relates to Worringer's identification of two similarly antithetical forms described as empathy (*Einfühlung*) and abstraction (*Abstraktion*).[70] The former relates to extroversion, whereby the artist can identify himself with the object,[71] whilst the latter, in contrast, distances himself from reality and therefore corresponds with introversion. Moshe Barasch (1920–2004) describes empathy as a projection of the subject's feelings onto the object.[72] This notion reflects

Worringer's original formula in which he defines the aesthetic experience of empathy as an: 'Aesthetic enjoyment' that 'is objectified self-enjoyment.'[73] Consequently, empathy and extraversion coincide, insofar as the artist feels the need to empathize with reality.[74] The artist with this motive or 'drive' believes that the world around them is 'empty' and requires his or her subjective emotions in order to imbue life.[75]

Therefore, the artist who is absorbed by the experience of reality will create a realistic art. This style of art intends to capture those elements which correspond with the 'outer' world. Examples of this are found in ancient Greek and Roman cultures. The Renaissance was also notably fascinated by the organic world and produced some of the most remarkable pieces of figurative art in history. Van den Berk adds that art with this attitude seeks to portray the 'vividness' and 'forms and colours of tangible existence.'[76] Consequently, Worringer's suggestion that the precondition for the urge for empathy is a 'happy pantheistic relationship of confidence between man and the phenomena of the external world'[77]—is certainly reflective of the psychology of styles within a given era.

In contrast, the abstract artist does not find confidence in reality. The objects in the world are not perceived as 'empty' but are instead alive and active.[78] Barasch notes that according to Jung, such individuals therefore feel threatened by the surrounding world and its influence.[79] They believe themselves to be in a frighteningly animated world that seeks to overpower them, and they therefore retreat with mistrust.[80] Jung would describe an individual with this attitude as 'withdrawn.'[81] He further suggests that the abstracting attitude consequently 'builds up a protective anti world composed of abstractions,'[82] which serve the purpose of confining that which is changeable within fixed limits.[83] Worringer summarizes this counter-pole from empathy towards abstraction as: 'the urge to empathy'; it is, he says, 'a pre-assumption of aesthetic experience' which 'finds gratification in the beauty of the organic.' However, he continues, 'the urge to abstraction finds beauty in the life-denying inorganic, in the crystalline or, in general terms, in all abstract law and necessity.'[84]

Worringer's theory in particular applies to historical periods and cultures and serves as a gauge within the investigation of psychology and style.[85] Worringer asserts that from prehistoric times people have alternated between the two motives of abstraction and empathy—rather like a pendulum swinging between two poles.[86] However, one style will always dominate an era. Western society for past centuries has adopted a tendency to recognize 'real art' as that which depicts its subject realistically. Thus, it is important to highlight that, according to Worringer, the majority of art rather surprisingly began with a tendency towards abstraction. This style is characterized by its lack of natural shape and preference for geometric lines. This can be seen in Egypt, Byzantium, Persia and, as he puts it, 'primitive cultures.'[87] Jung also suggests that, since antiquity, our general preference to art has always

been empathetic.[88] It was not until the late 19th and early 20th century that Europe saw abstraction become once again more prevalent in art.[89]

Worringer maintained that the 'urge to abstraction stands at the beginning of every art.'[90] However, the reasoning for this early urge towards abstraction, he asserts, is a:

> Great inner unrest inspired by the phenomena of the outside world; in a religious respect it corresponds to a strongly transcendental tinge to all notions. We might describe this state as an immense spiritual dread.[91]

Van den Berk responds to this notion, suggesting that reality is experienced as either fascinating through 'empathy' or mysterious through 'abstraction.'[92] According to Worringer, fear therefore can be assumed as the root of artistic creation, a notion Jung also applies to his interpretation of modern art.[93]

Despite Jung's observations being at times insightful, Barasch asserts that they were made from the perspective of a psychologist seeking to diagnose and explain individual characters.[94] This point is certainly true and appropriate in relation to Jung's clinical work, yet it seems that Jung also extends this perspective towards modern artists. I believe that Jung was unable to evaluate, in particular modern art, without the 'safety' of his professional viewpoint. He thus conflated the art of both patients and artists through his need to retain a distance from Picasso's form of expression. Barasch suggests that Worringer transformed a device for discovery into an almost 'mythical reality.'[95] In many ways, Jung was guilty of a similar perspective, in which he could not appreciate the 'spirit' of modern art and its explorative nature but could only evaluate the psychology he believed it was motivated by. With this notion in mind, the following section will explore what Jung viewed as 'great' art. In doing so, we should be in a better position to confirm what exactly Jung interpreted as the most troubling aspects of Picasso's art.

'Great art' and neurosis

Within Jung's analysis of *Psychology and Literature* (1930), he reviews the Freudian view of art and neurosis.[96] Jung notes that according to Freud, the key to a work of art derives from the personal experience of the artist. Jung agrees that this notion is plausible given that a work of art, like a neurosis, can be traced back to complexes.[97] Jung highlights that it was Freud's great discovery that neuroses have a definite psychic cause and that they originate from early emotional childhood experiences, real or imagined. Therefore, it is also reasonable to assert that the personal aspects of an artist largely influence the choice of medium. Jung suggests that credit should be given to the Freudian school for showing how this influence can manifest in 'curious' ways of expression.[98]

However, Jung is clear in his own view that the essence of a work of art is not to be found in the personal idiosyncrasies of the artist that filter in. Jung notes that the more of them there are, the less it is a work of art. He states that it is in the 'rising above the personal and speaking from the mind and heart of the artist' that art becomes truly capable of resonating with the 'mind and heart of mankind.' Consequently, Jung believes that the 'personal aspect of art is a limitation and even a vice.' He suggests that art 'that is only personal, or predominately so, truly deserves to be treated as a neurosis.'[99] We can thus assume that Jung identified a personal expression within Picasso's art that was in conflict with Jung's definition of 'great art.' It is therefore important to consider Jung's understanding of 'great art' and how his perspective influenced his reception of Picasso and modern art in general.

Jung stated, 'every great work of art is objective and impersonal, and yet profoundly moving,' and this is why 'the personal life of the artist is at most a help or a hinderance, but is never essential to his creative task. He may go the way of a Philistine, a good citizen, a fool, or a criminal. His personal career may be interesting and inevitable, but it does not explain his art.'[100] Jung, however, seems to disregard this statement when analysing Picasso, and as previously noted, Jung is compelled to compare Picasso's work to the pictorial representations by patients. Jung apparently also believes that modern art in general carries a neurotic tendency—and asserts: 'that a great deal of modern art, painting as well as poetry, is simply neurotic.'[101] However, he clarifies that it would be unacceptable to reduce great art to neurosis.[102] It seems Picasso had fallen into Jung's categorization of art that corresponds to a schizophrenic analogy.

Van den Berk maintains that, according to Jung, the mentally ill or disturbed person is incapable of creating art. Jung suggests that: 'The work of genius is different in the way that it fetches up these distant fragments in order to build them into a new and meaningful structure.'[103] We can therefore assume that Jung believed Picasso was merely rendering 'distant fragments,' but did not give them meaningful structure. Despite Jung alluding to 'a secret meaning' within both the neurotic and the schizophrenic form of expression,[104] I believe he viewed Picasso as incapable of transforming his own confrontation with the unconscious into anything more than a reflection of the dysfunctional modern era.[105] Consequently, Jung assumes that Picasso's paintings are an accumulation of the modern mindsets 'rubbish' and states, with reference to modern painters, that they can at least be satisfied with the knowledge that they are 'the broom that sweeps the rubbish into the corner.'[106]

Jung's own paintings and his view of neurosis

In asserting that the mentally ill person cannot create art, Jung supports his claim that his own illustrations within the *Red Book* were not art.[107] Jung was committed to his opinion, as it would have thrown into question the

integrity of his self-experiment had he supported the possibility that art can emanate from an abnormal or sick mind. Jung *needed* to believe he had confronted and conquered his 'inner uncertainties,' as he called them.[108] He was resolute in his belief that his period of instability was genuine.[109] Jung also, as previously noted, sought safety from the dangers of his experiment through his professional position as a psychiatrist. He reinforces this point within *Memories, Dreams, Reflections* when he suggests that when he was working on his fantasies he needed, 'a point of support in 'this world' and that his 'family' and his 'professional work' were that to him.[110] Jung's understanding of art in relation to neurosis therefore supports and protects his belief in the provenance of his *Red Book* paintings.[111]

Additionally, when Jung suggests that art does not derive from mental instability, he means that he believes that 'great art' is not created in this way. It is safe to assume Jung regarded Picasso as far from a great artist, as illustrated in his following comment:

> And what does he learn on his wild journey through man's millennial history? What quintessence will he distil from this accumulation of rubbish and decay, from these half-born or aborted possibilities of form or colour? What symbol will appear as the final cause and meaning of all this disintegration? . . . In view of the dazzling versatility of Picasso, one hardly dares to hazard a guess, so for the present I would rather speak of what I have found in my patients' material.[112]

Participation mystique

Further to Jung's interest in the theories of Wilhelm Worringer was the work of Lucien Lévy-Bruhl (1857–1939). More specifically, Lévy-Bruhl's writing on *The Mental Functions in inferior Societies* (1910) proved to be of great interest to Jung.[113] Moreover, *Participation Mystique*, which is the term borrowed from the French anthropologist, became an integral part of Jung's understanding of artistic attitudes. Van den Berk suggests that, despite Jung's keen interest in Lévy-Bruhl's concept, there was a subtle divergence of thought in the way in which Jung believed the 'primitive' engaged with reality. Van den Berk clarifies this point further, suggesting that 'Lévy-Bruhl was concerned with the way the primitive human engages with reality, but Jung was concerned with the most primitive engagement of each human being with reality.'[114] Within Jung's *Psychological Types*, Jung defines *participation mystique* as follows:

> It denotes a peculiar kind of psychological connection with the objects, and consists in the fact that the subject cannot clearly distinguish himself from the object but is bound to it by a direct relationship which amounts to a partial *identity*.[115]

Jung adds that, although the condition predominately occurs amongst primitives, it is also a present amongst civilized people. However, he suggests that in the latter instance, the phenomenon is found to a lesser degree and more often between people as opposed to 'a person and a thing.'[116]

Lévy-Bruhl recognized a difference in attitude between 'primitive' and 'civilized' cultures. Jung supported his claim that primitive people do not recognize themselves to be independent individuals but instead, according to van den Berk, believe themselves to 'merge with the things around' them.[117] Van den Berk suggests that the 'primitive' therefore perceives all objects to be alive due to an awareness of the unity between the outside world and the interior world. Jung, as we know associated modern art with abstraction, thus it is worth considering Jung's definition of *Participation Mystique* in the context of an abstracting attitude. He states that *Participation Mystique* formulates 'the primordial relation of the primitive to the object,' thus the primitives 'objects have a dynamic animation.' The objects are consequently 'charged with soul-stuff or soul-force (and not always possessed of souls, as the animist theory supposes), so that they have a direct psychic effect upon them, producing what is practically a dynamic identification with the object.'[118] Jung goes on to clarify that the abstracting attitude is very similar insofar as the object is not considered to be in need of empathy as it is already 'alive.' As previously discussed, the object is therefore considered to be so powered with energy (or libido) that it forces the subject to retreat into introversion.[119] The powerful energy felt by the subject, Jung asserts, is 'from its *participation mystique* with the subject's own unconscious.'[120]

Stages of consciousness and Jung's understanding of Picasso's art

We must now address how *participation mystique* played a part in Jung's identification of five stages of developing consciousness within the individuation process.[121] Jung maintained that consciousness, artistic or otherwise, finds wholeness through interaction with the unconscious.[122] Thus, it is necessary to consider the fourth stage in particular as this relates to Jung's understanding of Picasso's problematic form of expression. The first stage of consciousness is marked by an unconscious *participation mystique* and occurs within every human being. It also reflects the final stage, which, in contrast, requires a conscious sense of wholeness. During the first stage, the subject and reality are merged in the person's perception of things. Van den Berk emphasizes that according to Jung during this phase: 'We are united with everything and everyone.'[123] It is not until the second phase that a person starts to differentiate between themselves and reality.[124]

During the second phase, projection begins, and at this point, a person starts to recognize differences between themselves and others. Jung describes projection as: 'the expulsion of a subjective content into an object.'[125] This

is an unconscious phenomenon that leaves the subject under the impression that the unconscious contents projected belong to the object in view. Murray Stein notes that after the 'hit-or-miss' projections during infancy, some inner/outer distinctions begin to emerge in consciousness.[126] He further suggests that as differentiation develops, so does the relationship between projection and *participation mystique*. This is due to a more selective identification with objects—some being recognized as more important than others. Not every object therefore (and this includes people) is viewed as distinct or special. Stein adds that 'some objects in the world are clearly now more important and interesting than others because they carry projections and are recipients of libidinal investment.'[127]

During the third phase, van den Berk suggests that projection is still present, but 'it is turned towards a mythological representation.'[128] This is the stage prior to that which Jung would ascribe to most modern people. It retains some of the 'beliefs' in certain ideologies and moral imperatives; however, they are now not so much invested in people but more associated with teachings and symbols.[129] Stein, in agreement with van den Berk, notes that projections have therefore become more abstracted and thus withdrawn. Stein concludes that 'As long as one believes that an actual God will punish or reward one in the afterlife, this indicates a stage 3 level of consciousness.'[130] It is therefore not surprising that Jung saw a separation developing between man and his unconscious; a prelude one could say to his diagnosis of the 'modern man in search of a soul.'[131] Jung identified this stage in Picasso's art. In his essay, he likens Picasso's situation to a 'leave-taking from the upper world,' which Jung was associating with Picasso's 'descent into the unconscious,' as he puts it. Jung clarifies his comments, specifically referring to Picasso's objective pictures in the Blue period, which he claims are an indication of the imminent separation of Picasso from his soul—Jung states that 'he dies, and his [Picasso] soul rides away on horseback into the beyond.'[132]

Fourth stage and modern art

The fourth stage is important as it relates to Jung's understanding of modern art. This stage represents the apparent exclusion of any form of projection. As previously discussed, Jung defines modernity as guilty of turning away from the needs of the 'soul' instead of preferring to value objectivity and reason. Though it may seem as though projections have disappeared completely, Jung asserts that it is in fact the ego that has become the recipient of the contents once projected onto others.[133] Jung identified a similar development within Nietzsche, whom he believed suffered from ego inflation.[134] Stein inadvertently reinforces this connection between Jung's understanding of modern people and Jung's view of Nietzsche in his suggestion that: 'the ego is radically inflated in the modern person and assumes a secret

God-Almighty position. The ego, rather than Lawes or Teachings, is now the recipient of projections, good and bad.'[135]

Also relevant to our discussion is a point Stein makes about the ego in this context becoming a supreme authority between good or bad and between the beautiful or ugly. Therefore, the inflated ego is susceptible to megalomania, insofar as it is no longer controlled by social values or moral awareness but considers its behaviour and actions limitless.[136] Jung once again assumed he had identified this psychological problem in Picasso. He notes: 'Picasso is a ruthless strength, seizing the unconscious urge and voicing it resoundingly, even using it for monetary reasons.'[137] Stein notes that not every person in the fourth stage will suffer from megalomaniac inflation and that the person who has managed to avoid it is, according to Jung, highly evolved. Stein concludes that: 'it is a real psychological achievement when projections have been removed to this extent and individuals take responsibility for their destinies.'[138]

Fifth stage of developing consciousness

According to Jung, secular or agnostic modern people were stuck within the fourth phase. This, Jung believed, was a dangerous situation to be in, as inflated ego is susceptible to making fateful errors in judgement.[139] He maintained that as modern people progress towards a fuller consciousness, they move further away from their original *participation mystique*.[140] It is not until the fifth and final phase, that a reunification of the conscious and unconscious is approached.[141] Stein describes this phase as the 'conscious recognition of ego limitation and awareness of the powers of the unconscious,' which allows 'a form of union' between conscious and unconscious through what Jung called the 'transcendent function' and the 'unifying symbol.'[142] The ego therefore becomes conscious of its *participation mystique*—which it couldn't do in the first stage, where the infant is unconscious of the situation. During the fifth stage, the modern person must recognize that although they do not believe in certain mystical representations, there is still an awareness of good and evil. Van den Berk suggests that if this is not realized, a person will not withstand the forces of their own shadow.[143]

'Great' art is symbolic

The unifying symbol can, in the case of an artist, be expressed through a work of art, and as such, it represents the successful syntheses of consciousness and the unconscious.[144] It is also an essential aspect of what Jung understood as 'great art.'[145] Van den Berk states: '*A work of art can be such a numinous moment* upon which we project our psyche and its stirrings.'[146] As previously discussed, Jung believed that truly great art is objective and

profoundly moving. It appeals to all people through a stirring of emotions that is paradoxically personal for each person—in this way, art is capable of *participation mystique*. Therefore, van den Berk notes that it is important to be aware of the importance of projections, as this allows us to realize that paintings are carriers of our own unconscious drives.[147] Consequently, projection is how the contents of our unconscious become available to ego consciousness. Without this process, which enables the potential synthesis of the unconscious and conscious, art cannot be experienced as profound or meaningful.[148]

Participation mystique and the Dionysian underworld

Jung states that in Worringer's view, the mutual aspect between the two basic aesthetic experiences of empathy and abstraction is 'self-alienation.'[149] Through abstraction, we avoid the multitude of animate objects and hazards in daily life; 'we create an abstraction, an abstract universal image which conjures the welter of impressions into a fixed form.' The image therefore has a magical significance as it creates a defence against the changeable outer world. Jung suggests that a predominately abstracting attitude is susceptible to becoming so lost and submerged in the image that 'finally its abstracting truth is set above the reality of life; and because life might disturb the enjoyment of abstract beauty, it gets completely suppressed.' The artist has therefore identified with the image and 'petrifies in it,' thus putting their whole life into their abstraction. It seems that Jung was prejudiced towards abstract artists in particular, as he believed that they were doomed to turn themselves 'into an abstraction.'[150]

Van den Berk suggests that an artist must descend into *participation mystique* without drowning in it.[151] In order to successfully do so, empathy is required for the artist to identify with the object, and abstraction is required to allow them to retain a distance. In other words, the artist will neither 'drown in the object nor lose all contact with it.' Van den Berk concludes that abstraction protects against the 'dissolving influence of the outside world, whereas empathy protects against the dissolving influence of the subjective inner world.'[152] Jung consequently believed that the abstract artist, who has been forced into introversion, descends into a *participation mystique* with their own unconscious.[153] Jung identifies this occurrence in Picasso, suggesting that: 'Picasso's object, however, appears different from what is generally expected—so different that it no longer seems to refer to any object of outer experience at all.'[154] However, when an artist descends into the depths of their unconscious and does so successfully, they create symbolic and meaningful art. Art of this nature, van den Berk notes has the ability to compensate for an unhealthy one-sided attitude.[155]

Jung's understanding of Picasso's 'unhealthy' art

It is apparent that Jung viewed Picasso's art as far from wholesome or healing. In fact, Jung believed that Picasso was projecting the Dionysian impulses of the modern era. He makes his view clear when asserting that Picasso follows a path far from all that is associated with 'goodness and beauty.' He states: 'the personality in Picasso which suffers the underworld fate—the man in him who does not turn towards the day-world, but is fatefully drawn to the dark.'[156] Unsurprisingly, Jung viewed Picasso's art as horrifying, in particular, due to its '*alluring* shards,'[157] which he believed were encouraging an unhealthy form of *participation mystique* with the crowds of people who attended his exhibition.[158] Jung therefore assumed Picasso was knowingly 'catering' for the 'twenty-eight thousand people who came to look at his pictures.'[159] Rather like the horrors of war which consumed all those involved, Jung associated Picasso's art as a similarly destructive expression, stating: 'Far from his work being an expression of the destruction of his personality, the modern artist finds the unity of his artistic personality in destructiveness.'[160] He believed Picasso's art was serving to plunge modern people into an even greater state of consciousness. Jung states:

> If the artist of today could only see what the psyche is spontaneously producing and what he, as a consciousness, is inventing, he will notice that the dream or the object is pronouncing (through his psyche) a reality from which he will never escape, because nobody will ever transcend the structure of the psyche.[161]

Jung and the dangers of abstraction

Moshe Barasch suggests that Worringer excluded the notion of a gradual process in the history of art and saw only two pure types, abstraction and empathy.[162] He adds that: 'In other words, the construction of two extreme attitudes did not let him [Worringer] see the complexity characteristic of every world of great art.'[163] However, Jung did not follow Worringer's view and refined Worringer's theory, which he believed required the recognition of both drives being present within a work of art. Consequently, Jung asserted that 'empathy and abstraction are needed for any real appreciation of the object as well as for artistic creation.'[164] Jung further adds that in most cases, the drives are unequally differentiated.[165] Unfortunately, Jung misinterprets Picasso's art and ignores his resolute inclusion of organic form or characteristic postures. Indeed, I contend that Jung's bias disallowed him the freedom to explore the complexity of Picasso's art, and instead, he is compelled to make arbitrary judgements.

Jung's misinterpretation of Picasso's 'destructive' expression

Wojtkowski notes that although Cubist paintings have obvious abstract tendencies, they also have recognizable features. He goes on to clarify his point: 'Jung does not appreciate that they [Cubist paintings] are formal ideas commenting on geometric structures of perceptions, engaging the viewer in reflection on the process of seeing.'[166] Wojtkowski believes that Jung saw Picasso's Cubism in particular, as an indication of a loss of individuality. He suggests that Jung viewed the dissolution of figurative form as a prelude to 'geometric collectively.'[167] It seems that Jung understood the dissolution of objective reality, as a sign of the impending psychological fragmentation of the subject. For this reason, Jung was fearful of this type of expression, which was according to him, comparable to Nietzsche's demise. Jung suggested that Nietzsche also 'lost the ground under his feet because he possessed nothing more than the inner world of his thoughts—which incidentally possessed him more than he it.'[168]

Jung's critical comments of Franz Riklin (1878–1938) also illustrate his prejudice towards abstract art. Riklin was a Swiss psychiatrist and a former colleague and friend of Jung's. In 1904, Jung and Riklin collaborated on the *Studies in Word Association* which was famed for its new direction in association experiments. Despite the success the studies brought both men, Riklin became increasingly occupied with following his own vocation as an artist and proceeded to concentrate predominately on painting. Under the influence of Maria Moltzer, a Dutch psychiatric nurse at the *Burgholzli*, Riklin made his move from psychiatry to art, which was about the same time that Jung experienced his 'confrontation with the unconscious.'[169] Moltzer is an important figure in my inquiry, and I will be returning to discuss her in more detail in Chapter 8. Moreover, as a consequence of her encouragement, Riklin became a student of Augusto Giacometti (1877–1947), uncle of the famed sculptor Alberto Giacometti (1922–1966). Eventually, Riklin became also known as an abstract painter and exhibited with the Zurich Dada group in 1919. Wojtkowski suggests that Jung believed Riklin's 'artistic enantiodromia' and specifically his preference for abstract art inhibited his ability for rational analysis. Consequently, Jung assumed that abstract art was incompatible with being 'sharp edged, like a knife,' which was a prerequisite skill of effective psychoanalysis.[170]

Wojtkowski highlights a key moment in Jung's understanding of abstraction, which came about in a conversation Jung had with Erika Schlegel, the librarian of Zurich Psychological Club on March 10, 1921, and featured his remarks about Riklin's failures. There Jung commented on Riklin's work. He stated:

> His smaller work had a certain aesthetic value, his larger simply dissolved. He vanished wholly in his art, rendering himself utterly

> intangible. His work was like a wall over which water rippled. He could therefore not analyse, as this required one to be pointed and sharp-edged, like a knife. He had fallen into art in a manner of speaking. But art and science were no more than servants of the creative spirit, which is what must be served.[171]

Jung's fear of abstract art

Sonu Shamdasani suggests that Jung identified with Riklin's psychological disposition, as a man similar to himself, and was therefore keen to avoid a similar fate.[172] As previously noted, Jung's career as a psychiatrist provided him with a sense of safety during his period of instability. Riklin's apparent descent into obscurity and his inability to analyse would have seemed a terrifying prospect to Jung. Art, in particular modern or abstract art, therefore represented a potential threat to the sense of safety that Jung found within his career as a psychologist. Wojtkowski concurs—'For Jung' becoming engaged in art 'was not an idle threat' but represented a fateful path towards becoming a 'misunderstood artist.'[173]

Just four years later in 1925, Jung would make similar references during a seminar in which he notes the 'dissolution process' he had observed in Picasso's paintings. Van den Berk notes that in 1913, at an exhibition of 'modern art' in New York (The Armory Show, mounted between February 17 and March 15), Jung studied Picasso's paintings.[174] Interestingly, during Jung's seminar, he suggested to students that he 'once followed very carefully the course of Picasso's paintings.' He went on to describe how he saw the gradual process of dissolution take place in his art by stating:

> All of a sudden he [Picasso] was struck by the triangular shadow thrown by the nose on the cheek. Later on the check itself became a four-sided shadow, and so it went. These triangles and squares became nuclei with independent values of their own, and the human figure gradually disappeared or became dissolved in space.[175]

I previously noted that empathy protects against the dangers of the subjective inner world, and in this context, we can regard Jung's reception of Picasso's art as expressing the dissolution of figurative form and therefore the dissolution of empathetic attitude. In this case, Picasso is thereby assumed by Jung to be in danger of becoming swallowed up by the chaotic contents of his unconscious. Picasso, like Nietzsche and Riklin, is for Jung akin to case studies of the dangers of becoming possessed by their inner worlds—of succumbing to a possession that is traceable by Jung in their respective creative works.[176] Van den Berk suggests that when empathy *and* abstraction

are present, 'the artist is neither allowed to drown in the object nor to lose all contact with it.'[177] Concurrently, Jung associates Cubism with 'psychic problems,' with what he refers to as its 'so-called "lines of fracture"'—and its 'series of psychic "faults" (in the geological sense) which run right through the picture.'[178]

The modern artist's 'estrangement' from reality

Jung believed that modern artists were resistant towards the voice of the unconscious, despite its effort to be heard amidst the consciousness of the era. He asserts: 'We are confronted with the darkness of our soul, the unconscious. It sends up its dark and unrecognizable urges. It hollows out and hacks up the shapes of our culture and its historical dominants.'[179] Thus, Picasso is viewed as projecting the fragmentation of a chaotic unconscious. Jung maintains in a letter to Herbert Read in 1960 that if a modern artist experiences any urge to 'incarnate a known shape,' they will rebel and say: '"Thou art not what thou sayest" and they will hollow them out and hack them up.'[180] Consequently, Jung holds modern artists responsible for the continuous and purposeful estrangement from reality. Whilst the schizophrenic symptom lies in the disintegration of the personality into fragmentary personalities, the modern artist finds unity of the artistic personality in destructiveness. For Jung, modern artists find satisfaction and a sense of unity through their destructiveness of 'old ideals' such as beauty and morality, which is in contrast to the schizophrenic who disintegrates their own personality.

Picasso's cubist expression in context

In keeping with the point I made in the previous section, Jung assumed that Picasso's main prerogative was to destroy known shapes; however, Sikes suggests that the Cubist achievement, on the contrary, lay in its integration of forms.[181] The roots of Picasso's early Cubist expression can be found in a series of pen and ink sketches he produced in Barcelona in 1909. The sketches were based on views from his window and included a courtyard with trees and arcaded buildings.[182] Picasso later admitted: 'That's where it all began. That's . . . where I understood how far I could go.'[183] Within these sketches, Sikes notes that Picasso began to 'knit together' the composition whilst also opening up the interior space.[184] He also suggests that:

> Picasso has formalized the technique by wedding space to the regular forms of the buildings. In this way the movement forward and back has become part of the pattern whereby the composition is structurally and spatially united.[185]

'Analytical' Cubism, as the initial expression was known, paved the way towards further development within the Cubist enterprise.[186] Daniel-Henry Kahnweiler (1884–1979) was a notable German-born art historian and collector. He was also one of the first promoters of the Cubist movement and one of the most prominent French art dealers of the 20th century. Sikes highlights Kahnweiler's suggestion that the initial style in Cubism was motivated by 'analytical description.' Sikes describes this term as 'a sort of geometrical interpretation of the object in which the character of the thing has been preserved.'[187] Despite the early form of expression providing an important stage within the enterprise, Picasso found it unsatisfactory. According to Sikes, this was largely due to Picasso's adoption of a more 'rational form of investigation,'[188] which was in contrast to his usual reliance upon the unconscious.[189] Consequently, Picasso found that by emphasizing a constructive approach to form, the development of a more integrative expression was hampered. Picasso, it seems realized that the distorted forms as seen in his early stages of Cubism required further development.[190]

According to Sikes, in response to this problem, Picasso sought to 'open up the composition and reconfigure the object and surrounding space into a meaningful pattern.'[191] In contrast to Jung's previously discussed views, Picasso *was* applying a structure to the impulses of the unconscious. One could say that he had intuited the need to produce a harmonious expression of opposing impulses. This was through a process of identifying and conquering the complexities of attaining balance.[192] Jung, however, was keen to recognize only a fragmentary rendering of objects which he associated with a schizoid personality, or in more general terms, he believed was typical of modern art reflecting the dysfunctional era.[193] Sikes asserts that it was a lengthy journey that eventually came to fruition in a form of expression involving both reason and imagination. This latter expression was known as 'synthetic' Cubism.[194] Sikes appropriately concludes:

> In the synthetic Cubist painting, the destruction of form is undertaken willingly, and in consequence of the artist's efforts to achieve something deeper and more fundamental. The goal here is the reunification of the object and the integration of the conscious and the unconscious mind. As such, the movement is the purest formal expression of that need for a 'uniting symbol' which characterizes the final stages of the individuation process.[195]

I will be returning to a more detailed exploration of Picasso's Cubism in Chapter 10. However, at this point in my inquiry, it is worth considering that Jung certainly overlooked aspects (that will later be revealed) of Picasso's art that could have dramatically altered his understanding of the artist's form of expression and, in fact, modern art in general.

Notes

1 Sylvester Wojtkowski, 'Wrestling with Azazel, Jung and Modern Art, a Critical Appraisal,' *ARAS Connections* (2015), p. 25.
2 C.G. Jung, *Memories, Dreams, Reflections*, Fontana Press, 1995, p. 31 cited in Sylvester Wojtkowski, 'Wrestling with the Azazel, Jung and Modern Art, a Critical Appraisal,' *ARAS Connections* (2015), p. 12.
3 C.G. Jung, *Memories, Dreams, Reflections*, Fontana Press, 1995, p. 31.
4 ibid., p. 31.
5 Sylvester Wojtkowski, 'Jung's Art Complex,' *ARAS Connections* (2009), p. 3.
6 Tjeu van den Berk, *Jung on Art, the Autonomy of the Creative Drive*, Routledge, 2012, p. 102.
7 ibid., p. 102.
8 C.G. Jung, 'On the Relation of Analytical Psychology to Poetry,' (1922) in *The Spirit in Man, Art and Literature* translated by R.F.C. Hull, ARK Paperbacks, 1984, para 131.
9 C.G. Jung, 'The Artist,' (1930) in *The Spirit in Man, Art and Literature*, translated by R.F.C. Hull, ARK Paperbacks, 1984, para 160.
10 Tjeu van den Berk, *Jung on Art*, *The Autonomy of the Creative Drive*, Routledge, 2012, p. 106.
11 C.G. Jung, 'The Artist,' (1930) in *The Spirit in Man, Art and Literature*, translated by R.F.C. Hull, ARK Paperbacks, 1984, para 160.
12 David Tacey, *How to Read Jung*, Granta Books, 2006, p. 57.
13 Note that Jung clarifies that he was not diagnosing Picasso as Schizophrenic but identifies the analogy to the schizophrenic process in his work. See C.G. Jung, *Letters: Volume 2*, Routledge, 1990, pp. 586–592.
14 C.G. Jung, *The Collected Works of C.G. Jung, Volume 18*: *The Symbolic Life*, Routledge and Keagan, with reference to 'Is there a Freudian type of poetry?' paras. 765–766 cited in Tjeu van den Berk, *Jung on Art*, *The Autonomy of Creative Drive*, Routledge, 2012, p. 106.
15 Sylvester Wojtkowski, 'Jung's Art Complex,' *ARAS Connections* (2009), p. 11.
16 C.G. Jung, *Memories, Dreams, Reflections*, Fontana Press, 1995, p. 21.
17 ibid., p. 22.
18 ibid., p. 22.
19 ibid., p. 22.
20 Sylvester Wojtkowski, 'Jung's Art Complex,' *ARAS Connections* (2009), p. 12.
21 C.G. Jung, 'Picasso,' (1932) in *The Spirit in Man, Art and Literature,* translated by R.F.C. Hull, ARK Edition, Routledge, 1984, para 207.
22 ibid., para 206.
23 Sylvester Wojtkowski, 'Wrestling with Azazel, Jung and Modern Art, a Critical Appraisal,' *ARAS Connections* (2015), p. 28.
24 C.G. Jung, 'Picasso,' (1932) in *The Spirit in Man, Art and Literature*, translated by R.F.C. Hull, ARK Paperbacks, 1984, para 207.
25 David Tacey, *How to Read Jung*, Granta Books, 2006, p. 78.
26 C.G. Jung, *The Collected Works of C.G. Jung, Volume 16: Practice of Psychotherapy,* edited and translated by R.F.C. Hull and Gerhard Adler, Princeton University Press, para 374 cited in David Tacey, *How to Read Jung*, Granta Books, 2006, p. 78.
27 David Tacey, *How to Read Jung*, Granta Books, 2006, p. 78.
28 C.G. Jung,'Picasso,' (1932) in *The Spirit in Man, Art and Literature*, translated by R.F.C. Hull, ARK Paperbacks, 1984, para 207.
29 ibid., para 207.

30 ibid., para 207. Note Jung's use of the word 'of'—this is misleading as he means the pictures created 'by' patients.
31 ibid., para 207.
32 ibid., para 208.
33 ibid., para 208.
34 Sylvester Wojtkowski, 'Wrestling with the Azazel, Jung and Modern Art, a Critical Appraisal,' *ARAS Connections* (2015), p. 29.
35 C.G. Jung, 'Picasso,' (1932) in *The Spirit in Man, Art and Literature*, translated by R.F.C. Hull, ARK Edition, Routledge, 1984, para 208.
36 Sylvester Wojtkowski, 'Wrestling with Azazel, Jung and Modern Art, a Critical Appraisal,' *ARAS Connections* (2015), p. 28, footnote [32].
37 C.G. Jung, *The Collected Works of C.G. Jung, Volume 6*: *Psychological Types*, A revision by R.F.C. Hull of the translation by H.G. Baynes, Princeton University Press, 1921. Originally published in 1921 in German as *Psychologische Typen*.
38 ibid., para 678.
39 ibid., para 678. James Sully, *The Human Mind*, II, Chapter 16. James Sully (1842–1923) was an English Psychologist. Between 1892 and 1903 he was Grote Professor of the Philosophy of Mind and Logic at the University College London.
40 C.G. Jung, 'Picasso,' (1932) in *The Spirit in Man, Art and Literature,* ARK Paperbacks, 1984, para 208.
41 C.G. *Jung Letters, Volume 1, 1906–1950*, edited by Gerhard Adler, Routledge, 2015, Letter to Esther Harding 7/8/47, p. 469 cited in Sylvester Wojtkowski, 'Wrestling with the Azazel, Jung and Modern Art, a Critical Appraisal,' *ARAS Connections* (2015), p. 2.
42 C.G. Jung, 'Picasso,' (1932) in *The Spirit in Man, Art and Literature*, ARK Paperbacks, 1984, p. 137 note [3].
43 'Schizoid' means similar to being split, whereas 'Schizophrenic' refers to a split consciousness.
44 David Tacey, *How to Read Jung*, Granta Books, 2006, p. 75.
45 ibid., p. 76.
46 Tobia Bezzola, *Picasso By Picasso, His First Museum Exhibition 1932*, with contributions by Simonetta Fraquelli, Christian Geelhaar and Michael FitzGerald, Prestel, 2010, pp. 38–41. Given that within the 2010 Picasso catalogue for the 1932 exhibition, Jung's comments were included and discussed in some detail. It is evident that his views made a considerable and lasting impact.
47 C.G. Jung, 'Picasso,' (1932) in *The Spirit in Man, Art and Literature*, translated by R.F.C. Hull, ARK Paperbacks, 1984, para 209.
48 ibid., para 209.
49 ibid., para 164.
50 Note Curtius (*James Joyce und sein Ulysses*) calls *Ulysses* a 'Luciferian book, a work of Antichrist.'
51 ibid., para 169. See also Sylvester Wojtkowski, 'Wrestling with the Azazel, Jung on Modern Art, a Critical Appraisal,' *ARAS Connections* (2015), p. 20.
52 C.G. Jung, '"*Ulysses*": A Monologue,' (1932) in *The Spirit in Man, Art and Literature,* translated by R.F.C. Hull, ARK Paperbacks, 1984, para 164.
53 C.G. Jung, '"*Ulysses*": A Monologue,' (1932) in *The Spirit in Man, Art and Literature,* translated by R.F.C. Hull, ARK Paperbacks, 1984, para 174. Jung as we know states in his additional note that he does not regard Picasso as schizophrenic, although I suggest that Jung appears to remain suspicious of Picasso's mental stability due to his suggestion at the end of his Picasso's essay of a fate similar to Nietzsche.

54 Susan Rowlands, *C.G. Jung in the Humanities: Taking the Soul's Path,* Routledge, 2020, pp. 49–50. First published in 2010 by Spring Journal Books.
55 ibid., p. 50.
56 Italics Rowlands.
57 ibid., p. 50.
58 C.G. Jung, '"*Ulysses*": A Monologue,' (1932) in *The Spirit of Man Art and Literature*, ARK Paperbacks, 1984, para 169.
59 Susan Rowlands, *C.G. Jung in the Humanities: Taking the Soul's Path,* Routledge, 2019, p. 51.
60 David Tacey, *How to Read Jung,* Granta Books, 2006, p. 78.
61 Sylvester Wojtkowski, 'Wrestling with the Azazel, Jung and Modern Art, a Critical Appraisal,' *ARAS Connections* (2015), p. 29.
62 David Tacey, *How to Read Jung*, Granta Books, 2006, p. 78.
63 ibid., p. 78. This statement also echoes Jung's view of Nietzsche who Jung also believed had suffered from a 'splitting of the mind'—see C.G. Jung, 'Picassos,' in *Spirit in Man, Art and Literature*, ARK Paperbacks, 1984, para 214.
64 C.G. Jung, 'Picasso,' (1932) in *The Spirit in Man, Art and Literature,* ARK Paperbacks, 1984, para 214.
65 Wilhelm Worringer, *Abstraction and Empathy, a Contribution to the Psychology of Style*, Elephant Paperbacks, 1997 (all references from this edition). Originally published in 1908 in Germany as *Abstraktion und Einfühlung*. It was later published in English in the United States of America in 1953. I note that Jung read the book before his 'Confrontation with the Unconscious.' It is worth considering that Jung could have been influenced by certain concepts relating to empathetic or abstracting tendencies in art. In particular, Jung's reoccurring need to remain in contact with reality throughout his period of instability relates to his characteristically more empathetic form of expression in his *Red Book* paintings.
66 Tjeu van den Berk, *Jung on Art, the Autonomy of the Creative Drive,* Routledge, 2012, p. 32.
67 Moshe Barasch, *Theories of Art 3, from Impressionism to Kandinsky*, Routledge, 2000, p. 171.
68 Tjeu van den Berk, *Jung on Art, the Autonomy of the Creative Drive,* Routledge, 2012, p. 32.
69 C.G. Jung, *The Collected Works of C.G. Jung, Volume 6*: *Psychological Types*, A revision by R.F.C. Hull of the translation by H.G. Baynes, Princeton/Bollingen Paperbacks, 1921, para 485.
70 Tjeu van den Berk, *Jung on Art, the Autonomy of Creative Drive,* Routledge, 2012, p. 32.
71 ibid., p. 33.
72 Moshe Barasch, *Theories of Art 3, from Impressionism to Kandinsky,* Routledge, 2000, p. 175. Jung notes that as a rule projection transfers unconscious contents into the object, therefore empathy is also termed '*transference*' (Freud) in analytical psychology. See C.G. Jung, *The Collected Works of C.G. Jung, Volume 6*: *Psychological Types*, A revision by R.F.C. Hull of the translation by H.G. Baynes, Princeton University Press, 1921, para 486.
73 Wilhelm Worringer, *Abstraction and Empathy, a Contribution to the Psychology of Style*, with introduction by Hilton Kramer, Elephant Paperbacks, 1997, p. 23.
74 C.G. Jung, *The Collected Works of C.G. Jung, Volume 6*: *Psychological Types*, A revision by R.F.C. Hull of the translation by H.G. Baynes, Princeton/Bollingen Paperbacks, 1921, para 493.
75 Moshe Barasch, *Theories of Art 3, from Impressionism to Kandinsky*, Routledge, 2000, p. 175.

76 ibid., p. 177.
77 Wilhelm Worringer, *Abstraction and Empathy, a Contribution to the Psychology of Style*, with introduction by Hilton Kramer, Elephant Paperbacks, 1997, p. 15.
78 C.G. Jung, 'The Type Problem in Aesthetics,' in *The Collected Works of C.G. Jung, Volume 6*: *Psychological Types*, A revision by R.F.C. Hull of the translation by H.G. Baynes, Princeton University Press, 1921, para 490.
79 Moshe Barasch, *Theories of Art 3*, *From Impressionism to Kandinsky*, Routledge, 2000, p. 175.
80 ibid., p. 175.
81 C.G. Jung, 'The Type Problem in Aesthetics,' in *The Collected Works of C.G. Jung, Volume 6*: *Psychological Types*, A revision by R.F.C. Hull of the translation by H.G. Baynes, Princeton University Press, 1921, para 492. Jung would have made the connection of being 'withdrawn' and thus introverted.
82 ibid., para 492.
83 ibid., para 493.
84 Wilhelm Worringer, *Abstraction and Empathy*, *A Contribution to the Psychology of Style*, with introduction by Hilton Kramer, Elephant Paperbacks, 1997, p. 4.
85 Moshe Barasch, *Theories of Art 3, from Impressionism to Kandinsky*, Routledge, 2000, p. 176.
86 ibid., p. 173.
87 Tjeu van den Berk, *Jung on Art, the Autonomy of the Creative Drive,* Routledge, 2012, p. 33.
88 C.G. Jung, 'The Type Problem in Aesthetics,' in *The Collected Works of C.G. Jung, Volume 6*: *Psychological Types*, A revision by R.F.C. Hull of the translation by H.G. Baynes, Princeton University Press, 1921, para 488.
89 Tjeu van den Berk, *Jung on Art, the Autonomy of Creative Drive*, Routledge, 2012, p. 34.
90 Wilhelm Worringer, *Abstraction and Empathy, a Contribution to the Psychology of Style* (1908), with introduction by Hilton Kramer, Elephant Paperbacks, 1997, p. 14.
91 ibid., p. 15.
92 Tjeu van den Berk, *Jung on Art*, *The Autonomy of the Creative Drive,* Routledge, 2012, p. 36.
93 C.G. Jung, *Flying Saucers*, Routledge, 2012, p. 83. Jung states that the painter has 'summoned up the courage to admit the existence of a deep-rooted and universal fear and express it in his art.'
94 Moshe Barasch, *Theories of Art 3, from Impressionism to Kandinsky*, Routledge, 2000, p. 176.
95 ibid., p. 183.
96 First published as *Psychologie und Dichtung* in *Philosophie der Literaturwissenschaft* (Berlin, 1930), ed. by Emil Ermatinger; expanded and revised in *Gestaltungen des Unbewussten* (Zurich, 1950). Also translated by W. S. Dell and Carey F. Barnes, in *Modern Man in Search of a Soul*, Routledge Classics, 1933.
97 C.G. Jung, 'The Artist,' in *The Spirit in Man, Art, and Literature,* ARK Paperbacks, 1984, para 155.
98 ibid., para 155.
99 ibid., para 156
100 ibid., para 157.
101 Tjeu van den Berk, *Jung on Art*, *the Autonomy of the Creative Drive*, Routledge, 2012, p. 106.
102 C.G. Jung, 'Is There a Freudian Type of Poetry?' in *The Collected Works of C.G. Jung, Volume 18*: *The Symbolic Life*, Routledge and Keagan Paul, 1949,

para 766 cited in Tjeu van den Berk, *Jung on Art, the Autonomy of the Creative Drive*, Routledge, 2012, p. 106.

103 C.G. Jung, 'Cryptomnesia,' in *The Collected Works of C.G. Jung, Volume 1: Psychiatric Studies*, Pantheon Books, 1905/1957, paras 95–106, para 105 cited in Tjeu van den Berk, *Jung on Art, the Autonomy of the Creative Drive,* Routledge, 2012, p. 7.

104 C.G. Jung, 'Picasso,' (1932) in *The Spirit in Man, Art and Literature*, ARK Paperbacks, 1984, para 210.

105 Jung would regard Picasso's descent as a mechanism of introversion.

106 C.G. Jung, *Flying Saucers*, *a Modern Myth of Things Seen in the Sky*, Routledge, 2012, pp. 82–83.

107 Obviously, these paintings were created during his period of instability or confrontation with the unconscious.

108 C.G. Jung, *Memories, Dreams, Reflections* (1961) recorded and edited by Aniela Jaffé, Fontana Press, 1995, p. 194.

109 There has been controversy over Jung's extended period of instability which has been questioned for its authenticity. Whether Jung indeed had a break down or some sort of nervous disorder remains a mystery. The aesthetic quality of his paintings has also been a source for much discussion as it is difficult not to appreciate the beauty and strong stylistic expression throughout his *Red Book*.

110 C.G. Jung, *Memories, Dreams, Reflections*, Fontana Press, 1995, p. 214.

111 It could be argued that Jung therefore views himself and Picasso in the same category—i.e., Jung's claims he is not creating art and maintains that Picasso's art is comparable to the work of a schizophrenic patients. However, Jung clearly believes that Picasso is consciously reflecting the tendencies of the problematic modern era, whilst he is in contrast depicting symbolic expressions deriving from the unconscious.

112 C.G. Jung, 'Picasso,' (1932) in *The Spirit in Man, Art and Literature*, ARK Paperbacks, 1984, paras 212–213.

113 van den Berk notes that Jung's notes taken in preparation for *Transformations* contain several quotes from the book. Jung also became well acquainted with Lévy-Bruhl during 1932 (the year of the Picasso Essay) when he stayed with Jung for several weeks in Küsnacht. See Tjeu van den Berk, *Jung on Art*, *the Autonomy of the Creative Drive*, Routledge, 2012, p. 37.

114 Tjeu van den Berk, *Jung on Art*, *the Autonomy of the Creative Drive*, Routledge, 2012, p. 37.

115 C.G. Jung, *The Collected Works of C.G. Jung, Volume 6*: *Psychological Types*, A revision by R.F.C. Hull of the translation by H.G. Baynes, Princeton University Press, 1921, para 781.

116 ibid., para 781.

117 Tjeu van den Berk, *Jung on Art*, *the Autonomy of the Creative Drive,* Routledge, 2012, p. 37.

118 C.G. Jung, *The Collected Works of C.G. Jung, Volume 6*: *Psychological Types*, A revision by R.F.C. Hull of the translation by H.G. Baynes, Princeton University Press, 1921, para 495.

119 ibid., para 495.

120 ibid., para 495. Jung, in particular, views Picasso as representative of a man identified with Dionysian impulses.

121 The individuation process Jung described as the inner transformation of a human in becoming a mature individual.

122 Robert Matthews, 'An Analytical Psychology View of Wholeness in Art,' *International Journal of Jungian Studies*, 7:2, Routledge (2015), pp. 124–138.

123 Tjeu van den Berk, *Jung on Art, the Autonomy of the Creative Drive*, Routledge, 2012, p. 40.

124 Murray Stein, *Map of the Soul, An Introduction*, Open Court, 1998, p. 180.
125 C.G. Jung, *The Collected Works of C.G. Jung, Volume 6*: *Psychological Types*, A revision by R.F.C. Hull of the translation by H.G. Baynes, Princeton University Press, 1921, para 783.
126 Murray Stein, *Map of the Soul, An Introduction*, Open Court, 1998, p. 180.
127 ibid., p. 180.
128 Tjeu van den Berk, *Jung on Art*, *the Autonomy of the Creative Drive*, Routledge, 2012, p. 41.
129 Murray Stein, *Map of the Soul, An Introduction*, Open Court, 1998, p. 183.
130 ibid., p. 183.
131 C.G. Jung, *Modern Man in Search of a Soul*, Routledge, 2001.
132 C.G. Jung, 'Picasso,' (1932) in *The Spirit in Man, Art and Literature,* ARK Paperbacks, 1984, para 210.
133 Murray Stein, *Map of the Soul, An Introduction*, Open Court, 1998, p. 183.
134 Lucy Huskinson, *Nietzsche and Jung, the Whole Self in the Union of Opposites*, Routledge, 2004, p. 127.
135 Murray Stein, *Map of the Soul, An Introduction*, Open Court, 1998, p. 184.
136 ibid., p. 184.
137 C.G. Jung, *Letters: Volume 2: 1951–1961*, edited by Gerhard Adler, Routledge, 1990. See letter to Herbert Read, September 2, 1960, pp. 586–592.
138 Murray Stein, *Map of the Soul, An Introduction*, Open Court, 1998, p. 185.
139 Ibid., p. 184.
140 C.G. Jung, 'The Spiritual Problem in Modern Man,' in *Modern Man in Search of a Soul,* Routledge, 2001, p. 201 also noted in Tjeu van den Berk, *Jung on Art*, *the Autonomy of the Creative Drive*, Routledge, 2012, p. 41.
141 Murray Stein, *Map of the Soul*, *An Introduction*, Open Court, 1998, p. 185.
142 ibid., p. 185.
143 Tjeu van den Berk, *Jung on Art, the Autonomy of the Creative Drive,* Routledge, 2012, p. 42.
144 The symbol in relation to art will be discussed in more detail within the following chapter.
145 C.G. Jung, 'The Artist,' in *The Spirit in Man, Art and Literature,* ARK Paperbacks, 1984, para 161.
146 Tjeu van den Berk, *Jung on Art, the Autonomy of the Creative Drive*, Routledge, 2012, p. 42.
147 ibid., p. 42.
148 ibid., p. 43. One should note that although Jung described five stages of consciousness, it is unusual to move from one stage to another succinctly. Often stages overlap, or one aspect of our personality is in one phase, whilst another part remains in another.
149 C.G. Jung, *The Collected Works of C.G. Jung, Volume 6*: *Psychological types*, A revision by R.F.C. Hull of the translation by H.G. Baynes, Princeton University Press, 1921, para 499.
150 ibid., para 499.
151 Tjeu van den Berk, *Jung on Art*, *the Autonomy of the Creative Drive*, Routledge, 2012, p. 44.
152 ibid., p. 45.
153 C.G. Jung, *The Collected Works of C.G. Jung, Volume 6*: *Psychological Types*, A revision by R.F.C. Hull of the translation by H.G. Baynes, Princeton University Press, 1921, para 495.
154 C.G. Jung, 'Picasso,' (1932) in *The Spirit in Man, Art, and Literature*, ARK Paperbacks, 1984, para 206.

155 Tjeu van den Berk, *Jung on Art, the Autonomy of the Creative Drive*, Routledge, 2012, p. 44.
156 Jung, 'Picasso,' (1932) in *The Spirit in Man, Art, and Literature*, ARK Paperbacks, 1984, para 210.
157 C.G. Jung, *Letters: Volume 2: 1951–1961*, edited by Gerhard Adler, Routledge, 1990, See letter to Herbert Read, September 2, 1960, pp. 586–592. Italics mine.
158 Jung believed that Picasso did not create art in response to the emerging collective and objective contents of the unconscious but instead drew from *participation mystique* with his own inner 'object.' Therefore, Picasso projects this expression through his art, which Jung considers to be 'alluring' to the 'morbid' modern person.
159 C.G. Jung, 'Picasso,' (1932) in *The Spirit in Man, Art, and Literature*, Ark Paperbacks, 1984, para 210.
160 C.G. Jung, '"*Ulysses*": A Monologue,' (1932) in *The Spirit in Man, Art, and Literature*, Ark Paperbacks, 1984, para 175.
161 *C.G. Jung, Letters: Volume 2: 1951–1961*, edited by Gerhard Adler, Routledge, 1990. See letter to Herbert Read, September 2, 1960, pp. 586–592.
162 C.G. Jung, *Memories, Dreams, Reflections,* Fontana Press, 1995, p. 184. It is also worth noting that Worringer's original thesis was published 1906 as were the very first examples of Cubism emerging. Three or four years after that the first 'abstract' paintings were created.
163 Moshe Barasch, *Theories of Art 3, from Impressionism to Kandinsky*, Routledge, 2000, p. 185.
164 C.G. Jung, *The Collected Works of C.G. Jung, Volume 6*: *Psychological Types*, A revision by R.F.C. Hull of the translation by H.G. Baynes, Princeton/Bollingen Paperbacks, 1921, para 498.
165 ibid., para 498.
166 Sylvester Wojtkowski, 'Wrestling with the Azazel, Jung and Modern Art, a Critical Appraisal,' *ARAS Connections* (2015), p. 3.
167 ibid., p. 3. Jung could not therefore see the positive aspects of this type of art, i.e. the discovery and potential insight into a figurative form seem from multiple perspectives.
168 C.G. Jung, *Memories, Dream, Reflections*, Fontana Press, 1995, p. 214.
169 Sylvester Wojtkowski, 'Wrestling with the Azazel, Jung and Modern Art, a Critical Appraisal,' *ARAS Connections* (2015), p. 7.
170 Ibid., p. 7.
171 March 11, 1921, Notebooks, Schlegel Papers, cited in C.G. Jung, *The Red Book, Liber Novus, the Reader's Edition*, edited and with an introduction by Sonu Shamdasani, Philemon Series, W.W. Norton & Company, 2009, p. 37. Jung believes that an artist requires an aesthetic attitude; this quote illustrates Jung's belief that without this they will become dissolved into their work. Van den Berk suggests that, according to Jung, the artist must have aesthetic attitude, however, for someone mentally ill they do not.
172 C.G. Jung, *The Red Book, Liber Novus, the Reader's Edition*, edited and with an introduction by Sonu Shamdasani, Philemon Series, W.W. Norton & Company, 2009, p. 204 cited in Sylvester Wojtkowski, 'Wrestling with the Azazel, Jung and Modern Art, a Critical Appraisal,' *ARAS Connections* (2015), p. 7.
173 ibid., p. 7.
174 Tjeu van den Berk, *Jung on Art, the Autonomy of the Creative Drive*, Routledge, 2012, p. 109.
175 C.G. Jung, *Analytical Psychology: Notes of the Seminar Given in 1925 by Carl Gustav Jung,* edited by William McGuire. Bollingen Series XCIX, Princeton

University Press, 1989, p. 54 cited in Tjeu van den Berk, *Jung on Art, the Autonomy of the Creative Drive*, Routledge, 2012, p. 110.

176 Tjeu van den Berk, *Jung on Art, the Autonomy of the Creative Drive*, Routledge, 2012, p. 45.

177 ibid., p. 45.

178 C.G. Jung, 'Picasso,' (1932) in *The Spirit in Man, Art, and Literature*, translated by R.F.C. Hull, ARK Paperbacks, 1984, para 208. Cubism represents to Jung an expression of the horrors of the modern era and is an expression he found in both art and literature. Indeed, Picasso and Joyce are assumed to be 'cubistic' and with schizoid tendencies. See C.G. Jung, '*"Ulysses":* A Monologue,' (1932) in *Spirit in Man, Art, and Literature,* ARK Paperbacks, 1984 para 174.

