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SYNCHRONICITY:

An Investigation of the Unitary Background
Patterning Synchronous Phenomena

(A psychoid approach to the unconscious)

A. Mindell
Betlis, Switzerland
1971

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Foreword.

The realm of synchronicity, in which real events concretize dreams, is as universally experienced as it is ancient. It has personally fascinated me as far back as I can remember. Perhaps that is why I concentrated my studies in college on physics, only to become dissatisfied with the scientific lack of concern for the personal aspect of events. Hoping to find a more holistic approach, I studied depth psychology. I still remember one of my first dreams in analysis. I was sitting listening to a lecture by Dr. Jung. After the lecture he approached me and said: "Don't you know what you should be doing with your life?!" "No," I replied. "Find the connections between psychology and physics," he declared.

Without consciously keeping this dream in mind, it seems as if I have lived out its meaning -at least in my creative work. My interest in synchronicity has led me to investigate its patterns in terms of physics and psychology, combining these two fields of research.

Synchronicity is an enigma to modern scientists because our present scientific methodology is not able to encompass random meaningful phenomena that are not repeatable at the observer's will. Moreover, our psychological tools for interpreting dreams do not yet deal explicitly with their physical characteristics. Hence, in order to investigate this topic, we must first develop a new method of holistically interpreting the physical and psychological aspects of synchronistic events.

The search for this method forms the leitmotif of the present work. It leads me to form the hypothesis that behind each individual synchronous event a specific psychoid or psychophysical pattern of behaviour lies. In this light, the relations between physics and psychology take on a new perspective; they become two aspects of the same science dealing with the manifold of these psychoid patterns.

Personally speaking, my goal may be summed up in terms of a dream I had when I finished writing this work. I dreamt that I was using special tools I had discovered to mine the surface of another world. I hope to succeed in describing these tools to the reader. Apparently we are dealing with events which are far removed from the realm of everyday surface experience. I must therefore emphasize we are traveling in pioneering territory in which the reader is more a collaborator than a student reviewing the results of this research.

I would like to thank the following persons for their constructive help and criticism: My wife, Nora Mindell, Roy Fairfield, Goodwin Watson, M.L. von Franz, Dieter Baumann, Stephen Kaufman and the students of the C.G. Jung Institute in Zurich who listened to the present material in lecture form. This work has been written under the direction of the Union Graduate School at Antioch College.

Chapter I

Introduction.

Though synchronicity is a modern scientific term, the events it describes are based upon the ancient, archaic beliefs of mankind. At the center of these beliefs lies a conviction in the identity of the inner, psychic world with outer, daily happenings. These beliefs themselves constitute psychological facts. They are not archaic in the historical sense, but in the psychological sense. Today one still finds, for example, leaders of Asian nations who employ sorcerers, magicians, astrologers and gurus of all kinds in order to arrive at decisions of state.⁽¹⁾

Undoubtedly the belief in the identity of psyche and matter reaches back to man's beginnings. The most primitive aspects of religious experience were founded upon the belief in spirits, descending, incarnating and manifesting in material form. This notion underlies the I Ching, a well-known, oracular religious text of the Chinese, begun around three thousand B.C., and used in China until just recently when the Communists ruled the book out of existence. In Siberia, one still finds Shamans who accomplish their work by entering other worlds and solving problems there, then descending into their patients' bodies to magically heal ills of all sorts. Among the American Indians one finds similar medical practices. In fact, these "synchronous" or psychic-material healing methods represent a modern instance of the way in which such diverse disciplines as psychology, physics, medicine, poetry, and art can interpenetrate. For the practitioners, the oracular workers of synchronicity, these arts and sciences remain intimately connected. It is perhaps helpful for us to remember that the fields we today term poetry, psychology and physics are merely the youthful products of antique unitarian experiences. From such experiences they have been derived. The conceptual history of matter and psyches' interaction is ancient. I can not afford to describe it, in the present

work, at length. Thorough research would have to start at the very beginning with mankind's antecedent concepts of heaven and earth. Psyche and matter simply represent another set of the fundamental polarities and opposites in man. Much psychic material has been projected into their combination and dissolution. Alchemy, for instance, was based upon the principle of extracting psychic forces from matter's embrace at the same time that it was concerned with their ultimate unification. But, just as alchemy was the source of modern chemistry, it also proved the basis of modern depth psychology. The foundations of depth psychology lie embedded, in a projected form, in alchemical speculations on matter as it was cooked, baked, and meditated upon.

In one sense, chemistry and clinical psychology have been very successful in developing concepts of psyche and matter independently of one another. But this development has also been partly destructive, because it encourages the illusion of a divided outlook in which psychological considerations do not take into account material factors and chemical ones do not take into account psychology. The depth psychologist must daily contend with the fact that his analysants have dreams which partially describe their physical conditions. He can not assume that dreams solely represent inner psychic processes. Dreams of their own nature are holistic, and undifferentiated in terms of such man-made divisions as psychology and chemistry. Certainly all dreams possess an inner personal meaning. But they very often connect with outer happenings and synchronicities as well.⁽²⁾ Depth analysts, therefore, can not assume that dreams describe only the inner psychic realm. (It has even been demonstrated that electrically distinguishable physical processes accompany dream activity). The same sort of holistic outlook is required of physicists and chemists. They develop laws in conjunction with their understanding of numbers, which they partially have developed. Their concepts arise from their own thoughts. They are

constantly faced with the question, "How much am I able to know?" Their own dreams and psychology, and attendant limitations, determine what they are capable of grasping, conceiving, or deciding. This psychological limitation forms very much the counterpart to their discovery that matter changes as one observes it. In other words, the physical and psychological state of the observer must be taken into account in formulating the laws of nature.

After having spent many years at attempting to formulate the basic principles of depth psychology in a rigorous manner -independently of physical principles- Jung tried, towards the end of his life, to revise and deepen his outlook on the nature of the psyche in order to include its material dimensions. He coined the term synchronicity to express his new conceptions.

By creating and defining this term, Jung made it possible to investigate the whole range of psychic-material-interactions in a new holistic way, a manner rooted in a factor transcending the psychic or material descriptions of events. This factor consists of meaning.

In the west, the principle which guides our understanding of the connection between events is not meaning, but causality. When I throw a stone and that stone hits a wall making a noise, the principle connecting the noise with the throwing of my stone is causality. The first event caused the second, in causal terms.

Synchronicity, on the other hand, the "meaning" connection between events, differs and complements the concept of causality. When, for example, one discusses a dream about a certain type of rare bird, and simultaneously that bird - a bird rarely or never observed in the part of the world where the discussion is taking place - flies in through an open window, one can not speak of causality in the ordinary sense. It is impossible to conceive of the dream discussion as the cause of bird's appearance, or vice versa,

of the bird's appearance as the cause of the discussion. Such non-causally connected events prompted western science to formulate the concept of probability. Simply stated, it declares that the bird's flight into the room was an unlikely event; no known cause or direct correlation exists between the two events. The simultaneous occurrence of the two events is possible but not probable.

In the east, however, one relies upon the concept of meaning instead to explain such intertwined events. Meaning constitutes the coherence factor binding events which possess no causal connection. An ancient Chinese would declare that the discussion of the bird dream and the bird's appearance both partake of the same "Tao." This means that the two events possess the same "meaning" and are connected through it to one another. The concept of meaning equivalence governs the link between events that can not be included under the concept of causality. In the West, the notion of "meaningful connections" creeps into our ideas about the godhead when we believe that god magically causes certain events, possessing no known or possible scientific causality, to connect. But magical causality such as this, nevertheless still belongs to causality. It does not really form an adequate complementary concept -as meaning does - to the concept, ~~of causality.~~ (3)

Now, Jung defined the term synchronicity as the equivalence of meaning between two events, or two psychic states. (4) This definition suffices in many ways, since it is general enough to encompass the mass of parapsychological events which cannot be explained causally. But Jung's definition of synchronicity has not really been picked up by the scientific community at large, mainly because the definition's language is as foreign to this community as the experience of synchronicity itself. For this reason, I would now like to try to re-define synchronicity. In doing so, I must wrestle with two terms, "meaning" and "psychic state". By re-defining them, I hope to aid the reader in understanding

Jung's concept of synchronicity and to prepare him for investigating the patterns behind synchronicity. But, by defining the concept of meaning, I realize I am going against an age-old Chinese adage; Lao-Tzu said that when you define meaning, you lose it. (5) With this warning in mind, a warning similar to the precaution "do not define God", I cautiously undertake the task.

Let us begin with the term psychic state. The psychic state of an individual at any particular moment is composed of three types of variables (observables or characteristics). The first type consists of images. These images are composed of the pictures and feelings which appear spontaneously to the observer. They may consist of situations experienced in a waking state or of dream images, recalled upon waking.