179 C.G. Jung, *Letters: Volume 2: 1951–1961*, edited by Gerhard Adler, Routledge, 1990. See letter to Herbert Read, September 2, 1960, pp. 586–592.

180 Ibid.

181 William A. Sikes, *The Psychological Roots of Modernism: Picasso and Jung*, Routledge, 2015, p. 143. It is also worth noting that within the 1932 Picasso exhibition, there were a number of synthetic Cubist paintings present; therefore, Jung would have been fully aware of this form of expression.

182 ibid., p. 143.

183 Pepe Karmel, *Picasso and the Invention of Cubism*, Yale University Press, 2003, p. 40 cited in ibid., p. 143.

184 William A. Sikes, *The Psychological Roots of Modernism: Picasso and Jung*, Routledge, 2015, p. 143.

185 ibid., p. 143.

186 Sikes notes that in its original usage, as defined by Kahnweiler in his 1916 essay *The Rise of Cubism*, 'analytical' Cubism refers to the early Cubist efforts. c. 1908–9. However, 'synthetic' Cubism refers to work of 1910–11. Many consider analytical Cubism to run more generally from 1908 to 1912 and synthetic Cubism between 1912 and 1914 (reference to these dates from the Tate Gallery, London) ibid., p. 144.

187 ibid., p. 144.

188 One could suggest that Jung was correct in his assumption that Picasso, in his early work, produced a more conscious expression. However, he failed to recognize this as a developmental process in which Picasso's usual orientation towards the unconscious had swung in contrast towards consciousness—before finally a balanced form of expression.

189 William A. Sikes, *The Psychological Roots of Modernism: Picasso and Jung*, Routledge, 2015, p. 144.

190 Picasso's *Head of a Woman* signalled to the artist the limitations of analytical Cubist method. Sikes suggests that Picasso saw it as a 'dead end.' See ibid., p. 149.

191 ibid., p. 144.

192 Both consciousness and the unconscious plus empathy and abstraction become knitted together within one artwork.

193 William A. Sikes, *The Psychological Roots of Modernism: Picasso and Jung*, Routledge, 2015, pp. 144–145.

194 There were a large number of paintings included in the 1932 exhibition painted during this period and representative of synthetic Cubism. Jung would have seen this expression.

195 ibid., p. 145.

Chapter 5

Jung's letter to Herbert Read (1960)

In order to understand Jung's view of modern art further, I would like to highlight a letter Jung wrote in 1960 to art historian and friend, Herbert Read (1893–1968). In addition to this letter, I will be referring to other relevant texts that accord with Jung's comments to Read. Within his letter, Jung addresses specifically his attitude towards modern art.[1] Jung's letter was written in response to Read sending Jung a copy of his recent book, *The Form of Things Unknown*,[2] a collection of essays about art in which Jung's views are made prominent.[3] Jung's influence is evident within the author's preface, whereby Read clarifies that his 'book is concerned with the nature of the creative mind and with the part it plays in the maintenance of those values that in the past have been inseparable from the idea of civilization.'[4] The following suggestion made by Read demonstrates, in particular, Jung's view of the modern era, and its preference for reason and logic. Read states:

> The arts, too, are in a stage of transition that can only be described as revolutionary, and in the general confusion it is very necessary to reaffirm, not so much the values of the past, which understandably have no appeal to people already committed to technology and all the power that goes with it, but certain psychological facts about the mind and its formative functions.[5]

However, it is also apparent, as I have addressed in earlier chapters, that Jung did not regard modern art, unlike Read, as 'revolutionary.' Jung was, instead, more concerned with its problematic form of expression, a view which he clearly conveys in his letter to Read. However, despite Jung's negative perspective, Read considered Jung's ideas to be applicable to the understanding of modern art. Thus, in contrast to Jung's view, Read championed modern British artists such as Henry Moore (1898–1986), Paul Nash (1889–1946) and Ben Nicholson (1994–1982). He also co-founded in 1947 the *Institute of Contemporary Arts* with Roland Penrose (1900–1984), who was also a major promoter and collector of modern art and author of several books on Picasso. According to Tjeu van den Berk, Read believed that

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Jung was negligent towards the subject of modern art, which Read regarded as a 'pity'[6]—a comment that Jung was compelled to respond to. Jung would have been 85 years old when he wrote his letter to Read, some 28 years after his contentious comments on Picasso and Joyce—yet his feelings, as we shall discover, remained as intense.

The letter

On September 2, 1960, Jung wrote his letter to Herbert Read. Jung states that contrary to Read's opinion that he neglected modern art, Jung was in fact greatly occupied by the subject. Jung suggests he found himself, however, 'hampered' by his 'increasing awareness of the universal misunderstanding' he encountered in his readers and audiences. By this, Jung was referring to his controversial comments on Picasso and Joyce, which as we know caused a furore that is remembered to this day.[7] Van den Berk suggests that Jung not only felt misunderstood by the strong resistance to his previous comments on modern artists but also abandoned.[8] Jung was apparently disturbed that artists and those in favour of modern art were not open to criticism. In a letter to Walter Mertens, November 13, 1932, the same year Jung wrote his essay on Picasso and his monologue on *Ulysses*, Jung expressed agitation over what he felt was an unjustified preferential treatment of modern artists. Jung stated that:

> I am only against artists getting away with it like the theologians, about whom one may not say anything critical. I don't see why artists should not have exactly the same human psychology as everyone else. To claim to be the infallible mouthpiece of god is as odious to me in art as in theology. From the artistic standpoint I can well appreciate the achievement of modern art, but from the standpoint of the psychologist I have to say what the nature of these achievements is.[9]

Furthermore, Jung claimed in his letter to Mertens that psychology was as 'hateful' to artists as it is to theologians and that he found this view 'extremely repugnant.' Jung therefore assumed that modern artists suffered from an 'over-signification' of themselves as creative individuals. Thus, Jung believed that modern artists have been allowed to avoid any form of criticism and, as a consequence, had continued to promote the problematic consciousness of the era. One could conclude from the previous quotation that Jung was willing to at least recognize the 'achievement' of modern artists; however, I do not believe that this was his intention. Instead, I maintain that Jung was suggesting that despite the success modern artists had in appealing to their audience, there was an underlying psychological reason for it. That is, Jung assumed that modern artists were promoting an expression that merely accommodated the 'ideals' of the era.[10] Consequently, modern

art was exploiting the problems of the modern era and not providing it an appropriate resolution or healing.[11] In other words, Jung saw the modern era's promotion of reason and consciousness, in which the modern person regarded themselves as the highest measure of value, thereby raising the significance of the ego over and above the psyche as a whole. And this problem was, Jung thought, expressed culturally through its modern artworks.[12]

Moreover, Jung underscores in his letter this point—as he had done in his 1932 essay on Picasso—that his position as a psychologist (with his 'real experience of mind's functioning' plus '60 solid years of field-work') provides him with the necessary experience and skills required to judge and evaluate modern art. Jung goes on to claim in his letter to Read that he had a 'genuine concern for' his 'fellow-beings' and that he includes 'modern art' within his consideration of the psychological 'suffering of mankind.'[13] Indeed, Jung notes in his letter that he had already publicly expressed his views within his writings on the era's 'two great initiators: Joyce and Picasso.' The latter, as we know, Jung found particularly troubling, a view that is reflected in his claim that Picasso was 'catering to the morbidity of the time, as he himself admits.'[14]

Jung's understanding of 'disintegration' and modern art

I have established that the theme of Jung's letter to Read is consistent with his derogative view of Picasso made nearly 30 years earlier. However, I would like now to focus on Jung's view of the destructive aspect of the modern artist's form of expression. Jung understood modern art as comparable to a kind of devastating 'fragmentation bomb'[15]—as van den Berk puts it. Jung consequently believed that modern artists were immersed in the destructive element. Interestingly, two years before his letter to Read, Jung suggested in *Flying Saucers* (1958)[16] that modern painters have taken as their subject the 'disintegration of forms,' which he asserts created a 'new conception of beauty,' which 'delights in the alienation of meaning and of feeling.'[17] However, Jung was keen to point out that just as 'women's fashions' find every innovation, 'beautiful' no matter 'however absurd and repellent' they may be, so too does modern art of this kind.' This comment reinforces Jung's negative perspective towards modern art, which he also relates to the 'collapse of our civilization in chaos.'[18]

Jung continues in his letter to Read to express similarly controversial comments to those he made in 1932 on Picasso and Joyce, and once again in his letter, he likens Joyce to his schizophrenic patients.[19] It is therefore relevant to note that in the *Ulysses* monologue (1932), Jung regards Joyce as Picasso's 'literary brother.'[20] We can therefore assume that Jung identified *certain* similarities between both men.[21] Indeed, Jung maintains in his letter to Read that he 'bestowed the honour upon Picasso of viewing him' as he

did Joyce. Jung explains that he knew Joyce's 'pain, which had strangled itself by its own strength'—a 'tragic' dynamic, Jung says, which he goes on to relate to the morbidity of his patients: 'Hadn't I seen this tragedy time and again with my schizophrenic patients?' Jung continues in his letter to Read to relate modern art with a tragic, destructive aspect, which he identifies in Picasso's art and Joyce's writing. Jung states:

> In Ulysses a world comes down in an almost endless, breathless stream of debris, a 'catholic' world, i.e., a universe with moanings and outcries unheard and tears unshed, because suffering had extinguished itself, and an immense field of shards began to reveal its aesthetic 'values.'[22]

In Jung's previous comments, it is clear that he believed Joyce was expressing what he understood as the 'one-sided consciousness' of the modern era—a problematic one-sided approach that Jung summed up in his derogatory use of the term 'aesthetic values.' I will not be addressing all aspects of aesthetics within my inquiry. It is vast and complex territory that requires substantial room for discussion; rather, I will highlight only key aspects that are particularly relevant to my investigation. In the context of the earlier comment, Jung suggests that modern art is a form of destructive and meaningless expression that manifests itself in superficial values.[23] Jung also suggests that *Ulysses* represents the destruction of a 'catholic' world which he identifies in Joyce's 'breathless stream of debris.'[24] By way of an explanation, Jung thought that in the past, people had access to the collective unconscious through religions and myths. However, modernity, with its thirst for intellectual enlightenment, encourages people instead to seek information and knowledge at the expense of a deeper sense of meaning to life. Consequently, as modern people have become more rational in their mindset, they have at the same time lost their ability to accept, as Tacey puts it—'a truth that is truer than literal truth.'[25] Thus, Jung's diagnosis of the 'spiritual problem in modern man,'[26] whereby modern society has moved towards a secular existence, is also evident in his view of Joyce, whom Jung asserts, shows himself 'bereft of gods.'[27]

The point here is that Jung believes modern art is disintegrating all that is meaningful and moral. As we find here (and in Chapter 3), according to Jung, this atrophy in the creative, artistic or symbolic life of modern people relates to a loss of an appropriate relationship with the sacred.[28] Jung refers to this idea in his interpretation of Joyce. Thus, Joyce represents to Jung the growing consciousness of modern people as they become gradually separated from their spiritual roots. Jung believes that the rational triumph of consciousness is 'extinguishing' any hope of Joyce's return to 'faith and kinship' of the Church.[29] Joyce is therefore becoming isolated from the spiritual realm and its connection to the healing creativity of the collective unconscious. He is thus also becoming detached from the potentials of humanity; a fate Jung relates to the sufferings of a world blinded by consciousness.[30]

In his *Ulysses* monologue, Jung states that the modern artist has destroyed our conventional criteria of 'beauty and meaning.'[31] Consequently, Jung believes that modern artists have, to our detriment, challenged our ideals and created 'art in reverse.'[32] Jung explains that modern art is:

> The Mephistophelian perversion of sense into nonsense, of beauty into ugliness-in such an exasperating way that nonsense almost makes sense and ugliness has a provocative beauty-is a creative achievement that has never been pushed to such extremes in the history of human culture, though it is nothing new in principle.[33]

Jung argues that throughout the history of human culture, we have experienced periods of anticipation, which should be regarded as a prelude to what Jung viewed as an essential part of regaining equilibrium when life becomes one-sided. Thus, an artist must express those values that are lacking, whether they be of the individual or of the era if balance is to be returned.[34] The creative process of an artist is motivated by an unconscious drive and demands the work of an individual capable of producing profound works of art. Consequently, Jung reinforces the idea that a period of disintegration is followed by a subsequent 'creative incubation,'[35] whereby artists are required to construct from these 'distant fragments' new and meaningful structures. Jung suggests that 'perverse' changes of style experienced throughout history, such as the 'inane' lamb symbolism of the early Christians and the 'strangling' convulsions of late Baroque art, as Jung puts it, are necessary periods of change in anticipation of something new.[36] Thus, Jung ascribes a positive reasoning for the destructive tendencies of artists from times gone by, and was supportive of their need to 'disintegrate.' Van den Berk adds that Jung regarded this process of 'dislocating tendencies at certain moments in human history' as paving the way 'for new great eras.'[37]

The 'destructiveness' in modern art

However, Jung clearly viewed modern artists as lacking something that artists prior to the late 20th century had. Indeed, Jung stated in 1932 that modern artists show no tendency 'towards reconstruction' but instead engage in a 'destructiveness' which 'seems to have become,' Jung stresses, 'an end in itself.'[38] Jung describes this developmental, historical process in art as follows:

> The rejection of the art and science of his time was not an impoverishment for the early Christian, but a great spiritual gain. The pre-Raphaelite primitives were heralds of an ideal of bodily beauty that had been lost to the world since classical times. The Baroque was the last of the ecclesiastical styles, and its self-destruction anticipates the triumph of the spirit of science over the spirit of medieval dogmatism.[39]

Jung claims in his letter to Read that he regarded Picasso as he did Joyce, as following the collective impulse of 'modern man,' which is to say, both were subject to the problematic mindset of modernity with its inflation of ego and corresponding over-compensation of unconscious material. However, Jung also considered Picasso to be 'a very different man' to Joyce—a view he made clear in his letter to Read.[40] That is to say, in contrast to his understanding of Joyce, who Jung asserts is 'not with any malicious intent' but is expressing artistic objectivity with 'guileless naivete,'[41] Jung views Picasso as 'knowingly' and 'ruthlessly' promoting the 'spirit' of the modern era. Therefore, Jung is undoubtedly more critical and disparaging of Picasso. Certainly, Jung maintained that Picasso created an art that expressed none of the qualities that he believed artists should possess if they are to successfully communicate the 'healing and redeeming depths of the collective psyche.'[42]

Instinct and the modern mindset

In order to fully understand Jung's view of Picasso and his art, we must also consider the modern mindset in relation to instinct. Jung suggested that the psychic life of modern people is full of problems and that it subsequently seeks to solve problems with recourse to reason and fact. This is due, Jung asserts, to the modern person, exaggerating their rational, conscious side at the expense of their unconscious instinctual side. The latter represents to modern people an unknowable force that cannot be trusted[43]; thus, they believe they are left with no choice but to continue to endorse reason and fact over all else.[44] Jung states:

> It is the growth of consciousness which we must thank for the existence of problems; they are the dubious gift of civilization. It is just man's turning away from instinct—opposing himself to instinct—that creates consciousness. Instinct is nature and seeks to perpetuate nature, while consciousness can only seek culture or its denial.[45]

Jung believed that Picasso therefore also chose to reject the guidance of unconscious instinct, which led Jung to assume that Picasso must be driven by consciousness alone.

Jung maintains that modern people and their feelings of uncertainty towards the era (for reasons of which I discussed in Chapters 3 and 4) have replaced instinct with a craving for stability, which the modern mindset assumes can only be found in the conscious world.[46] However, according to Jung, consciousness will never 'serve us as well as nature.'[47] Tacey reinforces the idea that instinct is automatic and does not require conscious effort, as he puts it. We are therefore not free to decide or choose but are compelled to follow instincts 'like mechanisms responding to the laws of necessity.'[48] Yet, modern people feel unable to put faith in the flow of natural life. Jung reinforces this notion in relation to the modern artist when he asserts in his

letter to Read that: 'We only know what we know, but there is plenty more of which we might know if only we could give up insisting what we do know.'[49] Jung believed that modern people were obstinate in their compulsion to rely on reason over all else—a compulsion that Jung maintained was detrimental to the precarious nature of psychological health.

Jung assumed that Picasso's own lack of trust in instinct resulted in him colluding with 'the challenge' of the conscious modern era. In other words, Jung believed that Picasso should have recognized through his work as an artist the 'errors' of consciousness and have thus sought to express these 'errors' in his paintings in order to help 'heal' modern people. That is to say, Jung assumed that Picasso produced art that offered no healing or redeeming expression but fed off the modern era's indulgence in destructiveness. Jung reinforces this notion to Read when he asserts that Picasso's creative energy was restrained by the modern mindset, which is why Picasso's art, is the art 'of ingenious fragmentation.' It is, according to Jung, an art that merely 'catered' for the modern person's 'morbidity.' Moreover, Jung thought that Picasso appealed to modern people and their mindset insofar as his art both expressed and colluded with the consciousness of the era—and in doing so, Picasso failed to provide modern people with the much-needed unconscious compensation.

Jung's understanding of 'the artist'

Clearly, Jung viewed Picasso as far from being a 'great' artist. Thus, we must now address the qualities Jung believed artists *should* have in order to create meaningful symbolic art. In Jung's essay, 'Psychology and Literature' (1930),[50] he specifically addresses the subject of 'The Artist' and highlights the qualities that he associates with them. Furthermore, many of the attributes Jung discusses conflict with his descriptions of Picasso. Jung suggests that an artist's compulsion to create is a kind of 'innate drive,' which, he notes, can be a 'heavy burden,' requiring a sacrifice of everything that makes the life of an 'ordinary person' worth living.[51] Jung continues to explain that an artist is not someone with the luxury of choosing whether they wish to be creative; they are instead seized by a creative impulse that makes them 'its instrument.'[52] He goes on to say that although artists, like all people, have moods, a will and personal aims, they are also almost 'inhuman,' in the sense that they are required to be more objective and impersonal than the average person. Jung explains that an artist is not endowed with free will and is not one 'who seeks his own ends' but is 'one who allows art to realize its purpose through him.'[53] He clarifies his view further and suggests that according to his understanding, art has the capacity to break the boundaries of personal constraints. Jung states:

> The personal orientation which the doctor needs when confronted with the question of aetiology in medicine is quite out of place in dealing with a

> work of art, just because a work of art is not a human being, but is something supra-personal. It is a thing and not a personality; hence it cannot be judged by personal criteria. Indeed, the special significance of a true work of art resides in the fact that it has escaped from the limitations of the personal and has soared beyond the personal concerns of its creator.[54]

Jung therefore regards an artist as a 'person' in a higher sense—a person that to some extent is not only 'inhuman' but 'suprahuman.'[55] He also suggests that an artist is a 'collective man' that is consequently responsible for shaping the unconscious psychic life of humankind.[56] Jung asserts that an artist's work derives from 'a divine gift of creative fire,'[57] a gift that he believes the artist will pay dearly for, as it has the ability to override every personal desire of happiness, satisfaction and security.

Jung's view of Picasso in contrast to his understanding of 'the artist'

I noted earlier in this chapter that Jung did not regard Picasso in accordance with his fundamental understanding of an artist and ascribes to Picasso attributes that are different to those he assigns to artists more generally. In the following quote, Jung expresses a distrustful view of Picasso, admitting that he would rather discuss the work of his patients. We can assume this is because he finds their work easier—less problematic for him personally—to analyse. It is clear therefore that Jung regarded Picasso's art as a product of a problematic psyche:[58]

> And what does he [Picasso] learn on his wild journey through man's millennial history? What quintessence will he distil from this accumulation of rubbish and decay, from these half-born or aborted possibilities of form and colour? What symbol will appear as the final cause and meaning of all of this disintegration? . . . In view of the dazzling versatility of Picasso, one hardly can hazard a guess, so for present I would rather speak of what I have found in my patients' material.[59]

Jung clearly viewed Picasso as far from a man innocently swept up in the consciousness of the era. By this, Jung assumes that Picasso was not struggling with the modern era's mindset in order to provide a compensatory expression for it; rather, Picasso was knowingly expressing what would feed the modern mindset—that is, destructiveness. Jung was clear in his view of the necessary sacrifice an artist must make in order to create meaningful work—he asserts that the artistic personality must labour with the 'whole of' their 'being' to bring about much-needed disintegration and change.[60] Consequently, Jung does not believe that Picasso was a 'proper' artist who sought to reconstruct distant psychic fragments into meaningful art.

Jung confirms this view when he states in his letter to Read that Picasso's expression of 'fractures, discarded remnants' and 'shreds'[61] only served to emphasize his 'falsity.'[62] Jung believed that Picasso consciously acted upon the modern mindset's predilection towards destruction and was therefore appealing to the problematic preferences of the era.

Jung's inability to 'empathize' with Picasso's art

In Chapter 4, I addressed Jung's understanding of Wilhelm Worringer's conception of abstraction and empathy. Furthermore, Jung discusses in his article, 'The Type Problem in Aesthetics,' the connection between abstract art and aesthetic attitude. By this, Jung is also referring to the notion of 'beauty' and its complicated relationship with art. Jung is clear that 'our general attitude to art has always been empathetic, and for this reason we designate as beautiful only those things we can empathize with.'[63] However, Jung is aware that there exists another art that also 'lays claim to beauty' which is motivated by an urge towards abstraction. Jung is clear that he cannot empathize with Picasso's art, a view he reinforces when he describes Picasso's art as 'ugly,' 'grotesque' and 'incomprehensible.' We can only assume Jung's claim derives from his belief that Picasso's art is rooted in another kind of aesthetic relation—one lays its claim to 'beauty' through an appeal to the one-sidedness of the modern mindset. Jung, as we know, believed modern people were suffering from an 'inflated consciousness,' and it was therefore Jung's assumption that modern people were misguided in their support of the Picasso's form of expression—as illustrated in Jung's disapproval of the 28,000 people that attended the Zurich exhibition. Indeed, Daniel C. Noel points out that Jung believed that modern art appropriates and manipulates the spontaneously 'natural outpourings of the unconscious' and in doing so produces arbitrary inventions.[64]

Furthermore, Jung found modern art 'morbid,' with a frightening disposition towards psychic and social dissolution. Certainly, Picasso's art that at times expressed fragments and 'lines of fracture' greatly troubled Jung. In 1952, nine years before Jung's letter to Read, Jung wrote in a letter to J. P. Hodin (1905–1995) that:

> A new revelation from within, one that will enable us to see behind the shattered fragments . . . one in which the true image appears, one that is constructive—that is what I am waiting for.[65]

In his letter to Read, Jung reiterates this point and refers to the 'awe inspiring guest who knocks at our door portentously.' In other words, Jung wanted modern artists to express a 'constructive' revelation of wholeness, which he believed could only be produced through listening to 'what the psyche spontaneously says.'[66] Yet Jung is pessimistic as to the future of modern art and assumes that Picasso, in particular, promotes the modern

era's consciousness. Indeed, Jung is resolute in his belief that modern artists despise the natural and spontaneous voice of the psyche and consequently respond to it by dissolving any hint of its intimations.

Interestingly, in *Memories, Dreams, Reflections*, Jung suggests that during his breakdown, he could quite easily have been overwhelmed by the contents of his unconscious. He notes that had it not been for his 'science,' the [unconscious] material 'would have trapped' him in its 'thicket,' and 'strangled' him 'like jungle creepers.'[67] Noel, however, makes a noteworthy point when he asserts that Jung's claim that Picasso is guilty of producing 'a field of ever so attractive-looking and alluring shards'—which thereby indicates how little the artist understands the 'primordial urge'—presents a contradiction on Jung's part. Noel maintains that Jung fails to recognize that his own 'thicket,' like Picasso's 'field,' is itself a spontaneous 'natural image' arising from the unconscious.[68] Jung goes on to suggest to Read that 'nature has a horror vacui and does not believe in shard-heaps and decay, but grass and flowers cover all ruins inasmuch as the rains of heaven reach them.'[69] Noel adds to this that, likewise, Picasso's 'shard-heaps and decay' could be viewed as equivalent to Jung's 'jungle creepers,' which as Noel points out, are like 'the grass and flowers' that Jung said 'would cover them.'[70]

Jung's final comment to Herbert Read

In both Jung's letter to Herbert Read and his writing on 'The Artist,' Jung makes several references to dreams. According to Jung, dreams provide a window into the psyche and are therefore an invaluable tool for understanding the personality. For Jung, dreams bring to consciousness an image of the psychological state that has been made unconscious through neglect or repression.[71] In many ways, Jung regards both dreams and the visions of artists as similarly connected by their subtle way of revealing psychological truths. Consequently, dreams rather like art provide a compensatory expression that seeks to reveal what is missing in the psychic wholeness of the individual.

According to Jung, dreams help to 're-establish relations between consciousness and unconsciousness, and secure overall psychic equilibrium.'[72] As Huskinson puts it, the dream is the mediator of opposites and controls the unconscious element in the binary pair. However, Huskinson also suggests that dreams are not always compensatory, they also reinforce the bond between the two opposing opposites or 'seeks its reconfiguration.'[73] Consequently, both artist and individual are required to listen to what the psyche is spontaneously producing, since for Jung, the dream, 'is not manufactured by us,' but 'says is just so.'[74] By this, Jung is suggesting that dreams should be regarded as a statement of fact.[75] Jung states:

> A great work of art is like a dream; for all its apparent obviousness it does not explain itself and is always ambiguous. A dream never says ''you ought" or ''this is the truth." It presents an image in much the same

> way as nature allows a plant to grow, and it is up to us to draw conclusions. . . . To grasp its meaning, we must allow it to shape us as it shaped him. Then we also understand the nature of his primordial experience.[76]

Jung was keen to point out that modern artists and modern people were incapable of grasping the meaning of dreams due to their exaggeration of reason over unconscious instinct, and thus they have become one-sided. Jung reinforces this notion in his letter to Read stating that 'the Dream would tell us more, therefore we despise the Dream and we are going on to dissolve ad infinitum.'[77] In other words, Jung believes that modern people want only what they expect and what they expect is found through consciousness alone. Consequently, anything that challenges the modern person's 'ideals' will be dissolved indefinitely for, as Jung concludes, 'we decide, as if we knew.' According to Jung, 'we cannot know better than the unconscious and its intimations,' yet Picasso, in Jung's view, finds what he seeks in our conscious world—'where else could it be.'[78]

Notes

1 C.G. Jung, *Letters: Volume 2:* 1951–1961, edited by Gerhard Adler, Routledge, 1990, pp. 586–592.
2 Herbert Read, *The Forms of Things Unknown, Essays Towards an Aesthetic Philosophy*, Kessinger Legacy Reprints, Horizon Press, 1960.
3 Tjeu van den Berk, *Jung on Art*, *the Autonomy of the Creative Drive*, Routledge, 2012, p. 105.
4 Herbert Read, *The Forms of Things Unknown, Essays Towards an Aesthetic Philosophy*, Kessinger Legacy Reprints, Horizon Press, 1960, p. 11.
5 ibid., p. 11. Read made his comment in 1960
6 Tjeu van den Berk, *Jung on Art*, *the Autonomy of the Creative Drive,* Routledge, 2012, p. 105.
7 Jung's view is almost always noted in association with Picasso's 1932 exhibition, and it is impossible to miss his defaming perspective of the artist. Within his letter, Jung asserts 'I even grew afraid to increase the chaos of opinion by adding considerations which could not be understood.'
8 Tjeu van den Berk, *Jung on Art*, *the Autonomy of the Creative Drive*, Routledge, 2012, p. 104.
9 C.G. Jung, *Letters Volume 1: 1906–1950*, Selected and edited by Gerhard Adler in collaboration with Aniela Jaffé, Princeton University Press, 1973, pp. 107–108. Jung's letter was dated November 13, 1932. Cited in Tjeu van den Berk, *Jung on Art*, *the Autonomy of the Creative Drive*, Routledge, 2012, p. 104.
10 Jung believed that the modern era suffered from a new conception of beauty—the 'beauty' of chaos and delight in the alienation of meaning and of feeling. See Jung, *Flying Saucers*, *a Modern Myth of Things Seen in the Sky,* Routledge, 2002, pp. 82–83.
11 Jung had stated in his *Ulysses* Monologue that 'the artist is the unwitting mouthpiece of his time, and is often as unconscious as a sleepwalker. He supposes that it is he who speaks, but it is the spirit of the age that is the prompter.' See C.G. Jung, '*"Ulysses":* A Monologue,' (1932) *in The Spirit in Man, Art and Literature,* ARK Paperbacks, 1984, para 184. Jung held modern art accountable for the separation of numinous images from their religious context, for separating

art and religion and destroying our understanding of morality and 'goodness' that religion once provided.

12 Sylvester Wojtkowski, 'Wrestling with the Azazel, Jung and Modern Art, a Critical Appraisal,' *ARAS Connections* (2015), p. 10.
13 C.G. Jung, *Letters: Volume 2: 1951–1961*, edited by Gerhard Adler, Routledge, 1990, pp. 586–592.
14 ibid.
15 Tjeu van den Berk, *Jung on Art*, *the Autonomy of the Creative Drive*, Routledge, 2012, p. 110.
16 C.G. Jung, *Flying Saucers*, *a Modern Myth of Things Seen in the Sky* (first published in 1958 in German by Rascher, Zurich), Routledge Classics, 2002. See 'UFO'S in Modern Painting,' pp. 82–105.
17 ibid., p. 82.
18 ibid., p. 83.
19 C.G. Jung, *Letters: Volume 2: 1951–1961*, edited by Gerhard Adler, Routledge, 1990, pp. 586–592.
20 C.G. Jung, 'Picasso,' (1932) in *The Spirit in Man, Art and Literature,* translated by R.F.C. Hull, ARK Paperbacks, 1984, para 204.
21 Jung did not necessarily view Joyce and Picasso as *exactly* the same. As I pointed out earlier in my investigation, Jung was not as critical of *Ulysses* as he was of Picasso's art.
22 C.G. Jung, '"*Ulysses*": A Monologue,' (1932) in *The Spirit in Man, Art and Literature,* translated by R.F.C. Hull, ARK Paperbacks, 1984, para 204.
23 I support this claim by referring to Jung's view that the danger of treating images produced during therapy as art risks becoming entranced by their superficial appeal. Consequently, the true meaning of the fantasy material becomes lost in over valuation of the artistic worth. We are by now aware that Jung conflated the work of modern artists with pictorial expressions by patients. It is therefore justified to suggest that Jung believed that modern artists had fallen into the trap of producing meaningless art through their emphasis on 'aesthetic values.' See C.G. Jung, 'The Transcendent Function,' 1960. First published 1916.
24 James Joyce's modernist novel *Ulysses* was set on June 16, 1904, in Dublin. It chronicles the encounters of Leopold Bloom in the course of an ordinary day. It is considered by critics to be one of the most important pieces of modernist literature. The novel was originally published by Sylvia Beach in 1922.
25 David Tacey, *How to Read Jung*, Granta Books, 2006, p. 15.
26 See C.G. Jung, *Modern Man in Search of a Soul,* first published 1933, Routledge Classics, 2001.
27 C.G. Jung, '"Ulysses": A Monologue,' (1932) in *The Spirit in Man, Art and Literature*, translated by R.F.C. Hull, ARK Paperbacks, 1984, para 182.
28 David Tacey, *How to Read Jung*, Granta Books, 2006, p. 96 and p. 15.
29 C.G. Jung, '"Ulysses": A Monologue,' (1932) in *The Spirit in Man, Art and Literature*, translated by R.F.C. Hull, ARK Paperbacks, 1984, para 180.
30 ibid., para 161 and David Tacey, *How to Read Jung*, Granta Books, 2006, p. 15.
31 C.G. Jung, '"Ulysses": A Monologue,' (1932) in *The Spirit in Man, Art and Literature*, translated by R.F.C. Hull, ARK Paperbacks, 1984, para 177.
32 C.G. Jung, '"Ulysses": A Monologue,' (1932) in *The Spirit in Man, Art and Literature*, translated by R.F.C. Hull, ARK Paperbacks, 1984, para 178.
33 ibid., para 175.
34 C.G. Jung, 'The Artist,' (1930) in *The Spirit in Man, Art and Literature*, translated by R.F.C. Hull, ARK Paperbacks, 1984, para 161.
35 C.G. Jung, '"Ulysses": A Monologue,' (1932) in *The Spirit in Man, Art and Literature*, translated by R.F.C. Hull, ARK Paperbacks, 1984, para 175.

36 ibid., para 175.
37 Tjeu van den Berk, *Jung on Art, the Autonomy of the Creative Drive,* Routledge, 2012, p. 112.
38 C.G. Jung, '"Ulysses": A Monologue,' (1932) in *The Spirit in Man, Art and Literature*, translated by R.F.C. Hull, ARK Paperbacks, 1984, para 172. We can see how Jung, as mentioned earlier in the chapter, believes modern painters destruct—and are the broom that sweeps up the rubbish—but do not reconstruct.
39 ibid., (1932) para 176.
40 C.G. Jung, *Letters: Volume 2: 1951–1961*, edited by Gerhard Adler, Routledge, 1990, pp. 586–592.
41 C.G. Jung, '"Ulysses": A Monologue,' (1932) in *The Spirit in Man, Art and Literature*, translated by R.F.C. Hull, ARK Paperbacks, 1984, para 180.
42 C.G. Jung, 'The Artist,' (1930) in *The Spirit in Man, Art and Literature*, translated by R.F.C. Hull, ARK Paperbacks, 1984, para 161.
43 Lucy Huskinson, *Nietzsche and Jung, the Whole Self in the Union of Opposites,* Routledge, 2004, p. 38.
44 David Tacey, *How to Read Jung*, Granta Books, 2006, p. 42.
45 C.G. Jung, 'The Stages of Life,' in *Modern Man in Search of a Soul,* translated by W.S. Dell and Cary F. Baynes, Routledge, 2001, p. 98.
46 C.G. Jung, *Letters: Volume 2: 1951–1961*, edited by Gerhard Adler, Routledge, 1990, pp. 586–592.
47 David Tacey, *How to Read Jung*, Granta Books, 2006, p. 43.
48 ibid., p. 45.
49 C.G. Jung, *Letters: Volume 2: 1951–1961*, edited by Gerhard Adler, Routledge, 1990, pp. 586–592.
50 [First published as '*Psychologie und Dichtung,'* in *Philosophie der Literaturwissenschaft* (Berlin 1930), ed. by Emil Ermatinger; expanded and revised in *Gestaltungen des Unbewussren* (Zurich 1950*)*. The original version was translated by Eugene Jolas as 'Psychology and Poetry,' *Transition: An International Quarterly for Creative Experiment*, no. 19/20 (June 1930); also translated be W.S. Dell and Cary F. Barnes, in *Modern Man in Search of a Soul* (London and New York, 1933).
51 C.G. Jung, 'The Artist,' (1930) in *The Spirit in Man, Art and Literature*, translated by R.F.C. Hull, ARK Paperbacks, 1984, para 157.
52 ibid., para 158.
53 ibid., para 157.
54 ibid., para 107. A lecture delivered to the society for German Language and Literature, Zurich, May, 1922. First published as 'Über die Beziehungen der analytischen Psychologie zum dichterischen Kunstwerk,' *Wissen und Leben* (Zurich), XV: 19–20 (Sept., 1922); reprinted in *Seelenprobleme der Gegenwart* (Zurich, 1931); translated by H.G. Baynes, as 'On the Relation of Analytical Psychology to Poetic Art,' *British Journal of Psychology* (Medical section) (Cambridge), III: 3 (1923), Reprinted in *Contributions to Analytical Psychology* (London and New York, 1928)—Editors.]
55 C.G. Jung, 'The Artist,' (1930) in *The Spirit in Man, Art and Literature*, translated by R.F.C. Hull, ARK Paperbacks, 1984, para 156. Jung is suggesting that an artist has a creative ability that surpasses that of an ordinary person and they are therefore responsible for such a gift.
56 C.G. Jung, 'The Artist,' (1930) in *The Spirit in Man, Art and Literature*, translated by R.F.C. Hull, ARK Paperbacks, 1984, para 157.
57 ibid., para 158.
58 C.G. Jung, 'Picasso,' (1932*)* in *The Spirit in Man, Art and Literature,* translated by R.F.C. Hull, ARK Paperbacks, 1984, para 205.
59 ibid., para 213.

60 C.G. Jung, 'The Artist,' (1930) in *The Spirit in Man, Art and Literature*, translated by R.F.C. Hull, ARK Paperbacks, 1984, para 177.
61 C.G. Jung, 'Picasso,' (1932) in *The Spirit in Man, Art and Literature,* translated by R.F.C. Hull, ARK Paperbacks, 1984, para 210.
62 ibid., para 215.
63 C.G. Jung, *The Collected Works of C.G. Jung, Volume 6*: *Psychological Types*, A revision by R.F.C. Hull of the translation by H.G. Baynes, Princeton University Press, 1921, para 488.
64 Daniel C. Noel, 'Jung's Anti-Modern Art of the Mandala,' in *Cultural Values in Postmodern America*, edited by William G. Doty, University of Alabama University Press, 1995, p. 81.
65 C.G. Jung, *Speaking: Interviews and Encounters*, edited by W. McGuire and R.F.C Hull, Thames and Hudson, 1952, p. 223. Jung's letter was written on June 17, 1952.
66 ibid., p. 86.
67 C.G. Jung, *Memories, Dreams, Reflections*, Fontana Press, 1995, p. 218.
68 Daniel C. Noel, 'Jung's Anti-Modern Art of the Mandala,' in *Cultural Values in Postmodern America*, edited by William G. Doty, University of Alabama University Press, 1995, p. 87.
69 C.G. Jung, *Letters: Volume 2: 1951–1961*, edited by Gerhard Adler, Routledge, 1990, pp. 586–592.
70 Daniel C. Noel, 'Jung's Anti-Modern Art of the Mandala,' in *Cultural Values in Postmodern America*, edited by William G. Doty, University of Alabama University Press, 1995, p. 87.
71 Lucy Huskinson, *Nietzsche and Jung, the Whole Self in the Union of Opposites,* Routledge, 2004, p. 36.
72 ibid., p. 36.
73 Ibid., p. 36.
74 C.G. Jung, *Letters: Volume 2: 1951–1961*, edited by Gerhard Adler, Routledge, 1990, pp. 586–592.
75 Lucy Huskinson, *Nietzsche and Jung, the Whole Self in the Union of Opposites,* Routledge, 2004, p. 36.
76 C.G. Jung, 'The Artist,' (1930) in *The Spirit in Man, Art and Literature*, translated by R.F.C. Hull, ARK Paperbacks, 1984, para 161.
77 C.G. Jung, *Letters: Volume 2: 1951–1961*, edited by Gerhard Adler, Routledge, 1990, pp. 586–592.
78 ibid.

Chapter 6

Jung's approach to his confrontation with the unconscious

Jung's breakdown of 1912–1916, which he regarded as a 'confrontation with the unconscious' was, according to Jung, the '*prima materia* for a lifetime's work.'[1] Jung sought to record these important experiences through text and elaborate illustrations, first written in what he referred to as the *Black Books* and then later transferred into the *Red Book*.[2] Jung's choice of medium to express his profound experiences of the unconscious brings to light a deeply personal relationship with art and artistic forms of expression.[3] Consequently, as I wish to argue, Jung's understanding of modern art can be read as an extension of his relationship with his own artworks. Jung regarded his personal experience of instability in terms of the mythical concept of the Nekyia, which involves a descent to and from the underworld. The Nekyia also serves as a principal allusion in Jung's essay on Picasso. It is therefore necessary to consider Jung's understanding of the Nekyia relative to his derogatory attitude towards Picasso and his art.

For Jung, his 'inner uncertainty' was the result of the loss of friendly relations with Freud, due primarily to the publication of *Symbols of Transformation* (1912).[4] Jung addressed within the book various ideas that differed from Freud, such as the 'conception of incest' and 'the decisive transformation of the concept of libido.'[5] Jung was interested in exploring the personality through myth. He believed that a symbolic approach to the psyche was required in order to appreciate its depths, which Jung claimed could not be explained in rational terms alone. Freud, however, was annoyed by Jung's direction of thought, which, he believed, was moving too far from science in favour of mysticism.[6] Jung contrasts two modes of knowledge, logos (the Greek word for reason or science) and mythos (the Greek word for story or myth). The latter, according to Jung, provides us with access to the depths of the psyche and a meaningful existence. Thus, for Jung, mythos was an essential mode of knowledge, without which we will suffer from psychological repercussions. Indeed, despite Jung's concepts still being in the early stages of development, Freud still saw them as rooted in 'magical' thinking.[7]

According to Jung, the reason modern people have encountered an atrophy in their symbolic life is that they are governed by logos.[8] David Tacey

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explains that for Jung, mythos was the 'best possible way of knowing the core to reality,' which was something that he believed could not be understood through logic and rational thinking alone. As noted in Chapter 3, Jung thought that modern people were suffering from a one-sidedness that promoted reason above non-rational experience. However, for Jung, the function of myth was as a mode of knowledge capable of providing a counterforce to the problems of the modern mindset.

It was therefore Jung's prerogative to create a contemporary understanding of the structure of the psyche, one that was grounded in mythical function and reenvisaged in psychological form. Tacey suggests that Jung in many respects modernized the notion of the old gods of Greece and Rome. Jung spoke of 'archetypes of the psyche,' which, he believed, were psychological versions of the old gods. Jung named the principal archetypes the anima, animus, shadow, spirit, soul, Self, the mother and the father.[9] He explains that archetypes should be considered as 'inherited regulatory principles' within the psychic structure of every human being.[10] However, he is clear that archetypes should not be regarded as inherited ideas or images in themselves, but rather as inherited modes of psychic functioning—as universal 'patterns of behaviour.'[11] Thus, they should be regarded as processes that represent a continuously changing psychic state or as 'fluid metaphors' as Tacey puts it.[12]

Jung was aware that these universal patterns or 'archetypes' did not emerge from the 'upper' realm of the unconscious, which Jung termed as the personal unconscious,[13] but instead arose from a deeper realm within the psyche.[14] For Jung, it was this 'lower' realm or 'stratum' which he termed as the 'collective unconscious' that he was particularly fascinated by.[15] In an early explanation, Jung suggests that in the:

> Unconscious, buried in the structure of the brain and disclosing its living presence only through the medium of creative fantasy, is the *suprapersonal unconscious*. It comes alive in the creative man, it reveals itself in the vision of the artist, in the inspirational thinker, in the inner experience of the mystic. The suprapersonal unconscious, being distributed throughout the brain-structure, is like an all-pervading, omnipresent, omniscient spirit.[16]

Jolande Jacobi maintains that the collective unconscious is a suprapersonal matrix of immeasurable depth, insofar as it essentially contains the sum of all psychic conditions gathered over millions of years.[17] Furthermore, Jung believed that the fantasies he experienced during his breakdown, originated from these unconscious depths. It is therefore possible to understand Jung's claim that art must surpass the personal realm of the unconscious and, in doing so, express those forces found deep within the collective psyche.

Symbols and signs

It is necessary to discuss Jung's concept of symbols due to his claim that 'great' art is always symbolic. Consequently, we must consider how something becomes a symbol, which, for Jung, relies largely on the necessity of a connection with the unconscious. Jacobi explains that when the archetype is perceived in some form by the conscious mind, then we speak of a symbol. She clarifies this point when she suggests that every symbol is at the same time an archetype, insofar as 'it is determined by a nonperceptible "archetype *per se*" ' and therefore contains 'an archetypal ground plan.'[18] It must be stressed that an archetype is not identical to a symbol. The archetype is a structure of indefinable content, a 'system of readiness' and an 'invisible center of energy.'[19] An archetype should therefore be considered as a *potential* symbol that is ready to be brought into consciousness—to be actualized, whenever conscious life becomes one-sided, whether that be of the individual or of the era.

The symbols that the psyche creates are always rooted in the unconscious archetype; however, as Jacobi points out, 'their manifest forms are moulded by the ideas acquired by the conscious mind.'[20] As I noted in Chapter 5, according to Jung, artists are required to meet the psychic needs of the society in which they live, which means responding to the 'instinctively' arising archetypal images and giving form to them. For Jung, a work of art can only be regarded as symbolic if it communicates the feelings and strivings of humankind as a whole.[21] However, Jung made a clear distinction between what constitutes a symbol and what should be regarded as a sign. Jacobi explains that signs and symbols belong to two different planes of reality. The German philosopher, Ernst Cassirer (1874–1945) appropriately suggests that a 'sign is a part of the physical world of *being;* a symbol is a part of the human world of *meaning*.'[22] It is unsurprising that Jung would assume that in order for art to be 'great,' it must be symbolic and grounded in 'meaning.' Jung states:

> An expression that stands for a known thing always remains a mere sign and is never a symbol. It is, therefore, quite impossible to create a living symbol, i.e., one that is pregnant with meaning, from known associations.[23]

However, Jung believed that when we lose contact with our archetypal foundations, there are consequences, and this, he believed, was apparent in the 'sickness' of modern people. Jung explains that archetypes should be regarded as 'unfailing causes of neurotic and even psychotic disorders, behaving exactly like neglected or maltreated physical organs or organic functional systems.'[24] Jung claimed that neurosis was an inevitable problem

for modern people and their one-sided attitude. Consequently, Jung criticized the rise of logos in the modern era and held it largely responsible for the narrowed view of modern people. It is clear that Jung associated the expression of modern artists with his troubled view of the modern era. It was therefore Jung's intention to encourage the return of mythos as a legitimate mode of perception and, in doing so, reaffirm a relationship with the unconscious.[25]

Jung's break with Freud

Jung knew that his attempt to restore mythos as a valuable form of knowledge would be met with strong resistance from the scientific community. Yet, despite his fears over his conflicting thoughts with Freud and indeed the 'rationalistic' public, Jung resolved to go ahead with the writing of his book *Symbols of Transformation* (1912)—which did indeed cost him his friendship with Freud.[26] It was shortly after the publication that Jung's period of 'disorientation' began. Jung describes his experience as involving an incessant stream of fantasies and dreams and a feeling of being 'suspended in mid-air.'[27] Despite this, Jung was committed to exploring the mysteries of the unconscious and believed that in order for him to understand the dynamics of his 'inner uncertainty,' he must discover the corresponding mythical motif or 'ground pattern.' Jung was certainly aware of the influence mythology had had upon his work so far—a point he reinforces during a moment of introspection in the early stages of his breakdown. Jung notes: 'Now you possess the key to mythology and are free to unlock all the gates of the unconscious psyche.' However, despite Jung's faith in the revelatory potential of mythos, he was forced to admit that his 'disorientation' had brought him to a 'dead end.'[28]

Nonetheless, Jung remained resolute in gaining power over his fantasies and suggests in *Memories Dreams Reflections* that he 'could not expect' his 'patients' to do 'something' that he 'did not dare to do' himself.[29] Jung was sure that he was experiencing the very same forces that his patients were also forced to endure. He asserts that he knew 'only too well what that meant'—that he must gain power over his fantasies or risk insanity. Consequently, Jung believed that he must conduct a 'scientific experiment' on himself. This involved Jung 'plummeting' down into the fantasies stirring in him 'underground' and resisting the intense fear of 'losing command.'[30] Jung regarded his breakdown as one of the most shattering but formative influences on his life and work. He suggests that the inner images he pursued during this period were the 'most important' in his life—and concludes that 'in them everything essential was decided.'[31] Indeed, Jung advanced some of his most notable concepts which were still in their developmental stages during his collaboration with Freud (between 1906 and 1913).[32]

Jung's discovery of the 'Nekyia'

Vincent Brome highlights a significant influence on Jung during the approach to his breakdown.[33] In 1913, on a four-day cruise on Lake Zurich, Jung's friend Albert Oeri had a habit of reading aloud the *Nekyia* episode of Homer's ancient epic Greek poem, *The Odyssey*, which follows the journey of Ulysses to the realm of the dead.[34] It is this mythical motif that provided Jung with an introduction to 'the mysteries of renewal or rebirth' based on the model of the 'night sea journey'—the Nekyia.[35] The Nekyia was to become Jung's principle allusion in his essay on Picasso nearly 20 years later and is therefore an important concept relative to Jung's understanding of the artist and his work. Although the Nekyia motif occurs in innumerable variations, it always maintains a characteristic schematic course. Jolande Jacobi offers further explanation and suggests that in mythological terms, the hero must descend 'into the dark, hot depths' of the underworld. However, she notes that to sojourn in these depths and withstand the traumas is a journey to Hades and 'death.'[36] Thus, the night sea journey can be regarded as a kind of decent into Hades—and a journey to the mythic land of the dead. Those who come through the journey 'safe and sound,' who are reborn, will return full of wisdom.

In Jung's *Symbols of Transformation* (1912), Jung translates a descent to the underworld into psychological terms, which he equates to the regression of libido (psychic energy) into the unconscious. For Jung, a personal or social crisis will most likely precipitate a descent, such as his own disorientation shortly after breaking with Freud.[37] Consequently, regression of libido can paradoxically provide the opportunity for psychic development through its 'stirring' of a person's 'inner world.'[38] As Jacobi points out, a person or 'hero' is forced to confront their internal conflict and, in doing so, make inner adaptations, which will eventually lead to outer adaptations.[39] In other words, a confrontation with the unconscious and all the difficulties involved has the potential to progress an individual towards a broader personality. Jung therefore considers the motif of the Nekyia as a symbolic three-part psychic journey, involving 'life, death, and rebirth.' Each of these 'segments' represents a psychic experience which, if endured successfully, will have a positive influence on the life of the individual.[40] Jung believed that his own Nekyia had provided him with the necessary psychic experience from which to progress his work. However, Jung evidently assumed that Picasso's art pointed to a descent that was experienced differently to his own, and as a consequence of this, Jung claimed that Picasso produced art of a dubious nature.

Risk and reward of a descent to the underworld

Paul Bishop suggests that Jung relates the hero's descent to the underworld, as more specifically a descent into the 'primordial mother.'[41] Consequently,

a descent to the underworld is parallel to libido sinking back into the mother or 'womb.' Tacey adds that the 'mother' plays a major role in Jung's 'pantheon of characters, as she personifies the matrix of life, the origin from which the ego emerges, and to which it returns for the sake of rebirth and renewal.'[42] We can see how this concept translates to the ego's return to the 'mother' (or unconscious) in order to be reborn. During a regression into the unconscious, darkness smothers consciousness, which represents the 'hungry maw of hell.' Thus, a descent into the 'womb' corresponds to Jung's mythical understanding of the 'Great Mother' or the 'Mother Goddess.'[43] Jung formulates the two dimensions of the Great Mother as 'good' and 'terrible' and thus she 'signifies the beginning and the end of life.'[44] Consequently, the ego is fearful of the mother and her devouring embrace, yet, is drawn to her lure of 'salvation and rebirth.' However, it is through the 'birth of a symbol' that regression ceases and the 'pull of the primordial abyss [mother] is broken.'[45] The journey to Hades, the Nekyia, therefore involves an encounter with the dual aspects of the mother, who also symbolizes the unconscious. Jung explains:

> The place of magic transformation and rebirth, together with the underworld and its inhabitants, are presided over by the mother. On the negative side the mother archetype may connote anything secret, hidden, dark; the abyss, the world of the dead, anything that devours, seduces, and poisons, that is terrifying and inescapable like fate.[46]

It is evident that Jung understood a descent to the underworld as comparable to a maternal process. Jung reinforces this point when he describes in *Symbols of Transformation* his concept of the libido's regression into the unconscious relative to a 'maternal embrace.' Jung states that libido retreats beyond 'the pre-sexual stage of earliest infancy' to 'the intra-uterine, prenatal condition and, leaving the sphere of personal psychology altogether,' it finally 'irrupts into the collective psyche.' Furthermore, Jung suggests that libido reaches a 'kind of inchoate condition' in which on its journey to the underworld it may 'easily stick fast'; however, he stresses that 'it can also tear itself loose' and 'return to the surface with new possibilities.'[47] Jung adds that once libido starts its descent, it experiences 'womb fantasies,' which equates to libido immersing itself in the unconscious, 'thereby provoking infantile reactions, affects, opinions and attitudes from the personal sphere, but at the same time activating images (archetypes) which have a compensatory and curative meaning, such as has always pertained to the myth.'[48] In other words, an individual must experience the difficulties of returning to and being 're-delivered from the mother.'[49]

It is important to note that Jung also regarded creative process as having a 'feminine' and maternal quality.[50] Jung confirms this point when he suggests that the work of an artist 'grows out' of them 'as a child its mother.'[51]

Moreover, he asserts that creative process arises from the unconscious depths.[52] By this, Jung is referring to the collective unconscious, whereby libido has reached beyond the personal unconscious into the purely objective depths of the psyche. This notion supports Jung's claim that 'great art' will always escape 'from the limitations of the personal' and soar 'beyond the personal concerns of its creator.'[53] However, Jung is clearly dubious as to the psychological origins of modern art, as we have seen in his contentious views made in his Picasso essay in which he diagnoses the artist with 'psychic problems.'

The Nekyia and the modern era

Lansing Evans Smith points out that the descent into the underworld serves as the underlying mythic idea for many modernist artists and writers during Jung's lifetime.[54] As I noted in Chapter 3, according to Jung, modern people were suffering from an overemphasis on their consciousness (Apollonian) at the expense of their unconscious (Dionysian).[55] Consequently, Jung believed that modern people were out of balance with themselves and with nature, which has led to the creation of an unconscious brimming with repressed Dionysian impulses. Jung therefore assumed that for modern artists, the Nekyia was not only a descent to the underworld but also a Dionysian experience of the unconscious. Jung clearly associates a Dionysian influence with his view of modern art and makes a number of references to this notion in the Picasso essay and *Ulysses* monologue.[56] For Jung, the Dionysian 'exuberance' of the modern mindset, as he put it, had burst forth in the work of modern artists. Jung regarded modern art as a re-enactment of a Dionysian encounter. This was in contrast to his understanding of the descent from which symbolic and meaningful art can be produced.[57] Indeed, Picasso represented to Jung an example of an artist that promoted Dionysian forces as a 'positive' creative phenomenon.[58]

Consequently, Jung was in no doubt that the unconscious comes to the surface in modern art, a point Jung reinforces when he asserts that 'with its [unconscious] dynamism destroys the orderliness that is characteristic of consciousness'—which Jung claims is an expression he regards as 'the opposite of art, since it evidently lacks order and form.'[59] Jung did not necessarily hold modern artists wholly accountable for their form of expression; it seems Jung believed that the modern era or *Zeitgeist* was equally guilty of promoting an art that depicts disorder and 'dissolution.' However, Jung believed that it was the modern artist that misguidedly seized the destructive spirit of the era and continued on its path. Jung reiterates his dim view of modern art once again in a letter to the J. P. Hodin (1905–1995) on June 17, 1952, in which he states: 'I am pessimistic about the pile of wreckage. A new revelation from within, one that will enable us to see behind the shattered fragments of infantilism, one in which the true image appears, one

that is constructive—that is what I am waiting for.'[60] Indeed, Jung believed that modern art should be considered as the mirror of the modern world, a world that has lost all its belief in beauty and where Jung suggests 'there is nothing to be found but ruins.'[61]

Jung believed that modern artists did not understand the 'primordial urge' and instead interpreted it as an unknown and therefore untrustworthy force. In Picasso's case, Jung claims that the artist had pursued monetary success at the expense of a true an expression of the unconscious, a digression Jung viewed as responsible for the artist's 'grotesque' art.[62] In his letter to Herbert Read on September 2, 1960, Jung reinforced his view once more, claiming that modern artists were incapable of trusting in the spontaneity of the psyche, which is expressed through dreams and fantasy. Rather, Jung asserts, modern artists 'despise the dream' and its unconscious roots and instead put faith in consciousness alone. As noted in Chapter 5, according to Jung, dreams should be regarded as a statement of psychological fact. In particular, Jung maintains that the attitude of the unconscious, and also its compensatory function, is discovered through interpretation or recollection of the dream.[63] Jung therefore saw the modern artists' rejection of the unconscious as reflected in their art.

Picasso's descent into the underworld

Jung applies his perspective of the Nekyia or night-sea journey to Picasso's art and suggests that the pictures of the 'Blue Period' (1901–1904) are an indication of the start of Picasso's descent. Jung, in particular, notices Picasso's use of 'Tuat-blue' in this series of paintings, which Jung associates with the 'Egyptian underworld.'[64] Jung's observations lead him to further add that '*he* [the artist in the picture] dies, and his soul rides on horseback into the beyond.'[65] Thus, Jung is compelled to assume that Picasso's art demonstrates the loss of the artist's soul. Moreover, he notices Picasso's change of colours in the period and corresponds this with a change in psychological state and, in this case, Picasso's entry into the underworld—'The world' in these paintings, Jung highlights, is 'death-struck, as the horrifying masterpieces of the syphilitic, tubercular, adolescent prostitute makes plain.'[66] Jung avoids addressing Picasso directly but instead defines the artist he views in the paintings as the 'personality in Picasso.' Jung clarifies:

> When I say 'he,' I mean the personality in Picasso which suffers the underworld fate—the man in him who does not turn towards the day-world, but is fatefully drawn to the dark; who follows not the accepted ideals of goodness and beauty, but the demoniacal attraction to ugliness and evil.[67]

As alluded to earlier in my inquiry, Jung could not accept that modern artists had the mental capacity to descend and express forms found in the

unconscious without becoming overwhelmed by its contents.[68] Moreover, it was Jung's belief that during his own breakdown, he had endured the same unconscious forces that a modern artist must also endure, yet it was Jung's assumption that Picasso, in particular, did not have the capacity to descend without negative repercussions—such as Jung's claim that the artist created 'grotesque' art. Jung believed Picasso was enticing the modern mindset's destructive tendencies with his overt fragmentation and 'alluring shards.'[69] Consequently, Jung adopts a perspective—i.e. that modern art is a *symptom* of the modern condition—that enables him to retain his position of safety as a psychiatrist and also to analyse modern art in accordance with his understanding of his psychotic patients.[70]

Jung states in his essay that the appeal of Picasso's art, as demonstrated in the 'twenty-eight thousand people' that attended the 1932 *Kunsthaus*, Zurich exhibition, was a 'sign of the times.'[71] However, Jung has to acknowledge that Picasso's art does express the spirit of the era. Wojtkowski notes that Jung deliberately portrays Picasso's depiction of the 'spirit of the time' in apocalyptic terms.[72] In doing so, Jung reduces Picasso's work to a grotesque expression of the 'antichristian and Luciferian forces' that have welled up in modern people and 'engender an all-pervading sense of doom.'[73] It seems that Jung is determined to relate Picasso's art to the Dionysian forces he associates with the problems of the modern mindset. Consequently, Jung interprets Picasso and his pictures as an overflow of Dionysian forces that have invaded the artist's paintings.

Picasso's underworld fate

Having placed Picasso in the precarious position of an underworld encounter, Jung returns to his more familiar subject of the 'neurotic group.' At the same time, Jung suggests that when a man such as Picasso encounters the unconscious, it is usually in the archetypal form of a dark figure or 'Dark One,' which he adds, will be either horribly grotesque or 'else of infernal beauty.' Jung assumes that Picasso's depiction of an 'adolescent prostitute' noted earlier resembles Picasso's encounter with this 'Dark one.' At this point, Jung moves his discussion away from art and alludes instead to Johann Wolfgang von Goethe's (1749–1832) tragic play, *Faust*, and Richard Wagner's (1813–1883) opera *Parisfal*.[74] Aside from the fact that the prospective works of both Goethe and Wagner portray their central characters as encountering the unconscious, Jung offers no further indication as to how these figures relate to his understanding of Picasso's art.[75] Jung merely suggests that Picasso and Faust both undergo an underworld 'metamorphosis.'[76] Consequently, to those unfamiliar with Jung's referenced works (*Faust* and *Parisfal*), his comments offer little insight into Picasso's expression.

However, Jung does claim that just as Faust is 'embroiled in murderous happenings and reappears in changed form,' so too does Picasso, who

changes shape and reappears in the 'underworld form of the Harlequin'[77]—a figure Jung recognizes in several paintings by the artist.[78] For instance, one of Picasso's earliest depictions of a Harlequin shown at the exhibition was *Harlequin* (1905), followed by a painting in 1917, *Harlequin and Woman in Necklace*, and a further two, very different depictions in 1918, of a Harlequin and a guitar. An additional three paintings between 1923 and 1924 were also included in the exhibition: *Harlequin with clasped Hands* (1923), *The Son of the Artist as Harlequin* (1924) and *Paulo as a Harlequin and Harlequin Musician* (1924). The painting simply titled *Harlequin* (1927) appears to be the last of Picasso's paintings of the figure included in the *Kunsthaus* exhibition.[79] Consequently, Jung interpreted the Harlequin as an indication of Picasso's psychological state. Jung notably claims that the 'Harlequin is an ancient chthonic god.'[80] By this, he is suggesting that Picasso has embraced and indeed become identified with the energies of the modern era's Dionysian unconscious. According to Jung, Picasso's underworld personality is therefore comparable to a 'Dionysian figure.'[81]

Jung again refers to Goethe's *Faust* and thus recognizes the Dionysian moment in Picasso's descent as comparable to *Faust's* transformation. Jung explains that just as Faust turns back to 'the crazy primitive world of the witches' sabbath' and to a 'chimerical vision of classical antiquity,' so too does Picasso who conjures up and expresses in his art 'crude, earthy shapes, grotesque and primitive.'[82] Consequently, Jung compares both Picasso and Faust to his clinical experience of patients, who, he suggests, have seldom or never not returned to 'neolithic art forms' or revelled in 'evocations of Dionysian orgies.'[83] Indeed, Jung is painting a bleak picture of Picasso's descent, whereby Picasso is gripped by the lure of Dionysian intoxication, at the expense of an expression of the collective unconscious. For Jung, the goal of a descent is the attainment of primordial totality, which is found through the reactivation of archetypes in the psyche. An artist is therefore required to respond to this awakening of the unconscious, which is a necessary compensation for the 'one-sidedness' in modern people.[84]

Picasso's expression of opposites

Jung in particular observes Picasso's latest paintings, in which he notes the 'motif' of the union of opposites 'in their direct juxtaposition.'[85] He discusses 'one painting' in particular without confirming its title. However, it has been clarified by Ronald Penrose that the painting in question is *Girl before a Mirror* (1932). The painting depicts Marie-Thérèse Walter, who Picasso painted multiple times during the 1930s. Jung continues to describe the painting as containing 'the conjuncture of the light and dark anima.'[86] Moreover, Jung claim's that a descent in the case of his patients is followed by the recognition of the necessity for conflicting pairs of opposites. According to Penrose, this point is exemplified by Picasso 'juxtaposing a girl and

her mirror image,' which, he suggests, conveys the process of submersion into the unconscious.[87] Indeed, Jung is surprised by Picasso's expression of opposites, given his negative understanding of the artist's work. However, Jung maintains that this psychic development is not the end or goal but only represents a broadening of outlook, 'which now embraces the whole of man's moral, bestial, and spiritual nature without as yet shaping it into a living unity.'[88] In other words, as James Wyly points out, according to Jung, 'Picasso must either integrate the whole of the psychic material he has encountered into a "living," unity or 'fragment into psychosis.'[89]

However, despite the possibility of a living 'unity,' Jung remains unconvinced as to Picasso's fate. Instead, he suggests that he has identified a situation whereby conscious and unconscious have met but are caught in an unhealthy relationship. That is to say, neither opposite is allowed to express its fundamental difference.[90] Jung insists that this meeting between opposing and highly charged impulses can prove to be a truly 'hazardous' event. In Picasso, Jung believes that his psychological development is at a standstill, which will potentially lead to a fateful 'bursting asunder' if no unity is found between opposing impulses.[91] Jung points out that Picasso's use of 'brutal colours' suggests that the artist has a tendency to 'master the conflict by "violence,"' which, Jung assumes, is an indication of the artist's Dionysian impulses.[92]

Jung's concluding comment in his Picasso essay

As I have sought to establish, Jung assumed Picasso's art should be 'treated as a neurosis,' in light of his belief that Picasso produced art of a predominately personal nature and one resistant to the interests of the collective needs.[93] However, for Jung, Picasso's depiction of the Harlequin points to his fate. I will be addressing Jung's interpretation of Picasso's Harlequin in the conclusion of my enquiry. I shall argue that Jung misinterpreted Picasso's depiction of the figure due to his unwillingness to participate in a comprehensive exploration of the artist's works—the possible reasons for this I shall also address.

Jung regards the Harlequin as a tragically ambiguous figure that illustrates the perils of the confrontation to the unconscious.[94] Jung asserts 'he [Harlequin] is indeed the hero that must pass through the perils of Hades, "but will he succeed?"' Jung is reluctant to answer this question, yet his attitude remains clear when he states that the Harlequin gives him the 'creeps' as it 'is too reminiscent of that "motley fellow, like a buffoon" in [Nietzsche's] Zarathustra.'[95] Jung explicitly associates Picasso's figure of the Harlequin with Nietzsche's buffoon.[96] Jung therefore makes a connection between Picasso's art and Nietzsche's writing relative to his understanding of psychological development. Huskinson points out that Jung believes that the content of Nietzsche's book, *Thus Spoke Zarathustra* (1882–1886) demonstrates the impending insanity of Nietzsche as its author.[97] I contend that Jung applies a

similar view to Picasso and assumes that the artist's work forebodes his psychological fate—a fate, Jung believes, is comparable to Nietzsche's madness. Jung reinforces this point in his allusion to Picasso as 'the greater personality who bursts the shell, and the shell is sometimes—the brain.'[98]

Picasso and Nietzsche's ego inflation

Jung's final comments in his essay on Picasso highlight his recognition of Picasso as having a similar personality to Nietzsche, insofar as Jung views both as individuals who promote within them an instinctual conflict. Jung viewed Nietzsche as failing to regulate the balance between consciousness and the unconscious, which he held accountable for Nietzsche's eventual self-destruction. Nietzsche valued the creative tension that is generated in the competition between opposites, however, in Jung's view this was a fundamental error in which the highest level of tension was being promoted between opposing impulses—but without a mediating symbol of unity outside of the opposites.[99] However, between the unconscious and conscious stands the ego that must preserve itself by keeping a middle path between the two. During a descent, the ego is therefore susceptible to losing its independence and must therefore not succumb to the collective unconscious, despite its compulsion to return to the primordial depths.[100]

An artist's ego is vulnerable to the immense drain of their creative drive. Jung explains this notion and suggests that we should bear in mind that each of us has a limited amount of psychic energy stored.[101] However, for the artist, their strongest force that their psyche invests most energy in is their drive of creativeness. Thus, the creative impulse will drain their energy leaving so little left 'that nothing of value can come of it.'[102] Jung asserts that the personal ego can only exist on an inferior level and is therefore susceptible to developing defects such as ruthlessness, vanity and other undesirable traits. Certainly, Jung viewed Picasso as symptomatic of an ego functioning on an 'inferior' level. Jung states that Picasso was 'ruthless' and 'drawn into the dark' through an attraction to ugliness and evil.[103] These 'undesirable traits,' according to Jung, can also be identified in Picasso's fragmentary art, which he believes consciously expresses Dionysian impulses. Jung reinforces this point in his letter to Herbert Read (1960), when he states that Picasso shows how little he understands the unconscious, which Jung claims is evident when Picasso 'seizes the unconscious urge and voices it resoundingly, even using it for monetary reasons.'[104] We can therefore see how Jung maintains a distorted view of Picasso's art, which derives from Jung's fear of an insanity such as Nietzsche's.

Consequently, Jung is compelled to make assumptions relative to his distress over Picasso's form of expression, which he claims is the product of a neurotic personality. Jung believes that Picasso's art is the result of an ego so weak that it is incapable of distinguishing what belongs to itself from what

belongs to the objective psyche.[105] He assumed Picasso's personality had over-identified with the collective unconscious and indeed the Dionysian—thus, conflating consciousness and the unconscious through the ego's inability to decipher the two opposing impulses. Paul Bishop suggests that both Picasso and Nietzsche were viewed by Jung as victims of their unconscious drives. In other words, Jung claims in his essay on Picasso that while the neurotic searches for the meaning and for the feeling that corresponds to it and presents the symbolic meaning of the content to the spectator, the schizophrenic, in contrast, seems 'as though he were a victim of this meaning'—the latter as we know is the group Jung places Picasso within.[106] Jung similarly claimed in his seminar on Nietzsche's *Zarathustra*[107] that Nietzsche was a victim of the archetypes. Furthermore, both Picasso and Nietzsche represent to Jung fateful relationships with the symbolic realm.[108]

Jung's view of Picasso's ego inflation

Jung maintains that in the case of 'acceptance' of the ego, all things that are 'despicable and odious' are craved.[109] This is a symptom that Jung believed he had identified in Picasso's art, for he asserts that Picasso rejects 'goodness and beauty.'[110] Jung concludes that 'chronic idiosyncrasies' are therefore a symptom of such an occurrence when the ego is endowed with free reign over the psyche as a whole. In Chapter 4, I described how Jung understood 'great art' to be objective and impersonal; however, we are now in a position to see that Jung clearly believed Picasso's art, was, in contrast, both neurotic and idiosyncratic—and once again representative of a problematic one-sidedness. This problem inevitably generates greater tension between the opposing impulses. In other words, inflated consciousness produces a compensatory reaction from the unconscious; however, in the case of ego inflation, neither of the opposing impulses is able to communicate their differences. According to Jung, this is due to the missing 'third thing' or uniting symbol. Jung therefore envisaged a fateful demise as a result of this conflict:

> The individual ego is much too small, its brain is much too feeble, to incorporate all the projections withdrawn from the world. Ego and brain burst asunder in the effort.[111]

Picasso was not schizophrenic

Although Jung thought Picasso had an ego-inflation like Nietzsche, it is important to remember that Jung was clear that he did *not* view Picasso as a schizophrenic. However, Jung assumed that Picasso may have been on the verge of a psychosis—a diagnosis he also gave to Nietzsche. This is an important point in relation to Jung's understanding of Picasso's art. In Jung's essay 'The Other Point of View, The Will to Power' (1928), Jung

suggests that when the ego is 'on top,' the 'integrity of the personality' must be safeguarded at all costs by the powers of the ego.[112] This comment highlights Jung's claim that Picasso does not 'destruct' or fragment his own ego personality, as Jung would expect a schizophrenic to do but instead, through his inflated consciousness, denies the compensating unconscious its voice. Consequently, the unconscious will cause destruction. However, the more the ego tries to control events, the more the unconscious compensates for its repression. It is therefore the unconscious that causes fragmentation of the personality. Furthermore, as the ego tries to remain dominant over the psyche as a whole, the more the ego loses control. Jung explains that:

> An inflated consciousness is always egocentric and conscious of nothing but its own existence. It is incapable of learning from the past, incapable of understanding contemporary events, and incapable of drawing right conclusions about the future.[113]

Concluding comment

Jung believes that Picasso projects his psychological disposition into his art and compounds the psychological problems of the modern era. A more noble artist would, in Jung's view, sacrifice their own happiness in order to fulfil their 'innate drive' or creative instinct.[114] But not Picasso—according to Jung, he 'was a very different man'—a man with the strength to bring about 'the dissolution of a work.'[115] According to Jung, Picasso and his fragmentary art suggest that the artist is merely expressing an incomplete journey to the underworld—a journey that he assumes leaves Picasso residing in the chaos of a Dionysian unconscious.

Notes

1 C.G. Jung, *Memories, Dreams, Reflections*, Fontana Press, 1995, p. 225. Jung regarded his experience as the root from which all his work procured. It is therefore relevant that the paintings he produced during this period were also, according to Jung, expressive of his unconscious. Mandalas were also an important feature within the *Red Book,* and it seems as though Jung did not associate them with an aesthetic attitude, in contrast to his view of modern art. This will be discussed in greater detail in the following chapters.

2 Paul Brutsche, 'On Aspects of Beauty in C.G. Jung's Red Book,' *ARAS* (2009), p. 2. Jung embossed his leather-bound red book with *Liber Novus* (Latin for the *New Book*) despite it being more commonly known as the *Red Book*. It is worth noting that it is not known if Jung had any intention of publishing the book and it was not until 2009 that it was finally available to the public.

3 I suggest that Jung was unable to remain objective in his approach to modern art. Furthermore, his *Red Book* illustrations would become the 'benchmark' for his subsequent evaluation of art.

4 C.G. Jung's *Symbols of Transformation* was originally published in German as *Wandlungen und Symbole der Libido* (1912). It was published in English as *Psychology of the Unconscious* (1916). It was not until 1952 that the publication

was known as *Symbols of Transformation*, after Jung's fourth and greatly revised edition.

5 C.G. Jung, *Memories Dreams Reflections*, Fontana Press, 1995, p. 191.
6 David Tacey, *How to Read Jung*, Granta Books, 2006, p. 4.
7 ibid., p. 5.
8 ibid., p. 16.
9 ibid., p. 16.
10 Tjeu van den Berk, *Jung on Art, the Autonomy of the Creative Drive,* Routledge, 2012, p. 51.
11 C.G. Jung, 'Forward to Harding: Woman's Mysteries,' in *The Collected Works of C.G. Jung, Volume 18: The Symbolic Life: Miscellaneous Writings*, Routledge and Keagan Paul, 1949, paras 518–520. See para 518 cited in Tjeu van den Berk, *Jung on Art, the Autonomy of the Creative Drive,* Routledge, 2012, p. 51.
12 David Tacey, *How to Read Jung*, Granta Books, 2006, p. 20.
13 The personal unconscious contains repressed memories and traumas of a purely personal nature.
14 See Jolande Jacobi, *Complex Archetype Symbol in the Psychology of C.G. Jung,* translated by Ralph Manheim, Princeton University Press, 1974, p. 33. It should be noted that it was not until 1917 that Jung referred to 'dominants of the collective unconscious,' which would eventually be termed as 'archetypes.' From as early as 1912, Jung had used the term 'primordial image.' However, in 1946, Jung insisted on the need to make a distinction between the 'archetype' and archetypal image (primordial image). He stressed that 'one must constantly bear in mind that what we mean by "archetype" is in itself irrepresentable, but that it has effects which enable us to visualize it, namely, the archetypal image.' See Jung, *On the Nature of the Psyche*, par 417 cited in Jolande Jacobi, *Complex Archetype Symbol in the Psychology of C.G. Jung,* translated by Ralph Manheim, Princeton University Press, 1974, p. 35.
15 Jung first referred to the collective unconscious in 1916 within his essay *The Structure of the Unconscious*. There is a new version with variants, 1966.
16 C.G. Jung, 'The Role of the Unconscious,' (1918) in *The Collected Works of C.G. Jung Volume 10: Civilization in Transition*, Pantheon Books, paras 3–28 cited in Tjeu van den Berk, *Jung on Art, the Autonomy of the Creative Drive*, Routledge, 2012, p. 50.
17 Jolande Jacobi, *Complex Archetype Symbol in the Psychology of C.G. Jung,* translated by Ralph Manheim, Princeton University Press, 1974, p. 59.
18 ibid., p. 74.
19 ibid., p. 74.
20 C.G. Jung, *The Collected Works of C.G. Jung, Volume 5: Symbols of Transformation*, Princeton University Press, p. 232 cited in Jolande Jacobi, *Complex Archetype Symbol in the Psychology of C.G. Jung,* translated by Ralph Manheim, Princeton University Press, 1974, p. 74. Jacobi refers to the page number of *Psychological Types* prior to Collected Works version.
21 C.G. Jung, '"Ulysses": A Monologue,' (1932) in *The Spirit in Man, Art and Literature*, translated by R.F.C. Hull, 'The Artist,' ARK Paperbacks, 1984, para 161.
22 Ernst Cassirer, *An Essay on Man*, Yale University Press, 1944, p. 32 cited in Jolande Jacobi, *Complex Archetype Symbol in the Psychology of C.G. Jung,* translated by Ralph Manheim, Princeton University Press, 1974, p. 80 (italics Jacobi).
23 C.G. Jung, *The Collected Works of C.G. Jung, Volume 6*: *Psychological Types*, A revision by R.F.C. Hull of the translation by H.G. Baynes, Princeton University Press, 1921, p. 602 (modified) cited in Jolande Jacobi, *Complex Archetype Symbol in the Psychology of C.G. Jung,* translated by Ralph Manheim, Princeton

University Press, 1974, p. 80. Jacobi refers to the page number of *Psychological Types* prior to Collected Works, Volume 6: Psychological Types.

24 C.G. Jung, 'The Child Archetype,' in *The Collected Works of C G Jung, Volume 9 Part 1: The Archetypes and the Collective Unconscious*, translated by R.F.C. Hull, Second Edition, Routledge, 1940, para 266 cited in Jolande Jacobi, *Complex Archetype Symbol in the Psychology of C.G. Jung,* translated by Ralph Manheim, Princeton University Press, 1974, p. 72. Jacobi refers to the page number of *Psychological Types* prior to Collected Works version. See Jolande Jacobi, 'The Psychology of the Child Archetype,' in *The Collected Works of C.G. Jung, Volume 9, Part 1: The Archetypes of The Collective Unconscious,* translated by R.F.C. Hull, Routledge, 2012, paras 259–305.

25 David Tacey, *How to Read Jung*, Granta Books, 2006, p. 16.

26 C.G. Jung, *Memories, Dreams, Reflections*, Fontana Press, 1995, p. 191.

27 ibid., p. 194.

28 ibid., p. 195.

29 ibid., p. 203.

30 ibid., p. 202.

31 ibid., p. 225.

32 David Tacey, *How to Read Jung*, Granta Books, 2006, p. 5. It should be noted that some of Jung's key concepts such as archetypes, symbols and the collective unconscious were developed after 1913. Although I have discussed the relevance of these concepts prior to my discussion of Jung's discovery of the mythical motif of the Nekyia (at the start of his breakdown), it was not until approximately 1918, when Jung suggests that his 'inner peace' returned, that he wrote and clarified more extensively on these areas of discussion.

33 Vincent Brome, *Jung*, Atheneum, 1981, p. 157 cited in Lansing Evans Smith, 'The Descent to the Underworld: Jung and His Brothers,' in *C.G. Jung and the Humanities: Towards a Hermeneutics of Culture*, edited by Karin Barnaby and Pellegrino D' Acierno, Princeton University Press, 1990, pp. 251–264. Lansing Evans Smith's chapter is available from ResearchGate January 2017.

34 ibid. Homer's *Odyssey* is concerned with the struggles of Odysseus to return home to Ithaca after the Trojan war—his journey involves battling with mystical creatures and facing the wrath of the gods.

35 Jolande Jacobi, *Complex Archetype Symbol in the Psychology of C.G. Jung,* translated by Ralph Manheim, Princeton University Press, 1959, p. 179. The night sea journey, Jacobi notes is the nocturnal 'journey to the sun' or of the solar hero through the sea the underworld, etc. The Nekyia, however, is the journey to Hades, the descent into the land of the dead (subject of the 11th book of the Odyssey).

36 Jolande Jacobi, *Complex Archetype Symbol in the Psychology of C.G. Jung,* translated by Ralph Manheim, Princeton University Press, 1974, pp. 186–187.

37 Lansing Evans Smith, 'The Descent to the Underworld: Jung and His Brothers,' in *C.G. Jung and the Humanities: Towards a Hermeneutics of Culture,* edited by Karin Barnaby and Pellegrino D' Acierno, Princeton University Press, 1990, p. 3 (citation page in accordance with chapter available on ResearchGate January 2017).

38 Murray Stein, *Jung's Map of the Soul*, *An Introduction*, Open Court, 1998, p. 78.

39 ibid., p. 78.

40 Jolande Jacobi, *Complex Archetype Symbol in the Psychology of C.G. Jung,* translated by Ralph Manheim, Princeton University Press, 1974, p. 179.

41 Paul Bishop, *The Dionysian Self*: *C.G. Jung's Reception of Friedrich Nietzsche*, Walter De Gruyter, 1995, pp. 157–186.

42 David Tacey, *How to Read Jung*, Granta Books, 2006, p. 19.

43 It is worth noting that in Jung's *Archetypes of the Collective Unconscious* (1958), Jung highlights that many things arousing awe or feelings of devotion such as the church, city or country, heaven, earth and the *underworld* can be regarded as 'mother-*symbols*.' Italics mine. See *The Collected Works of C.G. Jung, Volume 9, Part 1: The Archetypes of The Collective Unconscious,* translated by R.F.C. Hull, Routledge, 2012, paras 156–166.
44 C.G. Jung, '"Ulysses": A Monologue,' (1932) in *The Spirit in Man, Art and Literature,* translated by R.F.C. Hull, ARK Paperbacks, 1984, para 193.
45 C.G. Jung, *Psychological Types*, p. 323 (modified) cited in Jolande Jacobi, *Complex Archetype Symbol in the Psychology of C.G. Jung,* translated by Ralph Manheim, Princeton University Press, 1974, p. 99. See *The Collected Works of C.G. Jung, Volume 6: Psychological Types*, translated by H.G. Baynes, Princeton University Press, 1921.
46 C.G. Jung, 'Psychological Aspects of the Mother Archetype,' (1938) in *The Collected Works of C.G. Jung, Volume 9, Part 1: The Archetypes of The Collective Unconscious,* translated by R.F.C. Hull, Routledge, 2012, para 158. 'Psychological Aspects of the Mother Archetype' was first published as a lecture in 1938, '*Die psychologischen Aspekte des Mutterarchetypus*,' in Eranos-Jahrbuch and later revised and published in *Von den Wurzeln des Bewusstseins* in Zurich 1954. The reference is taken from the latter translation and also partially based on the translation of the 1938 version by Cary F. Barnes and Ximena de Angulo, privately issued in Spring (New York). 1943. [Editors].
47 C.G. Jung, 'Psychological Aspects of the Mother Archetype,' (1938) in *The Collected Works of C.G. Jung, Volume 9, Part 1: The Archetypes of The Collective Unconscious,* translated by R.F.C. Hull, Routledge, 2012, para 158.
48 C.G Jung, *The Collected Works of C.G. Jung, Volume 5: Symbols of Transformation*, translated by R.F.C. Hull, Princeton University Press, 2014, para 655.
49 Lansing Evans Smith, 'The Descent to the Underworld: Jung and His Brothers,' in *C.G. Jung and the Humanities: Towards a Hermeneutics of Culture*, edited by Karin Barnaby and Pellegrino D' Acierno, Princeton University Press, 1990, p. 3 (citation page in accordance with chapter available on ResearchGate January 2017).
50 C.G. Jung, 'The Artist,' (1930) in *The Spirit in Man, Art and Literature,* translated by R.F.C. Hull, ARK Paperbacks, 1984, para 159.
51 ibid., para 159.
52 The Realm of the Mothers is a reference to Goethe's *Faust*. Faust required the 'key' to enter the Realm of the Mothers which would enable him to continue his journey, in symbolic terms, towards psychic wholeness. Jung makes several references to Faust in the Picasso essay. Thus, it is clear he draws a parallel between specific aspects of Faust's development/transformation and Picasso.
53 C.G. Jung, 'On the Relation of Analytical Psychology to Poetry,' (1922) in *The Spirit in Man, Art and Literature,* translated by R.F.C. Hull, ARK Paperbacks, 1984, para 107. Also cited in Tjeu van den Berk, *Jung on Art*, *the Autonomy of the Creative Drive*, Routledge, 2012, p. 50.
54 Lansing Evans Smith, 'The Descent to the Underworld: Jung and His Brothers,' in *C.G. Jung and the Humanities: Towards a Hermeneutics of Culture*, edited by Karin Barnaby and Pellegrino D' Acierno, Princeton University Press, 1990 (citation page in accordance with chapter available on ResearchGate January 2017).
55 David Tacey, *How to Read Jung*, Granta Books, 2006, p. 57.
56 Jung as we know regarded Joyce as Picasso's 'literary brother.' Thus, we can assume that Jung held a similar opinion of the two modern figures.
57 Paul Bishop, *The Dionysian Self*: *C.G. Jung's Reception of Friedrich Nietzsche*, Walter De Gruyter, 1995, p. 176.

58 Paul Bishop reinforces that according to Jung, Nietzsche, Goethe and Holderlin were all forerunners of Modernism. Consequently, Jung makes several references to these figures in his essay on Picasso, all of which he associates with a destructive and 'rebarbative tone.'
59 C.G. Jung, *Letters: Volume 2: 1951–1961*, Selected and edited by Gerhard Adler in collaboration with Aniela Jaffé, Routledge, 1990, p. 81 cited in Tjeu van den Berk, *Jung on Art*, *The Autonomy of the Creative Drive*, Routledge, 2012, p. 113.
60 C.G. Jung, *Speaking: Interviews and Encounters,* edited by W. McGuire and R.F.C. Hull, Thames and Hudson, 1952, p. 223 cited in Tjeu van den Berk, *Jung on Art*, *The Autonomy of the Creative Drive*, Routledge, 2012, p. 113.
61 C.G. Jung, *Speaking, Interviews and Encounters*, edited W. McGuire and R.F.C. Hull, Thames and Hudson, 1952, p. 223 cited in Tjeu van den Berk, *Jung on Art*, *The Autonomy of the Creative Drive*, Routledge, 2012, p. 113.
62 C.G. Jung, *Letters Volume 2: 1951–1961*, Routledge, 1990, pp. 586–592. See Letter to Herbert Read September 1960 referred to and discussed in Chapter 5.
63 Lucy Huskinson, *Nietzsche and Jung, the Whole Self in the Union of Opposites*, Routledge, 2004, p. 36.
64 Sylvester Wojtkowski suggests that Picasso's Blue period paintings (1901–1904) were in fact triggered by the suicide of his friend Carlos Casagemas in 1901—thus, throwing a somewhat different perspective on the artists paintings and his depiction of mourning.
65 C.G. Jung, 'Picasso,' (1932) in *The Spirit in Man, Art and Literature,* translated by R.F.C. Hull, ARK Paperbacks, 1984, para 210. 'Tuat' literally means 'other world' and is considered to suggest a realm of darkness. Jung most likely interpreted Picasso's blue as another reinforcement of the artists dark descent. It has been noted, however, that Picasso was influenced by Cézanne and it was likely that he had used this as inspiration for the use of blue in certain paintings.
66 C.G. Jung, 'Picasso,' (1932) in *The Spirit in Man, Art and Literature,* translated by R.F.C. Hull, ARK Paperbacks, 1984, para 210.
67 Ibid.
68 Wojtkowski also suggests that these were the very forms that Jung assumed overwhelmed his schizophrenic patients.
69 Jung makes this reference in his letter to Herbert Read on September 2, 1960.
70 Italics mine. I have previously discussed Jung's understanding of 'the Artist' which, he believes, involves a sacrifice in order to provide a compensatory expression when one-sidedness occurs. Thus, Jung recognizes no sacrifice in the psychological background of modern artists.
71 C.G. Jung, 'Picasso,' (1932) in *The Spirit in Man, Art and Literature,* translated by R.F.C. Hull, ARK Paperbacks, 1984, para 210.
72 Sylvester Wojtkowski, 'Wrestling with the Azazel, Jung and Modern Art, a Critical Appraisal,' *ARAS Connections* (2015), p. 31.
73 C.G. Jung, 'Picasso,' (1932) in *The Spirit in Man, Art and Literature,* translated by R.F.C. Hull, ARK Paperbacks, 1984, para 210.
74 Wagner wrote the opera *Parsifal* in 1882. The opera was written in three acts and is loosely based on 13th-century epic poem of Arthurian knight, Parzival on his quest for the Holy Grail. Goethe's tragic play *Faust* was first performed in 1829 and was written in two parts.
75 Although Jung makes no attempt to clarify this his point, it is worth considering that Jung most likely refers to the anima—which Jung assumes will be the Dark anima in Picasso's case. Jung later references Wagner and Goethe relative to the four stages of a man's Anima psychological development. Jung suggests that Picasso is in the earliest stage of development, whereby he encounters a mixture of both a personal and archetypal form or figure.

76 Murray Stein, *Map of the Soul, An Introduction*, Open Court, 1998, p. 110. Most likely Jung is referring to Faust's identification with his otherwise unpermitted, repressed side of his personality—the shadow.
77 C.G. Jung, 'Picasso,' (1932) in *The Spirit in Man, Art and Literature,* translated by R.F.C. Hull, ARK Paperbacks, 1984, para 211.
78 ibid., para 211.
79 The images of Picasso's Harlequin changed dramatically over a period of time. However, Jung seemed focused on his personal understanding of the figure and its psychological meaning, as opposed to how Picasso's depiction changed and evolved. I will be re addressing Jung's interpretation of Picasso's Harlequin in my concluding comments in Chapter 10.
80 C.G. Jung, 'Picasso,' (1932) in *The Spirit in Man, Art and Literature,* translated by R.F.C. Hull, ARK Paperbacks, 1984, para 211. Harlequin Jung associates with chthonic deities or gods are related to the subterranean underworld, where the souls of the dead went.
81 Sylvester Wojtkowski, 'Wrestling with the Azazel, Jung and Modern Art, a Critical Appraisal,' *ARAS Connections* (2015), p. 32.
82 C.G. Jung, 'Picasso,' (1932) in *The Spirit in Man, Art and Literature,* translated by R.F.C. Hull, ARK Paperbacks, 1984, para 212. It is of note that Jung understands the 'witch' as representative figure of the negative aspect of the unconscious or 'terrible mother.'
83 ibid., para 212.
84 Paul Bishop, *The Dionysian Self*: *C.G. Jung's Reception of Friedrich Nietzsche*, Walter De Gruyter, 1995, p. 183.
85 C.G. Jung, 'Picasso,' (1932) in *The Spirit in Man, Art and Literature,* translated by R.F.C. Hull, ARK Paperbacks, 1984, para 213.
86 ibid., para 213.
87 Ronald Penrose, *Picasso*, with notes by David Lomas, Phaidon, 1991, p. 104.
88 C.G. Jung, 'Picasso,' (1932) in *The Spirit in Man, Art and Literature,* translated by R.F.C. Hull, ARK Paperbacks, 1984, para 214.
89 James Wyly, 'Jung and Picasso,' *Quadrant*, 19 (1986), pp. 7–21 cited in Paul Bishop, *The Dionysian Self*: *C.G. Jung's Reception of Friedrich Nietzsche*, Walter De Gruyter, 1995, p. 184.
90 Lucy Huskinson, *Nietzsche and Jung, the Whole Self in the Union of Opposites*, Routledge, 2004, p. 115.
91 C.G. Jung, 'Picasso,' (1932) in *The Spirit in Man, Art and Literature,* translated by R.F.C. Hull, ARK Paperbacks, 1984, para 214.
92 ibid., para 213.
93 C.G. Jung, 'The Artist,' (1930) in *The Spirit in Man, Art and Literature*, translated by R.F.C. Hull, ARK Paperbacks, 1984, para 156.
94 Paul Bishop, *The Dionysian Self*: *C.G. Jung's Reception of Friedrich Nietzsche*, Walter De Gruyter, 1995, p. 183.
95 C.G. Jung, 'Picasso,' (1932) in *The Spirit in Man, Art and Literature,* translated by R.F.C. Hull, ARK Paperbacks, 1984, para 214.
96 In Nietzsche's *Thus Spoke Zarathustra* a rope walker appears in the marketplace and begins his tightrope act, walking on a stretched rope between two towers. However, halfway across the rope, a buffoon appears and jumps over him, causing him to fall. Consequently, the rope dancer dies.
97 Lucy Huskinson, *Nietzsche and Jung, the Whole Self in the Union of Opposites,* Routledge, 2004, p. 119.
98 C.G. Jung, 'Picasso,' (1932) in *The Spirit in Man, Art and Literature,* translated by R.F.C. Hull, ARK Paperbacks, 1984, para 214.
99 See Huskinson, 2004.

100 The ego can equally be sucked up by consciousness which results in the case of 'mass man.' See Jolande Jacobi, *Complex Archetype Symbol in the Psychology of C.G. Jung,* translated by Ralph Manheim, Princeton University Press, 1974, p. 111.
101 C.G. Jung, 'The Artist,' (1930) in *The Spirit in Man, Art and Literature,* translated by R.F.C. Hull, ARK Paperbacks, 1984, para 158.
102 ibid., para 158.
103 C.G. Jung, 'Picasso,' (1932*)* in *The Spirit in Man, Art and Literature,* translated by R.F.C. Hull, ARK Paperbacks, 1984, para 209.
104 See Jung's letter to Herbert Read, September 2, 1960.
105 C.G. Jung, 'Psychology and Religion (The Terry Lectures),' in *The Collected Works of C. G. Jung Volume 11: Psychology and Religion: West and East*, Princeton University Press, 1938/1940, paras. 144, 145 cited in Lucy Huskinson, *Nietzsche and Jung, in the Union of Opposites,* Routledge, 2004, p. 137.
106 Paul Bishop, *The Dionysian Self*: *C.G. Jung's Reception of Friedrich Nietzsche*, Walter De Gruyter, 1995 p. 181 and C.G. Jung, 'Picasso,' (1932) in *The Spirit in Man, Art and Literature,* translated by R.F.C. Hull, ARK Paperbacks, 1984, para 209.
107 Jung's notes on seminar on Nietzsche's *Zarathustra* were given between 1934 and 1939.
108 Paul Bishop, *The Dionysian Self*: *C.G. Jung's Reception of Friedrich Nietzsche*, Walter De Gruyter, 1995 p. 181.
109 C.G. Jung, 'The Other Point of View, the Power to Will,' in *Two Essays on Analytical Psychology,* translation by H.G. Baynes and C.F. Baynes, Martino Publishing, 2014, p. 31.
110 C.G. Jung, 'Picasso,' (1932) in *The Spirit in Man, Art and Literature,* translated by R.F.C. Hull, ARK Paperbacks, 1984, para 209.
111 C.G. Jung, *The Collected Works of C.G. Jung, Volume 11*: *Psychology and Religion* (The Terry Lectures) paras 1–168. Cf. L. Frey, 'The Shadow Revealed in the Works of Friedrich Nietzsche,' in *The Well-Tended Tree: Essays on the Spirit of our Time*, edited by H. Kirsch, G.P. Putnam's Sons, 1971, p. 318: 'Such opposition tears the person apart into polarities of the monster and the exalted animal,' cited in Lucy Huskinson, *Nietzsche and Jung, the Whole Self in the Union of Opposites*, Routledge, 2004, p. 111. The Terry Lectures refer to the year 1938 and then translated into German in 1940.
112 C.G. Jung, 'The Other Point of View, the Will to Power,' in *Two Essays on Analytical Psychology,* translation by H.G. Baynes and C.F. Baynes, Martino Publishing, 2014, p. 35.
113 C.G. Jung, *The Collected Works of C.G. Jung, Volume 12: Introduction to the Religious and Psychological Problems with Alchemy,* Epilogue, 1944, pars. 555–565 cited in Lucy Huskinson, *Nietzsche and Jung, the Whole Self in the Union of Opposites*, Routledge, 2004, p. 130.
114 C.G. Jung, 'The Artist,' (1930) in *The Spirit in Man, Art and Literature*, translated by R.F.C. Hull, ARK Paperbacks, 1984, para 158.
115 C.G. Jung, *Letters*: Volume 2: 1951–1961, edited by Gerhard Adler, Routledge, 1990. See letter to Herbert Read, September 2, 1960, pp. 586–592. Jung believed that Picasso dissolved the 'object,' as opposed to experiencing a fragmentation of his own personality.

Conclusion part 1

Chapters 1–6

My inquiry began by addressing Jung's derogatory attitude towards Picasso and his art, which he demonstrates in his essay of 1932 entitled 'Picasso,' where he controversially diagnoses the artist as having a potentially schizoid personality. Jung focuses his evaluation of Picasso and his art in terms of the artist's 'psychic problems,' and in so doing, Jung began to establish his derogatory views about abstract art. Jung wrote his essay following his attendance at Picasso's exhibition held at the *Kunsthaus* in Zurich, and in Chapter 2, I examined his reception in light of the way the exhibition was received more generally. In Chapters 3 and 4, I analysed Jung's reception of Picasso's art within the context of Jung's general understanding of the problems of the modern era and his particular view of modern art as a symptom of the modern era's 'sicknesses.' As we saw, Jung diagnosed the 'sickness' of modern people as rooted in their lack of engagement with the healing depths of the unconscious, and the emphasis modern people give to reason and fact, which inadvertently creates, Jung claims, a repressed and chaotic unconscious modern mindset. Jung assumed therefore that modern artists, such as Picasso, were suffering from a psychic disturbance that he calls "one-sidedness" and that this imbalance is inevitably *reflected* in their artworks.

Psychologists have been fascinated by the link between artists and mental instability or 'madness' for decades. Jung recognized this link, and he argued that both the neurotic patient and the modern artist 'suffer' from the similar conditions—expressed he claims, by a close and permeable barrier between the conscious and unconscious realms of the psyche. Yet, Jung also believed that 'great' artists were capable of transforming emerging archetypal images into something meaningful and symbolic. Essentially, Jung assumed that when life becomes 'one-sided' or out of balance, artists are charged with a responsibility of providing its compensatory expression in their artwork—one that seeks to restore psychic balance in its imagery. Moreover, according to Jung, an artist *should*, he says, be a 'collective' person—a human in the 'higher' sense, as Jung puts it. In other words, Jung claims that true artists, as he understands them, will sacrifice happiness and everything that

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makes life worth living, in order to respond to an innate creative drive. Only then will they reach the healing and redeeming depths of the unconscious and emerge from their 'journey to the underworld' with a viable symbolic expression of the 'healing depths'—which is to say, a union between consciousness and the unconscious. This feat, was, for Jung, central to his understanding of what a 'great' artist is capable of.

As I discovered, that is not, however, the full story for Jung's appreciation of art. As I argued, modern art was, for Jung for the most part, not capable of achieving the feats of 'great' art. Jung regarded modern art as 'unhealthy'—it lacked, he thought, a healing or compensatory expression and was openly expressive of destructive (or 'Dionysian') tendencies. Picasso, as I have demonstrated, represented to Jung an especially horrifying expression of the modern mindset. By that, I mean that Jung viewed Picasso as wallowing in Dionysian impulses (and thereby presented for Jung a similar tortured 'artist' to Friedrich Nietzsche). Moreover, and even more disturbingly, according to Jung, Picasso was conscious of his intention of colluding with the problems of the modern era and of providing modern people, therefore, with what they craved, rather than the healing they needed. That is to say, he saw Picasso as expressing in his art problematic expressions of one-sidedness or conscious 'inventions,' as Jung describes them in his later letter to Herbert Read. In this letter, Jung reinforces his claim that Picasso was, as he puts it, a 'falsity.' I addressed this claim and explored its connotations in Chapter 5.

It was not only Picasso's 'fragmented' artistic expressions that Jung found problematic, but Jung was also critical of Franz Riklin's abstract art. This is significant because, as I explained, Riklin was otherwise highly valued by Jung as a person who he had hoped would follow his vocation as a Jungian analyst. However, as I argued, Jung's strong criticism towards Riklin's artwork confirms his compulsion to reject artworks that he could not comprehend or analyse according to his personal understanding of symbolism. It was under the influence of Maria Moltzer that Riklin decided to move away from a vocation in psychiatry to art, but it was a move that Jung heavily criticized. Notably, Jung regarded Riklin as something akin to a lost cause as a psychiatrist, believing his penchant for abstract art as a reason for the demise of Riklin's ability to analyse effectively. Thus, Jung assumed that abstract art was incompatible with effective psychoanalysis. Moltzer's role in Riklin's move from science to art is significant, and I will be returning to this point in Chapter 8.

In Chapter 6, I discussed Jung's breakdown of 1912–1916, during which he recorded his experiences through text and paintings. Jung's recordings were translated into what is now known as the *Red Book* and notably demonstrate an overtly 'symbolic' form of expression—I will be discussing this further in Chapter 8. Jung's *Red Book* paintings were highly finished and artfully executed elaborations of what Jung regarded as his 'confrontation

with the unconscious.' Jung paintings, he reports, express his personal experience of psychic instability, which he himself understood in mythical terms as a Nekyia—a descent to and from the 'underworld.' The Nekyia is a very useful concept for my inquiry as it also serves as a principal allusion in Jung's essay on Picasso. The Nekyia therefore links Jung's own paintings of his experience of the unconscious with his interpretation of Picasso's paintings. Although Jung was keen to assert that he had survived his own confrontation with the unconscious, he was also, by contrast, keen to point out that Picasso was incapable of surviving one himself! I set about showing that when Jung's interprets Picasso's own 'Nekyia,' through an analysis of Picasso's art, Jung inadvertently misinterprets key features of Picasso's artistic expression. I return to this important argument in Chapter 10.

Importantly, it was Picasso's depiction of the figure of the Harlequin that confirmed Jung's negative stance towards Picasso and which also confirmed Picasso's supposed 'psychic problems.' I argued that Jung had his own preconceptions with the figure of Harlequin, which influenced his interpretation of the figure depicted by Picasso, and his subsequent diagnosis of Picasso's psychological fate. This preconception, I argued, was Jung's association of the Harlequin with Nietzsche's description of the buffoon (in Nietzsche's *Thus Spoke Zarathustra*), which Jung analyses at length and deduces a foreboding of Nietzsche's eventual madness and mental collapse. Jung himself admitted he feared that he would go mad as Nietzsche did and that he was too close to Nietzsche. I draw upon this assertion to argue that Jung most likely maintained a distorted view of Picasso's art due to Jung's fear of insanity. This, I claim, led Jung to resist a comprehensive exploration of Picasso's artwork.

It should be clear from my explorations so far that Jung's prejudice towards Picasso was largely due to his compulsion to remain at a distance from a Picasso's art, which Jung associated with psychic instability. Nonetheless, we are only halfway towards understanding why Jung rejected an artform that, as I suggested in Chapter 2, Jung seemed to have much in common with. Indeed, both Jung and modern artists were bound by a mutual interest in breaking new ground and exploring the depths of the psyche.

Looking ahead to the next part of my study, I will turn my attention in Chapters 7–10 to exploring Jung's limited exploration of modern art in more detail, with a view to making more sense of the impact it had on his styling of the *Red Book*. More specifically, I will also investigate the connection between Jung's personal collection of art and artefacts and the style and content of his own paintings. This will help me to see how his appreciation for other people's art influenced his own. Important to my argument is Jung's psychological rejection of his anima figure and, in particular, his reported struggle to repress the anima, and all she represented to Jung, from his artwork. In Chapter 8, I will demonstrate that Jung's own artwork ironically expresses similar artistic tendencies to modern artists of his time and

that their artistic expressions influence the imagery he produced for his *Red Book*. Importantly, I address the significance of Maria Moltzer's relationship to Jung, and especially to his anima figure, and his subsequent rejection of both her and it. As I shall show, Moltzer impacted deeply Jung's rejection of art. My discussion will lead to a consideration of Jung's understanding of the psychological importance of mandalas. There (in Chapters 8 and 9) I explore the relevance of Jung's creation of a broken mandala. Jung was drawn to the psychological significance of mandalas through their depiction of balance, order and symmetry. I critique this approach, and in the following chapters, I ultimately argue that Jung's rejection of the modern artist's form of expression was detrimental to the development of his own psychological framework.

Part 2

Jung's *Red Book* paintings and misinterpretation of modern art

Chapter 7

Jung's collection of art and his own paintings

I have suggested that the publication of *The Art of C.G. Jung* (2018) provided the opportunity for greater exploration of Jung's relationship with art. In this chapter, I shall discuss how Jung's creative endeavours were connected to his collection of art and artefacts. I will also investigate the relationship between Jung's, almost exclusive, interest in symbolism deriving from the past and his understanding of modern artforms. In this chapter, we shall also inquire into Jung's more favourable reception towards modern art in terms of his appreciation of a select handful of modern artists. This is particularly interesting, for—as I shall claim—the reasons for his appreciation of these few modern artists underscore Jung's dislike of and resistance to Picasso's art.

In this chapter, I wish first to highlight Jung's interest in art more generally and his personal commitment to his own artistic practice. Although Jung was regarded foremost as a psychiatrist, his interests extended beyond the usual parameters of scientific investigation. Ulrich Hoerni, Jung's grandson and co-editor of *The Art of C.G. Jung* (2018), confirms that for decades few people were aware of the significant role art played in Jung's life.[1] It was between 1913 and 1930 when Jung conducted his self-experiment known as his 'confrontation with the unconscious' that Jung developed his technique of translating his emotions into images—a method Jung later named 'active imagination.'[2] As I've noted, Jung initially recorded his fantasies and reflections in the *Black Books* and later revised his record in what became the *Liber Novus*—the *Red Book*. This latter book was bound in red leather and contained calligraphic script, historiated initials, ornamental borders and paintings.

Sonu Shamdasani asserts that one must differentiate between Jung's *Black Books* and the *Liber Novus*. He suggests that whilst the *Blacks Books* 'were records of a self-experiment,' the *Liber Novus* 'drew in part on these materials to compose a literary and pictorial work.'[3] Indeed, the *Red Book* has been noted for its vivid colours, fine technical ability and captivating images.[4] However, despite Jung's obvious creative interest and ability, he endeavoured during his life to avoid being considered an artist. In this chapter,

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I will discuss Jung's art collection and its relevance to the style and composition of his *Red Book* paintings. I will also examine Jung's favourable attitude towards specific modern artists and will question *why* he was accepting of their particular works. Finally, I will explore Jung's understanding of a 'symbolic expression' and how he limited and constrained his reception of art and of the symbolic, by resisting any creative form of expression that didn't fit his own preconceptions of what art and symbolism ought to be.

Jung's art becomes visible to the public

It was not until 1975, when the City of Zurich held a biographical exhibition of Jung's work at the *Helmhaus* art museum that the public were introduced to an, albeit limited, view of Jung's creative work. The exhibition included some original paintings by Jung, nine copies of pages from the *Red Book*, photographs and stone carvings.[5] This was followed in 1977 by the publication of Aniela Jaffé's illustrated biography of Jung, which also included a number of Jung's visual works. However, many of Jung's creative endeavours remained largely a mystery—most likely due to the Society of the Heirs of C.G. Jung, being hesitant to release more of his visual works.[6] Yet, with the release of Jung's *Memories, Dreams, Reflections* in 1961, in which Jung describes his early observations of classical art and also his creative endeavours throughout his breakdown, it is apparent that art was a lifelong interest for Jung.

In 1984, the heirs had five photographic copies of the *Red Book* produced. Thus, in 1993, under the Society's President Ludwig Niehus, it was confirmed that an inventory would be carried out of all accessible visual works created by Jung. Ulrich Hoerni was tasked with completing the inventory, which, he points out, was not necessarily with the view of its future publication. Furthermore, with no list available of all existing works (added to that the fact that Jung rarely signed his artworks), authentication of his works was difficult. However, by 1998, the inventory was nearly complete, leading to the revelation that beyond the *Red Book* paintings, over 100 artworks by Jung of various mediums were known to exist.[7] Interestingly, Hoerni notes that the *Red Book* was undoubtedly central to Jung's creative oeuvre and therefore acted like a 'gravitational center' for Jung's independent artworks, which were notably similar in style or content.[8] Indeed, Jung admits that his period of instability from which the *Red Book* derived had a profound influence on his creative life and work more generally. In the context of Jung's understanding of modern art, I believe Jung's *Red Book* paintings hindered his ability to remain objective when experiencing and writing about art and contributed to his resistance to those artworks that didn't conform to his understanding of meaningful, symbolic expression. I will revisit this issue in Chapter 8.

Although there was a growing interest in Jung's visual works, it was not until 2000 that the *Red Book* was published. Sonu Shamdasani was

entrusted with the responsibility of making the book accessible to readers, and in 2009, a large-format facsimile edition was released in New York by the publishing company W.W. Norton.[9] An exhibition was organized in conjunction with the publication at the *Rubin Museum of Art* in New York, featuring the original *Red Book*, mandala sketches and various other works by Jung.[10] This was followed by several more exhibitions shown between 2010 and 2017.[11] Certainly, the *Red Book* generated great interest, and the number of other artworks by Jung increased in recognition. In 2012, the Foundation of the Works of C.G. Jung decided on a separate publication in order to address the full collection of Jung's visual works. In 2018 *The Art of C.G. Jung* was published, once again by W.W. Norton, and included newly discovered works and commentary.[12] This book highlights Jung's creative aptitude and engagement in artistic expression, despite his avoidance to be recognized as an artist.

Jung's collection of art and his move towards symbolism

Jung was not only prolific in his own creative endeavours but also a keen collector of art. In Chapter 3, I addressed Jung's early experience of art, which involved a visit with his aunt to the Basel art museum during which Jung was captivated by the works of Holbein and Böcklin. By secondary school, Jung had also started to collect artistic prints.[13] Thus, Jung's own paintings were very much in keeping with his appreciation of representational art. In 1902, shortly after finishing his dissertation at the psychiatric clinic *Burghölzli*, Jung went to Paris to study with the French psychologist Pierre Janet (1859–1957). Shamdasani notes that during this period, Jung spent a great deal of time painting and visiting museums. This was followed in 1903 with a trip to London where Jung also visited a number of the city's museums and galleries.[14] During both trips, Jung's interest in classical and ancient art is evident—he paid particular attention to Egyptian antiquities and works from the Renaissance period, plus the Aztec and Inca collections seen at the British Museum.[15] Jung's following comments demonstrate his passion for the kind of art that he was, as he puts it, 'consumed' by. Jung states:

> I was already very enthusiastic about Holbein and Böcklin when I was a student and all the early Netherlandish masters, I loved them very much. I have myself put together a collection of copperplate engravings. In Basel everybody went for art, because of the influence of J[acob] Burckhardt.[16] I own works on paper by Boucher and some of the oldest aquatints. . . . I have two prints by Dürer, a woodcut and a copper engraving.
>
> I know the copperplate engravings of the eighteenth century quite well. When I was in Paris,[17] I was in Louvre just about every day, and I looked at *La Gioconda*[18] I don't know how many times. I talked to

> copyists a lot and had a Frans Hals copied for myself. Later in Florence, I had the picture Vieillesse et jeneusse[19] . . . copied and the *Madonna in the Forest* by Fra Fillippo Lippi. For an entire year, I was consumed by art. Before I came to Burghölzli. Then I did not have time any more. I also collected tinted German woodcuts. I got to know Egyptian art in Louvre. . . . I went to the museum [in Paris] until the point of exhaustion and absorbed the works of art into myself.[20]

In February 1903, following his trip to London, Jung married Emma Rauschenbach, the daughter of a wealthy industrialist. The couple initially lived in a house at Zollikerstrasse 198 in Zurich.[21] However, they moved to a larger apartment at the clinic *Burghölzli* when Jung was made assistant medical director in 1904—shortly before their first daughter was born. Four years later in 1908, Jung bought some land and designed a house that was to be built close to Lake Zurich in Küsnacht. A year later when the house was complete, Jung and his family moved there until his death in 1961.[22] Over the following years, the house became filled with Jung's extensive collection of arts and crafts. However, Thomas Fischer points out that although a list of Emma's trousseaux and the couple's wedding gifts exists, there is no complete catalogue of the type or number of objects that Jung collected personally. Nonetheless, the evolution of Jung's collection reflects the development of his perspective towards art.[23]

Jung's personal collection of art

Jung's collection began predominately with traditional pieces, including ancestral portraits, coats of arms and copies of classic European paintings. These confirm his early preference for conventional art and its values. These objects were largely acquired before 1908 and are markedly different from the remainder of his collection that comprises pieces acquired later. During the following period, Jung became focused on things that he believed science had rejected, objects linked to mythology, folklore and religion. Fischer points out that Jung was constantly in search of 'lost knowledge, across all cultures and times.'[24] Consequently, Jung's publication *Transformations and Symbols of the Libido* (published in two instalments in 1911 and 1912) was a culmination of his shift in research interests to these themes.[25] Thereafter, Jung's collection included an increasing number of symbolic art and artefacts. Between 1920 and 1940, Jung undertook many trips abroad and his collection at this time reflects his cultural and ethnographical interests.[26] From the mid-1930s, Jung systematically collected old alchemical prints which he sought for their 'picture cycles' and 'allegories,' because he believed they invited psychological interpretation.[27] At a similar time in 1937, Jung visited India for three months where he became interested in the country's rich history of art and architecture.