The second type of variables consists of associations. Associations represent the additional information connected to images. They may consist of stories, or remembered events. For example, if someone dreams of a horse, and meditates upon this image, he may arrive at its association with a horse he rode years earlier. Usually it requires meditation and concentration to bring associations up to consciousness.

The third type of variable is not independent of the first two, but derived from them. Yet, in a way, it is greater than them both. It consists of the meaning factor. Meaning forms the coherence factor, pulling a psychic state together, lending it coherence, ^{and} gathering its various images and associations into a unified whole, so to speak. Meaning is in one sense derived, and in another sense implied in the associations and images it works with. It is derived by interpretation and understanding. It is implied in the very content of the images themselves. The meaning of a horse dream, for example, may be that one should get up and run.

But we must examine the third "variable" more closely. Meaning consists of two parts; one aspect of the meaning underlying a psychic state is personal, and the other is collective. The personal meaning aspect of a collection of images and associations can not be discussed in a scientific way because it depends upon irrational intuitions and emotions; based on the enumerable intimate facets of a personal life, individual personality, and past. The collective aspect of meaning may be discussed, however, because it is based upon the collective, psycho-physical, psychoid, impersonal, character of a particular symbol. For example, the horse image represents collectively an archtypal image which has often been associated with mediumistic powers in mythology.

Thus, a psychic state is composed of images, associations and meaning at any particular moment in its appearance and development.

Now perhaps we are ready to re-define the term synchronicity in light of these clarifications. Synchronicity consists of an image or associational identity between two psychic states, not primarily connected through causality. Because it is composed of an image or associational identity, it basically deals with the meaning equivalence between two psychic states. This equivalence, at the same time, manifests in the identity of images or associations. Let me give some examples to illustrate this definition more clearly. Let us consider the three types of synchronicities based upon identity, associations, and meaning of images respectively.

Image Synchronicity.

In these synchronicities, the images of two events or two psychic states are identical. An example of image synchronicity comes from my own personal experience. One night, unable to sleep, I decided to experiment with a yoga breathing method I had learned the same day.

Later in the week, my wife told me that a friend of hers had an interesting dream in which I was teaching her a new method of breathing. The friend's dream occurred the same night and approximately the same time that I began my yoga breathing experiment! This represents an image synchronicity, the image of a breathing method occurring in both events.

Association Synchronicity.

Say you dream of a black ball crashing into Mr. X's house. Your association with the black ball is, black - evil, and your feeling is that something evil has happened to Mr. X. Next day you hear that Mr. X was involved in a terrible auto accident that night. This represents an association synchronicity. The images are not exactly identical but the association to the two events is.

Meaning Synchronicity.

A girl dreams of a friend who has trouble with her parents and always gets angry when the parents bring up a certain subject. The dream's meaning is that she must grow-up and analyse her own problems, so that she will no longer depend on her own parents and get embroiled in family problems. The same day, the dreamer's family sends her a letter intended to infuriate and embroil her in a battle. Here, the interpretation or the meaning behind the two events is identical. The images are not the same, nor are the associations. But the meaning is the same for both.

Now, in practice, every image synchronicity includes associative and meaning identities, just as every association synchronicity includes meaning identities. In other words, a "meaning" connection lies behind all types of synchronicity; it forms the basis of all synchronicities, although it very rarely appears to manifest as the chief binding agent in them. Part of the reason for this is that people are generally unconscious of meaning in their lives. Nevertheless, practically speaking, the majority of -if not all- dreams point to meaning synchronicities with the environment. It is rare to hear of a dream which is not synchronous, at least

meaningful orderedness which lies behind life. People who have studied their own psyches for years also experience it. So do the aged very often, in their last years; they reach such a natural condition of wholeness that they unwittingly discuss, without prior knowledge, the problems of their listeners, suggesting solutions and unconscious hints of the developments to come. These people, the ancient Chinese would say, are all close to being in Tao. (Richard Wilhelm brilliantly translated the word to signify meaning!) I have been told, for example, that when Jung reached advanced old age, he never bothered to use the I Ching anymore because he knew in advance what hexagram he would pull. It seems likely that meaningful orderedness exists, and that all events are synchronous in this sense, although only those individuals in close touch with the unconscious consciously perceive it. (6)

In this work, however, I wish to restrict the term synchronicity to cover those numinous events, recognized by the average man on the street, which deal strictly with the image or associational identities between two psychic states. (In them, the meaning identity is implied or derivable.) These two types of synchronistic events usually are experienced as being shocking and miraculous, because the identities involved consist of images and associations closer to consciousness than meaning factors. They, consequently, strike consciousness with greater impact. Those events connected by meaning equivalences, but not image or associational identities, usually do not entail great shocks or strike with such force. These "tamed" experiences seem to be based upon direct perceptions of the patterns or structures underlying reality, the meaningful coherence of existence.

Such direct perceptions of the coherence or order behind the universe do not constitute the only signs of orderedness. We also find a group of natural constants in physics which describe the behavior of atoms, and the laws of physics describing their behavior. How did these laws arise?

The structured material phenomena they are based on always existed and will remain there. In a sense, we might term these patterns or laws a sign of "acausal orderedness." They refer, in other words, to an order which is a "just-so fact." No one invented it. It has always existed in nature. Now and then, we fish different facets of it up to consciousness.

Astrology, the I Ching oracle, and all other mantic procedures, are also based on claims of an acausal orderedness in the universe. They assert that this orderedness unfolds in time, manifesting in moments with a particular value and meaning. Mantic or oracular techniques particularly imply that meaning is created out of the eternal world which bears it, and plops into our world, at a particular moment in time. The eternal aspects of acausal orderedness can be fished up, just like the natural laws of science. But sometimes they simply jump, uninvited, into our boats and these jumping phenomena constitute synchronicities.

Synchronicities are, thus, creations in time out of the eternal world of acausal orderedness, Jung speculated.⁽⁷⁾ His hypothesis needs to be elaborated, for it implies that laws, coherence factors, or ordered aspects, in general acausal orderedness, exists within and behind synchronistic events. If this is true, then, it must be possible to discover, through a study of synchronicities, the universal patterns, or psycho-physical, psychoid laws of nature. This search, the search for the patterns, or the acausal orderedness lying behind synchronicities, forms the main theme of the present work. I have undertaken an investigation of synchronicities in order to locate the timeless meaning creatively channelled into time and space when synchronicities occur.

The personal meaning aspect of synchronistic events, I cannot discuss because it centers on intimate personal material that cannot be dealt with in an objective scientific way.

But the general acausal orderedness, the collective patterns or archetypal structures lying behind synchronistic events I wish to dig up and investigate. They constitute the science and eternal, unchanging face of synchronicity.

CHAPTER TWO

Empirical Observations on Synchronicity.

The first step I took in order to investigate the psychoid patterns behind synchronicity, was to make an empirical study on synchronistic events by conducting a questionnaire among twenty of my colleagues who are also analysts. (I did not tell them, of course, about my own theories so that they might remain unprejudiced contributors.) The purpose behind my questionnaire was to familiarize myself with the range of synchronistic occurrences, observed by a variety of analysts and patients. In this way, I hoped to ground the topic of my research in practical experience and better convey its different facets to the reader unfamiliar with synchronicity and depth analysis. I repeat, my goal in conducting the questionnaire "experiment" was not to establish concrete, empirical evidence about the nature of synchronicity. My goal was, far more humbly, to familiarize myself (and the reader) with the topic of research.

Being an analyst can be an advantage when one does research into the problem of synchronicity, because the material required for its empirical investigation is part and parcel of every day professional experience. This material consists mainly of accurate dream reports and descriptions of physical events (or other "psychic" events) occurring in conjunction with the dreams. But I want to emphasize that synchronicities do not only happen in the context of analysis. On the contrary, I rather suspect that they occur independently. Individuals experience them in the course of daily life just as often as people do in analysis. Being an analyst, however, I have limited my investigation to a study of synchronicities occurring within the analytical setting because the necessary information was most easily obtainable there.

Information concerning synchronistic occurrences in the course of analysis has nowhere, to my knowledge, been gathered into an organized study up to now. Various hints about it and descriptions of synchronicities occurring during analysis, are to be found in Jung's study of synchronicity⁽⁸⁾ and in occasional letters of his, as well as lesser known documents.⁽⁹⁾

Statistical studies of parapsychological phenomena have been conducted by J.B. Rhine, under "experimental" conditions. (See work quoted in Jung, op.cit.) Jung also devoted his major investigation of synchronicity to studying the astrological connections behind several hundred marriages. It is interesting to note, in this connection, that Jung, along with other researchers conducting statistical research, observed the so called "exhaustion" effect. This effect refers to the diminishingly favorable statistical returns that result, as more and more information is collected to substantiate the existence of synchronicity. I myself have consciously avoided such statistical investigations for two major reasons: (1) I do not feel that statistics can prove or disprove the existence of synchronicity because synchronicity does not lend itself to experimental repetition in the way that purely material events do. (2) The existence of such creative, singular events depends largely on how we perceive them. The correct attitude, one based on eros, does not try to catch or grab them eagerly but acknowledges their existence when they spontaneously occur. In fact, the unconscious psyche generally seems to dislike being treated as a hooked fish. If we are to approach the topic of synchronicity in an open minded way, we must simply observe its workings to begin with, instead of unconsciously treating it like a material event verifiable by repeated experimentation, and insensitive to the probings of the investigator.

In actual practise, synchronistic events behave like mercurial tricksters, appearing when you least expect them,

and disappearing when you rush after them to take their picture.

The questionnaire used in my "experiment" appears in the appendix. I would like to begin a discussion of the results, with some observations on the difficulties I encountered in carrying out the project and insights the data brought me.

1. Difficulties in the collection of data. I list the reasons for these difficulties under three main categories;
a. Boredom and laziness. The first problem that I encountered was that very few people (among my colleagues and their patients) wanted to have anything at all to do with the "experiment". I think most of them were either bored or too lazy to accurately record their experiences. People seem to find very little time and energy for translating their fantasies into written form. They have no lack of fantasies and inner experiences but are loathe to record them and sweat to understand them consciously. Thus, although many people profess an interest in forwarding culture, and contributing to society through their inner experiences, they rarely carry these intentions out.

b. Science. Another difficulty with the questionnaire was that it appeared to be "scientific." This appearance scared away many people who prefer to write up synchronicities without breaking down their analysis into specific, detailed categories such as time differences between events and meanings. I think a great many people will volunteer off-the-cuff information about their experiences but few of them, for a combination of reasons, ⁽¹⁰⁾ are willing or able to reflect upon their experiences and try to understand them. This is especially true when the topic turns to synchronistic events. The archaic medium in man, the seer, much prefers to bask in the warm rays of magic, than to comprehend what the magic is all about.

c. Personal power. I often heard statements to the effect that the information needed for the questionnaire was very private, personal and "difficult" to relate. Two main streams of thought lay behind this comment; (i) Individuals did not want their private lives to become publicized: (which was not anyhow my intent), a feeling I fully sympathize with, (ii.) The information required was felt to "belong", to constitute the private ownership of analyst or patient. This latter attitude is as important as it is typical. I would like to say a few words about it.

People often feel that their crystal balls belong to them and must not be shown or lent to anyone, lest the ball should lose its power, and the person involved should lose his "mantic" strength. Actually this power principle, (11) playing subtly in the background of synchronistic research, belongs to a more general phenomenon encountered in scientific research. Instead of doing research for its own sake (and the sheer enjoyment of it!) many scientists are driven by the need to be first and to make a name for themselves in different regions of thought.

Consequently, these three human factors, laziness, a resistance against science, and the power motive hindered the collection of material. I wish the reader to understand that by making these criticisms, I do not intend to place myself above my colleagues or their patients. I simply want to point to the reasons why synchronicity remains a neglected science in modern times, and why it continues to remain shrouded in darkness and mystery according to scientists and ^{the} lay public. The frequent claim that synchronous events are taboo phenomena, is ^{probably} bound up with these three factors.

Nevertheless, patient recording over a two year period rounded up approximately three hundred descriptions of synchronous events, experienced by approximately eighty persons.

2. Difficulty in analysing the collective patterns behind synchronous events. While some people were able to guess at the personal meaning behind synchronistic events, practically no one was able to guess at the more general patterns involved. Swiss peasants, farmers and the like, claimed God's hand was at work while more educated people generally reacted to the problem of meaning with a question mark or left it blank. I suspect that the difficulty in culling the meaning of a synchronistic event is probably typical of our state of consciousness. Man rarely reflects on the larger meanings behind his daily pattern of life. But the personal meanings involved in many synchronicities were quickly grasped. Synchronicities, for example, in which the image identity dealt with suicide warned about suicidal urges. Synchronicities whose central image involved the godhead, were taken to hint at the existence of ^agod, skeptically treated or rejected because of a rational outlook.

3. Inaccuracies in reporting. Questions four and five of the questionnaire brought up interesting information. When formal identities between two events existed, they were usually recognized on first sight. But the discrepancies between events were rarely observed, or at least reported. Differences in synchronous events go unseen. For example, one person remembered a dream of a fox running into a trap, followed by the real, outer event of a fox running into his trap. Only after a great deal of drill boring, questioning and thought, did the information emerge that the fox in the dream had a healthy coat and the one caught in reality had a severe skin disease which made the sale of his fur impossible.

I suspect that the difficulty in reporting such discrepancies arises from the observer's sense of powerful identities at the meaning level, which he then projects into the character of the images. In reality this identity does

not completely reside in the images, but lies at the level of meaning in synchronistic events.

4. Probability and synchronicity. I have not yet come across an outer event of great personal importance, occurring to an individual, which was not synchronous with a dream or a fantasy in some way. If we formulated this according to the results of the questionnaire (questions 13 and 14), we might say that all outer events, judged to be improbable, are synchronistic with inner processes, although the reverse is not always true. In other words, all unusual dreams are not necessarily synchronistic with outer events!

The question of probability is an interesting one, for we find that just those events which are improbable from a rational or "scientific" point of view, are primal, essential factors in the personal view point, and no adequate scientific tools exist presently for dealing with them. This is typical of all events falling under the category of synchronicity.

The reverse proposition which states that important dreams are not always synchronous with happenings in the environment, is an equally interesting one, although I doubt the statement's absolute validity. I suspect that the reverse also holds true, but we are not sufficiently trained observers to recognize its occurrence. Let me give an example of such an instance.

A young man, in a very difficult situation sat one afternoon in my office, discussing a dream with me. Towards the end of his dream, images of limits, fences and frames turned up. He told me that he needed a framework to pour his chaotic ideas into. I agreed. Then my doorbell rang⁽¹²⁾ and I discovered, upon answering it, that some department store people wanted to deliver a picture frame ordered by my wife! I knew nothing of this delivery, or of the purchase for that matter. When I returned to my office and pointed out to the dreamer

that a picture frame had been delivered, he did not react. I repeated, "Look! Someone has delivered a frame, a frame, picture frame to me!" The point finally came home and he cried: "Oh...oh my God!...a frame!" Sometime later he began painting his own pictures and framing his ideas creatively. But there it was; a synchronicity, based upon his dream, stared him in the face, and he did not recognize it.

5. Synchronicity and steps in consciousness. Synchronicities invariably appear when new, startling psychological developments are on the verge of approaching consciousness. But these rapid, drastic developments in consciousness are not always constructive. At the same time that synchronicities often occur in conjunction with creative work, they can be associated with the onset of severe neurotic or psychotic fits, attacks in which the ego personality may become schizophrenically possessed. An individual suddenly screams; "Look! I am God!," and a "miracle" occurs simultaneously in the environment which he greedily misinterprets as a sign of his God-like powers. Actually, the symptom of severe disorder here lies in the misinterpretation of the synchronistic event and the identification the observer makes, with the forces constellating it. For example I once sat with a young schizophrenic man who asked me to explain the holy ghost to him so that he could learn how to fight the devil. Before I began to talk, all the lights in our room suddenly faded out. When they came on again, the man grinned expansively. He commented that even such powerful magic as this could not destroy him, for he was the devil himself.

The advent of a synchronicity indicates that a dramatic unconscious revelation is at hand; how one takes this revelation determines, to a great extent, the positive or negative character of its effect.

6. Synchronicity and society. Another interesting observation I made is that synchronicities often appear or attempt, by

their very nature to lift an individual out of his relative isolation, and construct a bridge for relating to the people, plants, and animals etc. of his environment. One's behavior is not independent of the events (known or unknown) occurring in one's surroundings. ^{Conversely} ~~vice versa~~, the environment does not exist independently of the individual, even though he or she may be unknown. This observation also lies at the basis of Taoistic and Confucian philosophy. (13) One's state of mind is often synchronous with the political weather and mood of the environment. At the same time, personal psychological developments accomplished merely for one's peace of mind seem to have a beneficial effect on the surroundings. Man's unconscious sensitivity towards the events and people around him, is often more than he himself can accept.