Jung's encounter with Richard Wilheim's *The Secret of the Golden Flower*

Jung also searched for symbolism in early East Asian and Chinese art, evidence of which can be seen in his collection of mandalas, calligraphy and bronze figures.[28] Jung notes in *Memories, Dreams, Reflections* that in 1928, he was sent a Taoist-alchemical treatise entitled *The Secret of the Golden Flower* by Richard Wilheim (1873–1930), with the request that he write a commentary for it. This was a crucial event in both Jung's personal and professional development—confirming his belief in the importance of symbolism and its connection to psychological processes. Jung asserts, 'the text gave me undreamed-of confirmation of my ideas about the mandala and the circumambulation of the centre. That was the first event which broke through my isolation.'[29] We will explore Jung's interests in mandala symbols later, in Chapter 9. For Jung, the symbol of the mandala played a vital role in his recovery from his 'confrontation with the unconscious,' enabling him to find mental stability. In the context of the current discussion, however, I wish simply to note that mandalas were a significant influence on Jung's understanding of the psychological value of art, to the extent that Jung regards his own mandala drawings and other paintings in his *Red Book* as phenomena of 'nature' rather than artworks per se. Interestingly, the first pictures from the *Red Book* that were published (but anonymously) in 1931 were described as 'Examples of European Mandalas.'[30]

Jung's art collection and his creative endeavours—motifs and colour

Fischer confirms that there is an undeniable connection between Jung's creative endeavours and his collection of art.[31] Indeed, Jung's interest in symbolism is reflected in the development of his paintings, which gradually move from traditional watercolours towards various forms of symbolic motifs.[32] In particular, Jung appears to focus on the use of vivid colours, which can be related to his understanding—as expressed in his Picasso essay (1932)—that 'colour = feeling.' Jung was undoubtedly aware of the psychological effects of colours, and I believe he incorporated this understanding in his *Red Book* paintings. Other allusions Jung makes to the psychological significance of colour include a letter to the dancer Romola Nijinski from May 24, 1956, where he suggests that the unconscious manifests itself in colourful symbols and makes a connection between dreams and colours. He asserts:

> The question of colours or rather absence of colours in dreams, depends on the relations between consciousness and the unconscious. In a situation where an approximation of the unconscious to consciousness is desirable, or vice versa, the unconscious acquires a special emphasis,

> which can express itself in the colourfulness of its images (dreams, visions, etc.) or in other impressive qualities (beauty, depth, intensity).[33]

Jung concludes that one can find the 'symbolism of colours' in the 'symbolic language of the alchemists' and in 'Christian liturgy.'[34] Jung took an active interest in both fields of study, and I suggest that his *Red Book* paintings reflect his interest in the symbolic significance of colours. Furthermore, Shamdasani notes that the content of the *Red Book* was clearly modelled after illuminated manuscripts from the Middle Ages.[35] This point too is made by Medea Hoch who suggests the *Red Book* looks 'like a medieval manuscript.'[36] I will explore the significance of these observations in Chapter 10 in order to establish the conflicted nature of Jung's artistic forms of expression, but for now, it is worth noting that Jung was committed to reconnecting with the symbolic language that he believed modern people had turned away from, and the language of his *Red Book* demonstrates this motivation.

Jung's paintings seem to express a change in Jung's personal psychology, for he no longer appears concerned, as he was, with art in its immediate form but instead seeks to understand its underlying psychology. One could suggest that this was due to his own preoccupation with his own psychological mindset: his mental instability which influenced his understanding of pictorial expressions at the time. Consequently, Jung was committed to reviving the symbolic language he believed had been lost due to the modern person's one-sidedness that had led to their own mental instability. This symbolic language in Jung's view could heal the modern mindset of its 'sickness.' It is perhaps unsurprising and inevitable that he would regard Picasso's fragmentary depictions to be in stark contrast to the pictorial representations he carefully researched and collected. Picasso, in particular, challenged Jung's ability to apply his understanding of symbolism to Picasso's 'radical' form of Cubist art.

Modern art and destruction of natural beauty

In Chapter 6, I noted the connection Jung made from an early age between beauty, nature and well-being. This point is relevant to Jung's following comment, which demonstrates how he was influenced by his understanding of the 'qualities' of nature (i.e. its beauty and ability to evoke a feeling of well-being) relative to his view of the destructiveness of modern art. In 1901, when Jung was an assistant physician at the *Burghölzli* in Zurich, Jung wrote a letter about the small collection of paintings he had decided to hang in his room. Jung states:

> In my isolated, work filled life [I have] an indescribable need for the beautiful and elevated; if I have before me the whole day long the work

> of destruction of the psyche and body and have to immerse myself in all sorts of painful feelings, have tried to penetrate often abominable and tortured thought processes. I need in the evening something from the highest level of nature.[37]

In response to this comment by Jung, I wish to reiterate Wojtkowski's point I alluded to in Chapter 6, which is to say that for Jung, beauty was a natural, 'unmediated quality, directly influencing experience.'[38] Thus, Jung's appreciation of the natural world—in particular water, which he describes in *Memories, Dreams, Reflections* as providing him with 'inconceivable pleasure'—confirms his sensitivity towards sensory experience.[39] Consequently, Jung believed that the modern artist's move towards 'destruction' of representational forms, or worse still, total dissolution of known forms, evokes memories of his patient's 'destruction of the psyche and body.' Furthermore, Jung notes that he too becomes immersed in 'painful feelings.' Jung therefore views the modern artist's destructive tendencies to be similar to that of his patients. In contrast, Jung associates a healing propensity with art that he views as 'beautiful' and 'whole' (unfragmented) and from 'the highest level of nature.'[40]

Jung and his early encounter with modern art

In March 1913, during a trip to New York, Jung experienced his first encounter with 'radical' forms of modern art. Jung was attending the Armory show (also known as the International Exhibition of Modern Art) held between February 17 and March 15, 1913. It was the first comprehensive exhibition of modern art in the United States and marked a break from the realistic art that many Americans had become accustomed to. The exhibition showcased European Avant-Garde and introduced Jung to the experimental styles of Cubism, Fauvism and Futurism—plus the work of artists such as Marcel Duchamp (1887–1968) and Picasso.[41] It is worth noting that Jung would have been experiencing the initial stages of his period of mental instability (which had started in late 1912) when he attended the exhibition. Interestingly, Jung notes in *Memories, Dreams, Reflections* that in the autumn of 1913, just a few months after his visit to New York, that the 'oppression' he had been feeling 'no longer sprang exclusively from a psychic situation, but from concrete reality' and that the 'atmosphere' appeared 'darker' to him than before.[42] Jung was potentially sensitive to the expression of an artist such as Picasso, who Jung would not only diagnose with 'psychic problems' but also associate with the 'darker' atmosphere he identified shortly after viewing his work.[43]

Jung noted a painting at the exhibition by Marcel Duchamp, *Nude Descending a Staircase*, which echoes Picasso's 'fragmentation' and consequently provoked inevitable criticism from Jung. In a letter to the Czech

art historian, J. P. Hodin (1905–1995) in 1955, Jung likens the painting to 'a cigar store after an earthquake.'[44] Within the same letter, Jung offers a similar view of Picasso's art, in which he states that 'the principle theme of the pictures [from the period following the Armory Show] was the harlequin, who dissolves in a bombed porcelain shop.'[45] Thus, Jung's feelings towards specific forms of modern art remained as strong over 40 years after he viewed them—the consensus is that both artists were engaged in a form of needless destruction.[46] Interestingly, Fischer and Kaufmann note that Jung in fact mistook Duchamp's painting as Picasso's in his letter to Hodin.[47] Nonetheless, Jung's critical attitude towards both artists remains the same—as does his disdain for their form of expression.

Jung's library collection and interest in art and symbolism

I have established that Jung became focused on the symbolic value of art and his personal library supports his interest in the subject. Amongst his collection were 19 volumes of *Handbuch der Kunstwissenschaft* (Handbook for the study of Art; 1913–1939, by Fritz Burger (1877–1916)),[48] plus Paul Häberlin's (1878–1960) lecture from 1916, *Symbol in der Psychologie und Symbol in der Kunst* (Symbols in Psychology and Symbols in Art). It is worth noting Jung's interest in Häberlin in particular because Häberlin investigated the commonalities of art and psychology through an analysis of symbols.[49] Moreover, Häberlin suggested that the effect of a work of art depends on 'the technical ability of the artist' and 'the beauty of expression in the artwork'—and contrary to Jung's own opinion—'the symbol as an expression of a particular experience of the artist.'[50] As I noted in Chapter 5, Jung believed that 'great' art should be objective and impersonal and should therefore surpass a personal expression. However, it could be suggested that Jung knowingly or otherwise followed for the most part Häberlin's concept. That is to say, Jung's personal taste in art and indeed his *Red book* paintings reflect his focus on 'technical ability' and 'beauty.'

Jung's connection to the modern art movement

During Jung's self-experiment, there was great interest in painting and art within his circle.[51] This section will address Jung's connection with the Zurich art scene, and specifically the Dadaist art movement, which was active during Jung's creation of the *Red Book*. In Chapter 10, I will return to this topic, where I will discuss the parallels between Jung's meditation pictures and Dadaist modernism in more detail. This will serve the purpose of highlighting Jung's struggle to repress his urge to respond artistically to unconscious material. I will also explore the problematic nature of Jung's

creative expression, which was ultimately defined by his inability to commit to his artistic 'impulse.' Before I do so, I want in this section to provide an important context to this by considering how the Dada movement came about and its relation to the psychology of the modern mindset.

The development of cubism through to Dada—Jung and avant-garde art

Movements such as Cubism and Futurism, which were at their height between 1910 and 1913, had already begun to challenge the boundaries of traditional art, but as David Hopkins suggests, it was Dada and its successor Surrealism that offer the most compelling investigation of the modern psyche.[52] Both movements were concerned with exploring the psyche, and therefore reflect the transformation of human awareness that ensued from World War I and the Russian Revolution. As I discussed in Chapter 3, Jung was well aware of the psychological turbulence of the early 20th century due in part to its focus on technological innovations and industry. Jung therefore understood the modern era to be suffering from a loss of relationship with the sacred and consequently to be suffering from a one-sided conscious orientation. Thus, people's understanding of the world changed dramatically at this time, and this was reflected in the art of the early modern era. Dada (and Surrealism) can therefore be regarded as an 'avant-garde' movement, which according to Hopkins 'signifies the advanced socio-political as well as aesthetic position to which the modern artist should aspire.'[53] Yet, this avant-garde tendency in art can also be identified prior to the 20th century.

Art in the 19th century was generally affiliated with bourgeoisie individualism, a situation which would be challenged by the art of the French painter Gustave Courbet (1819–1877) in the mid-1800s. Courbet's style of Realism, for which he was known, rejected the theatrical and classical style of the Romantic paintings of his day and instead focused on the physical reality of the object he observed—regardless of 'blemishes.' Hopkins suggests that Courbet arguably represents the first 'self-consciously avant-garde' tendency in art.[54] To follow, were art movements such as Futurism starting in Italy in 1909 and Constructivism originating in Russia in 1913, both of which sought to challenge the separation between art and life. Despite each movement responding to different political situations, they all shared a mutual interest in creating an art that formed a new relationship with its viewer. With this attitude in mind, Dada believed that the role of the artist was to encourage people to 'see and experience things differently.'[55]

It is worth considering that Dada and Surrealism were influenced by the expression of their predecessors, Cubism (started around 1907–8 by Picasso and Braque), Futurism (started in Milan in 1909) and Expressionism (starting approximately 1912 in Germany). However, whilst Cubist art sought to challenge the viewer's perception of the object, Dada and Surrealism

intended to explore 'experience itself.'[56] These art movements maintained that art should not be considered independently from life. Essentially, what separated Cubism from Dada and Surrealism was that Cubism was, according to Hopkins, 'art about art.' In other words, it was concerned with the viewer's relationship with reality through the artist's radical depiction of the object in view. Dada and Surrealism, however, were committed to probing the experiences of modern life, rather like Futurism, which expressed the dynamism and energy of the modern world.[57] From this brief overview, we are now in a position to identify some key similarities between Jung's direction of thought (which was concerned with the modern mindset's loss of connection with a symbolic language) and the Dadaist objective to see and view things differently. I am not suggesting that Jung was an avant-garde artist; however, I believe that despite his resistance to regard his paintings as art, he was unable entirely to obliterate his artistic propensity. I will explore this issue in more detail in Chapter 8. Furthermore, it is not a complete surprise that some of Jung's paintings bear a distinct similarity to the work of certain artists involved in the Dada art scene. In fact, we know that Jung was well acquainted with some of the leading figures of the Dada movement.

The psychology club and *Cabaret Voltaire*

On February 26, 1916, the Psychology Club Zurich was founded by Jung, his wife Emma and other Zurich friends and associates of Jungian Psychology.[58] The clubhouse, which was initially a rented stately villa, was a forum for Jung to present his ideas in lectures and seminars before publishing them.[59] It was also a meeting place for like-minded individuals to discuss new ideas and findings. Fischer and Kaufmann note that the club was an important part of the cultural life of the city.[60] At the same time in Zurich, an artistic nightclub known as the *Cabaret Voltaire* was founded. The artistic activities of the *Cabaret Voltaire* were diverse and included performance poetry, dance and art—such as the simplified geometric collage of Hans Arp (Arp would become known to Jung through a connection with one of Jung's patients in 1913, which will be discussed shortly).[61] The cabaret also proved to be instrumental in the development of the Dada movement in Zurich.[62] Consequently, the movement was considered by many to be iconoclastic and confrontational, due to its compulsion to break from the affiliations of art and its values prior to World War I.

Since 2004, Jung's connection to the Zurich art scene in the 1910s and 1920s became known due to the publication of Rainer Zuch's, *Die Surrealisten und C.G. Jung* (The Surrealists and C.G. Jung).[63] For Jung, contact with certain 'avant-garde' artists began in 1913 when Erika Schlegal came to Jung for analysis and later became librarian of the Psychology Club.[64] Erika's sister was Sophie Taeuber-Arp (1889–1943)—who is considered to be one of the most important artists of concrete art and geometric abstraction of the

20th century. Sophie's husband, Hans Arp (1886–1966) was also a noted sculptor, painter and collagist. Moreover, Hans Arp (cofounder of Dada in Zurich) and his wife Sophie were early associates of the *Cabaret Voltaire*. Also involved in the Zurich Dada scene were Hugo Ball (1896–1966) and Tristan Tzara (1896–1963), both of whom were founders and central figures in the Dada movement.[65] Consequently, through Erika Schlegel (who was herself a gifted craftsperson and writer), Jung had contact with several artists keen to challenge the boundaries of art and its expression.[66] Indeed, Shamdasani notes that members of the Psychology Club were invited to Dada events and as such social circles intersected.[67]

Fischer and Kaufmann point out that Jung had on a number of occasions engaged in discussions with Erika Schlegel on the subject of modern art.[68] Schlegel suggests in her diary that Jung had spoken 'vividly' about the art of Michelangelo (1475–1564) and Ferdinand Hodler (1853–1918)—the former exemplifies Jung's early admiration of classical art, whilst the latter represents Jung's developing interest in symbolism. Interestingly, Hodler's early works were primarily of landscapes, portraits and genre paintings depicted in a representational style; however, later he became known for his personal form of symbolism known as 'parallelism.'[69] Moreover, Jung's own paintings similarly moved from a conventional style (predominately landscapes) to his 'experiment' in the *Red Book*.[70]

Jung was not alone in his interest in 'inner experiences'

Jung's interest in exploring the expressions of 'inner experiences' was also shared by members of the Psychology Club who were keen to examine the meaning of modern art and poetry, and so, the club actively engaged in discussions on the subject. Shamdasani reinforces this point and notes that the Swiss physician, Alphonse Maeder (1882–1971) gave a lecture at the Psychology Club on February 26, 1915, addressing the work of Hodler and the *Question of Types in Art*.[71] This was followed in 1916 by Maeder examining the work of Hodler, once again in a monograph on the artist. Interestingly, in approximately 1916, Maeder experienced, rather like Jung, a 'series of visions or waking fantasies' which he published anonymously. Maeder discussed his experience with Jung—who replied—'What, you too?'[72] Additionally, another member of the Psychology Club, Hans Schmid-Guisan, who Jung had had extensive correspondence with in relation to the question of understanding psychological types,[73] produced what Shamdasani suggests was 'something akin to the Liber Novus.'[74] Consequently, Jung reinforced his interest in the subject in his lecture at the Psychology Club on June 9, 1922, entitled 'The Relationship of Analytical Psychology to Poetic Artwork,'[75] in which Jung analysed the principles of psychology and its relations to artistic work and creative process. Jung was therefore by no means

alone in his exploration of artistic forms of inner experiences and was well aware of his peers' interest in the subject.[76] However, despite Jung's personal connections to the *Cabaret Voltaire*, Jung was not necessarily sympathetic to their form of expression, as the following section illustrates.

Jung's rejection of abstract art and his styling of the *Red Book*

On May 31, 1919, Franz Riklin spoke at the Psychology Club, of which he was a member, about abstract art. Jung and Riklin had collaborated on research concerning the analysis of linguistic associations, shortly after Jung took a post at the *Burghölzli* in 1903. However, as noted previously, Riklin had decided to pursue his passion for art and had moved towards a more abstract form of expression. Consequently, also in 1919, Riklin showed some of his paintings at the 'New Life' exhibition at the *Kunsthaus* in Zurich, along with Hans Arp and Sophie Taeuber-Arp, all of which were known personally to Jung.[77] Shamdasani notes that the exhibition presented an opportunity for Jung to exhibit some of his works should he have wanted to. However, Jung's rejection of the possibility that his paintings were art confirmed his commitment to keeping his creative endeavours largely unpublicized.[78]

I wish to argue that Jung's view of Riklin (also addressed in Chapter 4) not only reveals Jung's attitude towards abstract art but also plays a definitive role in the style of his *Red Book* paintings. That is to say, Jung was compelled to distance himself from an expression that he believed was capable of bringing him dangerously close to mental illness. Jung assumed that one could 'quite simply lose' oneself in an artform such as Riklin's.[79] Jung, as previously suggested, saw Riklin as not only an example of a man similar to himself (Riklin was a doctor and Psychologist and member of the Psychology Club) but also one who fell victim to his art insofar as his work as a psychologist suffered from his desire to be more creative in his artistic expression.[80] In a conversation with Erika Schlegel, Jung confirms his view when he asserts that Riklin had 'fallen into his art in a manner of speaking.'[81] Thus, I maintain that Jung's denial of the possibility that he could be both a scientist *and* an artist resulted in the possibility of only a *limited* exploration of the unconscious during his 'self-experiment.' And this idea also relates to the point I made earlier, about Jung expressing stylistic similarities to certain avant-garde artists. Consequently, I wish to claim that Jung was not responding to his unconscious as an artist would but was torn between his compulsion to be viewed as a scientist and his struggle to repress the 'artist within' him.

Dada's successor: surrealism

At the same time as Jung's period of instability, Dadaism suffered its demise. By 1922, 'Paris Dada,' which was the final incarnation of the movement, had

become a victim of its own negativity. Consequently, André Breton's organization 'Congrès de Paris,' which aimed to pinpoint the direction of avant-garde activity, claimed that Dada had become another movement in art history—the very thing it had tried to avoid.[82] Hopkin's notes that according to Breton, Dada had become nothing more than 'insolent negation' with a taste for 'scandal for its own sake.' Breton seized the opportunity to reenvisage avant-garde priorities, thus, paving the way for Surrealism. In 1919, Breton had launched the journal *Littérature*, which was largely made up of a group of young Parisian poets. The group included Louis Aragon, Théodore Fraenkel, Paul Éluard and Phillippe Soupault, and was ostensibly led by Breton.[83] Between 1922 and 1924, there was a break between Dada and Surrealism, during which Breton and newer recruits to the *Littérature* group including Robert Desnos and René Crevel experimented with a variety of activities. Hopkins highlights the most dramatic of these activities—seances, in which certain group members participated in self-induced trances. Thus, an interest in the 'irrational,' which had, according to Hopkins, 'manifested itself in Dada as anti-bourgeois psychic free play,' was now being readily explored.[84]

Interestingly, Jung appeared to be more favourable towards Surrealism, which began in the early 1920s.[85] Notably, the Surrealists sought to systematically explore those dimensions of the psyche which were considered to be repressed or ignored, in other words, the unconscious. However, it was Breton (1896–1966) who was largely responsible for the Surrealists more focused direction of thought, which derived from his interest in the work of Sigmund Freud (1856–1939). Whilst Breton was serving as a medical orderly in a neurological hospital during the war, he became interested in the dreams and free associations of patients.[86] When Freud's work was translated into French during the early 1920s, Breton and friends quickly assimilated the idea of the unconscious into their poetic interests.[87] In particular, the Surrealists developed a technique known as 'automatic writing,' modelled largely on the Freudian model of 'free association.' For the Surrealists, this involved 'rapid flurries' of unmediated writing, which they suggest was free from conscious control.[88] Freud, however, was less than impressed by the Surrealists' adaptation of his therapeutic techniques, a view he made clear during a meeting between himself and Breton in Vienna in 1921.[89]

Jung and surrealism

In 1924, Breton felt it was necessary to set out the objectives of Surrealism in the form of a manifesto. He described Surrealism as 'the belief in the superior reality of certain previously neglected associations, in the omnipotence of dreams, in the disinterested play of thought.'[90] According to Breton, his vision was not concerned with the artist as an 'aesthetic producer' but of the 'human explorer' carrying out 'investigations.'[91] Consequently, Jung's *Red Book* 'experiment' reflects much of what motivated the Surrealists and

their interest in psychological processes. It is therefore worth addressing the fact that some of Jung's *Red Book* paintings correspond with the techniques developed in the transition the Dada movement made to Surrealism. I will be returning to in Chapter 10.[92] Jung may or may not have been aware of these similarities, but I wish to claim that he wouldn't have wanted to openly admit he was expressing a style of art that belonged to an art movement of the era.[93]

Although there are similarities between Jung's art and the objectives of the Surrealists, it should be pointed out that Jung claims to have no understanding of the movement. In his monologue on *Ulysses* (1932), Jung states, 'Ordinarily, I would no more be doing this than writing about any other form of Surrealism (what is Surrealism?) that passes my understanding.'[94] However, regardless of his negativity towards Joyce's novel, Jung undoubtedly identified glimmers of a compensatory expression—as I demonstrated in Chapter 6. This was also, as I have pointed out previously, in contrast to his consistent aversion to Picasso's art. It seems that Jung's attitude towards *Ulysses* is in keeping with his at times favourable view of Surrealism. Jung's reception of the prominent Surrealist artist, Salvador Dalí (1904–1989) demonstrates Jung's positive attitude towards a man he describes as a 'genius.' Jung comments on a painting known as *The Sacrament of the last Supper* of 1955. The painting reflects Dalí's interest in science, optical illusion and religion. It is also worth noting that Dalí's style (i.e. incorporative of a fantasy/imaginative element) allows Jung to analyse his painting according to Jung's own understanding of symbolism. Jung states:

> The picture could have been painted by someone who knew something about the secret development of our unconscious minds during the last 1000 years. The genius of Dalí translates the mental background of the symbol of transformation into a visible picture.[95]

Surrealism and 'fantasy thinking'

I will now address the significance of Jung's identification of 'fantasy thinking' in Dalí's paintings.[96] Certainly, Dali's paintings are a sharp contrast to the pictures Jung examined in his essay on Picasso. However, what separates Jung's understanding of Dalí's art from Picasso's is Jung's identification of 'fantasy thinking' in the style of painting Surrealism was known for. In *Transformations and Symbolisms of the Libido* (1912), Jung acknowledges two kinds of thinking: directed thinking and fantasy thinking.[97] Jung understood directed thinking to be verbal, logical and exemplified by science, whilst fantasy thinking was passive, associative and imagistic.[98] Central to fantasy thinking was mythos, which as we now know from our discussion in Chapter 6 was recognized by Jung recognized as a necessary mode of knowledge that enabled us to connect to the unconscious. Without

mythos, Jung believed that we were one-sided and vulnerable to an inflated ego. Thus, he believed that fantasy thinking was an essential part of the creation of healing symbolic art. Van den Berk reinforces this point and notes that 'the core to fantasy thinking is the symbol. Jung saw it as the image par excellence.'[99] For Jung, 'great art is always composed of symbols.'[100] Interestingly, Breton highlights a notion that would have resonated with Jung: 'The imagination, . . ., is perhaps on the point . . . of reclaiming its rights.'[101] Indeed, it is not entirely surprising that Jung was more favourable towards the Surrealist form of expression. Furthermore, I maintain that Jung confirms his preference for art that reflects a stylistic similarity to Surrealism in his more favourable attitude towards the artists I will discuss in the following section.

Jung's chosen modern artists and 'fantasy thinking'

Jung's understanding of what constitutes a symbolic expression undoubtedly influenced his view of modern art. Consequently, Jung's library also reflects his focus on symbolism. In particular, books in his library include the work of artists such as Odilon Redon (1840–1916) and Giovanni Segantini (1858–1899), both of whom Jung seemed to have become increasingly interested in.[102] Fischer and Kaufmann add that there was also a 'remarkable similarity' between the motifs and symbolic content of the artist Hans Sandreuter (1850–1901) and Jung's own paintings.[103] It is therefore significant that also included in Jung's collection of art was work by the modern artists Yves Tanguy (1900–1955), Erhard Jacoby (date unknown) and Peter Birkhäuser (1911–1976). Their inclusion indicates that Jung was drawn to their form of artistic expressions. Notably, all of these artists created works similar in style and drew inspiration from fantasy, visions and dreams.[104]

Jung discussed a painting by each of the artists within his 1958 publication *Flying Saucers: A Modern Myth of Things Seen in the Skies*, in order to highlight his recognition of archetypal content in their work.[105] More importantly, Jung's selections are all applicable to Jungian pictorial analysis and complement his favourable attitude towards art without a discernible intention of dissolving the object.[106] Jung (1958) suggests that the 'fragmentariness' of our world must be counteracted by a striving to 'be healed and made whole.'[107] In other words, Jung views Picasso's fragmentary art as a reflection of the modern era's chaos and destruction—an expression he clearly finds distressing. However, Jung views the art of Jacoby, Tanguy and Birkhäuser as compensatory and therefore 'healing'—a distinct counter expression to Picasso's art. Interestingly, each artist also expresses a similar stylistic tendency to Surrealism; thus, I suggest that Jung identified 'fantasy thinking' present in their art. As I noted earlier, for Jung, this was a necessary mode of thought involved in the creation of symbolic art.

It is clear therefore that Jung favours a consistent style of modern painting, more specifically work that demonstrates a style of 'fantasy' in their form of expression. Not only does this highlight Jung's narrow acceptance of modern artistic expressions but also confirms, I argue, Jung's rejection of artforms that fall outside these parameters. Indeed, these artists are compatible with Jungian analysis and therefore support the development of Jung's psychology.

Jung's acquisition of a surrealist painting by Yves Tanguy

Jung's final point of discussion in his chapter in *Flying Saucers* centres on the Surrealist painting *Noyér indifferent* (1927) by Yves Tanguy. Jung held a similar regard for Tanguy's painting as he did for Dali's *The Sacrament of the Last Supper*—furthermore, both paintings belonged to the same art movement. Indeed, Jung suggests that Tanguy's painting was 'rare' because, unlike much of modern art, Jung could identify symbols of unity and hope. He states that:

> As though by chance there appear in the chaos of possibilities unexpected ordering principles which have the closest affinities with the timeless psychic dominants, but at the same time have conjured up a collective fantasy typical of our technological age and painted it in the skies.[108]

Jung chose not only to discuss Tanguy's painting, but he had also decided to purchase it in 1929 from the *Abstract and Surrealistic Painting and Plastic Art* exhibition at the *Kunsthaus i*n Zurich (October 6 to November 3).[109] Jung attended the show with Erica Schlegel, Sophie Taeuber-Arp, Toni Wolff and Fanny Bowditch-Katz.[110] Schlegel was keen for Jung to view a diverse range of artistic expressions and notes in her diary entry, October 11, 1929, that 'it was so important to me for him [Jung] to see how, in the outside world, [psychological] processes known to us were represented. Otherwise, he only sees pictures by his patients and his own.'[111] However, it seems that Jung remained committed to his preference for art that he could analyse, which is highlighted in his acquisition of Tanguy's painting and his subsequent analysis of it.[112] Van den Berk suggests that Jung must have immediately viewed Tanguy's painting as illustrative of a modern painter's successful journey to and from the depths of the unconscious.[113] A journey that, as I explained in Chapter 6, Jung believed was a necessary part of creating symbolic works of art. For Jung, Tanguy therefore exemplifies his notion of a 'great' piece of modern art.[114]

Jung admits that he needs to *understand* art in order to appreciate it

In a letter to the British painter Ceri Richards in 1958, the same year as his writing on Tanguy et al (in *Flying Saucers*), Jung confesses that he has 'no relation whatsoever to modern art unless' he can 'understand a picture.'[115]

It is worth noting that all of Jung's selected artists—except for Yves Tanguy—had been involved in Jungian therapy, thus, Jung's inability to accept art that challenged his concept of pictorial analysis is once again highlighted in his homogenous selection. Interestingly, two out of the four paintings that Jung examined were by the same artist and patient—Erhard Jacoby. The first is a painting *The Fire Sower* that apparently hung in Jung's office, and the second was an untitled piece not included in the plates for the reader to view. Jung describes the latter, which appears to be predominately representational, as a 'spring landscape,' with a 'blue sky arching above it, softened by silvery vapours.'[116] The third painting Jung examined was by Peter Birkhäuser, *The Fourth* Dimension (1956), which Marie Louise von Franz (1915–1998) notes 'Jung was enthusiastic about.'[117]

Interestingly, there are notable parallels between Jung's experience of instability and Birkhäuser's own transformative journey from depression. Birkhäuser was a Swiss artist and graphic designer. In his early career, he was influenced by the old masters and used their techniques to paint traditional subjects.[118] One evening, while working in his studio, Birkhäuser was apparently struck by the image of a moth fluttering against a window. He painted the image in 1944 and later interpreted it as a symbolic representation of his own state of mind. The moth represented his soul struggling against the glass window to reach the light—or consciousness, as he would later interpret. The image was produced shortly before Birkhäuser's period of depression. It was during this crisis that Birkhäuser was introduced to the work of Jung by his wife Sibylle. This led him to participate in Jungian analysis with Marie-Louise von Franz (1915–1998) and to correspond with Jung himself.[119] Birkhäuser embraced the challenge of allowing himself to be guided by his dreams and visions and consequently sought to express his 'precious experience' through art.[120]

In a letter to Birkhäuser on June 13, 1957, Jung emphasizes that his comments on a painting should be taken from a 'psychological point of view' due to his 'limited competence' in artistic matters.[121] Jung therefore confirms his inability to forgo a psychological analysis of modern art. Fischer and Kaufmann reinforce this point and note several instances that were likely to have influenced Jung and his understanding of modern art. In 1921, Jung's colleague Walter Morgenthaler, who worked at the psychiatric institution Waldau in Bern, published a monograph on the artist Adolf Wolfli (1864–1930) who was at the time living in an asylum.[122] During the same year, Jung attended a lecture by the German psychiatrist, Hans Prinzhorn given at the Psychology Club about his recent book *Artistry in the Mentally Ill*. Moreover, Jung for years employed art therapeutically when treating patients.[123] It is evident that despite Jung's suggestion that *certain* modern artforms were able to express a compensatory mechanism, he remained committed to understanding them alongside the work of his patients. It seems that, for Jung, modern art represented a dangerous form of expression that he was unwilling to experience without the safety of a psychological analysis.

Notes

1 *The Art of C.G. Jung*, edited by the Foundation of the Works of C.G. Jung, with contributions by Ulrich Hoerni, Thomas Fischer and Bettina Kaufmann, W.W. Norton & Company, 2018, p. 10.
2 C.G. Jung, *The Red Book, Liber Novus, a Readers Edition*, edited and with an introduction by Sonu Shamdasani, W.W. Norton & Company, 2009, p. xi, I will be addressing active imagination in more detail in Chapter 8.
3 See 'Inside Jung's Red Book: Six Questions for Sonu Shamdasani,' *Harper's Magazine*, 5 August 2018 (online resource).
4 Ibid.
5 *The Art of C.G. Jung*, edited by the Foundation of the Works of C.G. Jung, with contributions by Ulrich Hoerni, Thomas Fischer and Bettina Kaufmann, translated from the German by Paul David Young and Christopher John Murray, W.W. Norton & Company, 2018, p. 11. Shortly after this in 1977, Aniela Jaffé published an illustrated biography of Jung that also included visual works.
6 The Heirs were reluctant to go against Jung's avoidance to be identified as an artist.
7 *The Art of C.G. Jung*, edited by the Foundation of the Works of C.G. Jung, with contributions by Ulrich Hoerni, Thomas Fischer and Bettina Kaufmann, translated from the German by Paul David Young and Christopher John Murray, W.W. Norton & Company, 2018, p. 11.
8 ibid., p. 11.
9 C.G. Jung, *The Red Book: Liber Novus, a Reader's Edition,* edited and with an introduction by Sonu Shamdasani, W.W. Norton & Company, 2009.
10 ibid., p. 12. In 2010, the exhibition was also shown at the Hammer Museum in Los Angeles and also, with the addition of some extra works, at the Museum Rietberg in Zurich. Subsequently, the Rietberg show was also exhibited at the Musée Guimet in Paris.
11 The exhibition travelled to the Hammer Museum in Los Angeles in 2010 and then to the Museum Rietberg in Zurich, with the addition of some further works. The Rietberg was later shown in Paris at the Musée Guimet. The original *Red Book* was also shown at the Library of Congress in Washington DC in 2010, followed by the Foundation Bodmer in Geneva in 2011, at the Venice Biennale in 2013 and the MASI in Lugano in 2017. See *The Art of C.G. Jung*, edited by the Foundation of the Works of C.G. Jung, with contributions by Ulrich Hoerni, Thomas Fischer and Bettina Kaufmann, W.W. Norton & Company, 2018, p. 12.
12 ibid., p. 12.
13 ibid., p. 233.
14 C.G. Jung, *The Red Book: Liber Novus*, *A Reader's Edition,* edited with an introduction by Sonu Shamdasani, W.W. Norton & Company, 2009, p. 11.
15 Sonu Shamdasani, *Jung and the Making of Modern Psychology: The Dream of a Science,* Cambridge University Press, 2003, p. 164, and unpublished letters. Jung family archives cited in ibid., p. 10.
16 Jacob Burckhardt (1818–1897) was a Swiss historian of art and culture and influential in both fields. Jung refers to him due to Burckhardt's establishment of the importance of art in the study of history. He taught in Basel at the University of Basel 1843–55 and later in 1858 to assume a professorship he held until retirement. He was regarded as one of the founding fathers of art history.
17 At the end of 1902, Jung went on a three-month student visit to Paris and London after finishing his dissertation.
18 *La Gioconda* refers to Leonardo da Vinci's portrait of the wife of the Florentine merchant, Lisa del Gioconda, the so-called *Mona Lisa*.

19 It is not clear what picture Jung is referring to here; however, Fischer suggests that it could be Domenico Ghirlandaio's Portrait of an *Old Man with a Young Boy* (ca. 1490) in the Louvre, of which Jung owned a copy.
20 Protocols of Aniela Jaffe's interviews with Jung for *Memories, Dreams, Reflections,* 1956–1958, Library of Congress, Washington, DC, p. 164. Hereafter Protocols. Cited in *The Art of C.G. Jung,* edited by the Foundation of the Works of C.G. Jung, with contributions by Ulrich Hoerni, Thomas Fischer and Bettina Kaufmann, W.W. Norton & Company, 2018, p. 234.
21 *The Art of C.G. Jung,* edited by the Foundation of the Works of C.G. Jung, with contributions by Ulrich Hoerni, Thomas Fischer and Bettina Kaufmann, W.W. Norton & Company, 2018, p. 234.
22 Jung had moved to Zurich in 1900 for his dissertation. During his time as a student, he had a room in the employee accommodation wing of the psychiatric clinic *Burghölzli*. Jung decorated his room with a collection of old prints. Thus, Jung's interest and appreciation for art are evident early on in his life. The couple's first daughter was born in 1904 shortly after they moved to the larger apartment in the clinic *Burghölzli*. The house that they moved to in 1909 was designed by Ernst Fiechter. He was a Swiss architect and archaeologist and was known for his research of ancient Greek temples and theatre. Jung, however, provided his own sketches and plans for the house prior to architectural design. He was also Jung's cousin. The house was decorated with commissioned furniture, rugs and art. Jung's wife Emma died six years prior to Jung in 1955. See Jung, *The House of C.G. Jung*, pp. 32–35; cats. 32–34 cited in *The Art of C.G. Jung,* edited by the Foundation of the Works of C.G. Jung, with contributions by Ulrich Hoerni, Thomas Fischer and Bettina Kaufmann, W.W. Norton & Company, 2018, p. 243.
23 ibid., p. 234.
24 ibid., p. 236.
25 C.G. Jung, *The Red Book, Liber Novus, a Readers Edition*, edited and with an introduction by Sonu Shamdasani, W.W. Norton & Company, 2009, p. 12.
26 *The Art of C.G. Jung,* edited by the Foundation of the Works of C.G. Jung, with contributions by Ulrich Hoerni, Thomas Fischer and Bettina Kaufmann, W.W. Norton & Company, 2018, p. 236. Destinations included North Africa, Tunisia and Algeria (1920/21), North America (1924/25) and Mount Elgon in East Africa (end of 1925). Jung was particularly interested in people that were largely untouched by modern civilization.
27 ibid., p. 237.
28 Thomas Fischer notes that it was towards the end of Jung's life that his interest appears to move away from European to non-European art; however, his contact with East Asian philosophies can be traced back to the Summer of 1919 when Jung visited London and became familiar with the Chinese oracular book, *I Ching*. Jung refers to philosophy in his 1921 publication, *Psychological Types*.
29 ibid., p. 239.
30 ibid.
31 *The Art of C.G. Jung,* edited by the Foundation of the Works of C.G. Jung, with contributions by Ulrich Hoerni, Thomas Fischer and Bettina Kaufmann, W.W. Norton & Company, 2018, p. 238.
32 ibid.
33 C.G. Jung, Letter to Romalo Nijinski, May 24, 1956, C.G. Jung, *Letters,* Vol 2, ed. Gerhard Adler, tr. R.F.C. Hull, Routledge, 1990, pp. 299–300 cited in *The Art of C.G. Jung*, edited by the Foundation of the Works of C.G. Jung, with contributions by Ulrich Hoerni, Thomas Fischer and Bettina Kaufmann, W.W. Norton & Company, 2018, p. 36.

34 Ibid.
35 'Inside the Red Book: Six questions for Sonu Shamdasani,' By Scott Horton on 0ctober 19, 2009, *Harper's Magazine* online resource.
36 *The Art of C.G. Jung*, edited by the Foundation of the Works of C.G. Jung, with contributions by Ulrich Hoerni, Thomas Fischer and Bettina Kaufmann, W.W. Norton & Company, 2018, p. 41. See the painting on page 123 of the *Red Book,* which features a gold background reminiscent of book illuminations. Also, Jung's use of green, white, black, red and blue was also used in medieval art.
37 Note by C.G. Jung of February 8, 1901, private archive, cited in *The Art of C.G. Jung*, edited by the Foundation of the Works of C.G. Jung, with contributions by Ulrich Hoerni, Thomas Fischer and Bettina Kaufmann, W.W. Norton & Company, 2018, p. 20.
38 Sylvester Wojtkowski, 'Wrestling with the Azazel, Jung and Modern Art, a Critical Appraisal,' *ARAS Connections* (2015), p. 11.
39 C.G. Jung, *Memories, Dreams, Reflections*, Fontana Press, 1995, p. 22.
40 This early suggestion in 1901 developed somewhat as Jung became familiar with a variety of symbolic representations found in the art of different cultures and histories. Jung went on to create his own paintings in the *Red Book* that were not necessarily representational; however, they always contained some pattern and order—they were never purely abstract like Franz Riklin.
41 C.G. Jung, *The Art of C.G. Jung*, edited by the Foundation of the Works of C.G. Jung, 2018, p. 21.
42 C.G. Jung, *Memories, Dreams, Reflections*, Fontana Press, 1995, p. 199.
43 Jung suggests in his essay on Picasso that Picasso is 'fatefully drawn into the dark.' It seems that Jung believes that Picasso revels in the troubled era and makes no attempt to offer a healing expression but instead feeds off the modern person's consciousness. See C.G. Jung, 'Picasso,' (1932) in *The Spirit of Man, Art and Literature,* translated by R.F.C. Hull, ARK Paperbacks, 1984, para 210.
44 Jung to J.P. Hodin, September 3, 1955, ETH Zurich University Archives, HS 1056: 21965 cited in *The Art of C.G. Jung,* edited by the Foundation of the Works of C.G. Jung, with contributions by Ulrich Hoerni, Thomas Fischer and Bettina Kaufmann, W.W. Norton & Company, 2018, p. 21.
45 ibid. Jung and the Harlequin will be discussed in greater detail in Chapter 7. However, it should be noted that Picasso's Harlequin paintings were created between 1914 and 1917.
46 Jung would have viewed approximately six paintings by Picasso at the Armory show. Furthermore, three of the pieces shown were distinctly Cubistic in style.
47 *The Art of C.G. Jung,* edited by the Foundation of the Works of C.G. Jung, with contributions by Ulrich Hoerni, Thomas Fischer and Bettina Kaufmann, W.W. Norton & Company, 2018, p. 21.
48 ibid., p. 22. Note that Fritz Burger was a professor of contemporary art history and teacher in Munich. He envisaged art as an artistic activity and process of self-discovery—intellectual and sensual. Thus, Jung owned several volumes ranging from *Italian Painting and Sculpture in the Middle ages* to *Introduction to Modern Art*.
49 Jung knew Häberlin from the student fraternity Zofinger in Basel. Häberlin was a professor in Bern in 1912 and later held the chair of philosophy, psychology and pedagogy in Basel from 1922.
50 ibid., p. 22.
51 C.G. Jung, *The Red Book, Liber Novus, a Reader's Edition*, edited and introduced by Sonu Shamdasani, Philemon Series, W.W. Norton & Company, 2009, p. 35.
52 David Hopkins, *Dada and Surrealism, a Very Short Introduction,* Oxford University Press, 2004, p. 1.

53 ibid., p. 2.
54 ibid., p. 2.
55 ibid., p. 3.
56 ibid., p. 6.
57 ibid., p. 4.
58 The Psychology Club was founded when Jung was pursuing his own path, having broken with Freud in 1912. On January 11, 1916, with the generous financial support of Mr and Mrs McCormick-Rockefeller, a stately villa was rented with the intention of having venue in which to hold meetings for what would become known as the Psychology Club Zurich. Mrs Edith McCormick-Rockefeller was an American Socialite and was treated for depression by Jung in 1913. She and her husband went on to contribute generously to the Psychology Club.
59 See 'The Psychology Club Zurich' website for further details of its history.
60 *The Art of C.G. Jung*, edited by the Foundation of the Works of C.G. Jung, with contributions by Ulrich Hoerni, Thomas Fischer and Bettina Kaufmann, W.W. Norton & Company, 2018, p. 24.
61 David Hopkins, *Dada and Surrealism, a Very Short Introduction*, Oxford University Press, 2004, p. 7.
62 The Dada movement was essentially a reaction to World War I. Its purpose was to ridicule the meaninglessness of the modern world. Thus, the movement should be regarded as 'idea driven.' In Dada, there was a distrust for the 'narrowness of art' and its values and institutions. Both literature and visual art were equally important to Dada. See David Hopkins, *Dada and Surrealism, a Very Short Introduction*, Oxford University Press, 2004, p. 4–11.
63 Rainer Zuch, *Die Surrealisten und C.G. Jung: Studien zur Rezeption der analytischen Psychologie im Surrealismus am Beispiel von Max Ernst, Victor Brauner und Hans Art,* VDG, 2004, pp. 219–223, cited in David Hopkins, *Dada and Surrealism, a Very Short Introduction*, Oxford University Press, 2004, p. 24.
64 Schlegel had been introduced to Jung by Toni Wolff, who was a friend of both Erika and her husband Eugen Schlegal.
65 The origins of Dada purportedly centres on Hugo Ball (1886–1966), a German poet and theorist, who founded the cabaret bar (Cabaret Voltaire)—which he opened in the Spiegelgasse in Zurich in February 1916. Tristian Tzara was also noted as one of the founders and central figures of Dada.
66 Fischer and Kaufmann highlight that 'close personal relationships' existed through Erika Schlegel, specifically to Sophie Taeuber-Arp and her husband Hans—and through Hans Arp to the Dada scene—Hugo Ball and Tristan Tzara. *The Art of C.G. Jung*, edited by the Foundation of the Works of C.G. Jung, with contributions by Ulrich Hoerni, Thomas Fischer and Bettina Kaufmann, W.W. Norton & Company, 2018, p. 24.
67 C.G. Jung, *The Red Book, Liber Novus, a Readers Edition*, edited and with an introduction by Sonu Shamdasani, W.W. Norton & Company, 2009, p. 34.
68 ibid., p. 24.
69 Hodler's early work depicted realistic landscapes, portraits and genre paintings. However, he moved to a more symbolic form of expression which he became known for. Hodler's theory of parallelism relies on a compositional principle that focuses on the revelation of order and structures inherent in nature. Thus, nature, as Hodler views it in his paintings, is arranged in parallel patterns which he emphasizes by enhancing symmetry and repetition.
70 Hodler seemed to influence Jung in so far as his decorative order and interest in symbolism of nature can also be seen in Jung's art.

71 *The Art of C.G. Jung*, edited by the Foundation of the Works of C.G. Jung, with contributions by Ulrich Hoerni, Thomas Fischer and Bettina Kaufmann, W.W. Norton & Company, 2018, p. 30 note [37].
72 Maeder interview, Jung biographical archive, Countway Library of Medicine, p. 9 cited C.G. Jung, *The Red Book, Liber Novus, a Readers Edition*, edited and with an introduction by Sonu Shamdasani, W.W. Norton & Company, 2009.
73 *The Art of C.G. Jung*, *C.G. Jung and Modern Art*, edited by the Foundation of the Works of C.G. Jung, with contributions by Ulrich Hoerni, Thomas Fischer and Bettina Kaufmann, W.W. Norton & Company, 2018, p. 30 note [37].
74 C.G. Jung, *The Red Book, Liber Novus, a Readers Edition*, edited and with an introduction by Sonu Shamdasani, W.W. Norton & Company, 2012, p. 35. Guisan is noted to have written and painted his fantasies in a book.
75 *The Art of C.G. Jung*, edited by the Foundation of the Works of C.G. Jung, with contributions by Ulrich Hoerni, Thomas Fischer and Bettina Kaufmann, W.W. Norton & Company, 2018, p. 30 note [37].
76 ibid., p. 24. The Psychology Club intensely debated the meaning of modern art and poetry—On Jung 9, 1922, Jung gave a lecture at the club on 'The Relationship of Analytical Psychology to Poetic Artwork.'
77 C.G. Jung, *The Red Book, Liber Novus, a Readers Edition*, edited and with an introduction by Sonu Shamdasani, W.W. Norton & Company, 2009, p. 36. *Das Neue Leben, Erst Ausstellung*, Kunsthaus Zurich. The exhibition was described as a group of Swiss Expressionists including Francis Picadia and Augusto Giacometti. Rilkin was a student of Giacometti's.
78 C.G. Jung, *The Red Book, Liber Novus, a Readers Edition*, edited and with an introduction by Sonu Shamdasani, 2009, p. 36.
79 Entry on March 11, 1921, *Diary of Erika Schlegel*, Collection Fisch cited in *The Art of C.G. Jung*, 2018, p. 24.
80 ibid., p. 24. Note that Sonu Shamdasani suggests that Riklin was a sort of doppelganger for Jung. Jung believed that Riklin took the wrong path when turning away from science in favour of art—see C.G. Jung, *The Red Book, Liber Novus, a Readers Edition*, edited and with an introduction by Sonu Shamdasani, W.W. Norton & Company, 2009, p. 204.
81 Entry on March 11, 1921, *Diary of Erika Schlegel*, Collection Fisch cited in *The Art of C.G. Jung*, edited by the Foundation of the Works of C.G. Jung, with contributions by Ulrich Hoerni, Thomas Fischer and Bettina Kaufmann, W.W. Norton & Company, 2018, p. 24.
82 David Hopkins, *Dada and Surrealism, a Very Short History*, Oxford University Press, 2004, p. 16.
83 ibid., p. 14.
84 ibid., p. 16.
85 By mid-1922, Paris Dada (the final incarnation of the movement) had become embroiled in negativity. Breton accused Dada of 'insolent negation' and of being scandalous 'for its own sake.' Breton seized the opportunity to re-orientate the 'avant-garde' priorities and thus pave the way for Surrealism. It is also worth noting that the Surrealist style was emerging prior to 1922; however, it was not until the 1920s that it became more formally recognized. See David Hopkins, *Dada and Surrealism, a Very Short Introduction*, Oxford University Press, 2004, p. 16.
86 Tjeu van den Berk, *Jung on Art*, *the Autonomy of the Creative Drive*, Routledge, 2012, p. 122.
87 David Hopkins, *Dada and Surrealism, a Very Short Introduction*, Oxford University Press, 2004, p. 17.
88 ibid., p. 17.

89 ibid., p. 17. I will not be addressing Jung's reception of modern art in relation to his break with Freud in detail. I would, however, add that Jung's negative attitude could have been influenced by his reluctance to be seen to emulate Freud's fruitful engagement with art. I do not, however, believe that this was a significant aspect of Jung's attitude towards Picasso and his art.
90 ibid., p. 17.
91 The Surrealist manifesto was written twice by André Breton. By 1924, Breton sought to 'consolidate these tendencies under a label, and after its lengthy gestation Surrealism was born with the publication of the First Surrealist Manifesto. The manifesto was essentially according to David Hopkins 'a poet's charter.' See ibid., p. 17.
92 See Jung's painting '*We Fear and we Hope*' (1923) for an example of a painting expressing similar style as Surrealism.
93 The Surrealists could have been influenced by Jungian thought through their interest in Freud, and as such potential parallels were likely to occur.
94 C.G. Jung, ' "Ulysses": A Monologue,' in *The Spirit in Man Art and Literature*, translated by R.F.C. Hull, ARK Paperbacks, 1984, para 171.
95 Jung to Frances Wickes, December 14, 1956, *Letters*: volume 2: 1951–1961, pp. 338–341 cited in *The Art of C.G. Jung*, 2018, p. 25.
96 *The Art of C.G. Jung*, edited by the Foundation of the Works of C.G. Jung, with contributions by Ulrich Hoerni, Thomas Fischer and Bettina Kaufmann, W.W. Norton & Company, 2018, p. 25. It is worth noting that although the Surrealist artists used dreams as a central subject matter, the process of expressing them visually required conscious deliberation—which indeed went against the ideals originally set out by the Surrealists. As such, the principles of Surrealism, due to critical interventions, required constant re-evaluation.
97 Tjeu van den Berk, *Jung on Art*, *the Autonomy of the Creative Drive*, Routledge, 2012, p. 46.
98 C.G Jung, *The Red Book, Reader's Edition*, edited and with an introduction by Sonu Shamdasani, 2009, p. 13.
99 Tjeu van den Berk, *Jung on Art*, *the Autonomy of the Creative Drive*, Routledge, 2012, p. 47.
100 ibid., p. 47.
101 David Hopkins, *Dada and Surrealism, a Very Short Introduction*, Oxford University Press, 2004, p. 17. Tjeu van den Berk suggests that Surrealism and 'its adherents wanted to *consciously* force the unconscious to reveal itself'; thus, Jung similarly suggests in *Memories, Dreams, Reflections* that he 'consciously submitted himself to the impulses of the unconscious' (Tjeu van den Berk, *Jung on Art*, p. 122) and in doing so 'managed to translate the emotions into images' (*Memories Dreams Reflections*, 1995, p. 201). Jung was rather like the Surrealists insofar as the process of transcribing his visions required conscious consideration. This notion will be addressed in more detail in the following chapters.
102 The *Kunsthaus* Zurich held an exhibition of Redon's work March 8 to April 5, 1914, cited in *The Art of C.G. Jung*, edited by the Foundation of the Works of C.G. Jung, with contributions by Ulrich Hoerni, Thomas Fischer and Bettina Kaufmann, W.W. Norton & Company, 2018, p. 21.
103 ibid., p. 21. Fischer and Kaufmann note that the similarity lay in Jung symbolic content and use of motif. Jung, it seems owned a painting by Sandreuter, a photograph in the library in the Küsnacht shows a painting that is very like Sandreuter's *Seashore*.
104 Yves Tanguy was a Surrealist artist, whereas Peter Birkhäuser was later noted for his symbolism and 'fantasy' style of painting which he openly relates to his

experience of the unconscious. Jacoby also reflects a Surrealist or 'fantasy' style in his painting called *The Fire sower*. Although each artist depicts a different subject, they are bound by the similar style of expression.

105 Originally published in 1958 *Ein moderner Mythus. Von dingen, die am Himmel gesehen warden* by Raschen, Zurich. English edition was published in 1959 by Routledge & Kegan Paul. The chapter in which Jung discusses modern artists is *UFOS In Modern Painting*. During the 50s, the repercussions of the Second World War were still being felt, plus the growth of secularization and technology had created a further feeling of unrest. However, Jung was not concerned with the question of whether UFO'S existed but saw the excessive interest surrounding them as a reflection of the uncertainty of the time. Consequently, Jung believed that the 'visionary rumour' of UFO'S was in fact a repercussion of the modern era's collective tension. Through the growing loss of a relationship with the sacred and therefore the unconscious, Jung assumed that modern people had resorted to projection creating fantasy (in this case UFO's). In other words, Jung states that 'the unconscious resorts to drastic measures in order to make its contents perceived.'

106 *The Art of C.G. Jung*, edited by the Foundation of the Works of C.G. Jung, with contributions by Ulrich Hoerni, Thomas Fischer and Bettina Kaufmann, W.W. Norton & Company, 2018, p. 25.

107 C.G. Jung, *Flying Saucers*, *a Modern Myth of Things Seen in the Sky*, Routledge, 2002, p. 84.

108 ibid., p. 103.

109 Tjeu van den Berk, *Jung on Art*, *the Autonomy of the Creative Drive,* Routledge, 2012, p. 117.

110 *The Art of C.G. Jung*, edited by the Foundation of the Works of C.G. Jung, with contributions by Ulrich Hoerni, Thomas Fischer and Bettina Kaufmann, W.W. Norton & Company, 2018, p. 26, see note [58] on p. 31.