7. The world as an illusion. Although the real events in a synchronicity are practically identical to the dream elements involved, these "waking" and "sleeping" aspects frequently display different nuances of character. For example, in a dream a red hat may appear, and in reality, the synchronous hat which appears, is black. Such discrepancies in synchronistic identities seem to have at least one root. This root lies in the mercurial aspect of synchronicity. It might be appropriate to illustrate this fact with a story about the trickster. (14)

The trickster walked down the way one day with his new hat on. People standing on one side of the street cried: "Look! The trickster's new hat is red". Those on the other side of the street proclaimed: "Look! His new hat is black!" And so a war, between the two factions, ensued. Finally someone met the trickster face to face and cried: "Oh, the trickster has a hat of two colours". This trick has been played again and again on modern scientists. Many physicists claim that nature is composed of matter, and many psychologists, insist that nature is psychic. In this way, a war or conflict arises between the physical and psychic elements of nature, due to nature's own mercurial spirit and the oberver's one-sided

perception of it. In actuality, matter and psyche represent two sides of the same coin. When you are on an LSD trip, in a trance, or dreaming, you experience more the psychic aspects of nature. When you approach visions or dreams with oscilloscopes, your alpha waves demonstrate another, materially biased view. Obviously, both the "psychic" and "physical" descriptions of a synchronicity count. The very nature of synchronicity seems to hint at the idea that observers should not take the elements of dreams or outer life as exclusive realities. A more accurate description of events is one which combines both physical and psychic variables, since the two amplify and complement each other empirically.

8. Synchronicity, God^{and} the rationalist. Synchronicities often occur to just those people who most strenuously oppose the whole realm of the irrational. In such cases, synchronistic phenomena appear to have a purposive effect in that they tend to convince these skeptics of the existence of events, not rationally explainable. Once I was sitting with my wife and a skeptical friend, discussing someone's funeral, and how the dead man loved to play tricks. Suddenly, the lamp post in our garden lit up. I said: "Look!". My wife looked, but it was too late; the light went off again. Then it reappeared, and my wife observed it. Our friend did not look but remarked that we both were crazy. Then he looked, and for a third time, the light went on and off again. Our friend, being an engineer, immediately sprang up and checked the electrical circuits in the house. They were in perfect order. Upon returning, he exclaimed that now he too had to admit irrational events do occur.

9. Synchronicity and analysis. Synchronicities often aid analysis by scoring the emergence of tendencies not yet conscious. One woman, for example, who was dangerously suicidal and did not consciously realize it, became involved in a series of synchronicities concerning suicides. One day, while interpreting her dream of a suicidal friend, Miss Z.,

Miss Z. (whom I had not heard from for one year) suddenly called me on the phone. The dreamer was stunned when she realized who I was talking to.

10. Personality and synchronicity. Contrary to popular belief, (popular that is among people who have studied synchronicity and depth psychology more closely) the occurrence or frequency of synchronicities is not limited to a particular type of personality. Persons, however, who have difficulty in recognizing and developing their imaginative faculty, tend to remain unconscious of the interactions between fantasy and reality. Such people often overlook synchronistic events or claim that they are unimportant.

11. Synchronicity and myth. Another important observation from the analyst's point of view, is that every synchronicity deals with an essential leitmotif in his patient's life. I learned this after studying many different types of synchronicities, and noting that certain people became often involved in certain types of synchronicity.

Synchronicities can give us a lot of information about the observer's psychology. For example, I learned of a synchronicity that occurred ten years ago to an Indian (from India). He had a dream in which he found the answers to a coming math examination. On his way to the exam the following day, he accidentally bumped in to a Catholic teacher monk who gave him - quite innocently - the correct approach to his exam. Here, the two essential elements of the synchronicity involved an exam in math, and answers given by a Catholic monk. It was not surprising to hear that the Church has since become this man's main interest, and math has become his profession. (He no longer lives in India, but makes his home in the West and has given up Buddhism.)

12. Types of synchronicity. Light bulbs often enter modern synchronicities. Approximately one-quarter of the synchroni-

cities reported to me involved light bulbs! Some people have only light bulb synchronicities. Why light bulbs? Does it refer to the dawning or extinguishing of consciousness, or to the trickster behavior of electrons? I do not know. Perhaps light bulbs are the inner analogy or symbolic myth of our times.

Other frequently occurring images or situations, in the synchronicities reported to me, concerned death, creative work, hunger, riches and poverty, physical illness, psychosis, divination and falling love. These do not cover all the situations reported but were the ones which turned up most frequently. Hence they are the ones which I chose to investigate in the following chapters. Since these events involve drastic changes and threats to individual life, apparently synchronicities occur as prefaces to the creation or annihilation of a part of existence. Middle modes between these two extremes do not seem to exist; synchronicities are oriented by an "extremum principle." The extremes they portray are relative to the life situations an individual finds himself in at the time of their occurrence.

The "scientific" description and definition of synchronicity, which I formulated in the last chapter, and in which image and associational identities between two psychic states prevail, are valid ones. But the emerging implications and feelings conveyed by synchronous events transcend this definition. Certainly many more observations might be made about synchronicity than I have made here. I hope only that I have succeeded in capturing a few of its main characteristics. The results of my questionnaire point to the difficulties in studying synchronistic events empirically because people tend to become partly afraid, partly possessed, and magically fascinated by the subject. They are events which hint at great meanings but are extremely difficult for the individual to understand. They are highly improbable from the rational point of view. They come on the brink of new phases of existence. They relate one to the human and inorganic environment. They demonstrate that our perceptions of the "world" are incomplete or illusory. They often coincide with the discoveries man makes of a godhead. They

are master tricksters who evade all attempts to grasp them with an ordinary net. In them, lie clues to the myths (or personal equations) underlying individual life. They are associated with important events occurring in outer reality. They may be characterized in a word, by the term "theos", meaning "God as an event", (15) or an event as God. They undoubtedly belong to that category of events earlier taken to be miracles. They tempt one to draw vast conclusions, and to go searching in distant spaces. They are characterized by shock, annihilation, and creation.

One encompassing principle behind synchronicity (its character and moment of occurrence) may well be the principle of extremes, the "Extremum principle." "Extreme" refers in this context, not only to the startling new developments synchronicity prefaces, but to the momentary effects synchronicities have on the individual and ^{to this} extreme character of their consequences in terms of nature's ultimate principles or laws.

13. Conclusions

Summing up my empirical observations and their implications, I conclude the following:

- a. Observable reality is really composed of two very different types of characteristics; dream variables and physical variables. The onesided description (physical or psychic) of an event leads to illusions.
- b. The equality in synchronicity, (the underlying pattern of image identities, in other words) is projected on to outer variables; one speaks then of the identity of inner and outer events. But the real identity underlying two events (or states) is to be found in the identity of meaning they carry.
- c. This "meaning" identity forms a coherence factor binding inner and outer events which otherwise appear to be probabilistically unconnected.
- d. The synchronous effect is extremal. This means that it evokes maximum emotional experiences, and occurs in conjunction

with personally important outer events.

e. Its appearance predicts or coincides with drastic type changes in individual life.

f. It describes the myth, or core processes, at play in individual existence.

CHAPTER THREE

Fairy Tale Archetypal Patterns as Descriptions of Dual Realities.

Meaning identity lies at the root of synchronicity. This meaning is derived from the description of real dream aspects to synchronistic events. It is paramount that we develop some method for investigating this meaning, and the inherent patterns lying behind synchronicities. At present such a method, "per se" does not exist. What we need is a psycho-physical (that is, a psychological and a physical) method for investigating the descriptive variables that govern our topic of research. Undoubtedly, more than one method might be successfully employed for these purposes. I have chosen the following because it yields useful results and is easy to apply. It consists simply of elucidating the main "images" connecting two (or more) synchronous events, and then investigating the psychological and physical implications of these images.

Let us say, for example, that the image of a suicide connects two synchronous events. Then we must investigate suicides. In other words, we must search for the common motif in synchronistic image identities and investigate this motif thoroughly.

Now we find a broad range of general archetypal motifs and patterns in fairy tales. Moreover, fairy tales themselves consist of a mixture of dream fantasy and real facts; they describe strange, puzzling events that have taken place. In a sense, the fairy tales resemble a fabric woven of dreams and the physical descriptions of weird events. They therefore present us with very good material for studying the psycho-physical aspects of images.

describe dual realities.

Consider the tale, "The Rat Catcher from Hameln", or "The Pied-piper," as the tale is variously known. Heinrich Spanuth has written ⁽¹⁶⁾ that on the 26th of June, the day of John and Paul, a strange event occurred in the town of Hameln. This event was so weird in fact, that it was not written up in detail for one hundred years, even though another event of minor civic importance, occurring three days before the 26th, was reported in the town chronicle. Apparently, all that was noted on the 26th was the "Uthgang uter Kinner," the "Ausgang der Hamelschen Kinder," or the "Exodus Hamelensis" (the exodus of the children of Hameln.) Nothing else was written about it until 1384, one hundred years later, when Johan von Pohle presented the fuller story for the first time. He wrote ⁽¹⁷⁾ (I give a shortened version):

A highly strange wonder occurred. A man of 30 with a many coloured jacket came into town, played his flute, and brought away with him 130 children. His flute was of magnificent silver and all who heard him play it followed him. The mothers followed but found no one. It is said that the mother of Mr. So and So saw it happen, and the grandmother of the first author saw it happen as well.

Spanuth goes on in his text to follow up different versions of the story down to the 19th century, noting that the original report in the town chronicle merely describes the disappearance of the town's children. Later versions (such as Pohle's) add the following information: There was a flute player with a silver flute that played magic music, and there were rats he exorcised, becoming angry with the people of Hameln when they did not pay for his services.

The tale was continuously embellished over the centuries, adding more and more explanatory details about this initially strange, inexplicable event. The original event was most probably a parapsychological one, judging from the fact that even in modern times, children are known to mysteriously disappear in front of their own houses.

Take the following report⁽¹⁸⁾ on the disappearance of some children twelve years ago:

"One wintry night in 1959 in a small city north of Moscow, a little boy and girl left their home to walk in the freshly fallen snow and were never seen again. Their tracks ended in the center of their front walk as if they had been plucked off the face of the earth by some mysterious being from outer space!"

It is interesting to note that the "as if" explanation of a 1959 reporter does not conjure up a flute player but an agent from outer space, thereby beginning a modern version of the Pied Piper.

Instead of analysing this tale at once, and discussing the reasons for the occurrences of images that attempt to explain puzzling outer events, I wish to mention a few more stories with apparent synchronous beginnings. Let's look at "Hansel and Gretel."

According to Hans Traxler,⁽¹⁹⁾ the story of Hansel and Gretel developed out of Hans and Gretel Metzler's jealousy of Katrina Schradering (1618 to 1647). Just after the 30 years war, Katrina, ~~apparently~~ a genius cook, developed a great many recipes which Germans today are still proud of. She invented the "Lebkuchen", among other things, a tasty pastry for which she earned the jealousy of two other bakers, Hansel and Gretel Metzler. Together they plotted to be rid of her by accusing her of being a witch. But the trial against her failed on lack of evidence. Apparently Katrina retired ^{afterwards} in despair to the woods near Engelsesberg, and was shortly thereafter strangled to death by the Metzlers. According to Traxler, they broke into her little house with the probable intention of stealing her Lebkuchen recipe. (They did not find it!)

Traxler's motive for the killing seems to me to be one-sided and superficial for it lacks psychological content. Most killings involve subtle psychological motives as the mystery

writer Simenon has brilliantly pointed out.⁽²⁰⁾ It is more likely that the killers of such a young woman really intended to kill a possessive mother but could not quite bring themselves to do so.

Precisely this mother-murder mystery surfaces in the developing fairy tale mind to explain the murder of poor Katrina. In the minds of story tellers, Katrina became a famous sweet pastry witch, fascinating the German nation for many centuries.

In the same book Traxler mentions the case of a farmer who, through great luck, became rich. This happening apparently formed the background for another fairy tale, "Hans in Luck".⁽²¹⁾

The development of such tales from inexplicable outer events seems to unfold quite spontaneously whenever the events avoid causal explanation. Take the "Wald Bruder," a legend which is developing in the region where I vacation in the Swiss Alps. About one hundred years ago one autumn, the grapes were stolen in a certain village, liters of milk were mysteriously taken, and an occasional animal disappeared without ever being found again. I was told by a peasant friend that his grandfather knew who had carried out all these strange thefts. The culprit was a man who has become known in this region as the Wald Bruder. According to legend, the Wald Bruder lived alone in some cliffs, just above the water's edge at a time when very few people lived on that section of the alp. He lived as a cave dweller, stole what he could not earn or make for himself, traveled very little, and never spoke to anyone. In fact, the villagers point out today that one can still find the cave where the Wald Bruder was supposed to have made his home, although no visible traces remain of his habitation, outside of some stones which are taken to form the remains of a wall.

I heard about this story for the first time in an indirect way because the peasants are all slightly embarrassed by

the legend and speak of it rarely. One day a neighboring carpenter had an argument with his wife, and told me that she (he related this to spite her) and her cousin were planning to go and live in the Wald Bruder's cave when the great bomb falls on the world. The peasants fear the atom bomb like everyone else. But note that the Wald Bruder has now become a protective agent, or a healing potion for them. (Psychologically he forms a prototype of the anthropos, or primitive god in man, who holds the power to heal modern ills.) If you ask a peasant how it is possible that this man existed, he will remind you quite seriously that only several hundred years ago a cave man from the jungles still lived near Wildhaus in Switzerland. In actual fact this is also a fairytale. No logical reasons exist for the Wald Bruder's existence.

There are innumerable other examples I could give of fairy tales and legends growing out of man's experience of irrational events. In the "Zeitschrift fur Volkskunde", 1937, another alpine incident is reported which has grown into a saga or Volkstale. An old man, in the city of Chur, many years ago went out to shoot a fox. As he was about to shoot his prey the fox cried: "Let me be free!". Stunned, the old man returned to his house to find that mill water was flowing suddenly around the wheel. Two days later the man died.

Now the owner of the mill who reported the story (based on the family chronicle) claims that the mill in this story still exists although it is in ruins. He asked his neighbors for more details about the story. One claimed that the fox cried: "Save me; I ground corn at Aunt Jett's!" Another "witness" stated that a wine glass broke at the old man's funeral, confirming suspicions that Aunt Jett was the witch criminal in back of the old man's death.⁽²²⁾

On the basis of such reports, Dr. M.L. von Franz postulates in her lectures on fairy tales⁽²³⁾ that "the more original forms of folk tales are not fairy tales, but local sages

and parapsychological stories...". But we do not need to comb old chronicles for more evidence. In the Swiss Alps today one comes across a wealth of such experiences. In mountain villages magic and alchemy are still alive; it is as if the age of rationalism has not yet dawned in their consciousness. I have personally heard many such stories. One peasant told of a magician healing a young boy's hopeless infection with cow dung and magical incantations while the father waited outside. Another told of the neighboring farm girl who was branded a witch because she left her cane on a cherry tree and it bore no fruit the following year.

In order to examine the relationship between fairy tales and parapsychological events, I have made a comparative study of known, reported parapsychological occurrences and the Grimm's fairy tale collection. I came across no modern parapsychological event whose core could not be found in a fairy tale. Let me give a few examples.

An eight year old girl was constantly overheard to be talking with Alice who lived in the mirror.⁽²⁴⁾ One day, (in 1963) during one of these discussions, Alice told the girl about a girl friend whose life was in danger, and whose life was eventually saved because of "parapsychological" Alice's warning.

Fairy tales about looking glasses are very common. Take, "Alice in Wonderland", or "Alice Through the Looking Glass," by Lewis Carroll. Snow White's mother had a looking glass which told of her beauty. There are even fairy tales, like the "Crystal Apple": a Russian tale, in which a little girl gets a glass that she is able to use for observing the entire environment.

Another interesting parapsychological event deals with the case of a brother and sister of three and two years who fell out of a three story window, were run over by a truck, and were not hurt.⁽²⁵⁾

Fairy tales about children cast out into baskets and thrown into impossible situations that they miraculously survive, are well known and may even be categorized under the archetype of the divine child. Grimm's "Brother and Sister" for instance, describes the story of a young pair who miraculously avoid all sorts of bewitchments.

I have already mentioned the story of the disappearing children in Moscow, in relationship to the Pied Piper tale. Another interesting story involves the case of a six year old boy from Rome who could speak with animals. A tiger told him of its plan to escape; this later came true. An old dog told him about being pregnant in spite of advanced old age, and was. A pigeon reported bad weather whenever it was about to break. (26)

There is a Grimm's Fairy Tale, called "The Three Languages," in which a "stupid son" who would learn nothing useful anyhow learned to speak with dogs, birds and frogs. In the end, this dumpling figure was rewarded great wealth and became Pope.

The fairy tale mother who saved Cinderella also emerges in a parapsychological event. There is the case of a thirteen year old boy, whose dead mother reappeared in the nick of time to save him from suicide. She actually appeared in the flesh at his wedding later on, many observers report. (27)

These examples suffice to show that fairy tales deal not only with collective, and archetypal problems, but with individual personal stories and synchronicities. In other words, the symbolic images in fairy tales deal with a) personal, b) collective, and c) psychoid or psycho-physical aspects of nature. Thus, in order to understand them more fully we must try to handle these three aspects of their symbols. I shall now present examples of these three modes of interpretation using particular fairy tales which we have already discussed. Then, with some familiarity in handling

symbols on these three levels, we may approach the main goal of this work, the interpretation of synchronicities.

Let us begin with "Hansel and Gretel."

a. Personal. Consider that we have caught Hansel and Gretel Metzler and wish to punish them for the murder of Katrina Schraderin. Imagine that we are psychological detectives like Simenon. It is not enough simply to catch the murderer. We also want to understand his motivation. In order to do this, we ask Hansel and Gretel if they had any dreams and they tell us the fairy tale of Hansel and Gretel.