111 ibid., p. 26.

112 The exhibition included a number of artists such as Georges Braque that expressed Cubistic tendencies. Thus, Jung's choice is not entirely surprising given what we now know about his preferences in art.

113 Tjeu van den Berk, *Jung on Art*, *the Autonomy of the Creative Drive,* Routledge, 2012, p. 129.

114 Since some of Jung's *Red Book* paintings arguably include elements of a Surrealist style, it is noteworthy that Jung would regard art that is reminiscent of his own as symbolic.

115 Jung to Ceri Richards, May 21, 1958, in *Letters*: Volume 2, p. 440 cited in *The Art of C.G. Jung*, 2018, p. 28. Jung in particular felt the need to understand modern art as he believed it was highly susceptible to an expression of psychic disorder which clearly troubled Jung. This was in contrast to his admiration of classic and traditional art which I suggest Jung was not challenged by due to its representational style.

116 C.G. Jung, *Flying Saucers*, *a Modern Myth of Things Seen in the Sky*, Routledge, 2002, p. 87.

117 Eva Wertenschlag-Birkäuser, *Windows on Eternity, the Paintings of Peter Birkhäuser,* Daimon, 2008, p. 67.
Having suffered from depression and subsequently seeking treatment by Jungian analyst, Marie von Franz, Birkhäuser went on to record, over the course of 35 years, 3,400 of his dreams (including notes). His work went on to focus on images emerging from the unconscious. However, his new work was not initially well received. A painting by Birkhäuser *The Observer (*1966) also hangs in The Psychology Club in Zurich.

118 Birkhäuser also produced ex libris plates. I find this noteworthy as Jung's own paintings are often reminiscent of ex libris within the *Red Book*.
119 Marie-Louise von Franz was born in Germany moved to Zurich in 1928. In 1933 and in addition to her university studies in Classical philology and Classical languages, she occupied herself with Jungian psychology. In 1934, she started analytical training with Jung. However, in order to pay Jung for her training she translated works for him from Greek to Latin cited in Thomas Kirsch, *The Jungians: A Comparative and Historical Perspective*, Routledge, 2012, pp. 11–12. This apparently led to a long-standing collaboration with Jung until his death in 196l. Jung's relationship with Birkhäuser has not be verified. Given Jung's collaboration with Von Franz, it seems likely that Jung would have been aware of Birkhäuser's work and analysis. Birkhäuser's painting *The Observer* (1966), which hangs in The Psychology Club in Zurich, is indicative of art which is applicable to Jungian analysis.
120 Peter and Sibylle Birkhäuser-Oeri Foundation, *Biography*, online resource, interview with Birkhäuser, 1970.
121 Jung to Peter Birkhäuser June 13, 1957, ETH Zurich University Archives HS 1056: 24512 cited in *The Art of C.G. Jung*, edited by the Foundation of the Works of C.G. Jung, with contributions by Ulrich Hoerni, Thomas Fischer and Bettina Kaufmann, W.W. Norton & Company, 2018, p. 26.
122 ibid., p. 25.
123 *The Art of C.G. Jung*, edited by the Foundation of the Works of C.G. Jung, with contributions by Ulrich Hoerni, Thomas Fischer and Bettina Kaufmann, W.W. Norton & Company, 2018, p. 25. I suggest that Jung was particularly sensitive towards any indication of mental instability expressed in modern art. This was due to his own fear of mental illness and belief in the modern era's propensity towards 'sickness' through a lack of relationship with the sacred—as discussed in Chapters 3–5.

Chapter 8

Jung and the anima

Jung's *Red Book* is essentially the prototype of his conception of the individuation process, which as a principle relates to the work of becoming increasingly conscious of one's personality.[1] It is therefore necessary to consider the overall theme of the *Red Book* as this will provide the useful context for further evaluation of Jung's paintings. I will address Jung's reaction to his inner female voice—the anima—during his confrontation with the unconscious, with his experience of his anima suggesting to Jung that she was, through him, creating art. I will also examine the relevance of the Dutch psychoanalyst, Maria Moltzer to Jung's model of typology. It has been claimed by Sonu Shamdasani that Jung associated Moltzer with his anima; however, this claim has been the source of conflicting opinions. I shall put forward an argument in support of Shamdasani's view by explaining why I believe Moltzer influenced Jung's rejection of his anima and her communications to him. This part of my investigation is original insofar as I expose a new dimension to Jung's negative attitude towards the anima during his period of instability.

Jung's negative attitude towards his anima consequently allowed for only a partial descent into the unconscious, one that fell short due to his inability to accept and integrate all aspects of his fantasy material. In other words, Jung's response to the emerging unconscious images was mediated by his ego's dominant role in the process. In this chapter, I shall investigate Jung's understanding of the aesthetic attitude and its role in the creation of art. Furthermore, I shall also discuss Jung's adoption of this attitude during his period of instability—an attitude that we find reflected in the style and content of his *Red Book* paintings. To conclude, I will draw on key points in Jung's essay on 'The Transcendent Function' in order to highlight his own personal one-sided emphasis on his intellectual comprehension during this period. It will become apparent that the attention Jung gives only to those aspects of fantasy material that were applicable to his understanding of symbolism and highlights his controlled response to his confrontation with the unconscious and subsequently also to the images he produces in response to it.

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The *red book* and fantasy figures

Sonu Shamdasani asserts that the overall theme of the *Red Book* is how Jung regains his soul and overcomes the contemporary problem of a loss of a relationship with the sacred—themes which I have discussed in Chapter 3.[2] In this sense, Jung sought to enable the rebirth of a new image of God in his soul and to develop a myth for modernity. In other words, to offer salvation through 'the spiritual art of becoming a whole person,' as David Tacey puts it.[3] Shamdasani suggests that the *Red Book* is therefore to be regarded as Jung's early conception of the 'individuation process' and as an 'elaboration of this concept as a general psychological schema.'[4] The individuation process essentially seeks to move ego consciousness beyond its personal traits and habits. In doing so, a broader self-understanding and wholeness is achieved, one that reaches beyond the personal into the archetypal.[5] Indeed, it was a theme that Jung continued to develop throughout his life. Consequently, the chapters in the *Red Book* follow a specific format, which Shamdasani describes as follows:

> They begin with the exposition of dramatic visual fantasies. In them Jung encounters a series of figures in various settings and enters into conversation with them. He is confronted with the unexpected happenings and shocking statements. He then attempts to understand what had transpired, and to formulate the significance of these events and statements into general psychological conceptions and maxims.[6]

Jung was committed to the notion that the importance of these fantasies lay in their origination from 'mythopoetic imagination' which the modern era had lost.[7] Consequently, through his experience of establishing dialogue with these fantasy figures during his breakdown, Jung concluded that the principle of individuation lay in the integration of unconscious contents into consciousness. Jung addressed in the *Red Book* the modern era's overemphasis of consciousness at the expense of the unconscious and sought to reconcile 'the spirit of the time with the spirit of the depths.'[8] Much of what I discussed in Chapter 3 relates to Jung's view of the problems with the modern era, and in response to this, his intent was to fuse science and religion together. Furthermore, Jung's encounter with these fantasy figures of the collective unconscious—the anima in particular—is of great importance relative to his capacity to connect with the depths of his psyche and the subsequent style and content of his paintings.

It is worth considering that the whole of Jung's theory of individuation can be regarded as a 'management of conflict and opposition.'[9] Archetypes therefore address the ego as forms of psychic energy that initially seem to conflict with the ego's directions.[10] David Tacey adds that the ego must realize that these apparent strangers are in fact parts of its broader personality.

Consequently, they must be accommodated by or received into consciousness. However, Jung warned that the ego must not identify with any of the figures which arise during the process of individuation (such as shadow, anima/animus, trickster, etc.). According to Jung, this was precisely what happened to Nietzsche, who became identified with the archetypal figure of the wise old man personified as Zarathustra and thus suffered from a psychological inflation of the ego.[11] Jung as we know was fearful of Nietzsche's catastrophic demise, which he assumed lay in his identification with archetypal contents. It is worth considering this point as we approach the subject of Jung's encounter with the archetype of the anima and his rejection of her claims.

Creative dialogue and 'inner' figures

Jung also maintained that the ego must not rigidly defend its position as the centre of consciousness to such an extent that it hinders the process of wholeness and thus creates hostility within the psychic figures.[12] Jung claimed that the ideal scenario involved the development of a creative communication. In other words, the ego begins a dialogue with the interior figures in various ways such as journal work, dream analysis and active imagination (the latter of which will be addressed in more detail shortly).[13] Tacey suggests that we should regard this situation as the ego 'befriending' these inner figures and 'drawing them into a circle of friendship.'[14] He adds that it is through the integration of these inner figures into a broadened consciousness that we are able to 'break the deadlock between conscious and the unconscious.'[15] This is the fundamental principle of Jung's 'transcendent function' and will be discussed in more detail later in this chapter.

Jung—'no, it is not art! on the contrary, it is nature'

During Jung's confrontation with the unconscious following his break with Freud in 1913, Jung experienced what he described as 'an incessant stream of fantasies.' Jung recorded these fantasies and also drew and painted them in order to try to understand their meaning. In *Memories, Dreams, Reflections* (1961), Jung recalls his experience in some detail and notes that he found himself questioning what he was really doing. At a certain point, a female 'voice' within him answered, 'It is art.'[16] Jung was astonished by this 'inner' claim and responded as follows:

> I knew for a certainty that the voice had come from a woman. I recognised it as the voice of a patient, a talented psychopath who had a strong transference to me. She had become a living figure within my mind. Obviously, what I was doing wasn't science. What then could it be but art? It was as though these were the only alternatives in the world. That is the

> way a woman's mind works. I said very emphatically to this voice that my fantasies had nothing to do with art, and I felt a great inner resistance.[17]

Upon entering into a dialogue with this female inner voice, Jung realized that she resembled a patient of his. This is also an interesting point given Jung is once again identifying the possibility of art with his patients. This inner voice was therefore a 'sort of internalized figure' that voiced some of his unconscious thoughts.[18] However, Jung maintains that he refused to accept the judgement of the woman's voice, despite her repeated 'assault.' He stresses that he said 'very emphatically' to her[19]—'No, it is not art! On the contrary, it is nature.'[20] It is evident that Jung was highly sensitive to the notion that he was creating art. I noted in Chapter 4, during the early stages of his instability, having broken with Freud in late 1912,[21] Jung attended the Armoury show (March 1913) where he viewed the fragmented work of Picasso and Duchamp—art that he was clearly troubled by. Furthermore, in the letter I alluded to in Chapter 7, over 40 years later (in 1955), Jung wrote to J. P. Hodin expressing his critical view of both artists—describing Duchamp's *Nude Descending a Staircase*, 1912, as looking like a 'cigar store after an earthquake' and in the case of Picasso's Harlequin themed paintings (which were from the period following the Armoury show), 'a bombed porcelain shop.'[22]

As I have illustrated in earlier chapters, Jung was by no means disinterested in the aesthetic and psychological meaning of art. Thus, two books written prior to and at the same time as the Armoury show were found in Jung's library demonstrate his engagement with the aesthetic and modernity. They were Max Raphael's 1913 publication *Von Monet zu Picasso: Grundzüge einer Aesthetik und Entwickling der Modernen Maleri* (From Monet to Picasso: Essentials of an Aesthetic and Development of Modern Painting) and Wilheim Worringer's *Abstraction and Empathy* (1908)—the latter I discussed in detail in Chapter 4. Indeed, Jung studied Worringer's book closely and his own copy of the book contains numerous passages that are underlined and various notes.[23]

Moreover, although Jung rejected the possibility that he was creating art, the 'interference' from this inner voice greatly intrigued him, and he sought to understand her significance. Jung concluded that she was the 'soul in the 'primitive sense,' which he called the anima.[24] It is also worth considering that it was the voice of a patient, who tells Jung about art. One could suggest that Jung was starting to realize that he too was actually 'sick' to some extent (his inner voice speaks as a patient) and that his sickness was to do with the inability to consciously accept art. This important event, as I shall argue, therefore influenced Jung's perspective of the images he painted during his breakdown. In particular, he expressed a rigidly oppositional style to that of the modern artwork he despised. Furthermore, despite Jung's recollection in *Memories, Dreams, Reflections* of his very first identification of

the anima with the soul, he apparently refused to engage in an amicable dialogue with her. The ramifications of which I suggest can be seen in the formulated style and content of images drawn from and relating to his experience of the unconscious.[25]

The psychology of the anima/animus

In order to fully appreciate the impact of Jung's refusal to listen to his anima and her advice on how to engage with her, it is necessary to address the role of the anima in general. Conventionally, the *anima* is a feminine figure for men, whilst the *animus* is the masculine equivalent in women. Murray Stein suggests that the anima and animus should be regarded as subjective personalities that represent a deeper level of the unconscious.[26] Moreover, Stein highlights that the anima/animus leads to the realm of the collective unconscious. In many ways, the anima/animus reveals aspects of the soul, insofar as it is a personality within the psyche that is not identical to the self-identification presented by the persona.[27] In his own ego and persona, Jung was self-identified as a scientist[28]; however, his anima revealed to him his creative propensity—and that he was a patient, sick for not realizing the significance of art. Indeed, Jung claims that the anima usually contains 'all those common human qualities which the conscious attitude lacks.'[29] Jung was certainly conflicted at the time he was required to choose a career, being torn between his interest in science and humanities. However, he had two 'critical' dreams that confirmed his decision to settle for a career in science.[30]

It is important to note that the anima/animus is a psychic structure that links the ego to the deepest part of the psyche[31] and therefore to the images deriving from the collective unconscious. Consequently, the anima/animus provides a potential pathway towards creating symbolic works of art. Jung states that 'the animus and anima should function as a bridge, or a door, leading to the images of the collective unconscious, as the persona should be a sort of bridge into the world.'[32] Without this connection, the ego is unable to enter into the depths of the psyche. However, it seems Jung did refuse to accept the anima's suggestions and explains in *Memories, Dreams, Reflections* his reason for doing so:

> What the anima said to me seemed full of a deep cunning. If I had taken these fantasies of the unconscious as art, they would have carried no more conviction than visual perceptions, as if I was watching a movie. I would have felt no moral obligation to them. The anima might have easily seduced me into believing that I was a misunderstood artist, and that my so-called artistic nature gave me right to neglect reality. If I had followed her voice, she would in all probability have said to me one day, 'Do you imagine the nonsense you're engaged in is really art? Not a bit.'

> Thus the insinuations of the anima, the mouthpiece of the unconscious, can utterly destroy a man.[33]

Jung's comments reveal his suspicious attitude towards the anima and her view of him as an artist. Daniel C. Noel also notes this aspect of Jung's attitude and adds that Jung became hostile towards the woman's voice, finding her 'deeply cunning' and untrustworthy.[34] In other words, Jung's ego was strictly opposed to the suggestion that he was creating art. Consequently, Jung's previous comments demonstrate his belief that artists are 'misunderstood' and irreverent towards reality. Noel adds that the anima, as far as we know, had at no point called Jung a '*misunderstood* artist,'[35] a notion that Jung appears to have supplied himself.[36] Moreover, Jung's comments suggest that he was trying to justify his rejection of the anima by claiming that she was encouraging him to 'neglect' reality in favour of fantasy alone—a view Jung associates with the mental instability of modern artists.[37] This relates to a point made earlier in this chapter—Jung was aware of Nietzsche's psychological inflation and his subsequent demise, which I suggest also influenced Jung's dealings with his own encounter with an archetypal figure. This transpired in his rejection of the anima due to his compulsion to avoid becoming identified with the images offered by her. However, as Tacey points out, the ego must neither alienate nor identify with the archetype.[38] Ergo, Jung's rejection of his anima's claims, once again reinforces his unwillingness to engage in a creative dialogue.

The anima/animus, ego and individuation

In *Psychological Types* (1921), Jung introduced many new terms in order to define his views on the nature and structure of the psyche. Consequently, Jung included a chapter of 'Definitions,' within which he paid close attention to the concept of the anima/animus in his entries on 'soul' and 'soul image.'[39] Jung contrasts the anima/animus with the persona and suggests that whilst the persona is exclusively concerned with 'the relation to the objects,'[40] the anima/animus is concerned with the ego's relation to the subject. Jung clarifies the point that 'the subject' in this context is a culmination of 'those vague, dim stirrings, feelings, thoughts, and sensations which flow in on us not from any demonstratable continuity of conscious experience of the object, but well up like a disturbing, inhibiting, or at times helpful influence from the dark inner depths.'[41] In other words, the anima/animus is concerned with the ego's relation to the unconscious. This is a fundamental point in the context of Jung's own relationship with the unconscious and more specifically his ego's dominant role in the development of his *Red Book* paintings.

In order to clarify this point further, it should be noted that Jung asserts that 'just as there is a relation to the outer object, an outer attitude [i.e., the persona], there is a relation to the inner object, an inner attitude.'[42] This 'inner

attitude' is necessary to consider in view of Jung's rejection of the anima. Jung's following comments demonstrate his understanding of an individual's feelings towards their inner selves and the influence this has on the characterization of their anima or animus attitude. Thus, Jung explains that people have very different ways of dealing with the stirrings of the unconscious:

> The attitude of the individual in these matters is extremely varied. One man will not allow himself to be disturbed in the slightest by his inner processes—he can ignore them completely; another man is just as completely at their mercy—as soon as he wakes up some fantasy or other, or a disagreeable feeling, spoils his mood for the whole day; . . . For one man they may never have reached consciousness at all as anything worth thinking about, for another they are a worrying problem worth brooding about daily.[43]

Therefore, the anima/animus can be considered as an attitude that conducts the relationship with the unconscious. Stein maintains that 'as a psychic structure, the anima/us is the instrument by which men and women enter into and adjust to the deeper parts of their psychological natures.'[44] He adds that the 'anima/us [sic] faces inward to the inner world of the psyche and helps a person to adapt to the demands and requirements of intuitive thoughts, feelings, images, and emotions that confront the ego.'[45] In contrast, the persona's function is to encourage adaptation to the social world.[46] According to Jung, the persona is constructed of pieces of the collective that the ego identifies with. It is 'a segment of the collective psyche'[47] that imitates individuality and should therefore in many ways be regarded as a 'mask.' Its presence can consequently be an enemy of individuation.[48] Furthermore, individuation is concerned with what it means to become an individual and how one must necessarily create distinctions and separateness.[49]

The 'ideal' psychological development

For the sake of context, it is worth considering an 'ideal' psychological development. Stein asserts that the relationship between the anima/animus and persona is in part responsible for a balanced interplay between the conscious and unconscious parts of the psychic system. The ego is therefore not flooded by material but is furthered and protected by these structures. Moreover, psychic energy progressively flows and is adapted to the demands of life. The attitude to the 'outer' world is complemented by the attitude towards the 'inner' world, and both are correspondingly developed. Inner processes are therefore managed in a way that allows for a steady access to energy and creative inspiration. Unfortunately, a situation such as this is rare due to the fact that most people develop unevenly. Stein points out that modern life has encouraged a 'persona-based' culture at the expense of addressing 'true inner

development.'[50] It is only when the persona is stripped away that the anima/animus provides the path to the deeper layers of the unconscious.

Jung's anima 'problem'

I believe that Jung's instability was derived from a situation (which often happens at midlife) whereby relations between the ego, persona and anima/animus have become challenged.[51] More specifically, at this time Jung was confronted with the suggestion from his anima that the pictures he had been creating were of artistic value, but his persona had sought already to reject this possibility with its desire to identify Jung's personality as a scientist. Jung's ego was heavily conflicted as a result of these tensions that his persona regarded as mutually exclusive. Consequently, Jung's psychic disturbance suggests his need for greater inner development.[52] Furthermore, as I see it, Jung was unable to disengage sufficiently from the demands of his persona in order to fully engage in his descent into the unconscious. Instead, he remained largely committed to his conscious identifications as a scientist. As a result, his individuation became constrained, and by the same token, his creative outputs—the expression in his paintings—became constrained also. This was largely due to the fact that it was necessary for Jung's persona to be 'dismembered' during his time of intense psychological conflict, in order for the images of the collective unconscious to be allowed conscious expression.[53] Jung, however, mistook his ego's predilection for specific forms of symbolism (i.e. those that could be intellectually comprehended and are represented in his personal collection of art) for these archetypal offerings. Thus, Jung formulated a symbolic expression in his paintings according to his personal and conscious understanding of the concept.

Jung and the anima—Maria Moltzer

An interesting question in this investigation is who, exactly, Jung associates with the voice of his anima and the anima's instructions, which Jung sought consciously to reject. There has been speculation over who Jung associated with his inner voice—potential candidates include Sabina Spielrein (1885–1942), Toni Wolff (1888–1953) and Maria Moltzer (1874–1944).[54] Sonu Shamdasani argues that it was Maria Moltzer, and I agree. I believe that Jung's curiously argumentative response to the anima reinforces Moltzer as the most likely candidate. According to Shamdasani, Jung adds in his notes the telling detail that the woman's voice he heard was 'Dutch,'[55] and the only Dutch woman in Jung's circle at the time was Moltzer. She was the daughter of the proprietor of the Dutch company, *Bols* (the distiller of alcoholic beverages); however, in protest of alcohol abuse, Moltzer left the Netherlands to become a nurse at the alcohol-free *Burghölzli* clinic in Zurich.[56] It was at the *Burghölzli* clinic that she was trained by Jung as a

psychotherapist, and when Jung left the clinic in 1909, she became one of his close assistants.[57]

Maria Moltzer's influence on Jung's typology

From 1913, Moltzer was an independent analytical psychologist in Zurich and took over some of Jung's patients when he was required to attend yearly military service.[58] She was also a member of the Psychology Club, which as I noted in Chapter 7, was formed in 1916 in Zurich. During those years, Moltzer was one of the central figures in the analytical psychology movement.[59] Furthermore, it was Moltzer that influenced Jung's theory of typology, which up until 1916 divided people into two types—introvert and extrovert. The former Jung related to the psychological function of 'thinking' and the latter with 'feeling.' However, Moltzer believed that this was a limited perspective. She maintained that by upholding a division between 'feeling' and 'thinking' types, the most important psychological function of all was neglected—'intuition.'[60] According to Shamdasani, given that Jung regarded himself as this type,[61] Moltzer clearly played an influential role in Jung's understanding of his own personal psychology. Van den Berk adds that 'there can be no doubt that they shared a strong intellectual bond,' and despite her predilection to 'speak her mind to everyone, she 'was usually right.'[62] In a letter to Smith Ely Jelliffe (1915), Jung described his working relationship with Moltzer whilst also noting his confidence in her professional ability.

> I trusted the cases entirely to her with the only condition, that in cases of difficulties she would consult me or send the patient to me in order to be controlled by myself. But this arrangement existed in the beginning only. Later on Miss M. worked quite independently and quite efficiently. Financially she is quite independent being paid directly by her patients. . . . I arranged weekly meetings with my assistant, where everything was done carefully and on an analytical basis.[63]

Speculation on Jung's relationship with Moltzer

The exact nature of Jung's connection with Moltzer has also been the source of speculation. For instance, Shamdasani claims that according to Freud, Jung had an affair with her.[64] On December 18, 1912, Freud wrote to his close associate, the Hungarian psychoanalyst, Sándor Ferenczi (1873–1933). Freud was responding to Jung's claim that he (unlike Freud) had at least been analysed.[65] Within his letter to Ferenczi Freud stated:

> He is behaving like a florid fool and the brutal fellow that he is. The master who analyzed him could only have been Fraulein Molzer [sic] and he is so foolish as to be proud of this woman with whom he is

> having an affair. She is probably the one who got him worked up immediately upon his return to Zurich.[66]

Jolande Jacobi expressed a similar view stating in an interview that she had 'heard from others,' that Jung 'had a love affair there in the *Burghölzli* with a girl—what was her name? Moltzer.'[67] Certainly, in choosing Moltzer to analyse him, Jung must have considered her to be a discerning and knowledgeable figure.[68] For Jung, her involvement with his anima's claims would have seemed all the more credible and disturbing. Additionally, Moltzer had also experienced Jung's break with Freud first hand[69] and thus knew him through one of the most difficult periods of his life. However, it was her connection to art that was the most potent aspect of her association with Jung's anima.

Maria Moltzer, art and intuition

Moltzer's relationship with art must be considered if we are to understand the reason for Jung's hostile reaction to his anima's claims. As previously noted, in 1916, Moltzer suggested that 'thinking' and 'feeling' did not sufficiently describe the character of a person's life.[70] In other words, intuition was the function required if a person is to be capable of 'creatively generating new ideas.'[71] Indeed, Moltzer's following comment can be seen later reflected upon in Jung's writing on 'The Artist,' in which he notes the compensatory expression of artists relative to the psychic needs of the society in which they live.[72] Moltzer stated that:

> Intuition is also a collective function and has its roots in the personal and impersonal unconscious, contains elements of feelings as well as thoughts, and tries to solve a given problem and create an adaptation in bringing together these half conscious and half unconscious elements. . . . This type of individual seems to me to appear in its perfection at times of great cultural evolution—at times when neither the mechanism of feeling nor the mechanism of thought is capable of solving the problem demanding a solution. In these times of human agony [the First World War], the saving work can be found through the help of intuition.[73]

For Moltzer, intuition was necessary to connect (and to balance) the irrational and the rational aspects of experience—or the unconscious and conscious. Consequently, between 1916 and 1919, Jung dramatically re-evaluated his typology and added 'intuition' and 'sensation' to his previous theory of two types or functions of consciousness, to 'thinking' and 'feeling.' Van den Berk adds that Moltzer was aware of 'sensation' but considered it to be almost identical to intuition, a view that Jung also shared at that time.[74] However, despite Moltzer's influence on early analytical psychology, she was relegated to only a brief footnote in Jung's 1921 *Psychological Types*.[75] It is worth

noting that it was Moltzer that realized that artists in particular were driven by intuition. Indeed, her observations suggest that Jung would have been aware of her understanding of creativity, which would also explain his troubled reaction to the anima.

Moltzer's views on art

For the purpose of this discussion, the point that Moltzer directly addressed the subject of art must be reinforced. She began her reflections by suggesting that intuition makes itself known through images and the imagination. In her second of two important lectures held during the summer of 1916 at the Psychology Club, she asserted that a creative idea does not arise from 'thinking' and 'feeling' but from 'intuition.' Moreover, she noted that it is through intuition that an artist is able to assimilate the unconscious and express it in their work.[76] She claimed that: 'The cave dwellers have left us pictures on their walls which show us that even at that time the function of image-making was developed, and it was through visions that mankind was seeking its further differentiation.'[77] Moltzer's views therefore correspond with the period in which Jung was grappling with his own form of 'image making' during his 'self-experiment.'

It is worth noting that Moltzer also kept a book that she called her 'Bible,' which contained her own pictures and writing and was crafted in parallel with Jung's *Red Book*. On August 17, 1916, Fanny Bowditch Katz, who was undergoing analysis at the time, noted in her diary: 'Of her book—her Bible—pictures and each with writing—which I must also do.'[78] Indeed, Moltzer was encouraging her patients to record their inner experiences in a similar way to her own. However, according to Katz, Moltzer regarded her own paintings as 'purely subjective' and 'not works of art.'[79] Furthermore, Moltzer was one of the few people that Jung allowed to read his draft manuscript of *Liber Novus*. She was also in frequent company with Jung throughout the early stages of his instability (late 1913–1914). Lance S. Owens points out that she was therefore likely to have heard some accounts of Jung's initial experiences directly from him.[80] Given Moltzer's personal and professional experience of pictorial expressions, one would assume that Jung would have regarded her (and her connection as the voice of the anima) as a reliable source of opinion, yet Jung was compelled to reject his anima's claim. However, it is my belief that there was one event in particular that played a crucial role in Jung's attitude towards his anima—and that is Moltzer's influence over a man (that Jung regarded as similar to himself) that gradually abandoned science for art.

Moltzer and Franz Riklin

The man in question was of course Jung's friend and colleague Franz Riklin, who I previously discussed in Chapter 7.[81] Shamdasani confirms that in

retrospect Jung stated that 'the voice of the Dutch patient whom he knew from 1912 to 1918' was also the woman that 'had persuaded a psychiatrist colleague that he was a misunderstood artist.'[82] Jung as we know took a critical view of Riklin's abstract painting, claiming that Riklin had 'fallen into his art' and was consequently 'utterly intangible.'[83] Certainly, Jung was highly sensitive to any potential threat of insanity, and it seems that modern art—such as Riklin's abstraction and Picasso's fragmentation—represented a dangerous form of expression Jung was keen to avoid. The anima's claims therefore correspond with Jung's view of Riklin's misguided decision to pursue modern art, which according to Jung led to the demise of his ability to analyse and thereby jettisoned any prospect on his part to be a successful professional analyst—something that Jung aspired above all to be. Jung states that Riklin's 'work was like a wall over which water rippled' and thus he was no longer 'pointed and sharp edged like a knife.'[84] For Jung, Moltzer therefore played an instrumental role in Riklin's loss in his ability to analyse and more importantly corresponded with his anima's similarly threating suggestions that Jung too would lose his.

Moltzer, abstract art and the Zurich school

Interestingly, Moltzer had hoped to encourage the artistic activities of the Zurich school and was particularly interested in the work of Riklin, considering him to be a suitable representative.[85] In 1916, she presented the Psychology Club with a psychological interpretation of Riklin's paintings, discussing three specific works that she believed should be considered by the club for their valuable form of expression.[86] The first appeared to be the most abstract in style and is described as having a grey background and three snake-like red lines.[87] Moltzer maintains that the picture gave expression to her 'conception of the three great sacrifices' whilst also 'suggesting the Transcendental reached through sacrifice, in as much as the higher and lower are united.' The second, *Gleichnis* [Allegory]—the picture of the 'two curious animals'—she states is a 'representation of the two conscious functions, which have found again their soul affinity,' and the third, *Wunder*, she asserts reveals 'the birth of the Divine Child.'[88] Moltzer evidently viewed Riklin's art as expressive of meaningful content, in contrast to Jung's claim that he suffered mentally as a result of his form of creativity. Jung would have therefore been aware of her favourable view of art that he viewed as far from symbolic. Jung justified his negative reaction to the anima, by suggesting that she (like Moltzer's influence over Riklin) was trying to lead him astray—towards believing that he was a 'misunderstood artist' and consequently towards insanity.

Jung assumed that Riklin, unlike himself, had been unable to understand the manifestations of the unconscious and, as a consequence, pursued the wrong path. Jung asserts, Riklin 'believed that he was a misunderstood artist and this destroyed him. The reason for this failure? He was not rooted in

his own sense of self-worth, but depended on the recognition of others. That is dangerous.'[89] In other words, Jung believed that Riklin's abstract works (and Picasso's fragmentation) were conscious expressions and therefore indicative of the ego's dominance over the psyche as a whole.[90] Yet, I suggest that Jung ironically expressed the motivations of his ego consciousness in his own paintings. This was due to his need for symbolism that was applicable to his ego's preference for intellectual comprehension.[91] Jung rather tellingly asserts, following his confrontation with the anima, that 'the decisive factor is always consciousness, which can understand the manifestations of the unconscious and take up a position towards them.'[92] Indeed, as Daniel C. Noel points out, 'such a verdict is true of psychological development generally'[93]; however, Jung openly declares his allegiance to the ego over the anima and her recommendation.

Moltzer's connection to Jung's anima

One could argue that Jung's 'inner female voice' represented to him his own *inner modern artist*, believing 'her'—at a conscious level at least—of being incapable of dealing with his unconscious material. Jung was particularly suspicious of the anima, and as I have demonstrated up to this point, Moltzer's connection (and her favourable view and influence on Riklin) highlights his demeaning attitude towards the creative integrity of the modern artist. Jung was unwilling to accept that a form of expression such as abstraction could reveal to him a deeper part of the unconscious. Thus, he sought to follow a path that was acceptable to his ego.[94] This path involved the dismissal of those aspects of the unconscious that lacked balance and symmetry (such as Picasso's 'decentred fragmentation') and emphasized 'centred harmony.'[95] In Chapter 9, I will discuss how Jung's preference for specific qualities in art (such as balance, symmetry and order) was connected to his commitment to mandala symbolism. I will also examine Jung's *Red Book* paintings as reflective of these characteristics.

Jung's recovery and his inner and outer rejection of the anima

In *Memories, Dreams, Reflections,* Jung describes his emergence 'from the darkness' and suggests that two events contributed to this. The first he notes was that he 'broke with the woman who was determined to convince' him that his fantasies had 'artistic value,' and the second 'and principal event' was that he began to understand mandala drawings.[96] The latter I will discuss in more detail in the following chapter. It is worth considering that Jung's recovery coincided with his break from those whom he perceived as challenging his self-experiment.

Between June 11 and October 2, 1917, Jung was on military service in Chateaux d'Oex. In around August, he wrote to Smith Ely Jeliffe stating that 'With us everything is unchanged and quiet. Everything else is swallowed by the war. The psychosis is still increasing, going on and on.'[97] Jung evidently remained gripped by his inner uncertainty. However, between the start of August and the end of September 1917, Shamdasani notes that Jung drew 27 mandalas in his army notebook.[98] At this point, Jung did not understand the meaning of his drawings but was sure that they were significant. He suggests that his 'small circular drawings,' mandalas, 'seemed to correspond' to his 'inner situation at the time,' and with the help of his drawings, he could observe his 'psychic transformations from day to day.'[99]

At a similar time, Jung recalled a letter that he received from 'this Dutch woman' that Shamdasani asserts was Moltzer[100] that got 'on his nerves terribly.' She argued that the 'fantasies stemming from the unconscious possessed artistic worth and should be considered as art.'[101] Jung was undoubtedly troubled by her suggestion which he noted was 'far from stupid' and therefore 'dangerously persuasive.' Most importantly, Jung was disturbed by the prospect that he was pursuing an expression in the same way that modern artists were. He stated that 'the modern artist, after all, seeks to create art out of the unconscious,' which he admitted 'touched a doubt' in himself.[102] Indeed, Jung's doubt over whether his fantasies were really spontaneous and natural caused his subsequent mandala to 'suffer' from a broken symmetry. This event is noteworthy—modern art (or the mere prospect of its form of expression) destroyed the very thing that Jung believed was providing him with a path towards recovery. It is therefore not surprising, as I shall argue, that Jung remained contemptuous towards the modern artist and the anima's claim. I will be addressing the significance of Jung's broken mandala in Chapter 9.

Moltzer's attributes and Jung's regard for the anima

It is also worth noting specific aspects of Jung's connection with Moltzer as they reflect his similar regard for the anima. First, Van den Berk suggests that despite Moltzer's attributes (serious, very intelligent, spiritual and driven), she was for some people 'irritating' at times.[103] Moreover, he notes that although she had a 'high regard for Jung's vision,' she would also point out the 'lack of logic' in his theories and his 'incoherent way of explaining things.'[104] By 1918, it seems that many of Jung's circle had become annoyed by Moltzer and she became increasingly alienated from his associates. Eventually, she resigned from the Psychology Club citing in a letter (August 1, 1918) to one of her patients, Fanny Katz, that she 'openly' resents the lack of 'recognition' or 'appreciation for what' she has done for the 'development of the analytic movement.'[105] However, Moltzer continued to correspond

with Jung extensively and tried to encourage him to listen to her views—suggesting that he at least may have attempted to consider her ideas before 'openly ridiculing or speaking sarcastically about them in lectures.'[106] Jung's 'emergence from the darkness' therefore coincides with his break from the 'inner' voice and 'outer' embodiment of his anima—Moltzer.[107]

Jung's relationship with his own paintings

I have discussed Jung's connection with Maria Moltzer, her relationship with modern art and her association with Jung's anima. Furthermore, I have suggested how Moltzer potentially influenced Jung's negative attitude towards his anima during his period of instability. Thus, Jung's attitude towards modern art, and his fear of what he considers as its destabilizing tendencies has started to emerge in our investigation as an acutely troubling aspect for Jung's mindset, which is, I claim, expressed in the imagery he produced during his confrontation with the unconscious. In the rest of this chapter, I will address an aspect of Jung's development of his *Red Book* paintings that occurred in response to his fear of modern art and his rejection of the anima. This is Jung's adoption of an 'aesthetic attitude' and his compulsion to *understand* art in order to appreciate it. It is important to examine why, exactly, Jung felt the need to analyse modern artforms and why, as a consequence of this, he neglected to appreciate aspects beyond his contrived conception of the symbolic content.

Aesthetic attitude and Jung's fear of modern art

Tjeu van den Berk points out that an aesthetic 'attitude protects against an abundance of other sensations,' and I suggest it is for this reason that Jung adopted an aesthetic attitude during his confrontation with the unconscious. Moreover, Jung believed that when someone adopts an aesthetic attitude, they activate the ego functions of intuition and sensation, which encourages the ego to register its experience and observe it, and not process it more fully or deeply.[108] Sensation and intuition are 'perception' functions that make us aware of what is happening but do not interpret or evaluate the event.[109] Thus, the work of an artist involves the 'sensation of images and the observation of them.'[110] It is worth noting that, according to Jung, sensation and intuition represent a pair of opposites or two mutually compensating functions.[111] He maintained that one should regard 'sensation as a conscious, and intuition as unconscious, perception.'[112] For an artist, this means that they have the means or functions to bring the compensatory mechanism of the unconscious into consciousness. Indeed, Jung believed that an artist must have an aesthetic attitude in order to remain at a distance from the 'object'—and to perceive it in

such a way that they are not overwhelmed by a multitude of other psychic elements. Consequently, for Jung, aesthetic attitude played an important part in the development of his *Red Book* paintings, as the following section will discuss further.

Jung's aesthetic attitude and the *Red Book* paintings

I wish to argue that Jung was compelled to adopt an aesthetic attitude towards his fantasy material as this meant that he could avoid becoming consumed by the unconscious, and at the same time safeguard his sanity. Indeed, Jung confirms this notion when he asserts that an artist is required to interpret and give visible form to their fantasies, but not to experience them—if the latter occurs, he believed that the artist is in danger of being 'destroyed.'[113] This is the key to Jung's view of modern artists, insofar as he assumes they are incapable of keeping a distance from the fantasies arising from the unconscious and are unable to prevent themselves from being 'dissolved' into them. According to Jung, an aesthetic distance is an obligatory aspect of creating art.[114] He states that:

> The aesthetic attitude is a necessity for the artist, for he must shield himself against the object or vision or the experience—whatever it is—in order to be able to reproduce it; if you are absolutely in it you are caught, destroyed, you are not an artist. You begin to howl like a dog perhaps, but that is not artistic. You must be able to remove yourself from it. Therefore the artist must have aesthetic attitude.[115]

Jung was clear that he saw no aesthetic value in abstract art. Furthermore, he held Riklin's move towards abstract art responsible for the demise of Riklin's ability to analyse. In other words, Jung thought that Riklin's lack of aesthetic attitude had caused him to become 'dissolved' into his fantasy material. It was this notion, I argue, that compelled Jung to depict *his own* understanding of an aesthetic attitude (which did not include abstract art-forms) in his paintings, in the belief that it would protect him from a fate similar to Riklin.[116] Jung was therefore able to control the way in which he portrayed his fantasy material.[117]

Jung—'abstract sensation is found chiefly among artists'

I have presented Jung's understanding of the psychological functions involved in the work of an artist as—intuition and sensation. However, it is important to note that there is a difference between sensuous or 'concrete' sensation and 'abstract' sensation, for the latter is of particular relevance to our consideration of Jung's paintings in the *Red Book*. In Jung's

Psychological Types (1921), he notes that abstract sensation 'is a sensation that is abstracted or separated from other psychic elements.'[118] He explains:

> Concrete sensation never appears in 'pure' form, but is always mixed up with ideas, feelings, thoughts. Abstract sensation is a differentiated kind of perception, which might be termed 'aesthetic' in so far as, obeying its own principle, it detaches from all contamination with the different elements in the perceived object and from all ad-mixtures of thought and feeling, and thus attains a degree of purity beyond the reach of concrete sensation.[119]

In order to demonstrate his point, Jung notes that when a flower is perceived through abstract sensation, it immediately picks out the most 'salient sensuous attribute of the flower' and makes this the 'principle content of consciousness, entirely detached from all other admixtures.' In contrast, he suggests the concrete sensation of a flower conveys a perception of the stem, leaves and habitat—and 'it is also instantly mingled with feelings of pleasure or dislike which the sight of the flower evokes, or with simultaneous olfactory perceptions.' In many ways, abstract sensation can be regarded as a partial perception of the 'object.' Jung notes that abstract sensation is like every abstraction, always associated with 'will,' i.e. with a sense of direction. Thus, 'the will that is directed to abstract sensation is an expression and application of the *aesthetic sensation attitude*.'[120] He confirms that 'abstract sensation is found chiefly among artists' and moreover is a function that I believe is expressed in the 'selective' content and style of Jung's paintings.

Jung differentiates the work of artists from patients

Interestingly, in 1928, just four years before Jung wrote his controversial essay on Picasso, he suggested that in the case of his patients, 'the most important thing is not to interpret and understand the fantasies, but primarily to experience them.'[121] Patients must therefore both observe and interiorize their fantasies.[122] However, for an artist, the reverse is necessary—they must interpret their fantasies but not experience them or they could be at risk of becoming overwhelmed by their unconscious.[123] This is an important point as it exposes Jung's contradictory attitude towards his *Red Book* paintings. Moreover, Jung clearly believed that 'neurotic patients' were similar in psychological makeup to 'those with creative gifts.' We find this apparent in Jung's 1916 essay on 'The Transcendent Function,' where he asserts that both in the neurotic patient and in 'great artists,' 'the partition between conscious and the unconscious is much more permeable' than a 'normal' person.[124] This permeability allows for not only greater convergence between the unconscious and consciousness, which bestows upon neurotics and great artists creative opportunities, but also greater propensity for the (Dionysian) dangers that such closeness brings. Jung suggests

therefore that the psychological disposition of an artist is precarious and closely related to that of a neurotic.

According to Jung, 'great artists' teeter on the edge of mental instability to produce their art. This creative process is psychologically dangerous, and modern artists succumb to the danger, he thinks, because they cross the barrier all too easily, falling victim to the unconscious, and becoming dissolved into it. We could argue that Jung actually associates the modern artist more closely with the 'psychotic' than the 'neurotic,' for it is the psychotic, rather than the neurotic, he says, who 'is under the direct influence of the unconscious.'[125] When we apply this to Jung's criticism of Picasso and to Jung's claim that Picasso was closely aligned to the group of patients that Jung diagnosed as 'schizophrenics,' Jung regards Picasso less on *the edge* of mental instability—as having a creative relationship between the permeable barrier between consciousness and the unconsciousness—but immersed or dissolved in the unconscious, which is to say, not on the brink of a neurosis but a psychosis. Furthermore, *psychosis* is the form of mental instability that Jung reports he was *most* fearful of. In this respect, Jung was terrified of Picasso's artistic form of expression and sought to avoid and distance himself from it as much as possible.

As a consequence of Jung's fear of becoming a psychotic like Picasso, Jung was compelled to adopt what he regarded as an 'aesthetic attitude' to shore up his conscious attitudes in response to the unconscious. This would, in his mind, secure the survival of his ego in his own confrontation with the unconscious. But in the process of adopting this aesthetic attitude, Jung restricts his own encounter with the unconscious. His creative achievements formed out of his confrontation will therefore be more heavily contrived by his conscious expression of it. Furthermore, I argue that although Jung was to some extent creating art, it was not on the level of 'great art,' as he understood it. That is to say, he was not able to teeter close enough to the edge of the unconscious for his fear of dissolving into it. I contend that Jung was in fact 'illustrating' his confrontation with the unconscious rather than producing creative artworks directly out of it. By *illustrating* his experiences, I mean that Jung merely depicted his ideas of it or his conscious experience or conception of it. Real art, by contrast—or what is sometimes called 'fine art' or that which Jung calls 'great art'—is something that is spontaneously brought to life by the unconscious through its chosen medium. It is my contention that Jung was compelled by his *conscious* response to the unconscious, to depict his experience through his own consciously contrived conception of symbolism; his paintings were therefore idealized expressions of unconscious experiences.

'The transcendent function' and Jung's need for *understanding*

In November 1916, while on military service at Herisau, Jung wrote his paper on 'The Transcendent Function,' which was not published until

1957.[126] His essay broadly addresses the question of how in practice one comes to terms with the unconscious. Before I explore Jung's approach to his own fantasy material, I wish to consider some key points Jung makes in this essay, for this will allow us to put into context the style and content of his *Red Book* paintings. Shamdasani suggests that Jung's essay 'can be viewed as an interim progress report' on his self-experiment and may also be regarded 'as a preface to *Liber Novus*.'[127] Within the paper, Jung described the method of inducing and developing fantasies through what he would later call 'active imagination.' The method was to become an important aspect of Jung's therapeutic treatment of his patients. Shamdasani notes that the *Liber Novus* 'presents a series of active imaginations together with Jung's attempt to understand their significance.'[128] In a prefatory note (from July 1958/September 1959), Jung suggests that it is necessary to consider the role of 'active imagination' as it is the most important method for engaging with and encouraging unconscious contents. He described the technique for inducing fantasies as consisting in systematic exercises for eliminating critical attention, thus producing a vacuum in consciousness.[129] He suggests that this begins with the patient making himself:

> As conscious as possible of the mood he is in, sinking himself in it without reserve and noting down on paper all the fantasies and other associations that come up. Fantasy must be allowed the freest possible play, yet not in such a manner that it leaves the orbit of its object, namely the affect, by setting off a kind of 'chain-reaction' association process. . . . Out of this preoccupation with the object there comes a more or less complete expression of the mood, which reproduces the content of the depression in some way, either concretely or symbolically.[130]

The concrete or symbolic expression of the mood, therefore, has the result of bringing 'the affect' nearer to consciousness, which, as a consequence, becomes more understandable to the patient.[131] Thus, this can have a vitalizing influence. Jung notes the several ways of obtaining fantasy material:

> Visual types should concentrate on the expectation that an inner image will be produced. As a rule such a fantasy-picture will actually appear—perhaps hypnagogically—and should be carefully observed and noted down in writing. Audio verbal types usually hear inner words, perhaps mere fragments of apparently meaningless sentences to begin with, which however should be carefully noted down too. Others at such times simply hear their 'other' voice. . . . There are others, again, who neither see nor hear anything inside themselves, but whose hands have a knack of giving expression to the contents of the unconscious. Such people can profitably work with plastic materials. . . . Still rarer, but equally valuable, is automatic writing, direct or with the planchette.[132]

Having obtained the fantasy material in one of the manners described, Jung suggests that there are two main approaches to its interpretation—one is the way of *creative formulation* and the other by way of *understanding*. The choice is dependent on the predominant tendency of the patient. Jung notes that 'patients who possess some talent for drawing or painting can give expression to their mood by means of a picture'; however, 'it is not important for the picture to be technically or aesthetically satisfying, but merely for the fantasy to have free play.'[133] However, he stresses that creative formulation 'leads to the aesthetic problem of artistic formulation' and can also harbour a tendency towards 'overvaluation of the formal or "artistic" worth of the fantasy productions.'[134] Consequently, he asserts that when artistic expression takes precedence, libido is led away from the true purpose of the transcendent function. However, the problem with wanting to understand the meaning culminates in the person over valuating 'the content,' which then leads to ineffective intellectual analysis and interpretation, where the 'symbolic character of the product is lost.'[135] Both tendencies are therefore not without dangers. It must be noted that Jung understood that one tendency seemed to be the regulating principle of the other and that both are bound together in a compensatory relationship.[136]

Shamdasani suggests that Jung's work in the *Red Book* corresponds to the interplay between creative formulation and understanding.[137] To an extent, I agree with this view; however, I believe that although Jung's orientation (creative formulation) was apparent, it was dictated by his need for intellectual comprehension. Moreover, both tendencies are ostensibly present in his paintings; however, they also both conform with the same principle of order and balance. As Jung himself admits, 'aesthetic formulation needs understanding of the meaning and understanding of the meaning needs aesthetic formulation.'[138] Yet, Jung's notion of *creative formulation* was an extension of *understanding* and vice versa. This attitude is demonstrated in his negative view of abstract art and in his intellectual framework for Jungian pictorial analysis—both of which are influenced by Jung's constrained understanding of the symbol. Indeed, Jung's paintings ('creative formulations') depict the qualities he associates with 'understanding'—they are essentially the same expression of a controlled scientific comprehension of unconscious contents.

Aestheticization—the secret weapon against dangerous threats

Jung's aesthetic attitude, which I discussed earlier in the chapter, allowed him to 'abstract' those elements of his fantasy material that were acceptable to his ego. As van den Berk pointed out, the aesthetic view is 'per definition an abstraction,' thus making the most appealing attribute of the 'object' the principle content of consciousness.[139] I contend that Jung was

unable to express the unconscious with its chaotic forms as it challenged his ego's position. Jung would argue that the ego inevitably has to take the lead once the unconscious content has expressed itself in a given form and if the meaning of this manifestation is to be understood.[140] However, he also notes that the unconscious must be allowed to have its say, only then can the standpoint of the ego be justified. I believe it is precisely at this point in the process that Jung's paintings fell into a contrived form of expression, depicting his ego's dominance over the psyche as a whole.

Although Jung argued that his paintings were not art, he was aware of his 'aestheticizing tendency.' Jung suggested to Aniela Jaffé that he had tried an aesthetic elaboration of his fantasies but never finished it, he became aware 'that he had not found the right language.'[141] Jung's difficulty in finding the right 'language,' I suggest laying in his inability to explore the unconscious without preconceived notions of symbolism. Jung was therefore unwilling to identify those aspects of creative expression that fell outside the boundaries of his framework for pictorial analysis. I further argue that Jung limited his understanding of fantasy material in order to protect himself from the horrors of the unconscious. Jung admits that aestheticisation is an excellent weapon against dangerous effects.[142] Unfortunately, Jung's paintings avoid elements that are not applicable to iconographic or symbolic reading. In fact, despite Jung's claim that modern art lacked aesthetic attitude, it is my belief that Picasso and Riklin, were willing to push the boundaries of a safe descent in order to create ground-breaking art. Jung, however, consciously adopted an aesthetic attitude, which consequently distanced him from the creative essence of his fantasy material.[143]

Notes

1 C.G. Jung, *The Red Book, Liber Novus, Reader's Edition*, edited and with an introduction by Sonu Shamdasani, W.W. Norton & Company, 2009, p. 48.
2 ibid., p. 48.
3 David Tacey, *How to Read Jung*, Granta Books, 2006, p. 8.
4 C.G. Jung, *The Red Book, Liber Novus, Reader's Edition*, edited and with an introduction by Sonu Shamdasani, W.W. Norton & Company, 2009, p. 48.
5 Murray Stein, *The Principle of Individuation, Toward the Development of Human Consciousness*, Chiron Publications, 2006, p. xiv.
6 C.G. Jung, *The Red Book, Liber Novus, Reader's Edition,* edited and with an introduction by Sonu Shamdasani, W.W. Norton & Company, 2009, p. 48.
7 ibid., p. 48.
8 ibid., p. 49.
9 David Tacey, *How to Read Jung*, Granta Books, 2006, p. 80.
10 Ibid., p. 80.
11 See Jung's seminar, *Nietzsche's* Zarathustra (1934–1939), ed. James L. Jarrett (Princeton University Press, 1988) cited in Murray Stein, *The Principle of Individuation*, *Toward the Development of Human Consciousness*, Chiron Publications, 2006, p. 16.
12 David Tacey, *How to Read Jung*, Granta Books, 2006, p. 80.

13 Jung suggests that in the context of therapy 'in order to gain possession of the energy that is in the wrong place,' one 'must make the emotional state the basis or starting point of the procedure.' He continues to suggest that one must make themselves 'as conscious as possible of the mood' they are in sinking themselves 'in it without reserve and noting down on paper all the fantasies and other associations that come up. Fantasy must be allowed the freest possible play, yet not in such a manner that it leaves the orbit of its object.' Moreover, the ego must realize that these interior figures are not strangers that require a hostile reception but are in fact part of its broader personality. See C.G. Jung, 'The Transcendent Function,' para 167 cited in *The Jung Reader*, ed. David Tacey, Routledge, 2012 and David Tacey, *How to Read Jung*, Granta Books, 2006, p. 81.
14 David Tacey, *How to Read Jung*, Granta Books, 2006, p. 81.
15 ibid., p. 81.
16 C.G. Jung, *Memories, Dreams, Reflections*, Fontana Press, 1995, p. 210.
17 ibid., (1961) p. 210.
18 Murray Stein, *Jung's Map of the Soul*, *An Introduction*, Open Court, 1998, p. 125.
19 C.G. Jung, *The Red Book, Liber Novus, Reader's Edition,* edited and with an introduction by Sonu Shamdasani, W.W. Norton & Company, 2009, p. 21.
20 C.G. Jung, *Memories, Dreams, Reflections*, Fontana Press, p. 210.
21 C.G. Jung, *The Red Book, Liber Novus, Reader's Edition,* edited and with an introduction by Sonu Shamdasani, W.W. Norton & Company, 2009, p. 21. Shamdasani suggests that in Jung's account of this dialogue, it seems that it took place in the autumn of 1913; however, this is uncertain, because the dialogue itself does not appear in the *Black Books*. Since Jung continued to include paintings in his subsequent *Liber Novus*, it seems likely that he chose to ignore the woman's suggestion entirely.
22 Jung to J.P. Hobin, September 3, 1955, ETH Zurich University Archives, HS 1056: 21965. As noted previously, Jung mistakenly attributed the painting by Duchamp as Picasso's—he also mistook the title of the painting. Jung would have seen six paintings, one drawing and one bronze bust by Picasso at the Armoury exhibition. In Jung's 1925 seminar, he also discussed the work of Picasso and Duchamp as I pointed out in Chapter 3. See *The Art of C.G Jung*, edited by the Foundation of the Works of C.G. Jung, with contributions by Ulrich Hoerni, Thomas Fischer and Bettina Kaufmann, W.W. Norton & Company, 2018, p. 29 [footnote 18, 19, 20].
23 Thomas Fischer and Bettina Kaufmann note that Jung used various citations from Worringer's dissertation in his lecture at the Fourth Psychoanalytic Congress in Munich 1913. See *The Art of C.G Jung*, edited by the Foundation of the Works of C.G. Jung, with contributions by Ulrich Hoerni, Thomas Fischer and Bettina Kaufmann, W.W. Norton & Company, 2018, p. 22.
24 C.G. Jung, *The Red Book, Liber Novus, Reader's Edition,* edited and with an introduction by Sonu Shamdasani, W.W. Norton & Company, 2009, p. 21. Anima is the Latin word for the soul.
25 Daniel C. Noel, 'Jung's anti-modern art of the Mandala,' in *Cultural Values in Postmodern America,* edited by William G. Doty, University of Alabama Press, 1995, p. 71.
26 Murray Stein, *Jung's Map of the Soul*, *An Introduction*, Open Court, 1998, p. 126.
27 ibid., p. 126.
28 ibid., p. 125.
29 C.G. Jung, *The Collected Works of C.G. Jung, Volume 6: Psychological Types*, A revision by R.F.C. Hull of the translation by H.G. Baynes, Princeton University Press, 1921, para 804.