Hansel and Gretel are in reality grown up people. Why then do they dream they are children? Apparently they have not progressed far in working out their negative mother complex,⁽²⁸⁾ and they try to solve it through projection as children would. Their dream indicates that this complex throws them out of their own house; they feel homeless because of it. Then, instead of working out the problem, they get caught by a sugar witch. This is typical of people with a negative mother complex; they are always on the lookout for a surrogate mother and naively fall for any beast who acts the least bit sweetly. The problem with a negative mother complex is that one is always vulnerable, susceptible and powerless against the innumerable dragons in the world who act sweetly with ulterior motives. This is the "sweet" condition of Hansel and Gretel's sugar mama. At her house they get caught, are about to be eaten, but manage in the nick of time to escape - by killing her. This is a very positive development, to say the least, but for the fact that they remain children and end up back home again. When a grown person dreams that he is a child, it indicates a particular state of mind. In the case of Hansel and Gretel Metzler, I suspect that they were not responsible for their crime because, according to their dream, they committed it in an infantile way instead of solving the complex in a mature fashion.

b. Collective. On a collective level, the tale appears to deal with the German people's naivety about the traditional feminine matriarchy that they are caught in. Their "Mutter" complex imprisons German children in tradition, binds German men to national life and German women to the kitchen.

c. Psychoid Interpretation. The psychoid aspect of the sweet oven witch emerges when we examine the processes the ^{is} archetype ^{as image} refers to in psychology and physics. The psychoid aspect represents a combination of these processes.

(i.) Psychology. Being caught by the mother in a psychological sense means (with reference to our fairy tale) being caught in heated destructive emotions which are usually directed at the members of one's immediate environment. When one gets caught in such a mother complex it is quite amazing to observe how emotional one becomes over "sweetness" difficulties. The most amazing fantasies brew, but they are usually based upon the feeling that other people do not "really" love one; they are merely pretending. One scarcely recognizes that the emotions involved eat one up alive. The only solution to such a complex, is to admit that it is happening, put the witch herself in the oven, cook her, and obtain her riches. The riches usually consist of constructive, emotional, creative possibilities, for behind the emotionalism of the negative mother complex lies energy capable of being used constructively.

(2) Physics. The Latin word for mother is mater, from which the modern term "matter" is derived. Our question may thus be formulated as follows: What physical processes or laws describe matter's destructive evolution in a closed chamber? According to nineteenth century physicists, this process goes under the name of the Heat Death of Matter, that is, the famous "Warme Tod," which today forms the second law of thermodynamics. I suspect that ancient scientists were able to transform their arcaic fascination for matter, gripping consciousness, (for unconsciousness and fascination

are concomitant) into alchemical forms, and eventually developed this attraction into a theory of energy production called the heat death of matter.⁽²⁹⁾ I do not mean that by discovering this law that man's unconsciousness about matter was permanently reduced. I rather suspect that the witch has to be periodically thrown into her oven as new laws in physics are about to be discovered.

In any case, the second law of thermodynamics says that when matter is placed in a closed off chamber, it undergoes a heat death in which its original ordered condition transforms into a disorderly one; its energy becomes less available for practical purposes. By this discovery, scientists succeeded in trapping the magical alchemical witch, the archetype behind the mother complex, which is projected and bound up with matter's behavior. The riches they derived from the law of heat death phenomena have been enormous. The whole of modern technology and energy production has been made possible by the second law of thermodynamics. It governs the behaviour of engines, steam boilers, power plants etc. In a sense, Hansel and Gretel were the first thermodynamists, and their fairy tale is an analogy to the discovery of matter's heat death.

Now, the psychoid interpretation of "Hansel and Gretel" hints at the existence of psycho-physical phenomena in which the negative mother complex and the second law of thermodynamics simultaneously play important roles.

In my experience as an analyst, I have come to an interesting conclusion about the negative mother complex. When someone falls into an affect related to this complex, it is usually possible to find personal causes behind the constellation of the complex. But it frequently also happens that the body coincidentally undergoes a kind of deteriorating process. In other words, the onset of an attack by the negative mother complex not only produces a group of psychic symptoms, (such as wild, destructive emotionality and insincere behaviour

towards people in the environment out of power motives) but also coincides with the outbreak of physical ailments. This is not surprising when we consider that the negative mother complex is often derived from childhood experiences of having been inadequately mothered. The solution frequently to such bodily symptoms, is the same as the solution to its psychic counterpart; one must add some sweetness to one's life. It is amazing what an effect a simple suggestion like taking a bubble bath, or treating oneself to dinner, can have on a person with this complex.

Thus, the psychoid aspect of the oven witch involves the intimate interaction of symptoms pointing to physical disorders and negative affects. The solution to such symptoms does not simply involve understanding, but often real physical acts and transformations. (The behaviour of "a mother" in a dream is even sometimes a guide to diagnosing the extent of a physical disease.) (30) The mother complex is as physical as it is psychic; it represents a symbolic, psychoid process. We might call the psychoid principle behind the physical and psychic aspects of the witch, "negative mother thermodynamics!"

2. Let us take another fairy tale, "The Pied Piper," and interpret it on all three symbolic levels.

1. Personal. Sometimes sudden saving inspirations of the unconscious appear (i.e. in dreams) that smooth out seemingly insoluble problems. One sighs with relief and assumes that one no longer must attend one's dreams or study the unconscious. This attitude leads to fresh suffering because it is a false manipulation of the unconscious. Generally the unconscious reacts with rage against the ego personality no longer attending his own psyche. Inside and out, appears a new constellation of difficulties. This motif of vengeance is probably what lies behind the parapsychic event of the disappearing Hameln children on a personal level. Individuals who react to the unconscious

in the same manner that the Hameln villagers did to the Pied Piper, demonstrate their lack of respect for nature. They assume that well being and happiness are coming to them, picturing an all giving God (in the childlike Christian sense) who will exact no payment or sacrifices for protecting them.

♫. Collective. The flute player is an ancient image, identified by the Greeks with the god Pan. The story goes that he chased after a girl friend, who turned into a reed which he then sang upon.⁽³¹⁾ Pan, is the shepherd son of the trickster Hermes, and is a god of the woods. He depicts a shy, delicate, trickster quality about nature (such as deer display) and his character is also expressed, in modern day language, by the word "panic". In addition, he forms a symbol of the "conjunctio" since he is pictured with his flute, symbolically a man expressing himself through the anima.

In fairy tales, the singing reed often reveals buried truths of a bygone era. The reed points to the parapsychological factor in nature, its oracular voice speaking truths to men in close contact with their souls or anima.⁽³²⁾

Mediumistic people often dream of the flute player. In practical experience, he more often appears (as an aspect of the animus) in women's dreams than in men's, a fact pointed out by Emma Jung in her text, Animus and Anima.⁽³³⁾ In fairy tales also, he appears as the boy friend of mediums. (See "The Crystal Apple and Silver Dish" a Russian fairy tale.) In this context, he often represents an attempt to understand nature through the natural medium of the psyche instead of relying on mechanical man-made instruments such as crystal balls.

The event behind the Pied Piper fairy tale supposedly took place on January 26th, 1284. This was historically a period

in which rational thought was still governed by the medieval church. Hence we may take the tale as a compensatory image of the medieval Christian godhead lacking natural instinct, and derived from a rational outlook. Pan is a reminder that God is not happy with the upsurge of city life, entailing man's break from nature. Walter F. Otto, in his Dionysus, Myth and Cult, (Indiana University Press), quotes a story from Plutarch's "De Oraculorum defectu" in which it is related that the "Great Pan is dead". (p.IX,X). Otto states: "This event occurred supposedly in the first century A.D., during the reign of Tiberius, in a Roman world in which the rationalistic and evolutionistic approach to religion had already done much to bring death not only to Pan but also to many of the other greater or lesser gods of the Greek Pantheon. Later, however, Christian legend was to suggest that Pan had died on the very day when Christ had mounted the cross." This information suggests that Pan's return may be equated with the rebirth of this god figure. Pan's anger against the people of Hameln in the Pied Piper story suggests collectively that he resented being shoved into oblivion in medieval times.

The fact that he returns in the form of a parapsychological event, hints at the idea that man's concept of the godhead (both in its Greek and Christian forms) conforms to an objective reality, which cannot be explained away by a theoretical, rationalistic approach. Indeed, the fact that the majority of parapsychological events are attributed to the activity of a god, and contribute to the basis of man's belief in a god, can not be argued away, even with psychological terminology.

C. Psychoid. I use the same method to uncover the psychoid meaning of the Pied Piper that I used with "Hansel and Gretel," investigating first the implied psychological and physical processes at work in the tale.

C₁) Psychology. I do not believe that we can locate an

exclusive set of psycho-dynamics corresponding to Pan. Rather I suspect that the Pan myth corresponds to different psychological conditions at different times. My experiences as an analyst have helped me to understand how Pan psychologically manifests in contemporary times.

In modern society, Pan surfaces dramatically in the drug culture. In northern Europe we even find "underground" groups taking STP, LSD and other heavy drugs, under the leadership of men with flutes who call themselves Pan. Pan frequently also appears in the dreams of drug takers as a magical musician, or a forest spirit leading groups of animals or people. Interestingly enough, Pan's negative, vengeful side also appears when individuals are not willing to pay the price for their drug experiences. By this I mean that drug takers usually seek such experiences in order to deepen their experience of reality, but then do not wish to pay the price of attending the dreams and the meaning of the visions experienced under drugs. Pan then rises up angrily and threatens to take away life itself in some cases. I recall the case of a mescaline taker who, caught in a difficult life situation, resorted to the drug and withdrew to the woods to heighten his experience (already a Pan motif). The dream which followed portrayed the total, or nearly total destruction of all babies and mothers in the maternity ward of a hospital (in the same way that all the fairy tale children disappear into the mountains never to be seen again).

I have been quite surprised to note the frequency of this mass destruction motif in dreams after drug trips. Individuals who take drugs, are searching for Pan and other buried gods. They yearn for a "Pan" experience which centers on the music of the stars and the forest, the grip of natural harmonies and fascinations transforming chaotic inner contents into new orders. But when such experiences go unattended, the psyche reacts adversely, calling forth the destruction of precipient life.

C) Physics. The processes in physics, governed by the archetype of Pan, are relegated to the sphere of atomic chemistry. There one finds the "music of the spheres," a common scientific expression for the inherent order of energy patterns in atomic physics. Just as each key on the keyboard of a musical instrument possesses its own frequency and wave length, a particular wave length and frequency characterize the different energy levels that an electron, floating about an atom, may vibrate with.

This discovery of atomic energy may well rescue modern technology, in danger of running out of the natural resources that produce ordinary fuels, ^{because} ~~as~~ it provides for a new means of energy production. But atomic energy, like Pan, is double faced. If treated unethically, it can become a dangerous tool ^{for mankind's mass} ~~of man's~~ destruction instead of a constructive creative force.

The psychoid processes involved with the Pan principle refer to the interaction of the atomic structure and the singing god of nature. These processes reveal themselves often in "structured" visions and hallucinations, bringing revelations and oracular pronouncements with them. Many soothsayers, shamans, and magicians, for instance, use rhythmic, structured means such as drumming, alphabetical permutating, and poetic rhyming for setting themselves in a trance. Once in a semi-conscious state, revelations concerning affairs of state and other crucial problems filter into consciousness.

In a way, these mediums reach atomic structures in the form of musical experiences. Atomic structures lie at the basis of physical reality just as rhythmic experiences structure the archetypal forms of numbers, images, and thought. Hence, contact with these structures relates ^{mediums} ~~them~~ to the foundations of the psychic and physical universe; in this state they are able to read the deeper "time or the moment," the Tao of the universe, so to speak. Interestingly, such

divinatory techniques, ⁽³⁴⁾ as geomancy and the I Ching, have developed a periodic table of elements (or possible outcomes to fate) which are analogous to the Mendeleevian periodic table of elements in chemistry. I must admit that the first time I came across the I Ching table of trigrams combined into 64 hexagrams I had a feeling it resembled quantum chemistry, discovered four thousand years before Christ!

I would call Pan the rhythmic structure, the geometric or time periodicity transmitting oracular and divinatory messages. (Geometric periodicity may be observed in mandala drawings, for example.) Atomic chemistry, the calming experience of the forest, and the hand of the trickster *god* Hermes, are all separate specific instances of the Pan psychoid pattern.

3. Conclusion

In this chapter, I have tried to establish two main points. The first is that fairy tales present an excellent description of psycho-physical - perhaps synchronous - events because they contain an interplay of real and fantasy descriptions about these events. The second is that a productive way of determining the archetypal psychoid patterns behind such events consists first of outlining their psychological and physical manifestations. Then, interpolating these two aspects, we can estimate the psychoid patterns of acausal orderedness which lend psycho-physical events a coherence. In the next chapters, actual synchronicities which have turned up in the course of analyses will be examined in greater detail to determine their governing images and archetypes from the psychoid point of view set forth in this chapter.

CHAPTER FOUR

Divinatory Synchronicities.

Now I wish to apply the same "triple-level" form of interpretation to different types of synchronicities. In doing so, I do not hope to arrive at a final understanding of the synchronicities under discussion. Rather I am merely

attempting to establish a method of research which may prove useful in understanding these elusive, unformulated events. The first type, which I found to occur frequently, deals with divinatory happenings.

1. Example of a divinatory synchronicity. A woman was discussing an undertaking with some friends in a group. She remarked that if "fate" was in favor of her undertaking she would probably pull a positive hexagram in the I Ching. "Sixty two, Inner Truth," she commented, "would be such a hexagram." She then threw the I Ching in front of her friends, and pulled the hexagram which changes into , Inner Truth, number 62.

She was quite amazed that she had arrived at the correct answer ahead of time. (Such divinatory synchronicities happen most frequently to older people, as I pointed out earlier in chapter I.)

In order to investigate this type, we must search for the central archetypal pattern underlying it. We will then be able to study the psychoid pattern which lies behind such synchronistic events. In our case, the central theme deals with a person who can say or "know what number is going to turn up next." This theme is so numinous that we can expect to find a fairy tale which describes it. Upon reading Grimm's fairy tales, I did indeed discover one; it is called "Gambling Hansel'."

The story goes like this:

Once upon a time there was a man who did nothing but gamble, and for that reason people never called him anything but Gambling Hansel. As he never ceased to gamble, he gambled away one day his house and all that he had. Now the very day before his creditors were to take the house from him, the Lord and St. Peter arrived and asked him to give them shelter for the night. (They tried other houses but no one would let them in.) Gambling Hansel said: "For my part, you may stay the night, but I cannot give you a bed or anything to eat." So the Lord said he was simply to take them in, and they would provide something to eat. To this Gambling

Hansel made no objection. Thereupon St. Peter gave him three groschen, and said he was to go to the baker and fetch some bread. Gambling Hansel went; but when he reached the house where other gambling vagabonds were gathered, they greeted him clamorously (although they had already won all his possessions) and said: "Hansel, do come in!" "Oh," said he, "do you want to win these three groschen, too?" Upon hearing this they would not let him go. So he went in, and played away the three groschen. Meanwhile St. Peter and the Lord were waiting, and as he was so long in coming, they set out to meet him. When they approached Gambling Hansel pretended that the money had fallen into the gutter, and kept raking about in it to find the coins. But our Lord already knew that he had lost it in play. St. Peter again gave him three groschen, and this time Hansel did not allow himself to be led away but fetched them a loaf of bread.

Our Lord then inquired if Hansel had some wine, and he said: "Alas sir, the casks are all empty!" But the Lord said he was to go down into the cellar, for the best wine was still to be had. For a long time Hansel would not believe this, but at length he said: "Well, I will go down, though I know that there is none to be had." When he turned on the tap, lo and behold, the best of wine ran out! So he took it to them, and the two passed the night there. Early next day our Lord told Gambling Hansel that he might ask three favours. The Lord expected that he would ask to go to Heaven, but instead Gambling Hansel asked for a pack of cards with which he could win every card game, for dice with which he would win every throw, and for a special tree; upon it every kind of fruit would grow, and from it no one who climbed up, could descend again until Hansel bade him do so. The Lord gave him all that he asked and departed with St. Peter.

Now Gambling Hansel at once set about gambling in earnest, and before long he had gained half the world. Upon hearing of this, St. Peter said to the Lord: "Lord, this must not go on; in the end he will win the whole world. We must send Death to him." So they sent Death to him. When Death appeared Gambling Hansel had just seated himself at a gaming-table and Death said: "Hansel, come out a while." But Gambling Hansel said: "Just wait a bit until the game is over, and climb up that tree in the meantime to gather a little fruit that we may have something to munch on our way." Thereupon Death climbed up Hansel's tree and could not come down again. Gambling Hansel left him up there for seven years, during which time no one died.