30 See Sonu Shamdasani, *The Red Book, Liber Novus, Reader's Edition,* edited and with an introduction by Sonu Shamdasani, W.W. Norton & Company, 2009, p. 6 for details of Jung's difficulty in choosing a career path.
31 Murray Stein, *Jung's Map of the Soul*, *An Introduction*, Open Court, 1998, p. 128.
32 Taken from Jung's *Visions Seminar*, quoted in C.G. Jung, *Memories, Dreams, Reflections*, Fontana Press, 1995, p. 392 cited in Murray Stein, *Jung's Map of the Soul*, *An Introduction*, Open Court, 1998, p. 128.
33 C.G. Jung, *Memories, Dreams, Reflections*, Fontana Press, 1995, p. 212.
34 Daniel C. Noel, 'Jung's Anti-Modern Art of the Mandala,' in *Cultural Values in Postmodern America,* edited by William G. Doty, University of Alabama Press, 1995, p. 72.
35 Italics mine.
36 ibid., Daniel C. Noel, 'Jung's Anti-Modern Art of the Mandala,' in *Cultural Values in Postmodern America,* edited by William G. Doty, University of Alabama Press, 1995, p. 72.
37 Jung assumed that modern artists, in particular abstract artists such as Riklin, became consumed by their unconscious. Consequently, they were 'dissolved' into their art and out of touch with reality.
38 David Tacey, *How to Read Jung*, Granta Books, 2006, p. 81.
39 Murray Stein, *Jung's Map of the Soul*, *An Introduction*, Open Court, 1998, p. 129 referencing *The Collected Works of C.G. Jung, Volume 6: Psychological Types*, A revision by R.F.C. Hull of the translation by H.G. Baynes, Princeton University Press, 1921, para 801.
40 C.G. Jung, *The Collected Works of C.G. Jung, Volume 6: Psychological Types*, A revision by R.F.C. Hull of the translation by H.G. Baynes, Princeton University Press, 1921, para 801 cited in Murray Stein, *Jung's Map of the Soul, An Introduction*, Open Court, 1998, p. 129.
41 ibid., p. 129.
42 C.G. Jung, *The Collected Works of C.G. Jung, Volume 6: Psychological Types*, A revision by R.F.C. Hull of the translation by H.G. Baynes, Princeton University Press, 1921, para 801.
43 ibid., para 801.
44 Murray Stein, *Jung's Map of the Soul, An Introduction*, Open Court, 1998, p. 130.
45 ibid., p. 130.
46 Murray Stein, *The Principle of Individuation: Toward the Development of Human Consciousness*, Chiron Publications, 2006, p. 11.
47 C.G. Jung, *The Collected Works of C.G. Jung Volume 7: Two Essays on Analytical Psychology*, 'The Structure of the Unconscious,' Princeton University Press, 1916, paras 464–470 cited in Murray Stein, *The Principle of Individuation: Toward the Development of Human Consciousness*, Chiron Publications, 2006, p. 11.
48 Murray Stein, *The Principle of Individuation: Toward the Development of Human Consciousness*, Chiron Publications, 2006, p. 11.
49 Murray Stein, *Jung's Map of the Soul, An Introduction*, Open Court, 1998, p. 133.
50 ibid., p. 133.
51 Jung was 38 years old at the beginning of his period of instability, and it is therefore likely that given his conflict between science and humanities and his break with Freud that this caused a personal upheaval.
52 For Jung and his 'confrontation with the unconscious,' this involved differentiating between his own personality and the archetypal images that 'offered themselves as substitutes for individuality.' See Murray Stein, *The Principle of Individuation*: *Toward the Development of Human Consciousness*, Chiron Publications, 2006, p. 15.

53 ibid., p. 15.
54 Sabina Spielrein was a Russian physician and one of the first female psychoanalysts. She was also a patient, student and then colleague of Jung's. It has been suggested that she had an intimate relationship with Jung between 1908 and 1910.
55 Sonu Shamdasani, 'Memories, Dreams Omissions,' in *Jung in Contexts: A Reader,* edited by Paul Bishop, Routledge, 1999, p. 43. Jung spoke about Moltzer to Aniela Jaffé: 'I have a Dutch patient, a woman, a terrific creature who had an enormous transference to me. Through her the anima dawned on me. In the beginning when I wrote these things there was this voice whispering to me "this is art," and that was her voice.' Roelli typescript, p. 31, Protocols cited in Lance Owens, *Jung in Love, the Mysterium in the Liber Novus*, Full Monograph Edition, November, ResearchGate 2015, p. 70, footnote 89.
56 Lance Owens, *Jung in Love, the Mysterium in the Liber Novus*, Full Monograph Edition, November, ResearchGate, 2015, online resource, p. 36.
57 William McGuire, *The Freud/Jung Letters*, Routledge, 1974, pp. 351–352 cited in Sonu Shamdasani, 'Memories, Dreams Omissions,' in *Jung in Contexts: A Reader,* edited by Paul Bishop, Routledge, 1999, p. 49, Footnote [43].
58 Deirdre Bair, *Jung: A Biography,* Back Bay Books and Little, Brown and Company, 2003, pp. 259–260 cited in Tjeu van den Berk, *Jung on Art, the Autonomy of Creative Drive,* Routledge, 2012, p. 61.
59 ibid., p. 61.
60 Jung makes a brief reference to Moltzer's contribution in a footnote in *Psychological Types*, acknowledging that, 'The credit for having discovered the existence of this type [intuition] belongs to Miss M. Moltzer.' See *The Collected Works of C.G. Jung, Volume 6: Psychological Types*, A revision by R.F.C. Hull of the translation by H.G. Baynes, Princeton/Bollingen, p. 454 footnote [68].
61 Sonu Shamdasani, 'Memories, Dreams Omissions,' in *Jung in Contexts: A Reader,* edited by Paul Bishop, Routledge, 1999, p. 43.
62 Tjeu van den Berk, *Jung on Art, the Autonomy of the Creative Drive*, Routledge, 2012, p. 62. As previously noted, when exactly Jung heard the anima voice cannot be substantiated, however, Shamdasani suggests that it was in the autumn of 1913—which was prior to Moltzer's discovery. Moreover, her influence and subsequent contribution are still relevant to Jung's connection of her with the anima, despite remaining questions as to the timeline of events.
63 Jung to Jellife, late July, 1915, John C. Burnham and William McGuire, *Jelliffe: American Psychoanalyst and Physician and His Correspondence with Sigmund Freud and C.G. Jung,* University of Chicago Press, 1983, p. 198 cited in Sonu Shamdasani, *Cult Fictions, C.G. Jung and the Founding of Analytical Psychology*, Routledge, 1998, p. 57.
64 Sonu Shamdasani, 'Memories, Dreams Omissions,' in *Jung in Contexts: A Reader,* edited by Paul Bishop, Routledge, 1999, p. 43.
65 William McGuire, *The Freud/Jung Letters,* Routledge, 1974, p. 535 cited in Sonu Shamdasani, 'Memories, Dreams Omissions,' in *Jung in Contexts: A Reader,* edited by Paul Bishop, Routledge, 1999, p. 43.
66 *The Correspondence of Sigmund Freud and Sándor Ferenczi, vol. 1, 1908–1914*, edited by E. Bradant, E. Falzeber and P. Giampieri—Deutsch, Harvard University Press, 1993, p. 446 cited in Sonu Shamdasani, 'Memories, Dreams Omissions,' in *Jung in Contexts: A Reader,* edited by Paul Bishop, Routledge, 1999, p. 43. The letter was written in 1912. Freud added to his statement that Jung was having an affair with Moltzer and that he 'is so foolish as to be proud of this work of a woman with whom he is having an affair.' It seems that Freud was insinuating that Jung chose Moltzer to analyse him because he knew that she would be sympathetic in her evaluation due to their close relationship. In

the context of Jung's connection of Moltzer with his anima—if Freud's view is true—the anima's claim would have seemed even more troubling to Jung.

67 Jolande Jacobi, Interview with Gene Nameche, Jung oral history archive, Countway Library of Medicine, Harvard Medical Library, Boston, Box 3, p. 110 cited in Sonu Shamdasani, 'Memories, Dreams Omissions,' p. 43.

68 Moltzer's contributions to the development have been largely unrecognized; however, Shamdasani has published several of her unknown papers and highlighted her contribution to Jung's conception of Typology. See Sonu Shamdasani, 'The Lost Contributions of Maria Moltzer to Analytical Psychology: Two Unknown Papers,' *Spring Journal of Archetype and Culture* 64 (1998), pp. 103–120. Also see Lance Owens, *Jung in Love, the Mysterium in the Liber Novus*, Full Monograph Edition, November, ResearchGate, 2015, p. 36.

69 Tjeu van den Berk, *Jung on Art*, *the Autonomy of the Creative Drive*, Routledge, 2012, p. 61. Van den Berk notes that in 1911, Moltzer participated in the Weimar Congress organised by the International Psychoanalytical Association and in 1912 travelled to New York with Jung where he gave his Fordham Lectures. Moltzer was responsible for the English version of his lectures.

70 It is worth noting that Jung seemed to be prepared to acknowledge Nietzsche's model that recognizes other sources of knowledge considered irrational such as emotion, imagination and *intuition*. However, he was less willing to credit Moltzer with her influence on his concept of typology. This is apparent in his brief footnote in *Psychological Types* (1921) crediting her with the discovery.

71 Tjeu van den Berk, *Jung on Art, the Autonomy of the Creative Drive,* Routledge, 2012, p. 63.

72 C.G. Jung, 'Psychology and Literature,' including writing on 'The artist' (originally published in 1930). See C.G. Jung, *The Spirit in Man, Art and Literature*, translated by R.F.C. Hull, ARK Paperbacks, 1984, pp. 100–105.

73 Quoted in Sonu Shamdasani, 'The Lost Contributions of Maria Moltzer to Analytical Psychology,' *Spring* 64 (Fall and Winter 1998), p. 116 cited in Tjeu van den Berk, *Jung on Art*, *the Autonomy of Creative Drive*, Routledge, 2012, p. 63.

74 Sonu Shamdasani, *Cult Fictions*: *Carl Gustav Jung and the Founding of Analytical Psychology*, Routledge, 1998, p. 99 cited in Tjeu van den Berk, *Jung on Art*, *the Autonomy of Creative Drive,* Routledge, 2012, p. 64.

75 ibid., p. 61.

76 ibid., p. 64. See Sonu Shamdasani, 'The Lost Contributions of Maria Moltzer to Analytical Psychology,' *Spring* 64 (Fall and Winter 1998), pp. 103–119.

77 Quoted in Sonu Shamdasani, 'The Lost Contributions of Maria Moltzer to Analytical Psychology,' *Spring 64* (Fall and Winter 1998), p. 116 cited in Tjeu van den Berk, *Jung on Art*, *the Autonomy of Creative Drive,* Routledge, 2012, p. 64.

78 Sonu Shamdasani, *The Red Book, Liber Novus, Reader's Edition,* edited and with an introduction by Sonu Shamdasani, W.W. Norton & Company, 2009, p. 36, footnote [111].

79 July 31, 1916, Countway Library of Medicine cited in ibid., p. 36, footnote [111].

80 Lance Owens, *Jung in Love, the Mysterium in the Liber Novus*, Full Monograph Edition, November, ResearchGate, 2015, p. 37.

81 C.G. Jung, *The Red Book, Liber Novus, Reader's Edition*, *Reader's Edition,* edited and with an introduction by Sonu Shamdasani, W.W. Norton & Company, 2009, p. 21.

82 ibid., p. 21.

83 Tjeu van den Berk, *Jung on Art, the Autonomy of the Creative Drive,* Routledge, 2012, p. 66.

84 ibid., p. 66.

85 Franz Riklin to Sophie Riklin, May 20, 1915, Riklin papers cited in C.G. Jung, *The Red Book, Liber Novus, Reader's Edition,* edited and with an introduction by Sonu Shamdasani, W.W. Norton & Company, 2009, p. 36.
86 Sonu Shamdasani, *Cult Fictions: Jung and the Founding of Analytical Psychology,* Routledge, 1998, see 'The Zurich School and the Club,' p. 102. Additionally, she describes 'Gleichnis' [Allegory] as a painting of 'two curious animals' which she believes represent 'the two conscious functions, which have found again their soul affinity—and in the "Wunder" the birth of the Divine Child is revealed.'
87 Moltzer was at the time concerned with the Zurich school's recognition of the 'conflict between the individuation and the collective principles, and its possible harmonizing through the Transcendental Function.' She believed that Riklin's paintings demonstrated parallel trends of thought, see Sonu Shamdasani, *Cult Fictions: Jung and the Founding of Analytical Psychology*, Routledge, 1998, p. 102.
88 Sonu Shamdasani, *Cult Fictions: Jung and the Founding of Analytical Psychology*, Routledge, 1998, p. 102.
89 Jung, *Erinnerungen, Träume, Gedanken von C. G. Jung*. Aufgezeichnetund herausgegeben von Aniela Jaffé, Verlag, 1962/1997, p. 190 cited in Tjeu van den Berk, *Jung Art, the Autonomy of Creative Drive*, Routledge, 2012, p. 66.
90 Jung, as noted in earlier chapters, believed that Picasso was producing art that fed the modern psyche's thirst for destruction. Consequently, Jung believed that both artists were not producing art that was meaningful and curative but were instead driven be an ego consciousness.
91 Daniel C. Noel, 'Jung's Anti-Modern Art of the Mandala,' in *Cultural Values in Postmodern America,* edited by William G. Doty, University of Alabama Press, 1995, p. 83.
92 C.G. Jung, *Memories, Dreams, Reflections,* Fontana Press, 1995, p. 21.
93 Daniel C. Noel, 'Jung's Anti-Modern Art of the Mandala,' in *Cultural Values in Postmodern America,* edited by William G. Doty, University of Alabama Press, 1995.
94 ibid., p. 74.
95 ibid., p. 75.
96 C.G. Jung, *Memories, Dreams, Reflections*, Fontana Press, 1995, p. 220. Also note that Jung asserted that 'The air began to clear when I dropped the Dutch patient who was trying to suggest to me that what I was making was art.' Roelli typescript, p. 32, LOC cited in Lance Owens, *Jung in Love, the Mysterium in the Liber Novus*, Full Monograph Edition, November, ResearchGate, 2015, p. 70, footnote 92.
97 John C. Burnham, *Jeliffe: American Psychoanalyst and Physician*, University of Chicago Press, 1983, p. 199 cited in C.G. Jung, *The Red Book, Liber Novus, Reader's Edition*, edited and with an introduction by Sonu Shamdasani, W.W. Norton & Company, 2009, p. 43.
98 C.G. Jung, *The Red Book, Liber Novus, Reader's Edition*, edited and with an introduction by Sonu Shamdasani, W.W. Norton & Company, 2009, p. 43.
99 C.G. Jung, *Memories, Dreams, Reflections*, Fontana Press, 1995, p. 220.
100 Jung, *The Red Book, Liber Novus, Reader's Edition*, edited and with an introduction by Sonu Shamdasani, W.W. Norton & Company, 2009, p. 43.
101 C.G. Jung, *Memories, Dreams, Reflections*, Fontana Press, 1995, p. 220.
102 ibid., p. 220.
103 Tjeu van den Berk, *Jung on Art, the Autonomy of the Creative Drive*, Routledge, 2012, p. 61.
104 Deirdre Bair, *Jung: A Biography,* Back Bay Books and Little, Brown and Company, 2003, p. 259, 734 footnotes 22, 23 cited in Tjeu van den Berk, *Jung on Art*, p. 61.

105 Quoted in Sonu Shamdasani, *Cult Fictions: Carl Gustav Jung and the Founding of Analytical Psychology*, Routledge 1998, p. 72 cited in Tjeu van den Berk, *Jung on Art, the Autonomy of Creative Drive,* Routledge, 2012, p. 62. Moltzer stayed in Switzerland, where she died in 1944.
106 Tjeu van den Berk, *Jung on Art, the Autonomy of the Creative Drive,* Routledge, 2012, p. 62. These letters are not available to the public, see Deirdre Bair, *Jung: A Biography*, Back Bay Books and Little, Brown and Company, 2003, p. 752, footnote 62.
107 Italics mine.
108 Tjeu van den Berk, *Jung on Art*, *the Autonomy of the Creative Drive*, Routledge, 2012, p. 65.
109 Thinking and feeling are also considered a preference pair. However, unlike intuition and sensation that are 'perception' functions—they are to be considered as 'judging' functions.
110 Tjeu van den Berk, *Jung on Art*, *the Autonomy of the Creative Drive,* Routledge, 2012, p. 67.
111 C.G. Jung, *The Collected Works of C.G. Jung, Volume 6: Psychological Types*, A revision by R.F.C. Hull of the translation by H.G. Baynes, Princeton University Press, 1921, para 795.
112 ibid., para 795.
113 ibid.
114 Tjeu van den Berk, *Jung on Art*, *the Autonomy of the Creative Drive*, Routledge, 2012, p. 66.
115 C.G. Jung, *Visions: Notes of the Seminar Given in 1930–1934 by Carl Gustav Jung*, edited by Claire Douglas, Two volumes, Princeton University Press, 1997, p. 920 cited in p. 66.
116 Jung could not accept, as I pointed out, that modern artists could have aesthetic attitude. Consequently, his understanding of aesthetic attitude became limited to specific forms of expression.
117 van den Berk highlights that Jung understood that the essence of something is never known through a purely aesthetic approach. Moreover, Jung was clear that an aesthetic attitude is not sufficient for the individuation process. Thus, Jung was compelled to reject the anima's insinuation that he was creating art as it would have challenged the validity of his 'experiment.' See Tjeu van den Berk, *Jung on Art*, *the Autonomy of the Creative Drive*, Routledge, 2012, p. 65.
118 C.G. Jung, *The Collected Works of C.G. Jung, Volume 6: Psychological Types*, A revision by R.F.C. Hull of the translation by H.G. Baynes, Princeton University Press, 1921, para 794.
119 ibid., para 794.
120 ibid.
121 C.G. Jung, *Two Essays on Analytical Psychology,* translation by H.G. Baynes and C.F. Baynes, Martino Publishing 2014, pp. 125–139.
122 Tjeu van den Berk, *Jung on Art*, *the Autonomy of the Creative Drive,* Routledge, 2012, p. 67.
123 Ibid., p. 66.
124 C.G. Jung, 'The Transcendent Function,' in *The Jung Reader*, edited by David Tacey, Routledge, 2012, para 134.
125 ibid.
126 Originally written in 1916 under the title *Die Transszendente Funktion*, the ms. lay in Professor Jung's files until 1953. First published in 1957 by the Students Association, C.G. Jung Institute, Zurich, in an English translation by A.R. Pope. The German original, considerably revised by the author, was published

in *Geist und Werk . . . zum 75. Geburtstag von Dr. Daniel Brody* (Zurich 1958). Together with a prefatory note of more general import specifically written for that volume. Text taken from *The Jung Reader*, edited by David Tacey, Routledge, 2012, pp. 337–355.

127 C.G. Jung, *The Red Book, Liber Novus, Reader's Edition,* edited and with an introduction by Sonu Shamdasani, W.W. Norton & Company, 2009, p. 53.

128 ibid., p. 47.

129 C.G. Jung, *The Collected Works of C.G. Jung Volume 8: The Structure and Dynamins of the Psyche*, translated by R.F.C. Hull, Princeton University Press, 1921, para 155 cited in C.G. Jung, *The Red Book, Liber Novus, Reader's Edition,* edited and with an introduction by Sonu Shamdasani, W.W. Norton & Company, 2009, p. 53.

130 C.G. Jung, 'The Transcendent Function,' (1916) in *The Jung Reader*, edited by David Tacey, Routledge, 2012, para 167.

131 C.G. Jung, *The Red Book, Liber Novus, Reader's Edition,* edited and with an introduction by Sonu Shamdasani, W.W. Norton & Company, 2009, p. 53.

132 C.G. Jung, 'The Transcendent Function,' (1916) in *The Jung Reader*, edited by David Tacey, Routledge, 2012, para 170–171.

133 ibid., para 168.

134 ibid., paras 170–171.

135 ibid., para 176.

136 ibid.

137 C.G. Jung, *The Red Book, Liber Novus, Reader's Edition,* edited and with an introduction by Sonu Shamdasani, W.W. Norton & Company, 2009, p. 54.

138 C.G. Jung, 'The Transcendent Function,' in *The Jung Reader*, edited by David Tacey, Routledge, 2012, para 177.

139 Tjeu van den Berk, *Jung on Art, the Autonomy of the Creative Drive,* Routledge, 2012, pp. 64–65.

140 C.G. Jung, 'The Transcendent Function,' in *The Jung Reader*, edited by David Tacey, Routledge, 2012, para 181.

141 C.G. Jung, *Memories, Dreams, Reflections*, recorded and edited by Aniela Jaffé, Fontana Press, 1995, p. 213.

142 ibid., para 183.

143 In psychological terms, Jung's over reliance on clinical and theoretical understanding of fantasy material meant that his *Red Book* paintings concurrently reflected his over valuation of the fantasy content—this in turn was supplemented by an overvaluation of artistic worth. Moreover, the symbolic character of his paintings became distorted by his ego's prominent role in his 'creative formulation.'

Chapter 9

Jung and mandalas

Jung held two events responsible for his emergence 'from the darkness'—his break with the woman who suggested his paintings were art (the anima figure, Maria Moltzer) and his mandala drawings.[1] Within this chapter, I will address the connection between these two events. I will also explore Jung's creation of a broken mandala following his reception of an agitating letter from Maria Moltzer. Furthermore, I will suggest how these two events influenced his understanding of modern art. I have therefore structured this chapter over three sections. Within the first section, I address Jung's distinction between what he refers to as 'ritual' mandalas on the one hand and 'individual' or personal mandalas on the other. This distinction helps us to make sense of the psychological significance of mandala symbolism, as Jung understands it. I will also discuss in this part of the chapter Jung's first mandala and the events leading to its creation. In the second part of the chapter, I investigate further the role of Jung's ego in the development of his *Red Book* paintings. There I suggest how Jung's ego influenced the development of his paintings, by examining some of his paintings in detail. The final part addresses Jung's creative process and his measured approach to the way in which he depicts his fantasy material. The chapter concludes with a discussion that reinforces my view that Jung's rejection of his anima has evident repercussions for his art—and is traceable in his paintings. I shall examine particular paintings of Jung's that support my hypothesis, and I will scrutinize one in particular that, I believe, clearly demonstrates his struggle to repress his artistic impulse.

A note on mandalas and Jung's view of modern art

Jung suggested that mandalas were 'cryptograms' concerning the state of the self. He therefore assumed that their expression of 'wholeness' corresponded with a healthy and progressive process of individuation. It is for this reason that I believe Jung's *Red Book* paintings follow the fundamental characteristics of mandalas, such as balance, symmetry and order. Jung assumed that by doing this, he was protecting himself against the dangers of instability, which he associated with the decentred and fragmentary expression of

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Picasso—an expression that embodies for Jung the very antithesis of mandala formation. As a consequence of Jung's commitment to the psychological significance of mandalas, he habitually viewed modern artworks as the products of individuals with 'psychic problems.'[2]

Psychology of mandalas 'Ritual' mandalas

The Sanskrit word for *mandala* means 'circle,' which is the Indian term for the circles drawn in religious rituals.[3] Jung acknowledges that despite the existence of mandalas of the most varied provenance, they all contain the regular occurrence of basic elements.[4] Ritual mandalas always have a definite style and limited number of motifs included in their content.[5] However, Jung maintains that the best and most significant mandalas are found in Tibetan Buddhism. He suggests that Tibetan Buddhist mandalas are known in ritual usage as a Yantra—an instrument of contemplation[6] and that they are meant to aid concentration 'by narrowing down the psychic field of vision and restricting it to the centre.' These mandalas usually contain three painted circles, in black or dark blue which are 'meant to shut out the outside and hold the inside together.'[7] In this regard, they express a protective and ordering function. Jung's following comment confirms his high regard for mandalas as leading to his greatest discovery—the 'Self.' He states that the mandala's basic circular motif:

> Is the premonition of a centre of personality, a kind of central point within the psyche, to which everything is related, by which everything is arranged, and which is itself a source of energy. The energy of the central point is manifested in the almost irresistible compulsion and urge to *become what one is*, just as every organism is driven to assume the form that is characteristic of its nature, no matter what the circumstances. The centre is not felt or thought of as the ego but, if one may so express it, as the *self*.[8]

It is noteworthy that Jung relates the structure and circular motif of a mandala to his understanding of the psyche as a whole that he terms the 'Self.' He suggests that although the centre is represented by an innermost point, its surrounding periphery contains 'the paired opposites that make up the total personality.' Jung adds that this totality consists of first consciousness, then the personal unconscious and finally 'an indefinitely large segment of the collective unconscious whose archetypes are common to all mankind.'[9] Indeed, drawing mandalas, Jung confirms, led him to see that all the steps that he had taken, 'were leading back to a single point—namely, to the mid-point.'[10] Moreover, for Jung, the 'centre' represented the 'exponent of all paths,' and most importantly, the path to individuation and attainment of psychic wholeness. Mandalas can be regarded therefore as the key to Jung's entire system.[11] This is an important point as it confirms that the attributes of art Jung is favourable towards are directly related to his understanding of mandalas.

Ritual mandalas and the unification of opposites

Central to Jung's interest in mandalas is the concept of *unification of all opposites* as the goal of the meditative contemplation mandalas.[12] Jung may not have fully understood what he was experiencing at the time of his period of disorientation, but as he asserts in *Memories, Dreams, Reflections*, he was aware that his fantasies were beginning to 'stir underground' and that he must allow himself to 'plummet down into them.'[13] Jung admits that in committing himself to his self-experiment, he required 'a point of support in 'this world' if he were to avoid succumbing to 'irreality.'[14] He maintains that it was essential that he had a normal life as a 'counterpoise' to the inner world.[15] Consequently, the certain structure of the mandala provided Jung with the grounding and protection he sought from the 'dark depths.' In the mandala, he found the focus and means to bring him back towards consciousness, and in the process, 'unifying' his experience of the inner with the outer world.

Jung's knowledge of mandalas prior to his first sketch in 1916

Of course, not all of Jung's theories relating to mandalas were fully developed at the time of his first sketch in 1916; however, he was aware of their existence. Diane Finiello Zervas asserts that from 1912, Jung would have been familiar with core concepts relating to mandala symbolism due to his research for *The Psychology of the Unconscious* (1912).[16] The following year Jung published *Psychological Types* (1913), and in 1914, he published a number of articles relating to his experiences with the unconscious.[17] Furthermore, the mandala sketches and related paintings in the *Red Book* were done between August 1917 and January 1919, which suggests that Jung's mandalas were not necessarily the spontaneous products of a person unacquainted with the 'ethnic parallels.'[18] With this notion in mind, I suggest that Jung's fear of insanity compelled his ego to take the lead by drawing on his existing knowledge of mandalas.

The 'best' and most 'significant' mandala—the Tibetan Buddhist mandala

In the following description of a Tibetan mandala, Jung describes how its visual characteristics relate to attaining balance in the psyche:

> Almost regularly the outer rim consists of fire, the fire of *concupiscentia*, 'desire,' from which proceed the torments of hell. The horrors of the burial ground are generally depicted on the outer rim. Inside this is a garland of lotus leaves, characterizing the whole mandala as a *padma*, 'lotus-flower.' Then comes a kind of monastery courtyard with

> four gates. It signifies sacred seclusion and concentration. Inside this courtyard there are as a rule the four basic colours, red, green, white, and yellow, which represent the four directions and psychic functions, as the Tibetan Book of the Dead shows. Then usually marked off by another magic circle, comes the centre as the essential object or goal of contemplation.[19]

There are some important points that Jung alludes to that pertain to the unified and balanced psyche: in particular the number 'four,' the notion of a 'magic circle' and the 'centre' as the essential object or goal. I will return to these points later in the chapter in order to highlight their impact on the development of Jung's paintings. It is also noteworthy that these important aspects provide the basic framework from which Jung evaluates nearly all pictorial expressions and modern art in particular. This notion leads to my next area of exploration—Jung's recognition of the production of mandalas during the psychic conflict.

The 'individual' mandalas by patients and Jung's view of modern art

In his essay, 'Concerning Mandala Symbolism' (1950),[20] Jung addresses his understanding of individual 'mandalas spontaneously produced by patients in the course of analysis of the unconscious.' He maintains mandalas produced by patients are not based on any particular cultural tradition per se but are seemingly 'free creations of fantasy,' determined by 'certain archetypal ideas unknown to their creator.'[21] Jung explains that they more specifically occur in adults who:

> As the result of a neurosis and its treatment, are confronted with the problem of opposites in human nature and are consequently disorientated; or again schizophrenics whose view of the world has become confused, owing to the invasion of incomprehensible contents from the unconscious. In such cases it is easy to see how the severe pattern imposed by a circular image of this kind compensates the disorder and confusion of the psychic state—namely, through the construction of a central point to which everything is related, or by a concentric arrangement of the disordered multiplicity and of the contradictory and irreconcilable elements.[22]

In the earlier comment, we can see that the 'unification of all opposites' that Jung recognizes as a function of 'ritual' mandalas corresponds with his understanding of the therapeutic benefits of 'individual' mandalas. Jung clarifies this point when he asserts that the spontaneous production of a mandala by an individual suggests they are trying to express 'either the

totality' of their 'inner or outer experience of the world, or its essential point of reference.'[23] In other words, mandalas of this sort seek to express the totality of the psyche.[24] According to Jung, mandalas can therefore be regarded as explicit attempts to put together seemingly 'irreconcilable opposites' and heal 'apparently hopeless splits.'[25] Consequently, Jung assumes that individual mandalas encourage a 'rearranging of the personality' and 'a new kind of centring.' Furthermore, they have the 'purpose of reducing the confusion to order,' through their expression of 'order, balance, and wholeness.'[26] Indeed, Jung's positive view of mandalas is clear—he believes that any attempt in the direction of mandala creation usually has a healing effect on its author. Thus, we can see how Jung's inability to identify any of these expressions in Picasso's art led him to assume that Picasso lacked any attempt to 'heal' conflict in the psyche.

Mandalas *are* nature

According to Jung when these circular motifs are created, it is clearly an attempt at self-healing 'on the part of Nature.'[27] In Jung's view, visual depictions of chaos and disorder contradict the psyche's natural urge or 'instinct' to become 'whole.' It is for this reason that Jung argued that his paintings were *nature* not art—i.e. they conformed with the characteristics of mandalas. In contrast, Picasso's form of fragmentary expression contained no discernible 'innermost point,' 'periphery' or 'order' and therefore no suggestion of an 'urge' to become 'whole.' Consequently, Jung believed that modern artists produced 'arbitrary inventions' that were neither spontaneous or natural.[28] Furthermore, the 'archetypal ideas' Jung identifies in mandalas confirm their connection with the collective unconscious (and its compensatory mechanism).[29] Jung's following comment demonstrates his notion of a visual form of expression capable of 'healing' chaotic psychic states (italics mine):

> In such cases it is easy to see how severe *pattern* imposed by a *circular* image of this kind compensates the disorder and confusion of the psychic state—namely, through the construction of a *central* point to which everything is related, or by the concentric *arrangement* of the disordered multiplicity and of contradictory and irreconcilable elements.[30]

Jung suggests that the circular motifs produced by his patients 'work' because they not only spring from the patients' own fantasy but also express 'motifs and symbols' that 'conform to law and express an idea.'[31] He adds that, as a consequence, patients are enlightened with 'autonomous' creations implied by these motifs and symbols that arise from the collective unconscious.[32] However, it is also evident from Jung's comment that he maintained a specific view of what exactly this 'law' that derived from the collective unconscious involved. It was a law, he thought, of balance and

union; through balance and union of opposites, one achieves a healthy and whole personality. I suggest that Jung was unable to make sense of or accept any pictorial expressions that fell outside of this 'law' as he saw it—and so, any artistic depiction of fragmentation and abstraction that he found, for instance, in modern art and in Picasso's art in particular, he regarded as outside of his law and outside of his understanding. Consequently, Jung put this type of artistic expression within a problematic category of disorientation, imbalance and illness (as demonstrated in his essay on Picasso 1932). However, when we consider the mandala pictures composed by his patients, we find that Jung seems to attempt to distinguish between them and the general work of modern artists. Thus, mandalas by patients should be regarded, he says, as ' "disturbed" totality pictures,' while as we have seen from his essay on Picasso, he considers modern artworks, by contrast, as 'disturbed' re-enactments of chaos and fragmentation. For Jung, modern art therefore lacks this urge or drive towards wholeness completely. This point will be explored in more detail in Chapter 10.

Mandalas and the quaternity principle—'the archetype of wholeness'

Earlier I noted specific characteristics associated with ritual mandalas, such as the number four. The number four or 'the quaternity principle' has an important role to play in Jung's analysis of modern artworks. All mandalas, regardless of variants, are based on the quaternity principle.[33] Jung asserts that the 'squaring of the circle' or quaternity is one of the many archetypal motifs which form the basic patterns of our dreams and fantasies.[34] Most importantly, Jung suggests that it 'could even be called the *archetype of wholeness*.'[35] Jung understood the quaternity 'to be the archetypal foundation of the human psyche.'[36] This is a significant point insofar as Jung was unable to separate his view of the structure of the psyche from the 'unstructured' expression in modern art. To clarify my point further, Jacobi suggests that mandalas should be considered as symbols of 'primordial order' that when produced, can 'awaken or express' the 'original order' that is potentially present in every psyche.[37] She continues that 'in many religious conceptions the quaternity arranged in a square had a magical, protective quality, a numinous character, and a sacral significance.'[38] However, for Jung, modern art possessed none of these qualities—it was the antithesis of a 'protective' symbol—and therefore destructive and destabilizing.

This 'original order' Jacobi notes relates more specifically to the significance of the number four (or structure of quaternity). According to Jacobi, a destructive action in the unconscious (for instance, Jung's view of Picasso and the modern era's Dionysian impulses) is eliminated by the appearance of 'pneumatic and spiritual counterforces' on the four sides of the psychic area.[39] That is to say, the ordering law of the quadratic arrangement halts

the negative flow of energy and allows transformation to begin.[40] In Jung's view, mandalas (and the quaternity principle) compensate for the chaos of the unconscious—Jacobi clarifies the point by saying that the 'marking off of the four corners, setting limits to the "disordered initial state," . . . gives rise to the first "order." '[41] The number four achieves its primal status as the first order due to its historical import as a symbol that dates back as far as the Old Stone Age.[42] It appears in our recognition of four seasons, wind directions, geographical poles—four Evangelists, ancient ages and lunar phases and so on,[43] and is a fundamental part of the way in which we understand and experience the world.[44] Jacobi confirms that according to Jung, the appearance of the number four in a dream symbolizes something very important concerning the dreamer and should be regarded as an indication of an expression of the primal depths of the unconscious.[45]

Jung's notion of the 'Self'

Before exploring Jung's experiences prior to creating his first mandala in 1916, I shall offer a brief introduction to Jung's notion of the 'self.' This is relevant not only because it is in itself a fundamental aspect of Jung's psychological theory but also because it was through his original experiences (visions that initiated the writing of *Septem Sermones ad Mortuos* and his first mandala following the writing of this text) that Jung was led to postulate its existence. For Jung, the Self is transcendent. David Tacey offers an appropriate explanation for this notion when he suggests that it is this 'transcendental element that facilitates our journey towards wholeness.'[46] Furthermore, this 'element' is what Jung called the 'Self'[47]—which in Jungian psychology is capitalized in order to differentiate it from everyday usage.

In Jungian literature, the Self is not equivalent to the ego—as could be assumed in modern-day language (i.e. the term 'selfish'). Instead, it corresponds with having a broad perspective of life that is flexible but stable. It is also worth remembering that the Self is not contained within the psychic realm but transcends it.[48] It is the centre of the entire psyche, whereas the ego is the centre of consciousness. For this reason, when the ego is well connected to the Self, a person is not reliant on purely ego-conscious considerations but experiences a broader sense of reality.[49] Shortly after Jung's most intense period of disorientation—in 1921, the 'Self' emerged as a concept in his psychology.[50] Jung's following description is worth considering before I address his initial experiences that led up to this:

> But inasmuch as the ego is only the centre of my field of consciousness, it is not identical with the totality of my psyche, being merely one complex among other complexes. I therefore distinguish between the ego and the *self*, since the ego is only the subject of my consciousness, while the self is the subject of my total psyche, which includes

> the unconscious. In this sense the self would be an ideal entity which embraces the ego. In unconscious fantasies the self often appears as the superordinate or ideal personality, having somewhat the relationship of Faust to Goethe or Zarasthustra to Nietzsche.[51]

The ego in relation to the Self

David Tacey explains that the Self represents the origin of the ego and the sense of 'wholeness' towards which it (and every ego) continuously strives.[52] He adds that the ego is therefore an ever-evolving or 'working hypothesis'[53]—a 'complex' as it were. However, the Self, according to Jung, is an archetype.[54] Moreover, Tacey suggests that both ego and the Self are reliant on each other, insofar as the ego needs the Self for its fulfilment and the Self needs the ego for its expression.[55] The ego, however, experiences various stages of development. According to Jung, the first half of life requires the ego to stabilize and adjust to society. This is followed by a need for the ego to be 'displaced' in order to allow for a broader level of consciousness. Jung believed that this usually happened in the middle of life, hence the term 'midlife crisis.' It is worth considering Jung's comparison of the movement of the sun relative to our life's course, which, he suggests, characterizes this change within the psyche.

> In the morning it rises from the nocturnal sea of unconsciousness and looks upon the wide, bright world which lies before it in an expanse that steadily widens the higher it climbs in the firmament. In this extension of its field of action caused by its own rising, the sun will discover its significance; it will see the attainment of the greatest possible height, and the widest possible dissemination of its blessings, as its goal. . . . At the stroke of noon the descent begins. And the descent means the reversal of all the ideals and values that were cherished in the morning. The sun falls into contradiction with itself. It should draw in its rays instead of emitting them.[56]

Jung's metaphor proposes that the ego must rise and fall if the Self is to attain its expression in life. However, this theory is not a simple as it may sound. Although Jung asserts that the ego requires displacement around midlife, the mature ego is not necessarily a willing participant within this process.[57] The ego believes that it has confirmed its status and power and will therefore do whatever is required to avoid displacement.[58] In particular, the ego is defensive towards unknown forces such as the Self. Consequently, the ego may respond by rigidly opposing what it believes is a threat to its position. This notion, I suggest, occurred during Jung's period of instability, whereby his ego and persona had self-identified as a scientist (as noted in Chapter 8), and as such his ego believed that its stability was rooted in scientific comprehension. As a result, when the anima suggested to Jung that he was creating art, his ego assumed that it was under threat from an opposing

and unknown force. Furthermore, Jung's experience of the Self (depicted in the *Red Book* paintings) was consequently influenced by his ego-conscious considerations. However, before examining Jung's paintings in more detail, it is worth considering Jung's experiences leading up to his first mandala.

Jung's first mandala drawings

Jung painted his first mandala in 1916 after writing the *Septem Sermones ad Mortuos* or *Seven Sermons to the Dead*.[59] The events prior to Jung's writing of the text highlight the relationship between his fantasies and the form of expression he gave to them. At the beginning of 1916, Jung experienced a series of parapsychological events in his house.[60] He states in *Memories, Dreams, Reflections* that it began with a restlessness and a strange feeling that the 'air was filled with ghostly entities.'[61] Jung also recalled that his eldest daughter saw a white figure passing through the room, whilst his second daughter's blanket was snatched away twice in the night. His nine-year-old son also had an anxiety dream, which he drew the next morning using crayons—and called it *The Picture of the Fisherman*.[62] However, the situation reached a pinnacle point the following day. Jung explains that at:

> Around five o'clock in the afternoon on Sunday the front-door bell began ringing frantically. It was a bright summer day; the two maids were in the kitchen, from which the open square outside the front door could be seen. Everyone immediately looked to see who was there, but there was no one in sight. I was sitting near the door bell, and not only heard it but saw it moving. We all simply stared at one another. The atmosphere was thick, believe me! Then I knew that something had to happen. The whole house was filled as if there were a crowd present, crammed full of spirits. They were packed deep right up to the door, and the air was so thick it was scarcely possible to breathe. As for myself, I was all a-quiver with the question: 'For God's sake, what in the world is this?' They cried out in chorus, 'We have come back from Jerusalem where we found not what we sought.' That is the beginning of the *Septum Sermones*.[63]

Over the course of the next three evenings, Jung recorded the experience and in doing so noted that 'the whole ghastly assemblage evaporated.' Interestingly, Jung chose to write the text in the style of the Gnostics.[64] Both Sonu Shamdasani and Murray Stein confirm that Jung was interested in Gnosticism prior to this visionary experience[65] and that he had studied Gnostic texts in the course of his preparatory work for *Transformations and Symbols of the Libido* (1911).[66] However, when Jung decided to recopy *Septem Sermones* from the *Black Books* into a separate book in the style of calligraphic script, he also made some minor adjustments to its sequence.[67]

Shamdasani notes that Jung added the inscription: 'The Seven instructions of the dead. Written by Basilides in Alexandria, the city where the East touches the West.'[68] Furthermore, he adds that Jung then had it privately printed, stating: 'Translated from Greek original into German.'[69] In a letter to Alphonse Maeder who Jung had presented with a copy, Jung emphasized the importance of the text within his recovery:

> I could not presume to put my name to it, but chose instead the name of one of those great minds of the early Christian era which Christianity obliterated. It fell quite unexpectedly into my lap like a ripe fruit at a time of great stress and has kindled a light of hope for me in my bad hours.[70]

Shamdasani points out that during the time of Jung's fantasy, the theme of the return of the dead was not uncommon. He suggests that the destructiveness of the war and death toll had led to a renewed interest in spiritualism.[71] Jung's fantasy material was therefore not necessarily a unique theme, and one could say that he was, like others, experiencing the repercussions of great social and political upheaval.[72] It is my belief that Jung's *Red Book* paintings also reflect Jung's endeavour to resurrect what the modern era has 'obliterated,' such as the symbolism of colours, forms and imagery deriving from the past. Thus, I suggest that Jung's paintings should be regarded as illustrative depictions of concepts relating to *certain* fantasy material—as opposed to natural expressions of the unconscious in all its chaotic and multitudinous forms.

Jung's first mandala—an early indication of his creative deliberation

Following the writing of *Septem Sermones ad Mortuos*, Jung stated that he painted his first mandala, *Systema Mundi Totius* (1916) or *Mandala of a Modern Man*. Shamdasani maintains that *The Systema* ought to be regarded as a 'pictorial cosmology of the Sermones.'[73] Interestingly, Jung created an initial sketch of the mandala recorded in the *Black Books* on January 16, 1916. However, according to Diane Finiello Zervas, if we take into account the sequence of fantasies that were presented in Jung's final version of the *Systema*, he most likely painted it close to or after mid-October.[74] Jung's mandalas demonstrate an obvious process of development involved. This, I suggest, reinforces my view of Jung's considerable creative deliberation concerning the overall theme and presentation of the *Red Book*. Furthermore, Jung's process of elaborating fantasies was maintained throughout the transference of his recordings from *Black Books* to the *Red Book*, and this confirms, I contend, that Jung was conscious of the way in which he depicted his confrontation with the unconscious.

Jung's broken mandala

Whilst serving as commandant of a British war prisoner's camp in French Switzerland (June 11 to October 2, 1917), Jung drew in pencil 27 small mandalas between the beginning of August 2 and September 26, 1917, in his army notebook and other sheets of paper.[75] Jung explains the experience as follows:

> I sketched every morning in a notebook a small circular drawing, a mandala, which seemed to correspond to my inner situation at the time. With the help of these drawings I could observe my psychic transformations from day to day . . . only gradually did I discover what the mandala really is: 'Formation, Transformation, Eternal Mind's eternal recreation.' [Faust, II] And that is the self, the wholeness of the personality, which if all goes well is harmonious, but which cannot tolerate self-deceptions. My mandalas were cryptograms . . . in which I saw the self—that is, my whole being—actively at work. . . . I had a distinct feeling that they were something central, and in time I acquired through them a living conception of the self. The self I thought, was like the monad which I am, and which is my world. The mandala represents this monad, and corresponds to the microcosmic nature of the psyche.[76]

Shamdasani suggests that the mandala Jung is referring to appears to have been created on August 6, 1917, and was in fact a 'shattered' mandala depicting a circular motif with a broken frame.[77] This mandala is highly significant, not least due to its connection with Maria Moltzer—which I will address in the next part of this chapter. It should be noted that Jung claims in *Memories, Dreams, Reflections* (1961) that it was not until 1918–1919 that he began to understand the meaning of his mandala drawings.[78] Furthermore, I suspect that this broken mandala played an instrumental role in Jung's decision as to what the characteristics of mandala symbolism ought to be and ought to represent. More specifically, Jung assumed that the symmetry and order in mandalas represent a healthy developing 'Self.'[79] By extension, Jung suggests any image that defies or opposes these characteristics express psychic disorder. This leads to my next area of discussion—Moltzer's connection to Jung's drawing of the broken mandala and its consequences for his negative view of modern art.

Jung's broken mandala, Maria Moltzer and modern art

Jung recalled that he received a letter from 'this Dutch woman that got on his nerves terribly,'[80] while he was on military service in Chateau d'Oex.

Shamdasani explains that although there is no record of the letter Jung refers to, a subsequent letter has been found from November 21, 1918, in which Jung wrote that 'M. Moltzer has again disturbed me with letters.' Shamdasani adds that Moltzer was arguing that Jung's paintings had artistic value and should therefore be considered art.[81] Following Moltzer's letter, Jung created the next day a sketch of a mandala with a piece broken off. Evidently, Jung's distress over Moltzer's claim he was creating art was enough to shatter the frame of his mandala and, more importantly, break his 'protective' circle. Consequently, Jung regarded the mere notion of modern art (connected with Moltzer and her influence on Riklin) as responsible for shattering his symbolic expression of wholeness—his mandala. As a result of this, Jung was contemptuous towards modern artists such as Picasso, who he believed revelled in the destructive forces of the modern era. Furthermore, Jung assumed that they were motivated by a compulsion to destroy any prospect of symbolism (such as mandalas) from emerging in order to heal the troubled era.[82] Thus, Jung was unable to remain objective and instead allowed his personal fear of insanity to influence his ability to regard a decentred form of expression, as anything other than 'pathological.' In order to appreciate the importance Jung placed on complying with mandala symbolism, I must highlight his unusual activity following Moltzer's letter.

Jung strengthens the 'magic circle'—the sketches (August 4–7, 1917)

Jung engaged in an interesting process during the creation of his two sketches. The first sketch is dated August 4 and 7, and the second is dated August 6. We can assume from the dates therefore that Jung reworked sketch 1 having completed sketch 2. He recalls that he drew sketch 2 the day after he received the 'disturbing' letter from Moltzer; thus, his subsequent mandala suffered from a shattered frame. Diane Finiello Zervas notes that 'the top petal and surrounding vessels have disintegrated, scattering seed into space. Seed is also released from the tips of the remaining seven petals. Curved lobes have also been added to the mandala's circular frame, extensions of the extroverting segments.'[83] However, it seems that Jung was compelled to return to sketch 1 in order to 'strengthen the mandala—as if to repair the 'magic circle.' Finiello Zervas explains that Jung 'reinforced its vesticle and circular frame and added external lobes and groups of scattered seeds between the top four lobes, reestablishing psychic order.'[84] Indeed, Jung was committed to controlling the formulation of his mandalas, equating this to control over his psychic state. I wish to argue that Jung's activity reveals his understanding of Picasso's fragmentation as comparable to a shattered mandala, in need of order and repair.

Jung reinforces his allegiance to mandalas with two final mandalas

It was between 1918 and 1920 that Jung suggests he began to understand that the goal of psychic development is the Self.[85] Indeed, the most intense period of Jung's instability (midlife crisis) was over by 1920, when he noted that gradually his 'inner peace returned.'[86] However, the aftermath continued until 1927, when Jung recorded a dream which confirmed to him his ideas about the centre and the Self.[87] Jung marked this highly significant event with the creation of two mandalas—after which he asserts that he gave up drawing and painting mandalas altogether. For Jung, his dream represented the completion of his realization of the Self. It is therefore worth briefly considering the content of his dream, as it was clearly a pinnacle point in Jung's recovery. In *Memories, Dreams, Reflections,* Jung recalls that in his dream, he found himself in Liverpool, with a number of Swiss friends walking through the streets on a rainy night. For the purpose of this discussion, I will draw upon Murray Stein's summary of subsequent events. He offers a concise account of the dream in relation to Jung's mandala, *Window on Eternity*. Stein explains that:

> Soon they [Jung and friends] came upon an intersection that was shaped like a wheel. Several streets radiated from this hub, and in the idle of the intersection there was a square. While everything was dark in the surrounding area, this center island was brightly lit. On it there grew a single tree, a Magnolia full of reddish blossoms. His companions did not see the beautiful tree, but Jung was overcome with the beauty of it.[88]

Jung assumed that the dream had presented him with a vision of the Self, the centre, which was located in the 'pool of life' (Liverpool). He concluded that the dream represented his 'situation at the time,' and out of it 'emerged a first inkling' of his 'personal myth.'[89] Stein adds that according to Jung, the Self was the centre of his personal myth. Jung would later understand the Self to be the primary archetype from which all others derive.[90]

As previously noted, Jung represented the 'essence' of his dream in a mandala, *Window on Eternity* (1927), which is described in *The Secret of the Golden Flower* (1929)[91] as containing a 'luminous flower in the centre, with stars rotating around it. Around the flower, walls with eight gates. The whole conceived as a transparent window.'[92] Jung's creation is well structured, centralized and includes pattern and symmetry. It also depicts classic motifs of the flower, star, circle and city divided into quarters with a citadel.[93] It is for all intents and purposes an example of Jung's allegiance to mandala psychology. However, Jung went on to produce a second mandala that he also associated with a pinnacle point in his process of developing consciousness.[94]

Jung's second mandala and *The Secret of the Golden Flower*

Jung's states that he painted a second mandala a year after *Window on Eternity*. The mandala is described in 'Concerning Mandala Symbolism' (1950) as a:

> Painting of medieval city with walls and moats, streets and churches, arranged quadratically. The inner city is again surrounded by walls and moats, like the Imperial City in Peking. The buildings all open inwards towards the centre, represented by a castle with a golden roof. It too is surrounded by a moat. The ground round the castle is laid with black and white tiles, representing the united opposites.[95]

This mandala played an important role in the development of Jung's *Red Book* paintings as it provided him with the suggestion of a link between his own creations and ancient forms of symbolism. Jung explains in *Memories, Dreams, Reflections* that despite the fact that there was nothing outwardly Chinese about his mandala painting, to him the colours and form seemed to be Chinese—'that is how it affected' him.[96] Following this, Jung's friend the Sinologist Richard Wilheim, who had translated the ancient Taoist treatise *The Secret of The Golden Flower*, sent Jung the text requesting that Jung write a commentary for it. I noted the importance of this text in Chapter 7 in the context of Jung's interest in East Asian and Chinese art. It is apparent therefore that Jung was susceptible to the symbolism of this form and origin. Jung states:

> I devoured the manuscript at once, for the text gave me an undreamed-of confirmation of my ideas about the mandala and the circumambulation of the centre. This was the first event which broke through my isolation. I became aware of an affinity; I could establish ties with something and someone.[97]

Jung believed that it was by no means a random occurrence that he encountered *The Secret of the Golden Flower*—it was 'synchronicity,' he claimed.[98] Thus, it seems that Jung was keen to make a connection between his painting and the text, believing that it would validate his commitment to mandalas and their characteristics and also reinforce his painting's symbolic significance. I believe that Jung, as I have discussed throughout this chapter, was compelled to find a link with an appropriate rationale for his allegiance to mandalas and their psychology. In other words, Jung could only recognize symbolism in forms that supported his ego's preference for balance, symmetry and intellectual comprehension. Indeed, both *Window on Eternity* and his second mandala similarly depict a concentric arrangement of city streets,

moats or gates around a circular point(s) of reference. I suggest therefore that Jung illustrated a near-perfect schematic conception of the developing Self, as if to mark his release from disorientation with a 'totality picture' reflective of this. Jung makes it clear that through his dream, everything he had been experiencing became clear, and with that, he was brought a sense of finality. Jung states that the goal had been revealed—the centre, which one could not go beyond.[99] He confirms:

> When I began drawing mandalas, however, I saw that everything, all paths I had been following, all the steps I had taken, were leading back to a single point—namely, to the mid-point. It became clear to me that the mandala is the centre. It is the exponent of all paths. It is the path to the centre, to individuation.[100]

Jung's early preference for symmetry and order

Jung's preference for symmetry and balance did not necessarily emerge solely during his period of disorientation. It was present early in his career. In the editorial preface of *C. G. Jung, Mandala Symbolism,* it is noted that in *Wandlungen und Symbole der Libido* (1911–12), which he wrote while working with Freud, Jung dwelled 'on symmetrical dream-cities, crosses, sun-wheels, and mystic roses.' Yet, he did not identify them as mandala symbols until much later when he revised the work in 1952.[101] Given that Jung was still working with Freud when he was drawn towards images of symmetry and order—and that he had not yet suffered from disorientation—I maintain that Jung's ego assumed that its stability was and should continue to be supported by intellectual comprehension (and expressions compatible with this). As I noted earlier in the chapter, if we are to assume that Jung was at a point in his life when his ego was required to be 'displaced,' it was also necessary for it to be a willing participant in this developmental process. However, for Jung this was not the case, the risk of becoming consumed by his fantasy material was too great. Consequently, his ego accepted only what it deemed familiar and 'safe.' I believe therefore that mandalas were for Jung an extension of the qualities his ego was *already* favourable towards.

Ego, mandalas and Jung's paintings

Ego and individuation

I shall now address Jung's difficulty in separating what his ego viewed as 'acceptable,' from what it rejected due to a fear of insanity. David Tacey makes a noteworthy point when he suggests that the psyche's objective is individuation, which means encouraging the ego to further its understanding of life.[102] The ego's role, therefore, involves social adjustment and establishing

stability; however, the psyche has a more profound goal in mind—to move ego consciousness beyond personal habits and attitudes, into a much broader sense of wholeness. Yet the ego is not always willing to accept that there is a need for further development, and if this is the case, the process becomes blocked.[103] Tacey explains that this can occur when the ego forgets that its role is 'secondary or instrumental,' to the expression of the Self. Moreover, he adds that the ego must also not assume that it is 'number one' and that there is no higher authority than itself.[104] I suggest that when Jung encountered this situation in his own life, his ego took the lead and sought refuge in what it viewed as safe and familiar forms of expression (such as the mandala).

Ego consciousness and Jung's limited perspective of modern art

Ego consciousness is related to 'individual will,' and its function is to 'look out for the individual.'[105] Ego consciousness is required to make adjustments for distortion, insofar as personal biases and prejudice must be acknowledged as limitations. What is understood as a 'belief' or as 'knowledge' is dependent on the ego's approach to consciousness. Stein explains that 'not all that seems true to even the most earnest and sincere investigator's consciousness is necessarily accurate knowledge.'[106] As I have maintained throughout this chapter, Jung's paintings express his ego's preferences over the way in which his fantasy material is depicted. Thus, Jung's ego is 'over-protective' and unwilling to accept the notion of an expression that alludes its understanding of symbolism. Consequently, Jung's understanding of modern art becomes 'distorted' by his ego's prejudice towards an unknown and therefore potentially dangerous form of artistic expression.[107] This point is demonstrated in the distinct contrast between Jung's *Red Book* paintings and Picasso's Cubist style—which as we know Jung regarded as a particularly troubling form of 'fragmentary' art.

Jung and his recognition of symbols of the Self

Jung's recognition of specific images that he believed represent the Self in dreams and during active imagination, I suggest, reveals his limited acceptance of symbolic imagery. Jung asserts that he derives his understanding of 'symbols of the self' with help from his Gnostic, alchemical and Christian research.[108] It is worth briefly considering a few of the key images that Jung relates to the Self, as they regularly occur in his *Red Book* paintings. Jung maintains that certain historical forms of symbolism have led psychologists to postulate the existence of an archetype of wholeness—the Self. He explains that:

> These are in the first place dreams and visions; and in the second place, products of active imagination in which symbols of wholeness appear.

> The most important of these are geometrical structures containing elements of the circle and quaternity; namely, circular and spherical forms on the one hand, which can be represented either purely geometrically or as objects; and, on the other hand, quadratic figures divided into four or in the form of a cross. They can also be four objects or persons related to one another in meaning or by the way they are arranged.[109]

Other Self-images include the star, castles, churches, the wheel (which has a centre and radiating spokes towards an outer rim), a city plan, four objects arranged in a square space and gemstones such as diamonds and sapphires (which are rare and sought after).[110] Self-images are found not only in places/objects but also in human figures that are superior to the ego personality, for instance, kings, queens, princes and princesses. Animals can also symbolize the Self, such as the horse, bull, fish and snake—all of which are regarded as totem animals.[111] Organic images such as trees and flowers, or mountains and lakes, are also recognized by Jung as potentially symbolic representations. It is therefore noteworthy that Jung's paintings consistently incorporate examples of these images.

Mandala symbolism and 'Self-images' in Jung's paintings

Although Jung's *Red Book* paintings include a variety of examples one could draw upon in order to demonstrate his inclusion of Self-images, I will discuss one painting in particular, found on page 125 of the *Red Book*, 1919/20, that is overtly expressive of his commitment to mandala symbolism. Jung as we know understood mandalas to represent a universal symbol of unity, order and wholeness.[112] Indeed, as Daniel C. Noel points out, Jung's paintings highlight what was to become the classic Jungian emphasis upon quaternity as a 'sign of centered Selfhood.'[113] It seems that Jung's understanding of wholeness, as represented in circular motifs, suggested to Jung that fragmentation or the splitting of two worlds (conscious and the unconscious) had the potential to be healed or to become 'one' again through the expression of a unifying symbol—i.e. the mandala.

Whilst the painting demonstrates Jung's emphasis on the circular motif, it also includes further imagery relating to his notion of symbols of the Self.[114] Jung's painting depicts a cityscape, with mountains, a lake and central floating figure, thus, confirming his dedication to his preferred form of symbolic content. Jung describes the painting in *Flying Saucer's: A Modern Myth of Things Seen in the Skies* (1958) as follows:

> I also remember a picture that was shown to me in 1919, of a town stretching along the edge of the sea, an ordinary modern port with smoking factory chimneys, fortifications, soldiers, etc. Above it there lay

> a thick bank of cloud, and above this there rolled an ''austere image," a shining disk divided into quadrants by a cross. Here again we have two worlds separated by a bank of cloud not touching.[115]

Noel claims that the painting is 'perhaps an outer political expression, drawing on World War 1 events.'[116] I suggested earlier in the chapter that Jung, like many others at the time, was influenced by the tumultuous era, and as such, it is noteworthy that his painting depicts an unequivocal symbol of order—there is, for instance, a mandala hovering over a town that is otherwise engaged in 'war-making activity,' as Noel put it. I contend that Jung was consciously *illustrating* his concept of 'healing' psychic disorder (of the separation of two worlds) through the expression of a symbol that he understood to derive from the unconscious.

The anima in Jung's paintings

Jung's rejection of the anima led to a complex struggle between his ego and the unconscious. I have maintained throughout this chapter that at a certain point in life, the ego is required to be displaced; however, it does not always do so willingly. David Tacey points out that the objective of the psyche (in particular, times such as a 'midlife crisis') is to encourage the ego to understand the true depth of life—and to accept the invitation of an adventure.[117] Yet, for Jung, his ego was committed to protecting itself from threatening forces, such as those he continuously associated with insanity, such as fragmentation. Jung's ego, I contend, strongly resisted the suggestion that he could be producing art, in order to pursue his preferred form of symbolic expression—that is to say, imagery of balance, symmetry and order. For the most part, his ego was successful, which as I have argued, can be seen in Jung's depiction of fantasy material which is predominately formulated according to ego-conscious considerations. However, there are clues that suggest that he was not entirely successful in obliterating the anima from his paintings.

The editorial process and Jung's creative deliberation

Before discussing Jung's paintings in more detail in order to reveal his struggle with the anima, I will address Jung's lengthy process of developing the *Red Book*. This will highlight his considered approach to the elaboration of fantasy material. In an interview addressing the publication of the *Red Book*, Sonu Shamdasani confirms that the work was 'clearly modelled after illuminated manuscripts from the Middle Ages,' which he assumed Jung had been familiar with from his student days in Basel.[118] It is therefore noteworthy that there is a distinct difference between Jung's *Black Books*, which

were recordings of his Self-experiment and included his reflections on his mental state, and the *Red Book*. The latter drew from the original recordings in order to create what Shamdasani describes as a 'literary and pictorial work.'[119] He maintains that Jung had every intention of publishing the manuscript. This confirms my claim that Jung presented a measured depiction of his Self-experimentation—one that supported his commitment to specific forms of symbolism, i.e. mandalas and other Self-images. The following description offered by Shamdasani provides a useful insight into Jung's meticulous editorial process.

> After composing a handwritten manuscript, Jung had it typed and edited it. One manuscript contains editorial suggestions from a colleague. He then transcribed it into a red leather folio volume, again revising the material once more. In 1924, he had this version transcribed once more. Sometime in the mid-1920's, he went back to an earlier draft, and once more made extensive revisions to it.[120]

Shamdasani adds that this extensive activity indicates that Jung had every intention of his work being publicly viewed. Consequently, it was immensely important to Jung that his manuscript reflected the true essence of his views as a psychologist. As Shamdasani points out, Jung had given copies of his manuscript to close associates; thus, it was not a 'private, intimate diary.'[121] Moreover, Jung's pictorial elaborations also depict his conscious approach to fantasy material. I would go as far as to say that Jung's mandalas function as illustrations, with the express purpose of reinforcing his psychological conceptions.

Jung's struggle to repress the anima

It is evident that Jung was resolutely opposed to regarding his *Red Book* paintings as art. Jung was therefore compelled to emphasize process over product, thus, allowing him to conveniently overlook the obvious artistic value of his paintings. Indeed, the anima suggested that Jung should engage with her artistically, yet Jung was rigidly opposed to accepting this notion. However, I believe that despite Jung's rejection of the anima, he was unable to entirely repress her 'voice' from his paintings. Jung's struggle to remain in control of his image making can be seen in certain aspects of his paintings, such as his inclusion of circular frames containing broken fragments or 'tiles.'[122] As discussed earlier, according to Jung, mandalas represent the transition of psychological chaotic states to those of order.[123] Consequently, despite the fact that some of Jung's paintings seem to express a modern influence (for instance, depictions of 'fragments' and geometric motifs reminiscent of certain modern artists, such as Sophie-Taeuber-Arp)—he was compelled to counteract this sense of fragmentation with the inclusion of circular motifs that sought to bound them into a whole.

Star images and the anima breaks through

Jung's painting of a star (1921)[124] is included anonymously in his 'Concerning Mandala Symbolism' (1950). Jung addresses the painting as if it had been created by a patient with the view to allow Jung to offer his insights into its psychological meaning. It is now known to have been painted by Jung himself.[125] He states that:

> Once again the centre is symbolized by a star. This very common image is consistent with the previous pictures, where the sun represents the centre. The sun, too, is a star, a radiant cell in the ocean of the sky. The picture shows the self appearing as a star out of the chaos. The four-rayed structure is emphasized by the use of four colours. This picture is significant in that it sets the structure of the self as a principle of order against chaos.[126]

The star image depicts what Jung understands as an expression of the Self—the 'principle of order,' as Jung puts it. The picture is centralized, symmetrical and compliant with Jung's notion of a successful ordering process. However, another of Jung's star paintings painted the same year is distinctly similar, I therefore regard his commentary to apply equally to both images.[127] If we consider another of Jung's star paintings in a similar light, it reveals a less straightforward expression of the Self emerging out of the chaos. More specifically, the star and its rays are disturbed by the presence of a dragon searing through the light. Jolande Jacobi points out that serpents and dragons are among the most frequent symbols appearing in the material of the unconscious, they therefore present a broad spectrum of meanings, depending on the context in which they appear.[128]

I would like to offer my view of the potential meaning of Jung's painting. According to Jung, the dragon is the mythological form of the snake and therefore represents similar traits.[129] Jacobi asserts that the snake may be taken as a symbol 'hostile to the light.' Moreover, she notes that Jung gave it a 'chthonic, feminine significance and relates it to the creative principle.'[130] If we apply these ideas to Jung's painting, we could argue that the dragon represents his 'hostility' towards the anima. Jung believed that the anima could 'utterly destroy a man,'[131] and it seems he assumed she was set to destroy his star that emerges from the chaos (which is to say, to hinder the possibility of him realizing his Self). We can see this psychological confrontation play out in Jung's imagery, which depicts his ego's struggle to maintain its preference for order, set against the anima's encouragement of him to engage with her artistically. To conclude, I suggest that in denying the anima her expression, Jung also denied himself the ability to appreciate art in all its forms. Modern art in particular bore the repercussions of his prejudice against expressions that he was fearful of and thereby made him resistant to explore.

Notes

1 C.G. Jung, *Memories, Dreams, Reflections*, Fontana Press, 1995, p. 220.
2 I would like to highlight a comment Jung made in his letter to Hodin, September 3, 1955. Jung states that modern art is 'inhuman and alien' to him 'for the most part' as it 'painfully reminds' him 'very much of what' he has 'experienced in' his 'practice.' ETH Zurich University Archives, Hs 1056: 21965 cited in *The Art of C.G. Jung,* edited by the Foundation of the Works of C.G. Jung, with contributions by Ulrich Hoerni, Thomas Fischer and Bettina Kaufmann, W.W. Norton & Company, 2018, p. 31 [footnote 76].
3 C.G. Jung, 'Concerning Mandala Symbolism,' (1950) in *Mandala Symbolism*, translated by R.F.C. Hull, Princeton University Press, 1973, para 629.
4 ibid., para 627.
5 C.G. Jung, 'Mandalas,' (1955) in *Mandala Symbolism*, translated by R.F.C. Hull, Princeton University Press, 1973, para 717.
6 C.G. Jung, 'Concerning Mandala Symbolism,' (1950) in *Mandala Symbolism*, translated by R.F.C. Hull, Princeton University Press, 1973, para 630.
7 ibid., para 630.
8 ibid., para 634. Italics Jung.
9 ibid., para 634.
10 C.G. Jung, *Memories, Dreams, Reflections,* Fontana Press, 1995, p. 222.
11 ibid., v, see 'Editorial Preface.' In particular, Jung's above comment relates to his assertion that he, 'had to abandon the idea of the superordinate position of the ego.' See C.G. Jung, *Memories, Dreams, Reflections,* Fontana Press, 1995, p. 222.
12 Italics mine.
13 C.G. Jung, *Memories, Dreams, Reflections,* Fontana Press, 1995, p. 202.
14 ibid., p. 214. Jung notes that Nietzsche had suffered from this fate and had become possessed by the fantasies of his inner world.
15 ibid., p. 214.
16 Barry Jeromson, 'The Sources of Systema Munditotious,' *Jung History* 2 (2007), pp. 20–22 cited in *The Art of C.G. Jung,* p. 182.
17 Diane Finiello Zervas notes that Jung lectured and published articles developing concepts that emerged from his experiences with the unconscious—including 'the self, the new god image, and the process of individuation.' See *The Art of C.G Jung*, edited by the Foundation of the Works of C.G. Jung, with contributions by Ulrich Hoerni, Thomas Fischer and Bettina Kaufmann, W.W. Norton & Company, 2018, p. 182.
18 C.G. Jung, 'Concerning Mandala Symbolism,' (1950) in *Mandala Symbolism*, translated by R.F.C. Hull, Princeton University Press, 1973, para 645.
19 ibid., para 630. italics Jung.
20 First published, as 'Über Mandalasymbolik,' in Gestaltungen des Undewussten (Psychologistie Abhandlungan, VII; Zurich, 1950).
21 ibid., para 645.
22 C.G. Jung, 'Mandalas,' (1955) in *Mandala Symbolism*, translated by R.F.C. Hull, Princeton University Press, 1973, para 714.
23 ibid., para 717.
24 Jung suggests that for this reason, it is not unusual for individual mandalas to display a division into light and a dark half, 'together with their typical symbols.'
25 C.G. Jung, 'Mandalas,' (1955) in *Mandala Symbolism*, translated by R.F.C. Hull, Princeton University Press, 1973, para 718.
26 C.G. Jung, 'Concerning Mandala Symbolism,' (1950) in *Mandala Symbolism*, translated by R.F.C. Hull, Princeton University Press, 1973, para 645.
27 C.G. Jung, 'Mandalas,' (1955) in *Mandala Symbolism*, translated by R.F.C. Hull, Princeton University Press, 1973, para 714.

28 C.G. Jung, *Memories, Dreams, Reflections,* Fontana Press, 1995, p. 221.
29 Consequently, Jung assumes that Picasso's art, in particular, is one-sided and conscious. In Jung's view, Picasso *reflects* the modern era's chaotic unconscious. Had Picasso created art according to Jung's understanding of symbolism, he would have expressed some form of pattern or order in his paintings—an urge towards 'wholeness.'
30 C.G. Jung, 'Mandalas,' (1955) in *Mandala Symbolism*, translated by R.F.C. Hull, Princeton University Press, 1973, para 714. Italics mine to highlight the points which became features in most of Jung's painting beyond his mandala paintings. *Mandalas* p. 3–6 is noted to have been written especially for *Du: Schweizerische Monatsschrift* (Zurich), XV: 4 (April 1955), 16, 21, and subscribed 'January 1955.' The issue was devoted to the Eranos conferences as Ascona, Switzerland, and the work of C.G. Jung.
31 C.G. Jung, 'Concerning Mandala Symbolism,' (1950) in *Mandala Symbolism*, translated by R.F.C. Hull, Princeton University Press, 1973, para 645.
32 ibid., para 645.
33 Jolande Jacobi, *Complex, Archetype, Symbol in the Psychology of C.G. Jung*, translated by Ralph Manheim, Princeton University Press, 1974, p. 168.
34 C.G. Jung, 'Mandalas,' (1955) in *Mandala Symbolism*, translated by R.F.C. Hull, Princeton University Press, 1973, para 715.
35 ibid., para 715.
36 Jolande Jacobi, *Complex, Archetype, Symbol Symbol in the Psychology of C.G. Jung*, translated by Ralph Manheim, Princeton University Press, 1974, p. 168. This notion relates to a point I made in the previous section, whereby Jung alludes to a 'law' expressed in the motifs produced by patients. Jung believed that the quaternity principle represented primordial order.
37 ibid., p. 168.
38 ibid., p. 166.
39 ibid.
40 ibid.
41 ibid.
42 ibid.
43 Tjeu van den Berk, *Jung on Art, the Autonomy of the Creative Drive,* Routledge, 2012, p. 126.
44 Jolande Jacobi, *Complex, Archetype, Symbol in the Psychology of C.G. Jung*, translated by Ralph Manheim, Princeton University Press, 1974, p. 167.
45 ibid., p. 169.
46 David Tacey, *How to Read Jung*, Granta Books, 2006, p. 47.
47 In Jungian literature, the Self is capitalized in order to define it from everyday usage, i.e. 'himself' or 'myself.' It is therefore specific to Jungian psychology. See ibid., p. 47.
48 Tacey adds that for Jung the ego as the centre of consciousness—is the focus of our personal identity, whereas the Self is the focus of our transpersonal identity.
49 Murray Stein, *Jung's Map of the Soul, An Introduction,* Open Court, 1998, p. 152.
50 C.G. Jung, *The Red Book, Liber Novus, a Reader's Edition*, edited and with an introduction by Sonu Shamdasani, W.W. Norton & Company, 2009, p. 59.
51 C.G. Jung, *The Collected Works of C.G. Jung, Volume 6: Psychological Types,* A revision by R.F.C. Hull of the translation by H.G. Baynes, Princeton University Press, 1921, para 706 cited in C.G. Jung, *The Red Book, Liber Novus, a Reader's Edition*, edited and with an introduction by Sonu Shamdasani, W.W. Norton & Company, 2009, p. 59. 'I' Jung refers to the ego.
52 David Tacey, *How to Read Jung*, Granta Books, 2006, p. 48.
53 ibid., p. 48.

54 ibid.
55 ibid.
56 C.G. Jung, 'The Stages of Life,' in *Modern Man in Search of a Soul*, translated by W.S. Dell and Cary F. Baynes, Routledge, 2001, p. 109. The book was first published in 1933.
57 David Tacey asserts that Jung's theory is slightly outdated in light of contemporary society. He suggests that the ego today is allowed the luxury of at least 35 years of unimpeded disruptions. Thus, contemporary Jungian psychology will need to consider the process of stabilizing the ego and displacing it as parallel developments. See David Tacey, *How to Read Jung*, Granta Books, 2006, p. 49.
58 ibid., p. 50.
59 C.G. Jung, *Memories, Dreams, Reflections*, Fontana Press, 1995, p. 220. I noted in Chapter 8 that Jung also held his break with 'the woman'—Maria Moltzer, as also responsible for his recovery. It is my belief that Jung's rejection of Moltzer's claims (the anima) allowed him the freedom to pursue his need for intellectual comprehension, without any challenge to the validity of his 'self-experiment'—i.e. ego over anima/soul. Mandalas therefore provided Jung with a visual and psychological framework that his ego was favourable towards.
60 C.G. Jung, *The Red Book, Liber Novus, a Reader's Edition*, edited and with an introduction by Sonu Shamdasani, W.W. Norton & Company, 2009, p. 40.
61 C.G. Jung, *Memories, Dreams, Reflections,* Fontana Press, 1995, p. 215.
62 Jung describes the picture in *Memories, Dreams, Reflections*: 'through the middle of the picture ran a river, and a fisherman with a rod was standing on the shore. He had caught a fish. On the fisherman's head was a chimney from which flames were leaping and smoke rising. From the other side of the river, the devil came flying through the air. He was cursing because his fish had been stolen. But above the fisherman hovered an angel who said, 'You cannot do anything to him; he only catches the bad fish!' see C.G. Jung, *Memories, Dreams, Reflections*, Fontana Press, 1995, p. 215.
63 C.G. Jung, *Memories, Dreams, Reflections*, Fontana Press, 1995, pp. 215–216.
64 C.G. Jung, *The Red Book, Reader's Edition*, *Liber Novus, a Reader's Edition*, edited and with an introduction by Sonu Shamdasani, W.W. Norton & Company, 2009, p. 40. Shamdasani explains that the *Septem Sermones ad Mortuos* is therefore to be regarded as 'psychological cosmology cast in the form of a gnostic myth.'
65 Murray Stein, *Jung's Map of the Soul*, *An Introduction*, Open Court, 1998, p. 154
66 C.G. Jung, *The Red Book, Reader's Edition*, *Liber Novus, a Reader's Edition*, edited and with an introduction by Sonu Shamdasani, W.W. Norton & Company, 2009, p. 42.
67 ibid., p. 42.
68 ibid [footnote 128]. The historical Basilides was a Gnostic who taught in Alexandria in the second century.
69 ibid., p. 42.
70 C.G. Jung, *Letters, Volume I: 1906–1950,* edited by Gerhard Adler and Aniela Jaffé, translated by R.F.C. Hull, Routledge, 2015, pp. 33–34. Jung's letter was written on January 19, 1917. Shamdasani states that on sending a copy to Jolande Jacobi, Jung described them as a 'curiosity from the workshop of the unconscious.' (October 7, 1928 JA) cited in C.G. Jung, *The Red Book, Liber Novus, a Reader's Edition*, edited and with an introduction by Sonu Shamdasani, W.W. Norton & Company, 2009, p. 42.
71 C.G. Jung, *The Red Book, Liber Novus, a Reader's Edition*, edited and with an introduction by Sonu Shamdasani, W.W. Norton & Company, 2009, p. 40.

72 Jung believed that artists were particularly susceptible to the stirrings of the unconscious. This occurs when there is 'deviation from the middle way' and when the conscious attitude of the era has become one-sided.
73 C.G. Jung, *The Red Book, Liber Novus, a Reader's Edition*, edited and with an introduction by Sonu Shamdasani, W.W. Norton & Company, 2009, p. 43.
74 See *The Art of C.G. Jung*, *the Art of C.G Jung*, edited by the Foundation of the Works of C.G. Jung, with contributions by Ulrich Hoerni, Thomas Fischer and Bettina Kaufmann, W.W. Norton & Company, 2018, p. 184 for further details of Jung's imaginal sequence prior to painting his mandala.
75 ibid., p. 185.
76 C.G. Jung, *Memories, Dreams, Reflections,* Fontana Press, 1995, p. 221. Jung's reference to Goethe's *Faust* is alluding to Mephistopheles giving Faust directions to the realm of the Mothers. See C.G. Jung, *Mandala Symbolism*, Editorial Preface, p. v. I briefly addressed the notion of the realm of the Mothers in Chapter 6; thus, Jung seemingly regarded the mandala as the 'key' to his entire system and indeed his recovery—just as the Mothers provided Faust with the potential path towards transformation and rebirth. See Jenna Lilla, *Self-Realization, Faust's Dream: The Realm of the Mothers*, online resource, Wordpress, February 2014, accessed August 8, 2019.
77 C.G. Jung, *The Red Book, Liber Novus, a Reader's Edition*, edited and with an introduction by Sonu Shamdasani, W.W. Norton & Company, 2009, p. 44.
78 C.G. Jung, *Memories, Dreams, Reflections,* Fontana Press, 1995, p. 220. Jung made his claim in 1961, according to the first publication of his semi-autobiographical memoir. Jung suggests that it was between 1918 and 1919 that he began to understand his mandala drawings. This was following his first mandala in 1916 and writing *Septom Sermones*. It seems that after Jung drew his broken mandala, he understood what a mandala really was 'a cryptogram concerning the state of the self.'
79 Daniel C. Noel, 'Jung's Anti-Modern Art of the Mandala,' in *Cultural Values in Postmodern America,* edited by William G. Doty, University of Alabama Press, 1995, p. 74.
80 C.G. Jung, *Memories, Dreams, Reflections,* Fontana Press, 1995, p. 220. Shamdasani maintains that it was Moltzer who wrote to Jung arguing that his fantasies stemming from the unconscious possessed artistic worth 'and should be considered art.'
81 Unpublished letter, *Jung Family Archive* cited in C.G. Jung, *The Red Book, Liber Novus, a Reader's Edition*, edited and with an introduction by Sonu Shamdasani, W.W. Norton & Company, 2009, p. 44.
82 Note Jung's letter to Herbert Read September 1960 as discussed in Chapter 5.
83 *The Art of C.G. Jung*, edited by the Foundation of the Works of C.G. Jung, with contributions by Ulrich Hoerni, Thomas Fischer and Bettina Kaufmann, W.W. Norton & Company, 2018, p. 189.
84 ibid., p. 189.
85 Jung states: 'I knew that finding the mandala as an expression of the self I had attained what was my ultimate.'
86 C.G. Jung, *Memories, Dreams, Reflections*, Fontana Press, 1995, p. 222.
87 Murray Stein, *Jung's Map of the Soul*, *An Introduction*, Open Court, 1998, p. 156 and see C.G. Jung, *Memories, Dreams, Reflections*, Fontana Press, 1995, p. 222 for a detailed description of his dream. Jung recalls that the dream represented his situation at the time. He suggests that it brought with it a sense of finality and that he 'saw here that the goal had been revealed.' It was therefore an important event which Jung marked with the creation of a mandala which he asserts was also his last.

88 Murray Stein, *Jung's Map of the Soul, An Introduction*, Open Court, 1998, p. 156 and for the original recollection of Jung's dream, see C.G. Jung, *Memories, Dreams, Reflections*, Fontana Press, 1995, p. 223.
89 C.G. Jung, *Memories, Dreams, Reflections*, Fontana Press, 1995, p. 224.
90 Murray Stein, *Jung's Map of the Soul, An Introduction*, Open Court, 1998, p. 156.
91 Originally published as *Das Geheimnis der goldenen Blüte*, by Richard Wilheim and Jung (Munich, 1929; 2nd edn., Zurich, 1938), translated by C.F. Baynes, *The Secret of the Golden Flower* (London and New York, 1931; rev. edn., 1962). It is described in Jung's, *Memories Dreams Reflections* as Richard Wilheim's translation of the Taoist alchemical treatise. Both of these mandalas were published anonymously as 'Examples of European Mandalas' with commentary provided by Jung. However, it was not until the publication of *Memories, Dreams, Reflections* that Jung openly acknowledged them as his own.
92 *The Art of C.G. Jung*, edited by the Foundation of the Works of C.G. Jung, with contributions by Ulrich Hoerni, Thomas Fischer and Bettina Kaufmann, W.W. Norton & Company, 2018, p. 139.
93 ibid., p. 140. Citadel being the core of the city.
94 C.G. Jung, *Memories, Dreams, Reflections*, Fontana Press, 1995, p. 224.
95 C.G. Jung, 'Concerning Mandala Symbolism,' (1950) in *Mandala Symbolism*, translated by R.F.C. Hull, Princeton University Press, 1973, para 691. The images collected for the publication in 1950 were originally collected for a seminar in 1930 in Berlin and anonymously included in 'Concerning Mandala Symbolism'; Jung suggests that it was painted by 'a middle-aged man.' Included anonymously in Jung's 'Concerning Mandala Symbolism,' (1950) in *Mandala Symbolism*, translated by R.F.C. Hull, Princeton University Press, 1973, fig. 36 with commentary p. 93. Jung notes that the same person painted three other pictures included in the essay—the *Star*, *Window on eternity* and a further painting. Jung suggests that his second mandala was painted a year after *Window on Eternity*.
96 C.G. Jung, *Memories, Dreams, Reflections*, Fontana Press, 1995, p. 222.
97 ibid., p. 222. [footnote 17] quote applies to first publication 1961.
98 It is worth noting Tjeu van den Berk's suggestion that for Jung 'synchronicity is when spontaneous inner experiences such as dreams, visions or premonitions, have *similarity* with more or less *simultaneous* events in the outer world.' Van den Berk adds that this is concurrence of two processes—psychic nature and non-psychic nature, which definitely did not cause each other. However, he asserts that 'we experience this concurrence as meaningful. Hence, a meaningful coincidence.' Indeed, Jung viewed his encounter with the text as a 'coincidence.' Yet, in the context of his comment alluding to this in *Memories, Dreams, Reflections*, I suggest that van den Berks following point offers some clarity in regard to Jung's view of the relationship between his mandala and treatise. Van den Berk states: Jung's hypothesis for synchronicity means that such a coincidence 'points to an ordering force lying at the basis of both the psychic and the physical, and which causes an interaction between them. If they do not cause each other, there must be an acausal relationship.' See Tjeu van den Berk, *Jung on Art, the Autonomy of the Creative Drive*, Routledge, 2012, p. 130 [Epilogue].
99 C.G. Jung, *Memories, Dreams, Reflections*, Fontana Press, 1995, p. 224.
100 ibid., p. 222.
101 C.G. Jung, *Mandala Symbolism*, translated by R.F.C. Hull, Princeton University Press, 1973, p. vi.

102 David Tacey, *How to Read Jung*, Granta Books, 2006, p. 77.
103 ibid., p. 77.
104 ibid., p. 50.
105 Murray Stein, *Jung's Map of the Soul*, *An Introduction*, Open Court, 1998, p. 161.
106 ibid., p. 14.
107 Jung's negative response to Picasso's art and in contrast his more favourable attitude towards the likes of Yves Tanguy and Peter Birkhäuser—discussed in earlier chapters, can also be related to Jung's commitment to the characteristics of mandalas and his distain towards those that opposed them. In Jung's *Flying Saucers: a modern myth of things seen in the sky*, Jung claims that the mandala is the 'pre-eminent symbol for our time.' Clearly, the modern artists Jung chose to discuss did not challenge his understanding of symbolism, which he related to the essential qualities of a mandala. Picasso on the other did not express in Jung's view a 'symbol of our time.' For Jung, this included circular embellishments, centralization and obvious pattern—all or most of which are present in Jung's *Red Book* paintings.
108 C.G. Jung, *The Collected Works of C.G. Jung, Volume 9 Part II: Aion: Researches in the Phenomenology of the Self,* translated by R.F.C. Hull, Routledge. See 'Forward' for details. First published in 1951.
109 ibid., para 351.
110 Murray Stein, *Jung's Map of the Soul*, *An Introduction*, Open Court, 1998, p. 161.
111 ibid., p. 161. Stein suggests that totem animals represent one's people or clan. He asserts that the collective is greater than the ego personality.
112 ibid., p. 155, see also C.G. Jung, 'Mandalas,' in *Mandala Symbolism*, translated by R.F.C. Hull, Princeton University Press, 1973, para 715. Jung suggests that mandalas could even be called the '*archetype of wholeness*.'
113 Daniel C. Noel, 'Jung's Anti Modern Art of The Mandala,' in *Cultural Values in Postmodern America,* edited by William G. Doty, University of Alabama Press, 1995, p. 74.
114 Within *The Art of C.G. Jung*, several images are included under the title of 'Spheric visions.' It is important to note that these images specifically depict a central and quartered circular motif; however, many of Jung's images included in the *Red Book* also follow Jung's commitment to the schematic conception of mandala symbolism. Jung noted in conversation with Aniela Jaffé February 6, 1959, a series of spheric visions which took place in 1919 when he had Spanish Flu. Within the conversation, Jung refers to four visions which he then went on to paint. See Aniela Jaffé, *Erlebtes und Gedachtes bei Jung*, p. 53, unpublished manuscript, ETH Zurich University Archives, Hs 1090: 97 cited *The Art of C.G. Jung*, edited by the Foundation of the Works of C.G. Jung, with contributions by Ulrich Hoerni, Thomas Fischer and Bettina Kaufmann, W.W. Norton & Company, 2018, p. 137 [footnote 72]
115 C.G. Jung, *Flying Saucers, a Modern Myth of Things Seen in the Sky*, Routledge, 2002, p. 87. First published in 1958 in German and in 1959 in English By Routledge & Keagan Paul.
116 Daniel C. Noel, 'Jung's Anti-Modern Art of the Mandala,' in *Cultural Values in Postmodern America,* edited by William G. Doty, University of Alabama Press, 1995, p. 79.
117 David Tacey, *How to Read Jung*, Granta Books, 2006, p. 77.
118 Harper's Bazaar Magazine, 'Inside Jung's Red Book: Six Questions for Sonu Shamdasani,' *Scott Hoden*, October 2009 accessed online August 5, 2018.

119 ibid.
120 ibid. Interview conducted with Shamdasani in 2009.
121 ibid.
122 Interestingly, Jung claimed Picasso's art reminded him of 'a bombed porcelain shop'; thus, it is relevant that Jung surrounded his own fragments within 'magic circles'—as if to contain any possibility of disorder. Jung notably never painted in an abstract style. Some of his paintings are certainly geometric in form and therefore resemble the expression of certain other modern artists at the time such as Sophie Tauber-Arp. However, even those that are not as overtly realistic, depict balance and symmetry.
123 Sylvester Wojtkowski, 'Jung's Art Complex,' *ARAS*, 2009, p. 29.
124 *The Art of C.G. Jung,* edited by the Foundation of the Works of C.G. Jung, with contributions by Ulrich Hoerni, Thomas Fischer and Bettina Kaufmann, W.W. Norton & Company, 2018, p. 138.
125 In his *Memories Dreams Reflections*, Jung acknowledges painting *Window on Eternity* and the mandala painted a year after that. The star painting is also featured in 'Concerning Mandala Symbolism.' See C.G. Jung, 'Concerning Mandala Symbolism,' (1950) in *Mandala Symbolism*, translated by R.F.C. Hull, Princeton University Press, 1973, para 683 for details.
126 C.G. Jung, 'Concerning Mandala Symbolism,' (1950) in *Mandala Symbolism*, translated by R.F.C. Hull, Princeton University Press, 1973, para 683.
127 *The Art of C.G. Jung*, edited by the Foundation of the Works of C.G. Jung, with contributions by Ulrich Hoerni, Thomas Fischer and Bettina Kaufmann, W.W. Norton & Company, 2018, p. 139.
128 Jolande, Jacobi, *Complex Archetype Symbol in the Psychology of C.G. Jung*, translated by Ralph Manheim, Princeton University Press, 1974, p. 150.
129 C.G. Jung, *Introduction to Jungian Psychology*, pp. 99–108 cited in *The Art of C.G. Jung*, 2018, p. 139 and p. 177 footnote [77].
130 Jolande, Jacobi, *Complex Archetype Symbol in the Psychology of C.G. Jung*, translated by Ralph Manheim, Princeton University Press, 1974, p. 150.
131 C.G. Jung, *Memories, Dreams, Reflections,* Fontana Press, 1995, p. 212.

Chapter 10

Jung's misinterpretation of modern art

Jung's favourable attitude towards *certain* modern artworks

In Chapter 7, I highlighted the work of artists, Erhard Jacoby (unknown), Peter Birkhäuser (1911–1976) and Yves Tanguy (1900–1955) in order to demonstrate Jung's favourable attitude towards a specific style of artistic expression. Furthermore, in Chapter 9, I addressed Jung's commitment to mandala symbolism, and his preference for balance, symmetry and order. I would like to now return to Jung's discussion on a painting by each of the previously mentioned artists in his publication *Flying Saucers: A Modern Myth* (1958). I shall argue that Jung's analysis of their imagery reveals he was favourable towards these painters because they render into their art Jung's own notion of symbolic expression of the 'Self.' I will not be addressing Jung's analysis in detail but will focus on a key point—that Jung identifies in their respective paintings the presence of, what is for Jung the all-important images of a circular motif, the quaternity and/or 'Self' symbols.

Consequently, Jung's choice of artists also confirms his compulsion to reject imagery that challenged his understanding of a symbolic expression—as demonstrated in his negative reception of Picasso's art. Indeed, Jung was unable to identify any of his preferred forms of symbolism in Picasso's Cubist enterprise. However, despite Jung's assumptions, Picasso—although less obviously so—did express a fourfold structure in his Cubist paintings. I maintain that Jung failed to recognize this aspect of Picasso's art due to his inability to move beyond his personal fear of the artist's 'fragmentary' expression. Ultimately, Jung limited his recognition of symbolism to only those forms that he found comprehensible and therefore 'safe.' Before I move on to an exploration of Picasso's 'expression of unity,' I will briefly address the reasoning behind Jung's more favourable attitude towards Tanguy, Jacoby and Birkhäuser.

Modern artists, modern people and circular motifs

In *Flying Saucers,* Jung suggested that mandalas (or UFOS in the context of the modern era and the prevalence of their sightings) appear in situations

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of psychic confusion. In Jung's view, the intense interest and excitement surrounding UFO sightings suggested that there was a collective tension amongst modern people. Jung as we know believed that modern people suffered from a growing separation from the unconscious—which had led to an unhealthy one-sidedness. Consequently, Jung related UFO sightings to the psyche's compulsion to be provided with a sense of 'wholeness' at a time of great social and cultural upheaval. According to Jung, UFOs corresponded with the symbolic significance of a circular motif—an indirect projection from the unconscious into consciousness. Indeed, Jung was not addressing the literal occurrence of UFOs sightings, but rather their psychological importance. Jung explains:

> The archetype thereby constellated represents a pattern of order which, like a psychological 'view finder' marked by a cross or a circle divided into four, is superimposed on the psychic chaos so that each content falls into place and the weltering confusion is held together by the protective circle.[1]

As I pointed out earlier, the modern artists that Jung discussed in *Flying Saucers* were able to express Jung's own preferred notion of a symbolic expression—which is to say, in his view, they offered a compensatory expression of wholeness. In this way, these artists reinforced Jung's understanding of the role of an artist and their ability to provide society with a 'healing' expression. By drawing from the collective psyche, Jung believed that an artist could express symbolic forms capable of pointing to new directions.[2] It is also noteworthy that none of Jung's chosen artworks resembles Picasso's 'fragmentation' or Riklin's abstract tendencies. This is unsurprising, given that Jung believed that Picasso reflected the modern era's destructiveness with no recourse to a balanced structure. However, Jung missed a vital aspect of the Cubist enterprise that in many ways exemplified and supported his own notion of psychological wholeness. I maintain that Jung neglected aspects of Picasso's art out of his fear of madness, a fear that can be traced back to his reception of Nietzsche—and one that is rooted in his resistance to fragmentation and its abstract representation, such as we find in Picasso's art. I addressed this point in Chapter 3, and I will consider it again to demonstrate that Jung has a similar negative attitude towards both Nietzsche and Picasso and their respective work.

Jung overlooks Picasso's expression of unity

William A. Sikes in *The Psychological Roots of Modernism: Picasso and Jung* (2015) maintains that 'Picasso's early work is a precise visual expression of the individuation process.'[3] As I discussed, according to Jung, individuation is the lifelong process of psychological development, where one moves towards becoming a fully integrated individual. However, pushing beyond psychoanalysis, which seeks to overcome repression, individuation

also endeavours to establish creative communication with the collective unconscious.[4] Sikes maintains that this process is evident in Picasso's early works—starting with his Rose Period (c. 1905 to early 1906) that included a range of archetypal figures and ending in the Summer of 1911 with his (synthetic) Cubist works.[5] Examples of these periods and those in-between were included in the exhibition Jung attended at the *Kunsthaus* (although, as I explained, the order of their hanging was not in itself consistent with a chronological development). Unfortunately, Jung's visceral response to Picasso's art prevented him from acknowledging the artist's early works as compatible with his theory of developing consciousness.[6]

Revisiting Jung's attitude towards Picasso and Nietzsche

I suggest that if we consider Jung's ambivalent reception of Nietzsche and his work, Jung's ambivalent attitude towards Picasso and his art is not entirely surprising. Jung, as we know was troubled by the prospect of mental illness. Thus, Nietzsche and Picasso are bound by Jung's identification of them as mentally unstable.[7] As I discussed in Chapter 3, just as Jung ignored and misread Nietzsche, I argue that he ignores and misreads Picasso. Huskinson explains how Jung did so with Nietzsche; now I'm going to demonstrate how he did so with Picasso.

I noted in Chapter 2 that Jung did not view Picasso's art chronologically, which would have been problematic for Jung and his understanding of psychological transformation taking place over a number of years.[8] However, it seems odd that Jung made, what I suggest was a rapid diagnosis of the artist's 'psychic problems,' based on limited evidence. One would have expected Jung to have tried to consider the paintings according to the date Picasso created them, despite the inconvenience this may have presented. Jung's lack of attention in this regard, therefore, suggests that he was resistant to them and was avoiding becoming overly engaged with a form of expression he clearly found disturbing. Huskinson reflects a similar notion relative to Jung's reception of Nietzsche's work when she asserts that Jung 'often skates over' his consideration of Nietzsche's writing 'at an alarming rate.'[9] Accordingly, Jung neglects aspects of Picasso's paintings and presents in his 1932 essay a perspective that accommodates his own psychological needs and denigrates the artist's own personality. However, in skimming over Picasso's 'fragmentary' art due to his personal unease with it, Jung misses a fundamental aspect of Picasso's psychological and creative development.

In the following section, I would like to offer an insight into Picasso's synthetic Cubist endeavour, which most importantly followed Jung's understanding of mandala symbolism. In doing so, I will demonstrate Jung's narrow understanding of modern art, which was primarily a symptom of his rejection of imagery that he associated with psychological instability—such as fragmentation, dissolution or distortion.

Exploration of Picasso's cubism and its connection to mandalas

'Analytical' cubism and Picasso's move towards a modern symbol of unity

Before going any further, I must point out that I will not be discussing all aspects of Picasso's art, nor will I address his psychological situation prior to his development of Cubism. Instead, I will be offering a perspective of Picasso's Cubist enterprise based primarily on Sikes' observations. In doing so, I endeavour to highlight Picasso's expression of a modern symbol of unity, which Jung mistook as a 'schizoid symptom.' I noted earlier, Sikes' suggestion that 'Picasso's early work expresses stages of the individuation process.'[10] Consequently, I would like to briefly consider Picasso's 'analytical' Cubism as it was the precursor to what Sikes maintains was Picasso's more successful method of 'synthetic' Cubism.[11] Sikes adds that over the years, there has been a conflict over the distinction between the two methods of Cubism, which is largely due to the confusing ways the terms have been used. Before addressing the psychological significance of the development of Cubism, it is worth noting Cubism's original usage and definition. Art historian, Daniel-Henry Kahnweiler (1884–1979) was one of the first to champion Picasso and his Cubist movement in art. He refers to the 'analytical' Cubist efforts as belonging to the period between c. 1908 and 1909 and 'synthetic' Cubism to the works of 1910–11.[12] However, Roland Penrose, also acknowledged as one of the foremost authorities on Picasso, suggests that 'analytical' Cubism was between 1910 and 1912 and 'synthetic' Cubism between 1912 and 1916.[13] It is therefore worth noting that views differ as to when exactly each of the periods starts and ends.

Sikes suggests that psychologically speaking, analytical Cubism represents a rational process of investigation, which required a 'structured' approach to the work of art. Crucially, Picasso found the method unsatisfactory due to its purely constructive approach. If we are to understand Picasso's dissatisfaction in Jungian terms here, we would say Picasso found the method unsatisfactory because it fails to establish a uniting symbol; it required, for Picasso, a balance between conscious and the unconscious. As such, the analytic method was too reliant on consciousness alone. Thus, it was not until the creative process involved an intuitive approach to form, that the method could move towards a more harmonious expression for Picasso. Sikes explains:

> The solution of the problem posed by the analytical method was to open up the composition and reconfigure the object and its surrounding space into a meaningful pattern. The result was what Kahnweiler called a 'synthesis of object,' in which the pattern of forms on the canvas was integrated by the viewer. . . . Something of the same thing occurs in

> the viewer, who has to abandon his normal way of looking at pictures and give himself over to the interplay of forms in order to integrate them into a meaningful pattern. In essence, the technique signifies, [III] a 'purer' means of painting—that is, a manner of painting designed to appeal not merely to the senses but to the mind of the viewer.[14]

However, it seems that Jung was determined not to 'abandon' his habitual way of viewing modern art, nor was he willing to allow Picasso's artistic expression to 'appeal' to his mind. Indeed, I wish to argue that Jung's fear of insanity distorted his understanding of a creative method that largely followed similar principles of symbolism that he endorsed.

Picasso's synthetic cubism and mandalas

Sikes highlights the relationship between mandalas and Picasso's Cubist paintings. He suggests that Picasso's search for a uniting symbol can be seen in his use of an oval, triangle and grid as the foundation for still life, portraiture, figure studies and landscapes. In Chapter 9, I discussed Jung's recognition of the psychological significance of mandalas and their role as a ritual instrument (Yantra) to aid meditation and concentration. Indeed, Jung places great emphasis on how the mandala draws attention in, which brings the attention back to the innermost point. I would therefore like to offer Sikes' description of the Yantra as it summarizes aspects of mandala symbolism that are relevant to Picasso's art:

> The outer frame of the mandala designates a square sanctuary with four doors opening out to the four quarters of the world. Movement within the mandala proceeds upward, to a raised floor, which is defined by circular forms and stylized lotus leaves. The Divine is designated here by nine interpenetrating triangles, which represent the male and female energies found in all things. The Absolute itself—which is the ultimate goal of the journey inward, and the source of that energy moving out again into the world—cannot be represented since it lies beyond space and time.[15]

Sikes concludes that in the Yantra, the 'ultimate goal' is represented by a 'dot' (*bindu*) which is at the centre of the triangles. He maintains that Picasso creates a similar effect in his most successful Cubist paintings through the use of a triangle, grid and oval. I will be addressing these elements in more detail shortly in order to demonstrate how Picasso's art successfully connects with modern people through its archetypal imagery. This view is in direct contrast to Jung's own view that Picasso's art was admired by the public due to its depiction of 'unorganized fragments,' 'alluring shards' and 'debris,' which he says merely fed the modern person's neurotic consciousness. Sikes explains how Picasso's use of 'a formal foundation' by way of a grid created

an image that drew the eye inward to a central point in the painting—in the same way as a mandala. His suggestion also offers some insight into how Picasso's art brought unconscious material into consciousness and thus created symbolic imagery. The painting *Man with a Pipe* (1911) provides an example of Picasso's employment of these elements. I would like to highlight Sikes comment on the painting in order to demonstrate in a little more detail how Picasso successfully created a balanced expression in his art. Sikes states the:

> Most successful Cubist paintings, like Picasso's *Man with a Pipe*, create much the same effect [as a mandala] by the use of a triangle, grid and oval, and by means of a rich interplay of light and dark—all of which serve to define the form as a symbol and to bring the eye inward to a point near the center of the image.[16]

I therefore suggest that it is worth considering his use of a grid in more detail in order to fully appreciate its significance.

The grid in cubist art

According to Kahnweiler,[17] Cubism occurred through the invention of 'a scheme of forms' which was basically a grid that extended across the canvas. This provided a 'supporting armature' for the forms and 'uniform structure' to the entire work.[18] However, it seems that Jung's prejudice towards Picasso's expression led him to assume that the artist was instead consumed by destructiveness.[19] I am referring in particular to Jung's identification of the Dionysian impulses he associated with Picasso's fragmentary rendering of objects—which Jung also assumed was a means to an end. However, perhaps without realizing the significance of his discussion, Sikes counters this notion and points out that the developmental process of Picasso's Cubist enterprise was a formidable undertaking. He explains that the image had to be completely and consciously destroyed in order that the pieces 'be realigned to the structure.'[20] Furthermore, it is worth considering that the Cubist grid was essentially a three-dimensional form. Sikes explains that the grid 'establishes uniformity both by its external structure and by an inner spatial dynamics whereby sections of the composition are capable of moving back and forth and from side to side.'[21] In many ways, I suggest that the process was motivated by creating a sense of wholeness that was both visual (i.e. viewing the whole image internal and external and with movement) and psychological—through its symbolic relation to the mandala. Picasso, I argue was not motivated by pure destructive tendencies, but by an urge to harness opposing forces at work in the psyche, therefore enabling him to create a unified expression of wholeness.

The grid and its psychological significance

An artist must respond to the collectively repressed tendencies of the era, whilst also reenvisaging them into a form of expression that is experienced as meaningful. Picasso, I believe was successful in this endeavour, inasmuch as the grid represents the psychological significance of the mandala in a form that modern people, Jung claims, were respondent to.[22] Sikes explains how the modern world is dominated by squares and grids—such as frames and windows of buildings, screens and city maps.[23] Consequently, these structures are perceived as familiar and therefore agreeable to the modern person.[24] Jung as we know believed that modern people favoured reason and fact and, as a consequence, rejected forces that they perceived as 'unknowable.' Thus, we can see how Picasso created imagery that connected with its modern viewer through the incorporation of a 'known' structure. However, Sikes notes that the grid also relates to the 'the symbolism of traditional art,' within which 'the square generally represents the four-sidedness of the earth, the circle, the dome of heaven.'[25] The grid was not only representative of the modern world but also symbolic, due to its relation to quaternity. For the modern person, Picasso's artwork will therefore represent psychic wholeness—through its resolution between consciousness (i.e. visual world and grids) and the unconscious (archetypal connection to the grid as a fourfold structure). Indeed, Jung admits that the 'twenty-eight thousand people who came' to view Picasso's art at the *Kunsthaus* was a clear indication of the artist's evocative expression. Sikes confirms the development of Picasso's expression as follows:

> Now with the appearance of the grid, they [illogical spaces] emerge to the forefront, resulting in a balance of oppositions which defines synthetic Cubism. . . . we enter a world of logic and paradox, conscious and unconscious processes. This balance of forces is at the heart of both formal and psychological resolution which had been achieved by the summer of 1911.[26]

Picasso's 'frames' and triangles

It is interesting that Jung did not note Picasso's use of a frame, which took the form of a rectangle and alternatively an oval in order to define his paintings as a self-contained object.[27] Since the oval represents the combination of both the square and the circle, which relates to the mandala, it is significant that Jung overlooked this point. Jung instead focused on Picasso's 'fragmentation,' which he allowed to overshadow other aspects of the artist's work. Furthermore, included in Picasso's *Kunsthaus* exhibition were examples of this creative development, which Jung as we know attended and based his

essay on. Sikes confirms the connection between Picasso's frames and mandalas, suggesting that 'the rectangular frame mirrored the system of right angles in the painting, thus unifying the entire form.' The oval, however, 'worked in opposition to the system of angles, thereby throwing the latter into sharp relief.'[28] He adds that this process works in a similar way to the mandala, as it depicts the balance between opposing forces. This notion reinforces my claim that Jung was largely constrained by his commitment to a sense of symbolism derived from the past, which as a consequence allowed for only a partial appreciation of Picasso's expression.

I previously noted that the oval is a synthesis of circle and square, which translates, according to Sikes as an ideal image of the Self, i.e. the union of opposites. He adds that the oval, 'by itself, is able to indicate that union of opposites which is elsewhere rendered by the circle and square.'[29] As I have maintained throughout this chapter, Picasso created a symbolic image for the modern era. We can relate not only the grid, oval and rectangle to Picasso's paintings but also the triangle, which became an integral part of the Cubist expression. Sikes maintains that Picasso's use of the triangle, and the interplay of angles is distinctly similar to the Yantra. However, as I noted earlier in the chapter, it was the most fundamental aspect of the mandala, which led Jung to his conception of the Self, i.e. the act of focusing attention to the centre of the image—that was also an important feature of the Cubist enterprise. This tendency of Cubist artworks to gravitate towards the centre of the canvas creates an invisible point of reference where the painting is joined into a unity.[30] More importantly, this central point, in Jungian terms represents the Self. Thus, both Picasso and Jung created imagery expressing a similar urge towards 'wholeness.' However, in my opinion, despite this similarity, Jung's paintings are somewhat contrived. This, I maintain, is due to Jung's compulsion to remain on a path that allowed his ego to pursue its need for intellectual comprehension. Yet, in doing so, Jung inhibited an authentic expression of his psyche.

To conclude, Sikes offers an insightful perspective of Picasso's journey towards creating a symbol of unity. The contrast between Picasso's and Jung's respective confrontation with the unconscious, I believe, is apparent—Picasso was accepting of and committed to his expression as an artist; thus, he went on to achieve a healthy balance between conscious and the unconscious elements, Jung, on the other hand, struggled to repress his artistic tendency and, consequently, produced paintings that express a one-sided, distinctly conscious approach to his image making. As Sikes concludes:

> Over the past seven years Picasso had made a journey into the collective unconscious and back again, gradually strengthening the ego to a point where he had attained a balance between conscious and the unconscious. This union of the psyche was now evident in forms which threatened to completely forsake the visible world for the 'unmanifest.'

> It was precisely at this point that the world began to assert itself, the detritus of reality appearing throughout the work of art. Now the artist had truly begun to gather the world to himself, elevating the mundane and joining the physical to the spiritual, the everyday to those forms which spoke to the eternal. Once again it was a question of balance—of the animal which is able to stand to stand on all four feet.[31]

The anima and art movements

The influence of geometric abstraction and surrealism on Jung's paintings

I noted in the previous section Jung's inability to view Picasso's art as symbolic. Furthermore, as I suggested in Chapter 8, during Jung's own confrontation with the unconscious, he rejected his anima and resisted her suggestion on how he could engage with her. Both personal and psychological failings indicate Jung's conscious fear of committing to an artistic expression of the soul or of his wider persona. Modern art represented to Jung a dangerous journey to the unconscious, which, relative to the era—he assumed was fraught with Dionysian impulses.[32] Jung could only engage with the unconscious through the notion of a 'self-experiment'—and through the 'safety' of scientific comprehension, which he assumed gave him a 'firm ground underfoot.'[33] However, despite Jung's resolute belief that he was not producing art, there are clues that indicate otherwise. In Chapter 9, I emphasized that Jung *modelled* his *Red Book* after illuminated manuscripts from the Middle Ages.[34] Thus, many of his paintings resemble Medieval artworks—in particular, in their flatness and reduction to clear colours. Yet Jung was not entirely consistent in his endeavour to closely follow the characteristics of Medieval art. On a small number of occasions, Jung appears to create imagery that characterizes the stylistic tendencies of certain modern artists. It is for this reason that I suggest that Jung was unable to fully repress his artistic propensity. In other words, the modern artist repressed within him achieved on rare occasions conscious expression.

It is important to note therefore that Jung's interest in Medieval art was not necessarily without any artistic influence or urge. There were also a number of modern artists that Jung would have had contact with that were also exploring the art of the Middle Ages. They included members of the Cabaret Voltaire, Hans Arp and Sophie Taeuber-Arp (1889–1943), both of whom were also noted figures in the Dadaist movement. Medea Hoch, a contributor in *The Art of C.G. Jung* (2018), highlights the relation of some of Jung's paintings to Dadaist Modernism. Specifically, there are parallels between Taeuber-Arp's geometric abstraction and Jung's meditation pictures. Taeuber-Arp, like many avant-gardists, was in search of elementary forms. Consequently, her interest led her to be inspired by Medieval art.

It seems that both Jung and Taeuber-Arp were motivated by a similar urge to revive lost connections with the past—or in other words, to respond to the unconscious (and the repressed tendencies) of the modern era. Hans Arp, Sophie's husband explains that:

> In 1918, she [Taeuber-Arp] painted again in oils, a triptych, in which she used various gold-bronze colors. Excited by early medieval and Byzantine painting, she reclaimed the gold colours that the naturalistic development of painting had completely repressed.[35]

Taueber-Arp's search for a uniting symbol was an openly artistic enterprise, which involved a combined awareness of artistic developments, both past and present. Her expression, I maintain, was therefore rooted in the unconscious but required consciousness to translate it into a meaningful expression in the modern era.[36] Jung on the other hand was, I argue, 'stuck' between his ego's compulsion to pursue its preference for comprehension and his artistic tendency which he fought to repress. Consequently, Jung expressed a mixture of overtly 'symbolic' paintings (i.e. inclusion of a mandala, etc.) with occasional breaks from these conventions—during which he appears to allow his artistic urge a little more freedom. Interestingly, Franz Riklin wrote in a letter to his wife Sophie in 1916 that he also considered symbols to be essential but believed that Jung overvalued them in art.[37] I agree with Riklin's view and assert that Jung overlooked valuable aspects of modern art which could have provided him with a broader understanding and experience of creative expression.

Further struggles with the anima—aspects of surrealism

It was not only Taeuber-Arp's geometric abstraction that one can parallel with Jung's *Red Book* paintings. I noted in Chapter 7 that another significant art movement was also developing at the time Jung was creating his *Red Book*—Surrealism. Jung was seemingly more favourable towards Surrealism for reasons that I also pointed out in Chapter 7. Surrealist art is known for its dream-like images, its preoccupation with the bizarre and its peculiar assemblages of ordinary objects and scenes. Furthermore, I suggest that some of Jung's paintings reflect these tendencies.

In the illumination shown on page 115 of the *Red Book,* Jung used an abstracted style that departed from his more typical imagery. Interestingly, Jill Mellick, a contributor in *The Art of C.G. Jung* (2018), points out that within his painting, Jung 'obeyed no laws of the outer world.'[38] This is a noteworthy comment given that Jung maintained in *Memories, Dreams, Reflections* that during his period of instability, he 'saw that so much of fantasy needed firm

ground underfoot' and that he must therefore first 'return wholly to reality' and 'scientific comprehension.'[39] Consequently, Jung's painting challenges his usual conventions and appears to break from his more obvious form of Medieval styling. Thus, Jung creates an unsettling image that could certainly be described as 'bizarre' or 'peculiar.'[40] Mellick explains:

> Light sources appear and disappear: the figure is fluid, stylized, casts no shadow; black shadows on the left of the gold verticals to the left of the center imply light from the right; black shadows to the right of the gold verticals to the right of the center imply light from the left; the horizontal gold ceiling lines imply a light source in front of the image. This mix of illusionism and abstract design is as unsettling as the subject matter.[41]

However, it seems that Jung did not entirely break from his understanding of a 'safe' form of creative expression. This can be identified in his use of a central point—the circular motif, which directs the eye inwards. Similarly, Jung includes no shadows, and the general style of the painting depicts a 'flatness' of imagery, such as the figure and the floor—characteristics which correspond with Medieval styling and thus his preferred form of symbolism. Yet, these aspects are countered by Jung's use of distorted perspective and illusionism. Indeed, planes appear to move and contradict one other, generating a dizzying effect on the viewer. I contend therefore that this painting demonstrates Jung's inability to entirely obliterate his artistic urge.[42] There is not enough space within this chapter to address Surrealism in relation to Jung's paintings in detail. However, I believe that further investigation could provide greater insight into Jung's creative inclination. Nonetheless, I would like the reader to consider that there are sufficient visual parallels between some of Jung's paintings and characteristics of Surrealist art. Jung's painting *We Fear and We Hope* (1923) illustrates my point, in particular, if we compare it to Salvador Dalí's *The Hand* (1930). It is important to note that the Surrealist form of expression was emerging as early as 1914 when Jung was in the early stages of the development of his *Red Book* paintings.[43] If nothing else Jung's stylistic similarity highlights his 'anima problem' which was present during the creation of his *Red Book*.

To conclude, I maintain that Jung's paintings depict his struggle to integrate ego and the unconscious. Furthermore, they demonstrate his struggle with the anima, who can be identified in some of his paintings that deviate from his adherence to the traditions of Medieval art. Yet, despite the suggestion of an artistic approach to the unconscious, I believe that the predominant way in which Jung depicted his interest in Medieval art (i.e. *modelled* his *Red Book* on) reveals the most problematic aspect of his paintings—and that is imitation or 'pastiche.' I will clarify my point further in the following section.

Medieval as 'pastiche'

I would first like to consider once again Picasso's art. Whilst Picasso recognized that his analytical Cubist enterprise required further development (and by that I mean, Picasso had yet to attain a balance between conscious and the unconscious), Jung, I believe was not as sensitive to the limitation of his own creative expression. It is evident that Jung predominately *imitated* medieval art—a consequence of his ego's dominant role in the process of elaborating fantasy material. In his paper, 'An Aesthetic of the Unknown' (2015), Michael Evans emphasizes that the contemporary abstract painter notoriously faces the problem of 'transformation or simulation.'[44] Despite Jung's rejection of the possibility that he was creating art, I suggest that Evans' view is worth considering alongside Jung's paintings. Specifically, I assert that Jung's 'simulation' of medieval artistry is undeniable. Evans explains that art is in danger of merely referencing other painting styles as opposed to creating something new and authentic. One could argue that Jung was not trying to create a 'new' form of art or art in any shape or form. However, Jung's deliberate and disciplined creation of paintings that replicate the characteristics of medieval art suggests that he was conscious of his decision to create an overall theme for his *Red Book*.

Jung's medieval styling and design decisions

It is worth considering Jung's styling of the *Red Book* in a little more detail as it demonstrates his commitment to following a distinctly historical theme. Jill Mellick maintains that Jung became his own scribe, rubricator, illustrator and illuminator—all of which were technical roles normally carried out in the late Middle Ages by a team of specialists.[45] Jung, however, took it upon himself to master each method himself in order to follow the tradition of his medieval counterparts. Furthermore, Jung's *Red Book* was far from a spontaneous endeavour as is often claimed (not least by Jung himself), for he spent a great deal of time designing its pages. This involved such decisions as allocating bounding lines, determining portion of word to image, size of calligraphy, decoration and illumination.[46] Mellick describes Jung's process of designing his pages as follows:

> Only when he had planned each detail, line, and palette for a page did he permit himself disciplined spontaneity: he let himself alter elements somewhere between original sketch, underdrawing, and rendering. Regardless of when he changed the design of the decorated majuscule, he retained its original elements and mosaic patterning.[47]

Jung also left pencil work and corrections visible, which, interestingly, Jung would have been aware was also a characteristic of medieval manuscripts. However, this was not a feature exclusive to the Middle Ages, Mellick observes

that 'doubtless, too' Jung would have seen that contemporary artists were also retaining their artistic process as a part of the final product.[48] Consequently, it is evident that Jung remained in a struggle to integrate ego and unconscious. That is to say, his creative process indicates that he was struggling to obliterate the influence of his anima during his creation of the *Red Book*. I would therefore like the reader to note the overall styling of the paintings. Jung favoured colours such as blue, red, green, black and gold—a reflection of the colour palette of his medieval counterparts. Jung also often outlined his images in black (rather like the leading of a medieval stained-glass window).[49]

Jung's fear of the unknown

It is not necessary to address all of Evans' discussion; however, he makes a further point worth considering. Evans asserts that overfamiliarity is an issue faced during artistic expression, which is to say, 'becoming stuck in a chain of referentiality, which denies the necessary primacy of experience in approaches to the unknown or numinous.'[50] If we apply this notion to Jung, we find 'referentiality' is a key problem—for his artwork adopts a medieval style of painting in what seems to be a bid to recreate a historical manuscript. Evans adds that 'when a seemingly spontaneous or genuinely unfamiliar method of painting becomes a recognized style, can it really claim to emerge from any sort of collaboration with the unconscious?' Jung was certainly familiar with medieval art, as demonstrated in his research interests, personal collection and books. In contrast, I maintain that Picasso's synthetic Cubism and Tauber-Arp's geometric abstraction represent an authentic, imaginative process of transformation. Jung, however, sought to duplicate a familiar form of artistry that he assumed would allow him to safely depict his confrontation with the unconscious. In doing so, he navigated away from the challenge of creating a modern symbol of unity out of fear of an uncontrolled journey into the unconscious.

I realize that these principles apply more specifically to the work of an artist; however, as I have demonstrated, Jung was conflicted—was he an artist creating meaningful and healing art or a scientist recording his experiences during self-experimentation? In many ways, Jung seemingly feared the unknown, the very thing he claimed that the modern person rejected out of preference for reason and fact. Was Jung perhaps projecting some of his own feelings onto the modern person? Was he in fact a victim of his own cause?

Beyond cubism—abstract art and 'wholeness'

Jung's negative view of modern art lay predominately in his inability to identify within it an expression of wholeness or unity. He needed to claim, realize and address the different graphic models of 'completeness' within

modern art. I will discuss in this section a chapter written by Moshe Barasch, 'Composition and Harmony' (1998), taken from the final volume in a series of three books that examine the theories of art.[51] Within his chapter, Barasch discusses the modern artist's approach towards a new concept of 'wholeness.' Interestingly, both Jung and modern artists were concerned with wholeness and unity, yet, Jung, as we know, took a predominately dim view of the manner by which modern artists express it—as demonstrated in his derogatory attitude towards Picasso and Riklin. Most importantly, Barasch highlights aspects of abstract painting that opposed Jung's understanding of symbolism, in particular their apparent break from the characteristics of mandalas/circular motifs. In my exploration of Barasch's chapter, I shall show that contrary to Jung's assumption, abstract art should not be regarded as lacking an urge towards unity.[52] However, I maintain that for Jung, the problem with abstract art was that it did not accord with *his* particular understanding of symbolism.

To begin, I ask the question, what actually makes a painting whole or unified? By that, I am not referring to the material integrity of a work of art but the visceral or symbolic nature of a painting. I believe this question requires us to address in more detail the abstract artist's understanding of wholeness, in order to fully appreciate the nature of their creative enterprise. The Dutch painter and theoretician, Piet Mondrian (1872–1944) addressed in his 1917 treatise, *The New Plastic in Painting*,[53] the significance of art as an expression of duality. In response to this notion, Barasch suggests that in nature we connect completeness to the relationship between two opposites.[54] However, he adds that in art, primordial duality is embodied in a symbol of unity—'a specific motif' and 'a particular linear pattern.'[55] Moreover, Mondrian recognized that for the abstract artist an expression of unity lay in fact in the 'perpendicular.' He explained that:

> The abstract plastic of relationship expresses this prime relationship *determinately*—by the duality of position, the perpendicular. This relationship of position is the most equilibrated because it expresses the relationship of extreme opposition in complete harmony and includes all other relationships.[56]

The perpendicular therefore represents the harmony in nature, whereas the perpendicular pattern stands for the expression of a 'composed motif.' Barasch adds that this is 'based on the meeting of shapes and directions moving in opposite directions.'[57] We can relate some of these aspects of abstract art to Jung's lack of understanding of Picasso's Cubist expression. Despite Cubism not being abstract per se, it does express aspects of a modern form of symbolism discussed earlier. More importantly, Mondrian's view of perpendicular pattern opposed Jung's recognition of wholeness, which as we know he related to a circular motif—a shape that has no beginning or end, is

self-enclosed and represents the totality of the psyche. Interestingly, Barasch suggests that this change in attitude towards what constitutes a symbolic form also demonstrates the modern artist's understanding of the importance of the whole over the part. By that, he maintains that a line requires the relationship with other lines, whether that be vertical or horizontal, in order for it to become a 'complete' expression.[58]

It is clear therefore that the abstract artist was not motivated by destruction but primarily by achieving an image of wholeness. Nonetheless, their expression challenged Jung's understanding of symbolism. In relation to Riklin and Picasso, Jung was troubled by their apparent lack of composition, which is to say, their overall organization or arrangement of shapes. More specifically, Jung related Riklin's 'dissolution' and Picasso's 'fragmentation' to a pointless expression of 'debris, unorganized fragments and crudities.'[59] This, I argue, was unfair on Jung's part. I suggest that we must now consider in more detail Mondrian's concept of composition, in order to emphasize the arbitrary nature of Jung's claims.

Composition and harmony in abstract art

Barasch explains that it was not until art became a 'teachable' subject that the overall organization of a painting or drawing was recognized for its composition. He adds that one of the earliest definitions of composition provides an indication of the relationship between the framework of a painting and its expression of unity. Thus, it was the Italian art historian and biographer, Filippo Baldinucci (1624–1697) who suggested in *Vocabolario Toscano dell' Arte del Disegno* (1681), that 'a quality necessary to good painting, [exists] when all things depicted on a canvas or board are so arranged that they result in agreement and in harmonious unity.'[60] His comment indicates therefore that a successful composition relied on all aspects of the image being expressed in a form of 'harmonious unity.' Indeed, throughout history, there has been a universally accepted value given to the notion of composition, and by that, Barasch explains 'the balanced and manifest ordering of the parts in a painting.'[61] However, in contrast to earlier art movements, abstract artists moved away from the values promoted within traditional art training and sought to address a new aspect of composition. Mondrian's following comment offers insight into this change in attitude:

> Although composition has always been fundamental to painting, all modern painting has been distinguished by a *new way* of being concerned with it. In modern art, especially Cubism, composition comes to the forefront and finally, in consequence, abstract-real painting expresses *composition* itself. While in the art of the past, composition becomes real only if we abstract the representation, in the abstract-real painting composition is directly visible because it has truly abstract plastic means.[62]

Mondrian's comment explains how, for the modern artist, composition is the most profound and fundamental aspect of the painting—or to put it another way, abstract painting could be considered as the 'stripped away' version of art, inasmuch as it reveals the essence of the artist's enterprise—which in turn becomes the most 'directly visible' part of the image. From the previous quote, we can also see how Picasso's Cubism and use of an armature or framework was an early indication of this change in attitude towards composition. Picasso's expression therefore played an important role in the subsequent exploration of image making pursued by abstract artists. The Russian artist Wassily Kandinsky (1866–1944), who is credited as a pioneer of abstract art, suggested in an article that appeared in 1913 in the German literary and art magazine, *Der Sturm*,[63] that this new period in the history of modern painting should be regarded as 'compositional painting.'[64] He explained:

> In compositional painting, which we see today developing before our eyes, we notice at once the signs of having reached the higher *level of pure art*, which the remains of practical desire may completely put aside, where spirit can speak to spirit in purely artistic language—a realm of painterly spiritual essences (subjects).[65]

Indeed, it seems that Jung's assumption that modern artists were inventing imagery that merely *reflected*, as opposed to *compensated* for the destructiveness of the era—was far from the form of expression sought by the likes of Kandinsky, Mondrian and Picasso for that matter. However, Barasch asks a valid question—why was composition so important to the abstract painter? What made this aspect of painting emerge as the dominant principle of their creative enterprise? Interestingly, the answer is something that would have likely appealed to Jung, had he not been compelled to view modern art as a product of the era's 'psychic problems.' Consequently, Jung rejected any further exploration of the modern artist's enterprise through his prejudice and misinterpretation of their motives for a 'new' form of image making.

Abstract art and the collective unconscious

Barasch suggests that we should consider Mondrian's claim that through composition (over colour and drawing) the most universal aspect of the painting is revealed, and as Mondrian adds, 'the individual is more or less abolished.'[66] Kandinsky also reflected a similar view whereby the guiding principle of all art was, he says, composed of three 'mystical necessities'—the artist's personality, the prevailing style of the era and the element of the 'pure and eternally artistic.'[67] The latter I maintain relates to Jung's notion of the collective psyche, whereas personality and style are subjective and therefore specific to the conditions of the artist's time. Barasch adds that 'by extolling the 'pure and eternally artistic,' Kandinsky, in rather a vague outline, was suggesting

that 'the artist becomes anonymous, receding behind the universally artistic.' In other words, the individual is replaced or 'blotted out,' leaving behind the universal, which emerges as the predominant aspect of the painting.[68]

We can see how this notion is not far from Jung's own theories on art and creativity. Furthermore, both Mondrian's and Kandinsky's views can be related to Jung's notion of 'primordial experience,' whereby an artist reaches the depths of the psyche (the universal). For Jung, artistic psychology was collective rather than personal in character, with the artist being a 'vehicle and moulder of the unconscious psychic life' of humankind.[69] In light of my recent discussion, one could suggest that the abstract artist, in particular, responds acutely to the emerging archetypal imagery that Jung spoke of in 1930.[70] Indeed, Kandinsky and Jung appeared to share similar views, both maintaining that the artist's personality should not be the overriding theme of a painting. Kandinsky asserts, 'The process of the development of art consists to a certain extent in the ability to free itself from elements of personality and temporal style.'[71]

Barasch notes that one could easily wonder how this concept of expressing something universal as opposed to personal is related to composition. In my opinion, and to address Kandinsky's views in relation to Jung's—composition corresponds with the successful journey to and from the unconscious and is thus an expression of the 'common rhythm,' or ground pattern as it were, that relates to all humankind. It is therefore important to note that Kandinsky apparently related composition to a spiritual aspect of art.[72] He states, 'Among the arts, painting has set foot on the path that leads from the personally purposeful to the spiritually purposeful. From subject matter to composition.'[73] What Kandinsky meant by 'purposeful' does not necessarily correspond with Jung's notion of a one-sided or wholly conscious approach to art. Rather, according to Barasch, Kandinsky was suggesting that the artist was able to explain their work 'in "constructional" terms, that is, in terms of the overall structure of his creation.'[74] This, Barasch adds 'shows that the ultimate achievement of art was composition.' In other words, the artist is not only able to express something spiritual in their art but also capable of explaining it through what Barasch suggests is a kind of 'system of composition.'[75] It seems that what Kandinsky was suggesting related to Jung's understanding of unity between conscious and the unconscious.

Indeed, had Jung been susceptible to modern art, he may have considered that abstract artists sought to re envisage rather than to obliterate the notion of what constitutes a symbolic form. Furthermore, they were committed to emphasizing the most fundamental aspect of their creative enterprise, which, according to Kandinsky, was experienced as universally meaningful or 'pure and eternally artistic.' Jolande Jacobi offers a comment that, I suggest, is worth considering alongside my recent discussion:

> But only when the universal archetypal pattern has shone through from behind the individual symbol and become accepted by the people as a

> whole, only when it has become a 'collective symbol' in the manner of the innumerable symbols of mythology and religion with which we are familiar, can it fully exert its liberating and saving effect. An individual symbol, understood as a parallel to a universal symbol, i.e., carried back to the 'primordial pattern' common to them both, enables the individual psyche to preserve its unique form of expression and at the same time merge it with the universally human, collective symbol.[76]

In particular, I believe that her comment demonstrates how the modern artist's understanding of composition relates to 'primordial pattern,' which consequently 'preserves' the uniqueness of their creative expression, whilst also 'merging' it with the 'universally' meaningful. Only then can an artwork be experienced as symbolic.

Jung and expressions of disorder

Jung was clearly troubled by the modern artist's expression of disorder. We only have to look as far as Jung's writing in *Flying Saucers*, in which he takes a dim view of their depiction of 'unorganized fragments, holes, distortions, overlappings, infantilisms and crudities.'[77] Jung's comment is central to my argument within this section of my chapter, within which I highlight Kandinsky's contrasting view of the abstract artist's enterprise. However, I must address the modern artist's understanding of the term 'harmony' in order to highlight that they were not motivated by destructive tendencies, as Jung claimed, but rather, by a need to balance the contradictions and discord of the era. It is worth briefly noting that during the modern era, 'harmony' became more closely associated with its musical connotations, whilst also, according to Barasch, acquiring an emotional and expressive quality.[78] He explains that:

> The emotional character of harmony was understood then, as it is today, primarily as the agreeable congruity of parts. More specifically, it was perceived as a pleasing combination of two or more tones in a chord, and a soft, smooth, and pleasing transition, mainly from one tone to another. Harmony thus had a definite and distinct emotional quality, a quality believed to be founded in nature.[79]

Both Mondrian and Kandinsky rejected the concept of harmony being recognized exclusively for its 'smoothness' for two reasons. First, both were acutely aware of the subjective nature of artistic expression and perception (as noted in the personality of the artist and prevailing style). Second, Mondrian claimed that harmony 'does not mean the same thing to everyone.'[80] However, Barasch points out that this was not the main issue that the founders of abstract painting sought to resolve; it was a far more profound aspect

of harmony that concerned them. For the abstract artists, harmony extended beyond the perception of images or forms, towards an 'objective reality of harmony.'[81] But what is meant by 'objective reality of harmony'? Barasch explains that this relates to a reality 'beyond individual perception and mood,' which was not 'correctly characterized as soft, smooth, peace-inducing.'[82] For the founders of abstract art, the concept of harmony required a revision in light of the modern era's social and cultural developments. The following comment by Kandinsky offers an insight into his understanding of the need for change. Thus, Kandinsky intuited the necessity to readdress the way in which artists depict a 'harmonious' expression. He noted:

> That we listen to the works of Mozart. They create a welcome pause amidst the storms of our inner life, a vision of consolation and hope, but we hear them likes the sounds of another, banished, and essentially unfamiliar age.[83]

Kandinsky was aware that this form of musical 'smooth harmony' corresponded with the tendencies of times gone by. Consequently, he believed that there was a need to incorporate disorder and discord in order to create a new concept according to the modern era. As Barasch points out, Kandinsky was aiming to balance contradictions through an overall pattern.[84] Kandinsky asserted:

> Clashing discords, loss of equilibrium, 'principles' overthrown, unexpected drumbeats, great questionings, apparently purposeless strivings, stress and longing (apparently torn apart), chains and fetters broken (which had united many), opposites and contradictions—this is our *harmony*.[85]

Kandinsky therefore viewed the incompatibility of certain shapes or forms, not as *disharmony*, but as a form of harmony that offered new possibilities in image making.

Concluding comment

Jung claimed that modern painters were immersed 'in the destructive element,' thus promoting the dissolution or fragmentation of their subject matter. However, abstract artists argued that they were in no way compelled to create pointless depictions of chaos. Instead, they sought to delve beyond the external values of art in order to emphasize inner meaning. Kandinsky explains: 'The new harmony demands that the inner value of a picture should remain unified whatever the variations or contrasts of outward form or colour. The elements of the new art are to be found, therefore, in the inner and not the outer qualities of nature.'[86] Yet, for Jung, this seemed to

be an aspect of modern art that eluded him. However, it would be incorrect to assume that Jung was without any insight into the modern artist's form of expression. He was at times perceptive in his analysis and recognized that their expression came more from the 'inside,' as he put it in his essay on Picasso. Yet, he also assumed that they were unconscious of this process and therefore aimless in their explorations.

Indeed, there are aspects of Jung's view of Picasso's artwork that are certainly valuable. Unfortunately, his perspective was taken from a standpoint of someone unable to allow themselves the freedom to experience an expression that they were ultimately fearful of. Jung therefore interpreted the modern artist's break from the basic unity he associated with historical forms of symbolism, as an indication of them becoming swallowed by their own fantasy material. According to Jung, abstract artists quite literally dissolved into their paintings.[87] Moreover, Jung was unable to allow himself to scratch beneath the surface of the modern artist's 'new' attitude towards creative expression. Sadly, this led Jung to neglect the most fundamental aspect of the modern artist's enterprise—their search for a 'purely artistic language' and expression of wholeness. I suggest that Kandinsky's following comment summarizes Jung's narrowed attitude towards modern artworks:

> The spectator is too ready to look for a meaning in a picture—i.e. some outward connection between various parts. Our materialistic age has produced a type of spectator or 'connoisseur,' who is not content to put himself opposite a picture and let it say its own message. Instead of allowing the inner value of the picture to work, he worries himself in looking for 'closeness to nature,' or 'temperament,' or 'handling,' or 'tonality,' or 'perspective,' or what not. His eye does not probe the outer expression for the inner meaning. In a conversation with an interesting person, we endeavour to get his fundamental ideas and feelings. We do not bother about the words he uses, nor the spelling of those words, . . . We realize that these things, though interesting and important, are not the main things of the moment, but that the meaning and idea is what concerns us. We should have the same feeling when confronted with a work of art. When this becomes general the artist will be able to dispense with natural form and colour and speak in purely artistic language.[88]

In order to do as Kandinsky suggests, to allow the painting to express its own message, Jung would have had to set aside his preconceived ideas concerning symbolism. Moreover, he would have had to put his confidence in the modern artist's enterprise and viewed it not as a potentially destabilizing artform but as a valuable expression of unity. Furthermore, I believe that Jung could have developed a fruitful relationship with modern artists had he been willing to regard them as skilful explorers of the unconscious. As a consequence, they could have learned a great deal from one another.

Notes

1 C.G. Jung, *Flying Saucers, a Modern Myth of Things Seen in the Sky* (1958), Routledge, 2002.
2 Jordan S. Potash and Lisa Raye Garlock, 'Unconscious Compensation and Integration: Art Making for Wholeness and Balance,' in *The Unconscious Roots of Creativity*, edited by Kathryn Madden, Chiron Publications, 2016, p. 191.
3 William A. Sikes, *The Psychological Roots of Modernism: Picasso and Jung*, Routledge, 2015, p. 6.
4 Murray Stein, *The Principle of Individuation, Toward the Development of Human Consciousness*, Chiron Publications, 2006, p. XIV.
5 ibid., p. 7.
6 William A. Sikes, *The Psychological Roots of Modernism: Picasso and Jung*, Routledge, 2015, p. 6.
7 Huskinson notes that Jung's reception of Nietzsche is peculiar—He on the one hand admits his debt to Nietzsche's influence and their similarity of ideas yet also wildly misinterprets Nietzsche's ideas. See Lucy Huskinson, *Nietzsche and Jung, The Whole Self in the Union of Opposites*, Routledge, 2004, p. 2.
8 William A. Sikes, *The Psychological Roots of Modernism: Picasso and Jung*, Routledge, 2015, p. 3.
9 Lucy Huskinson, *Nietzsche and Jung, The Whole Self in the Union of Opposites*, Routledge, 2004, p. 3.
10 William A. Sikes, *The Psychological Roots of Modernism: Picasso and Jung*, Routledge, 2015, p. 6.
11 I must point out that Cubism was not developed by Picasso alone. George Braque (1882–1963) and Picasso worked closely together between 1908–1912 and their work between those years was almost indistinguishable. I will not be addressing Braque's involvement in the movement; however, his contribution must be pointed out.
12 Sikes refers to the definition of Cubism from Kahnweiler's essay of 1916, 'The Rise of Cubism.' See William A. Sikes, *The Psychological Roots of Modernism: Picasso and Jung*, Routledge, 2015, p. 144. These dates seem to vary—Ronald Penrose (acknowledged as England's foremost authority on Picasso) suggests that analytical Cubism lasted between 1910 and 1912 and synthetic Cubism 1912 and 1916; similarly, the Tate gallery online resource maintains that the former lasted between 1908 and 1912 and the latter 1912 and 1914. Nonetheless, the important point to remember is that there was a development in the Cubist enterprise, both formally and for Picasso psychologically.
13 Roland Penrose, *Picasso*, Phiadon, 1991, pp. 13–15.
14 William A. Sikes, *The Psychological Roots of Modernism: Picasso and Jung*, Routledge, 2015, p. 144.
15 ibid., p. 161.
16 ibid.
17 Daniel Henry-Kahnweiler was a German-born art historian and art dealer. He owned a gallery in Paris from 1907 and was one of the first champions of the Cubist movements involving Picasso and Braque.
18 William A. Sikes, *The Psychological Roots of Modernism: Picasso and Jung*, Routledge, 2015, p. 150.
19 See Jung's letter to Herbert Read addressed in Chapter 5. Jung suggest that Picasso is exploiting modern people's destructive tendencies for 'monetary reasons,' as opposed to offering them a healing and compensatory expression.
20 William A. Sikes, *The Psychological Roots of Modernism: Picasso and Jung*, Routledge, 2015, p. 150.

21 ibid., p. 150.
22 In other words, Picasso employed a compositional style that translated traditional symbolism into a modern-day language.
23 William A. Sikes, *The Psychological Roots of Modernism: Picasso and Jung*, Routledge, 2015, p. 161.
24 ibid., p. 161.
25 J.C. Cooper, *An Illustrated Encyclopaedia of Traditional Symbols,* Thames & Hudson, 1978, p. 157 cited in ibid., p. 161.
26 William A. Sikes, *The Psychological Roots of Modernism: Picasso and Jung*, Routledge, 2015, p. 163. Jung would have viewed Picasso's synthetic Cubism at the 1932 exhibition and possibly in New York in early 1913 at the Armoury Show. I noted in Chapter 2 that Jung did not view Picasso's art in chronological order at the 1932 exhibition, a distinct disadvantage when discerning the psychological development through the artist's work. However, I maintain that Jung was committed to extend a pathologizing view of the artist based on his understanding of fragmentation.
27 William A. Sikes, *The Psychological Roots of Modernism: Picasso and Jung*, Routledge, 2015, p. 163. During 1911, the oval was a popular alternative to the rectangle for the major Cubists' works. However, not only did synthetic Cubism employ a grid in order to achieve the desired effect on the viewer, but Picasso (and Braque) also began to use a 'brickwork' brushstroke in his paintings. This style of brushstroke seems to be also present in Jung's paintings, further suggesting that Jung was unable to entirely obliterate his artistic tendency. For Picasso, the brushstroke gave the grid additional structure to the artwork, which Sikes notes also supported the ordering propensity of the ego. See p. 151.
28 ibid., p. 163.
29 ibid.
30 H. Cooper, *Picasso and Braque: The Cubist Experiment, 1910–1912*, *Braque's Ovals*, Yale University Press, 2011 cited in William A. Sikes, *The Psychological Roots of Modernism: Picasso and Jung*, Routledge, 2015, p. 164.
31 William A. Sikes, *The Psychological Roots of Modernism: Picasso and Jung*, Routledge 2015, p. 156.
32 Jung related the Dionysian impulses to Nietzsche and his insanity. Similarly, Jung admits that he views Picasso's expression as an indication of the modern person's Dionysian exuberance that has burst forth undiluted.
33 C.G. Jung, *Memories, Dreams, Reflections,* Fontana Press, 1995, p. 213.
34 Sonu Shamdasani, 'Inside Jung's Red Book: Six Questions for Sonu Shamdasani,' *Harper's Magazine*, 2009. Italics mine.
35 Hans Arp, *Unsern täglichen Traum . . . Erinnerungen . . . Dichtungen und Betrachtungen aus den Jahren 1914–1954*, Arche, 1955, p. 14 cited in *The Art of C.G. Jung,* edited by the Foundation of the Works of C.G. Jung, with contributions by Ulrich Hoerni, Thomas Fischer and Bettina Kaufmann, W.W. Norton & Company, 2018, p. 46.
36 which is where the urge towards reconnecting with the past originated and by that I suggest her interest in medieval art.
37 Cf. Hans Rudolf Wilheim, 'Der Psychiater und Maler Franz Beda Riklin (1878–1938). Eine Spurensicherung,' *Scheweizer Monatschefe* 81 (2001), pp. 19–21 cited in *The Art of C.G. Jung,* edited by the Foundation of the Works of C.G. Jung, with contributions by Ulrich Hoerni, Thomas Fischer and Bettina Kaufmann, W.W. Norton & Company, 2018, p. 38.
38 *The Art of C.G. Jung,* edited by the Foundation of the Works of C.G. Jung, with contributions by Ulrich Hoerni, Thomas Fischer and Bettina Kaufmann, W.W. Norton & Company, 2018, p. 226.

39 C.G. Jung, *Memories, Dreams, Reflections,* Fontana Press, 1995, p. 213.
40 *The Art of C.G. Jung,* edited by the Foundation of the Works of C.G. Jung, with contributions by Ulrich Hoerni, Thomas Fischer and Bettina Kaufmann, W.W. Norton & Company, 2018, p. 226.
41 ibid., p. 226.
42 Jung as we know acquired a painting by the Surrealist artist Yves Tanguy in 1929, which he kept in his office and appeared to study. It seems that Jung was keen to learn more from its form of expression.
43 I noted earlier that Surrealism began in the 1920s with the Surrealist manifesto of 1924 officially signalling the start of the movement. However, the movement was formed as early as 1917 and was inspired by the paintings of Giorgio de Chirico, who captured many of the qualities that Surrealist art became known for. See David Hopkins, *Dada and Surrealism, a Very Short Introduction,* Oxford University Press, 2004, p. 78 for more details.
44 Michael Evans, 'An Aesthetic of the Unknown,' *International Journal of Jungian Studies*, 7:1(2015), p. 27.
45 *The Art of C.G. Jung,* edited by the Foundation of the Works of C.G. Jung, with contributions by Ulrich Hoerni, Thomas Fischer and Bettina Kaufmann, W.W. Norton & Company, 2018, p. 220.
46 ibid., p. 220. Mellick notes that evidence of Jung's planning process lies in his visible pencil under drawing on almost every page.
47 ibid., p. 221.
48 ibid.
49 ibid., p. 41. It is worth noting that Jung's style was likely to have been influenced by his first trip to Ravenna in Italy in April 1914 (and again in 1932). Jung started work on the *Red Book* the following year. In *Memories, Dreams, Reflections*, Jung asserts that on the occasion of his first trip to Ravenna, the tomb of Galla Placidia was 'significant' and 'fascinating' to him. The Galla Placidia is a Roman building, known for being a one of the most well preserved and artistically endowed mosaic monuments.
50 Michael Evans, 'An Aesthetic of the Unknown,' *International Journal of Jungian Studies*, 7:1 (2015), p. 28.
51 Moshe Barasch, *Theories of Art 3, from Impressionism to Kandinsky*, Routledge, 1998, pp. 352–368.
52 ibid.
53 In his famous essay, Mondrian promoted abstraction as the expression of modern life. Barasch cites Mondrian, p. 28 with reference to the significance of duality.
54 Moshe Barasch, *Theories of Art 3, from Impressionism to Kandinsky*, Routledge, 1998, p. 353.
55 ibid.
56 Piet Mondrian, *The New Plastic in Painting*, Da Capo Press, 1917, p. 30 cited in Moshe Barasch, *Theories of Art 3, from Impressionism to Kandinsky*, Routledge, 1998, p. 353. Italics in the original.
57 Moshe Barasch, *Theories of Art 3, from Impressionism to Kandinsky*, Routledge, 1998, p. 353.
58 ibid., p. 354.
59 C.G. Jung, *Flying Saucers*, *a Modern Myth of Things Seen in the Sky*, Routledge, 2002, p. 82.
60 Filippo Baldinucci, Vocabolario Toscano dell' Arte del Disegno, originally published by the Accademici della Crusca (Florence, 1681), and recently photographically reprinted (Florence, n.d.). Reprint used plus entries mentioned, see pp. 33 and 2–3. Cited in Moshe Barasch, *Theories of Art 3, from Impressionism*

to Kandinsky, Routledge, 1998, p. 353. Barasch notes that this quote relates to the entry *Composizione* which refers the reader to another entry, *Accozzamento (*medley, mixture).

61 ibid., p. 355.

62 Piet Mondrian, *The New Plastic Art,* Da Capo Press, 1917, p. 39 (italics in the original) cited in Moshe Barasch, *Theories of Art 3, from Impressionism to Kandinsky*, Routledge, 1998, p. 355.

63 The article was called 'Painting as Pure Art' and appeared in the German art and literary magazine *Der Sturm* (The Storm). The first issue was in 1910 and the last in 1932.

64 Wassily Kandinsky, 'Painting as Pure Art,' in *Der Sturm*, Routledge, 1913, p. 353 cited in Moshe Barasch, *Theories of Art 3, from Impressionism to Kandinsky*, Routledge, 1998, p. 355. Kandinsky also spoke of two other periods: the period of 'realistic painting,' and by that, he meant art of the first half of the 19th century. This was followed by 'naturalistic painting,' which included impressionism and cubism—which as I noted, Picasso in particular seemingly pointed the way forward in this respect.

65 Wassily Kandinsky, 'Painting as Pure Art,' in *Der Sturm*, Routledge, 1913, p. 353 cited in Moshe Barasch, *Theories of Art 3, from Impressionism to Kandinsky*, Routledge, 1998, p. 355. Italics in the original 1913.

66 Piet Mondrian, *The New Plastic Art*, 1917, p. 39 in Moshe Barasch, *Theories of Art 3, from Impressionism to Kandinsky*, Routledge, 1998. p. 356.

67 Moshe Barasch, *Theories of Art 3, from Impressionism to Kandinsky*, Routledge, 1998. p. 356.

68 ibid.

69 C.G. Jung, 'The Artist,' (1930) in *The Spirit in Man, Art and Literature*, translated by R.F.C. Hull, ARK Paperbacks, 1984, para 157.

70 Jung suggested this in his *Psychologie und Dichtung* in *Philosophie der Literatur-wissenschaft* (Berlin, 1930).

71 Kandinsky also suggested the prevailing style of the era was subjective and therefore not necessarily expressive of a universal feeling. Barasch notes that Kandinsky is rather vague. However, I believe Kandinsky's views fall very much in line with Jung's understanding of the collective unconscious.

72 Moshe Barasch, *Theories of Art 3, from Impressionism to Kandinsky*, Routledge, 1998, p. 357.

73 Wassily Kandinsky, 'Painting as Pure Art,' in *Der Sturm*, Routledge, 1913, p. 254 cited in Moshe Barasch, *Theories of Art 3, from Impressionism to Kandinsky*, Routledge, 1998, p. 357.

74 Moshe Barasch, *Theories of Art 3, from Impressionism to Kandinsky*, Routledge, 1998, p. 357.

75 ibid.

76 Jolande Jacobi, *Complex Archetype Symbol in the Psychology of C.G. Jung*, translated by Ralph Manheim, Princeton University Press, 1974, p. 104. First published in German in 1957.

77 C.G. Jung, *Flying Saucers, a Modern Myth of Things Seen in the Sky,* Routledge, 2002, p. 82.

78 Moshe Barasch, *Theories of Art 3, from Impressionism to Kandinsky*, Routledge, 1998, p. 362.

79 ibid. Barasch continued, 'The "music of the spheres" as the comprehensive basis for acoustic harmony was replaced by what was believed to be the physiological structure of our perception.' Thus, the 'music of spheres' or 'musica universalis' (universal music) is an ancient philosophical concept relating to the proportions of the movements of celestial bodies—i.e. the sun, moon and the planets as a

form of music. However, during the modern era, this was replaced by cosmological science.

80 Piet Mondrian, *The New Plastic Art,* 1917, p. 79 cited in Moshe Barasch, *Theories of Art 3, from Impressionism to Kandinsky*, Routledge, 1998, p. 363.

81 Moshe Barasch, *Theories of Art 3, from Impressionism to Kandinsky*, Routledge, 1998, p. 363.

82 ibid.

83 Wassily Kandinsky, *On the Spiritual in Art*, Da Capo Press, 1912, p. 193 cited in Moshe Barasch, *Theories of Art 3, from Impressionism to Kandinsky*, Routledge, 1998, p. 363.

84 Moshe Barasch, *Theories of Art 3, from Impressionism to Kandinsky*, Routledge, 1998, p. 364.

85 Wassily Kandinsky, *On the Spiritual in Art*, 1912, p. 193, italics in the original, cited in ibid., p. 363.

86 Wassily Kandinsky, *Concerning the Spiritual in Art*, Printed in Great Britain by Amazon, Amazon, p. 52.

87 Jung suggested this when viewing the abstract artwork of Riklin. He suggested that he literally dissolved into his paintings rendering him utterly intangible.

88 Wassily Kandinsky, *Concerning the Spiritual in Art*, Printed in Great Britain by Amazon, Amazon, p. 52.

Chapter 11

Why Jung and modern art matters

Having established that during Jung's period of instability he created a number of his own paintings, Part 2 of my inquiry sought to reveal the constrained manner in which Jung expressed his 'confrontation with the unconscious.' In particular, my final chapter sought to confirm my claim that Jung largely misunderstood and consequently misinterpreted much of the modern artist's form of expression—specifically Picasso's Cubist enterprise. Thus, Jung's more favourable attitude towards artists who comply with his notion of symbolism—all of which were not abstract or Cubistic in expression—served the purpose of emphasizing Jung's negative attitude towards art that he could not 'read.' Furthermore, Picasso's Cubist enterprise challenged Jung's claim that his 'fragmentary' form of expression was merely conscious and destructive. I have argued that Picasso's Cubism *did* follow aspects of mandala symbolism, and, furthermore, in its final stages (synthetic Cubism) expressed a 'new' form of unity in accordance with the modern era. Yet, Jung was keen to remain at a distance from Picasso's art due to his discomfort with its form of expression. Consequently, Jung overlooked key aspects of Picasso's art—Jung's attitude I have likened to his reception of Nietzsche and his works.

An important aspect of Jung's *Red Book* is its distinct medieval styling which, I claimed is, a 'pastiche' or imitation. Indeed, Jung appears to have modelled the *Red Book* on Medieval manuscripts. This aspect of Jung's stylistic tendency, I have related to Jung's ego consciousness and rejection of his anima. However, Jung was not entirely successful in obliterating the influence of the anima from his paintings. Jung's imagery corresponds at times with what modern artists were also exploring at the time of Jung's development of the *Red Book*. However, whilst modern artists were committed to their artistic enterprise, Jung was torn between his ego and the unconscious. This I have argued was due to Jung's reluctance to embrace an experience of the 'unknown.' Consequently, Jung turned towards imitating what was already familiar to him and also applicable to his understanding of symbolism. For the most part, Jung's negative attitude towards modern art lay in his fear of mental instability and confrontation with something

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that he could not analyse. By that, I assert that Jung relied on intellectual comprehension and made no allowances for expressions that did not comply with his own psychological framework. Unfortunately, this hindered Jung's ability to appreciate art that sought to offer modern people a 'new' expression of unity. I would therefore like the reader to briefly consider Picasso's Harlequin from an alternative view. This, I contend will, demonstrate the influence that Jung's fear had on his ability to remain objective when viewing imagery that challenged his understanding of symbolism.

Picasso's Harlequin in context

It is significant that in the final comments of Jung's essay on Picasso, Jung highlights Picasso's depiction of the Harlequin. However, in doing so, Jung also reveals his deeply rooted fear of insanity, which we can trace back to his understanding of Nietzsche. More specifically, he concluded that the Harlequin gave him the 'creeps' as he reminded him of Nietzsche's buffoon from *Zarathustra*. Jung asserts that in *Zarathustra*, the buffoon jumped over the unsuspecting rope dancer and thereby brought about his death. Jung interpreted this as a premonition of Nietzsche's fateful demise.[1] Parallel to this, I wish to assert that Jung felt—albeit at an unconscious level—that he could not allow himself to fully experience Picasso's art, and as such made gross misinterpretations according to his limited perspective of the artist's expression. To begin, I maintain that Picasso's latter depiction of the Harlequin (1915) was not a symptom of his psychic problems but rather an expression of his successful journey to and from the unconscious. I refer once again to William A. Sikes who asserts that towards the end of Picasso's Cubist enterprise, he was defined by the archetype of the trickster, which manifested itself through Picasso's work in the figure of the Harlequin.[2] He adds that the Harlequin dominated his early art, and by 1915, the figure had re-emerged after an absence of nearly ten years.

Having discussed various stages of Picasso's descent to the underworld, Jung concludes his essay by claiming that Picasso was at a crucial point in his psychological development, whereby opposites had met (conscious and the unconscious) without as yet being shaped into a living unity.[3] Indeed, Jung recognized that the Harlequin 'already bears on his costume the symbols of the next stage of development'; however, he saw no potential for unity in Picasso's future—only a fate that he associated with Nietzsche's insanity. It is important to consider that Jung makes a bold assumption as to what these symbols are and claims that in Picasso's case, the symbolism in the clothes of the Harlequin serves as an indication of Picasso's incomplete journey. However, in contrast to Jung's speculations, Sikes asserts that Picasso *had* completed his journey to the unconscious. He highlights Picasso's painting *Harlequin* (1915) as a fitting example of the artist's expression of unity. Sikes adds that Picasso seemingly sought to emphasize the completion of his

journey by making the Harlequin's clothes the focal point of the painting.[4] He explains that:

> Around the figure, and almost engulfing him to the side and below, are various forms which read as canvas and easels. Thus the artist's identity with Harlequin, which was suggested in the early art, is now confirmed. But Picasso's rendering says something more. In the painting Harlequin is not merely an artist. He is, in effect, one with his art, the form of his body echoing in the surrounding shapes. . . . Yet if the Harlequin is identical to his art, he refuses to be constrained by it. Even as the diamond shapes dominate Picasso's image, the black head and neck of the figure seem to pop up from the lanky torso, reminding us that Harlequin, as trickster, is also the shadow.[5]

From the previous comment, it is clear that Picasso's painting demonstrates that he had successfully integrated conscious and the unconscious. Furthermore, he had acknowledged the shadow and brought it into unity with the ego. Interestingly, Jung also maintained in his essay that the Harlequin is the 'hero who must pass through the Perils of Hades, but will he succeed?' If we follow Jung's negative attitude towards Picasso, the answer would certainly be no. As Tjeu van den Berk points out, Jung believed that the problem with modern art was that it remained in Hades.[6] However, Sikes suggests that Picasso had taken great care in his painting to include the eye and smiling mouth—he concludes, 'there is life outside of these forms.'[7] It is clear therefore that Picasso had not become overwhelmed by the unconscious but had demonstrated an aesthetic attitude and remained at a safe distance from his fantasy material.

As we can see, much of what Sikes suggests challenges Jung's understanding of modern art. As Sylvester Woktkowski points out, Jung believed that the most pronounced characteristics of modern art were subjectivity, abstraction, fragmentation and ugliness.[8] Jung could not accept that modern artists, unlike his schizophrenic patients, possessed the ability to journey into the unconscious without becoming overwhelmed by its contents.[9] Had Jung acknowledged the modern artist's capabilities, he would have been placing them in close approximation to the work of a psychologist—and thus to himself. Jung was therefore compelled to compare modern artists to a patient in danger of becoming identified with psychotic material.[10] In doing so, Jung could remain in a position of authority, devaluing modern art as nothing more than a confused jumble. As a consequence, Jung drew a line between art and psychology—a line that unfortunately denied him the opportunity of exploring a modern expression of unity that could have contributed to the development of his psychology.

Jung's fear of the unknown revisited

I suggested in Chapter 10 that Jung was susceptible to a fear of the unknown, particularly relative to modern art and his association of it with mental instability. Moreover, Jung's fear of insanity exacerbated his need for intellectual comprehension. Thus, Jung turned to his scientific 'safety net' in order to 'diagnose' expressions that challenged his psychological framework. In his assessment of Picasso's art, Jung states in his essay that it leads one to 'feeling[s] of strangeness and of a confusing, incomprehensible jumble.' Yet, I would argue that Jung's claim reveals his inability to realize that the 'strangeness' he viewed, was in fact a defining characteristic of the abstract artist's enterprise. Indeed, artists such as Wassily Kandinsky and Piet Mondrian used abstraction as a way of expressing the 'spiritual' in their art. I maintain that these artists were striving towards the 'spiritual' or numinous through an encounter with the unknown.

Michael Evans, whose work I discussed in Chapter 10, suggests that Kandinsky's and Mondrian's approaches were 'radical, new and strange' and, therefore, as I wish to contend, at odds with Jung's commitment to a symbolism deriving from the past, such as we find in mandalas and alchemical drawings. However, I believe that these artists were not reflecting the chaos and discord of the era but were acknowledging a need for 'chaos' and 'discord' as an essential feature of a unified expression of the era. This concept eluded Jung due to his somewhat superficial and preconceived notion of what expressions of 'disorder' represent psychologically. He was concurrently unable to separate his understanding of pictorial expressions created by his patients from those of modern artists.

The unknown in modern and abstract art

The abstract artist's form of expression leads to another important point—how is something that is ultimately 'unknowable,' also experienced as meaningful or symbolic? Evans suggests that in order for artwork to achieve its numinous potential, it may be crucial that it remains unfamiliar, for, without the element of the unknown, the 'new' becomes inauthentic and stripped of its mystery:[11]

> It is easy to backslide to intelligible art, and art that was once recognized as enigmatic can be regarded as unenigmatic—banal—when it becomes habitual. Overfamiliarity even dulls the edge of mystery.[12]

Indeed, it seems that the abstract artist's expression of something 'unintelligible' is valuable for its quest to access feelings and areas of experience that pursue a path towards the numinous. This quest relies on an encounter

with the unknown—of an approach to new and strange territory.[13] Given that Jung's work was concerned with the 'spiritual art of becoming a whole person,'[14] as David Tacey put it, it is surprising that Jung did not recognize this aspect of abstract art.[15] We know that Jung warned his readers about the limitations of the rational mind and the necessity to be connected to archetypal symbols. Without this connection, Jung believed that modern people had become 'sick' due to their inability to connect with the healing forces of the psyche. Jung criticized modern people for rejecting what they could not see or understand, such as the 'unknowable' forces of the unconscious. Yet, when Jung was faced with an unknown expression in modern art, he dismissed it as a reflection of the modern era's destructiveness. One would have expected Jung to have been particularly accepting of an expression akin to his own ground-breaking psychology with 'soul.' Thus, Jung's behaviour is all the more peculiar and questionable.

Jung was without a doubt concerned with Western's society's loss of spiritual meaning. He believed in looking beyond what was rationally explicable in order to open up a pathway to the psyche that had otherwise been closed.[16] This notion is crucial in understanding the contradictory nature of Jung's behaviour when viewing modern art. By that, I maintain that Jung 'closed the door' on modern art due to his commitment to trying to understand it with intellectual comprehension. Evans emphasizes that being able to accept the limitations of rational thought and language, and to accept paradox and contradiction, is an approach shared by contemporary abstract painters.[17] Despite the fact that abstract art, in theory, can be said to complement the development and direction of Jung's psychology, it seems that this art presented an altogether troubling encounter for Jung. The British painter Ian McKeever offers an insight into the importance of the unknown to the abstract artist:

> Our society and our culture are increasingly predicated on the supposedly known. . . . In painting a painting one does not set out to paint what one knows, but rather tries to touch those things which one does not know and which perhaps cannot be known. Implicit in the unknown and what we cannot know about paintings, is a stillness and a silence. Our lives are now flooded with images which remorselessly bombard us with what we 'should' know, and which steal our time. Perhaps one of the things which paintings can do for us, if we are prepared to be still in front of them, is to give us back our own sense of time and the independence which goes with it.[18]

Of course, the previous comment was written after Jung's lifetime; however, the sentiment remains applicable to the modern and abstract artforms that Jung was openly unfavourable towards. In his letter to Herbert Read in 1960, Jung is clear in his view that the modern artist, 'as a consciousness,' is merely 'inventing' imagery. I would counter Jung's claim with a point that David

Maclagan makes when he asserts that the 'indecipherable marks' characteristic of non-figurative art could potentially relate to a new paradigm of the unconscious.[19] He explains that if we consider the unconscious as a dynamic field of forces, then 'engaging with this field in itself' could lead to the creation of 'a crucial intercourse between conscious and the unconscious.'[20] This was also a 'recipe for generating new forms'—forms that I maintain proved to be troubling for Jung and his understanding of what constitutes a symbol. Furthermore, it has been suggested that non-representational art (such as Jackson Pollock's 'drip' paintings that are seemingly devoid of any figurative reference) could be seen not as imagery deriving from the unconscious, but as images *of* it.[21] This notion, in particular, I believe would have been difficult for Jung to accept, given that Jung believed that abstract art was far from an authentic and symbolic expression. Had Jung accepted that abstract artists were successfully expressing the depths of the unconscious, he would also have had to acknowledge the possibility that these artists could descend in a way that he himself was unable to do.

To conclude, I would like to highlight an observation made by Evans. He suggests that abstract art should not be approached 'as a painting awaiting interpretation or 'reading,' but rather as something that offers a numinous experience (or experience of the unknown); which can be thought about, but may remain ultimately unknowable and irreducible.'[22] This view would have resonated with Jung's own thoughts and interest in the 'spiritual' side of life. Yet, I would contend that Jung failed to follow his own advice—to acknowledge the unknown or unintelligible as a valuable form of expressing something beyond words, beyond what is conceivable.[23]

Final comment

I conclude that it was Jung's fear of insanity and limited notion of what constitutes a symbol that disallowed him from *wholly* experiencing abstract art. Jung could only view it according to what he could intellectually comprehend. Consequently, he failed to acknowledge that the modern artist's 'strangeness' was in fact the most potent and evocative aspect of their form of expression. Jung, in trying to place modern art within the framework of his psychology, reduced its nature to the level of a conscious invention. However, had he been willing to recognize not what he could 'read' but instead what he could not, he may well have gained great insight into a new expression of unity. In doing so, Jung could have broadened his notion of symbolism and realized that modern artists were valuable allies in the exploration of the unconscious.[24]

Notes

1 Sylvester Wojtkowski, 'Wrestling with the Azazel, Jung and Modern Art—A Critical Appraisal,' *ARAS Connections* (2015), p. 34.

2 William A. Sikes, *The Psychological Roots of Modernism: Picasso and Jung*, Routledge, 2015, p. 168.
3 C.G. Jung, 'Picasso,' (1932) in *The Spirit in Man, Art and Literature*, translated by R.F.C. Hull, ARK Paperbacks, 1984, para 214.
4 William A. Sikes, *The Psychological Roots of Modernism: Picasso and Jung*, Routledge, 2015, p. 168.
5 ibid.
6 Tjeu van den Berk, *Jung on Art, the Autonomy of the Creative Drive*, Routledge, 2012, p. 112.
7 William A. Sikes, *The Psychological Roots of Modernism: Picasso and Jung*, Routledge, 2015, p. 168.
8 Sylvester Wojtkowski, 'Wrestling with the Azazel, Jung and Modern Art—A Critical Appraisal,' *ARAS Connections* (2015), p. 13.
9 ibid., p. 15.
10 ibid.
11 Michael Evans, 'An Aesthetic of the Unknown,' *International Journal of Jungian Studies*, 7:1 (2015), p. 29.
12 Donald Kuspit, *Signs of Psyche in Modern and Postmodern Art*, Cambridge University Press, 1994, cited in Michael Evans, 'An Aesthetic of the Unknown,' *International Journal of Jungian Studies*, 7:1 (2015), p. 29.
13 Michael Evans, 'An Aesthetic of the Unknown,' *International Journal of Jungian Studies*, 7:1, published online 2014, p. 29.
14 David Tacey, *How to Read Jung*, Granta Books, 2006, p. 8.
15 David Maclagan uses the term 'soul dimension' relative to different types of art. Thus, he addresses the notion of works of art with soul and works without soul. I suggest that Jung neglected the 'soul dimension' of abstract in favour of focusing on its lack of representational imagery. See David Maclagan, 'Archetypal Psychology and Non-Figurative Painting,' *International Journal of Jungian Studies*, 7:1 (2015), pp. 33–40 for a more detailed account.
16 See David Tacey, 'Introduction,' in *How to Read Jung*, Granta Books, 2006, pp. 1–8.
17 Michael Evans, 'An Aesthetic of the Unknown,' *International Journal of Jungian Studies*, 7:1 (2015), p. 30. Evans primarily discusses contemporary abstract painters; however, I maintain that the principles remain applicable to the abstract art Jung was unfavourable towards.
18 Ian McKeever, *In Praise of Painting*, Centre for Contemporary Visual Arts and University of Brighton, 2005. Cited in ibid., p. 30.
19 David Maclagan, 'Archetypal Psychology and Non-Figurative Painting,' *International Journal of Jungian Studies*, 7:1 (2015), pp. 33–40.
20 ibid., p. 36.
21 Michael Léja, 'Jackson Pollock: Representing the Unconscious,' *Art History*, 13 (1990), pp. 542–565 cited in David Maclagan, 'Archetypal Psychology and Non-Figurative Painting,' *International Journal of Jungian Studies*, 7:1 (2015), p. 36.
22 David Maclagan, 'Archetypal Psychology and Non-Figurative Painting,' *International Journal of Jungian Studies*, 7:1 (2015), p. 31.
23 I would like to briefly consider Evans view of the most appropriate way to approach abstract art and its interest in the unknown. He explains that 'there exists a great tradition of religious though within negative theology dealing with what lies beyond the power of rational and verbal thought.' He adds that 'the negative theologian would assert that God is unknowable and beyond human comprehension'; thus, negative theology points us towards the 'limitations of the

conscious mind and our ability to consciously grasp certain forms of meaning.' Put simply, and relative to art, the most significant aspect of an abstract painting is not what we know or can comprehend but what remains strange and unfamiliar. Beyond purely theological thought, Evans suggests that we encounter 'apophasis.' He maintains it is the apophatic attitude that is the mode of discourse that best serves contemporary abstract art. It is not my intention to explore in detail apophatic attitude, I highlight it as a means of emphasizing a mode of thought that reflected Jung's emphasis on the unknown yet was ironically the crux in his understanding of the abstract artists enterprise.

24 Sylvester Wojtkowski suggests a similar notion when he asserts that that Jung could not see modern artists as 'fellow-travellers in the unknown territory' or as 'potential collaborators.' He asserts that Jung instead saw them as competition and a threat due to their exploration of the unconscious which they engaged in on their own. See Sylvester Wojtkowski, 'Wrestling with the Azazel, Jung and Modern Art—a critical Appraisal,' *ARAS Connections* (2015), p. 16.

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Notes:

Also see D.H. Kahnweiler (1949) *The Rise of Cubism, Volume 9 of the Documents of Modern Art: Director Robert Motherwell*, translated by Henry Aronson (Wittenborn Art Books, 2008)
I refer to Moshe Barasch's page references to the works of Wassily Kandinsky and Piet Mondrian. See Kandinsky's writings, collected in Kenneth C. Lindsay and Peter Vergo, eds., *Kandinsky: Complete Writings on Art* (1994) for basic texts.

Kandinsky's *On the Spiritual in Art* (originally *Uber das Geistige in der Kunst* [1911]), pp. 114–219 is available in *Kandinsky: Complete Writings on Art*.

Piet Mondrian's writings between 1917 and 1924 have also been referred to and correspond with Moshe Barasch's references. See Harry Holtzman and Martin, S. James, eds. (1987) *The New Art—The New Life: The Collected Writings of Piet Mondrian* (Da Capo Press), pp. 27–183.

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