Finally St. Peter said to the Lord: "Lord, this must not go on. People no longer die; we must go ourselves." So they went themselves, and the Lord commanded Hansel to let Death come down. Hansel went at once to Death and said to him: "Come down", and Death took him away directly and put an end to his life. They went away together and came to the

next world where Gambling Hansel made straight for the door of Heaven and knocked at it. "Who is there?" cried the keeper of the door. "Gambling Hansel," he replied. "Ah, we will have nothing to do with you! Begone!" So he went to the door of Purgatory, and knocked once more. "Who is there?" some one cried. "Gambling Hansel," he replied. "Ah, there is quite enough weeping and wailing here without you. We do not want to gamble; please go away." Then Hansel went to the door of Hell, and was finally admitted. But there was no one at home save old Lucifer and the crooked devils. (The straight ones were all busy in the world). And no sooner did Hansel arrive than he set out to gamble again. Lucifer had nothing to lose, but his mis-shapen devils. These Gambling Hansel won from him with his magic cards. Then he went off with his crooked devils to Hohenfurt, pulled up a hop-pole, approached Heaven, and began to thrust the pole up against it until Heaven started to crack. Once again St. Peter said: "Lord, this cannot go on; we must let him in or he will overthrow Heaven." So they let him in. But Hansel instantly began to gamble again, and there was so much noise and confusion that they could no longer hear themselves think. Finally St. Peter said: "Lord, this cannot go on; we must throw him out or he will make all Heaven rebellious." So they went to him at once, and threw him down to earth and his soul broke into a million fragments, falling into all the gambling vagabonds who live this very day.

I would like to discuss this story in general first, and then interpret it in detail according to all three levels of symbolic interpretation. From this we may deduce the kind of psychoid pattern that lies behind synchronicities dealing with this archetypal motif.

2. General discussion of Hansel. How does one get to be a winner? Our tale offers one answer. First one must become a loser, a persistent loser, one who ends up broke and broken. God, strolling about town, is admitted by no one for the night. Only the loser, Hansel lets him in. Who else would? Other people have no pressing need of God. But the loser has nothing more to lose, he can only gain by opening his doors to an unexpected, improbable event. The loser refers psychologically to a state of consciousness running out of energy (money), finished, wrecked by the game of life because its guiding principles are no longer valid. This "loser condition" is often the state in

which people enter psycho-therapy. As long as things go well, they do not reflect much. But when things begin to go poorly, they become willing to let such unlikely guests in as the devil and Christ. They even become willing to submit to the analysis of dreams, a highly improbable and doubtful procedure to the otherwise rational mind. Things must often first go badly for a new direction in life to appear.

When the tale says that God comes to the loser moreover, it hints at an actual fact that may be observed in synchronous phenomena. The majority of synchronicities in my experience⁽³⁵⁾ happen when one is down and out, broken, sick, near death, depressed etc. It appears as if the very extreme of such "low" situations provides the necessary tension and energy for synchronistic events to occur. I call this phenomenon an extremum principle in nature: conditions have to go to extremes for a change to take place, usually ushered in by a synchronicity. Then often a transformation occurs and a new equilibrium becomes established in reality.⁽³⁶⁾ Many people, however, never let life go to such extremes; they are afraid of losing their head or their persona. They try to maintain at all costs the mask they wear in society. Such people never go to pieces and never know numinous, healing experiences transforming reality.

Now what does God give the Loser? The first things Hansel receives are a few pennies to buy bread and wine, two very well-known Christian symbols. Psychologically, bread refers to the body, to a consciousness of the body and of those practical earthly things which house the spirit. Some stones contain God, some contain butterflies; sometimes sexual intercourse is the bread or body of God. Its companion, wine, represents the spirit, Dionysian ecstasy, a lowering of consciousness similar to a stupor, in which one contacts the oracle (of the unconscious and nature) and learns hidden truths. I have a Swiss friend who lives as a hermit, and makes his own wine and schnapps. He says

that wine "bringt man zu einem besseren Glauben," and that it heals cancer and prevents suicide. It is the "aller Welts Heilmittel". This is the wine, the chthonic element of renewal in the Christian tradition that forms the central symbolism of the mass. Bread and wine also are alchemical elements; they symbolize the sacrifice that both a god can make when he sacrifices himself, and a man can make when he sacrifices his ego, having possessed it. (You can only sacrifice infantile ego hopes and wishes, when you know what they consist of. A strong ego can sacrifice itself, and become like nature. But a weak ego remains rigid and knows no real sacrifice or suffering.)

Bread and wine thus refer to the motif of sacrifice, and to the Christian symbol of Christ's death, transformation and renewal. Now if we examine the Christian symbol more closely, we will notice that this transformation of the body into spirit, back into the body, and then into a godhead, really represents a miraculous parapsychological event. We might even say that the mass as a primal experience of God, is enacted or represented every time matter "transubstantiates" into psyche. This means that it occurs every time that an ordinary light bulb or piece of matter suddenly behaves as if it had a consciousness of its own in synchronistic events. Perhaps this is why parapsychological experiences often lead to or confirm man's belief in God. Early Christianity found "proof" of God in miracles, such as the rising or levitation of Christ. Modern man experiences the mass, (and Christ's rising) when he reads a book about electricity, and simultaneously his light bulb blinks off and on again in a flash. In a way, the body of Christ forms the world of matter (bread), formed and created by man, which then acts in a god-like fashion. Bread represents the material form uniting with wine; it gives the ecstatic spirit a basis in the real world. In the context of our fairy tale, bread and wine thus represent the experience of

matter's transubstantiation into psyche which God presents to the loser, in the form of a synchronistic event.

Now why does a gambler need bread and wine? Perhaps it is because he can not "win" as long as he does not know how to sacrifice his ego. Only when one possesses an ego, can one give it up. This type of ego-lessness or naivete is the main requirement for having divinatory experiences and relating to the deeper levels of the unconscious. In order to question an oracle one must give up all hopes for a specific, biased answer before doing so. (37) The same is true of dreams. When one's ego becomes very involved in a situation and hopes for a certain outcome, one can not trust the dreams for an answer. One night they say yes - one will win. The next night they say no - one will lose. They act like the I Ching, whose answers vary drastically when too much ego becomes involved in swaying the answer one way or another. (In outer life, the ego maneuvers with love plots, dreams of inheritance, schemes for jobs, and the like to gain its way.)

God also presents Hansel with three permanent gifts: cards, dice and a one-way tree. What do these gifts mean symbolically? The first, cards, developed in the western world along with the game of chess. In China, chess developed from astrology, or the science of the stars, which the Chinese considered to represent fate. Astrology is the science of time and cards are also linked up with the temporal cycle. The number of 52 cards, for instance, refers to the 52 weeks in our year, 13 cards per suit indicates 13 moons per year, and 4 suits refers to the four main seasons of the year. The card deck thus forms a representation of natural time and of fate. It represents the astrological moment, Tao, meaning as it unfolds in time.

The second gift, dice, possesses a similar connotation. The word for dice in Chinese, "kua" is the same word used

to describe the hexagrams of the I Ching.⁽³⁸⁾ (Kua also means tablets.) Dice thus refer to the chance, material manifestations of fate. We experience them in coin flips, number throws, feathers blowing in the wind, in all bodily functions not controlled by the ego.

The third gift, a tree, symbolizes a special kind of knowledge, the tree of good and evil. It represents the absolute, apriori, instinctive knowledge in man that leads him to make basic ethical differentiations. But why is the tree irreversible in our tale? Perhaps this refers to the psychological fact that once we gain knowledge about ourselves, we are permanently changed. We can not regress back to our former unconscious condition. This is why, in a deep going analysis, a regression back to one's former state of being is no longer possible. If it does occur it is a sign that the root problems have not really been discovered and dealt with.

On another level, the tree also represents the principle of the individuation process which grows, bending itself around every obstacle. If someone cuts into it or it is inadequately shaded, it adapts itself to the difficulty. It carries the history of its problems in its grain structure, and yet always strives to fulfill its inborn pattern, reaching the goal wrapped up in its seed. Possession of this tree likens man to God. Hence Hansel is able with his "knowledge" to put off death. In actual practise, I have heard of cases where the activity of a conscious mind relating to unconscious knowledge, seemed to hold back death. The possession of the tree brings up the difficult question: what control does man exercise over his fate? Our fairy tale indicates that man has control over his fate - to a limited extent. Death is a part of one's fate and it can be put off, but not indefinitely. According to biologists, one-celled organisms should live forever.⁽³⁹⁾ But they too eventually die, usually as the consequence of some freak accident. Man's death also

appears in terms of quantum mechanics to be a probabilistic phenomenon. but for the psyche birth and death lie beyond the realm of probability. what science defines in terms of probability, the psyche defines in terms of meaning that can be altered through knowledge. It is our fate to die, but how and when, may well depend on man's relationship to the unconscious.

Now the gambler outwits God and Lucifer with his three tools. Consider what a heretical idea⁽⁴⁰⁾ this is. How can a magician-gambler become greater than our supposedly all powerful God? This question I hesitate to answer. The fairy tale simply states that Hansel can neither abide in heaven, hell, nor on the earth! We are presented with a confusing situation in which God initially makes the gambler a magician, then commands and forces him to die, then does not allow him into heaven and finally admits him, only to kick him out back into life again. Apparently, the gambler represents a principle which belongs neither in the unconscious world of hell or heaven, nor to the conscious world of earth; he is neither physical nor psychic, neither psychological nor physical, neither good (like St. Peter) nor bad (like Lucifer), neither knowing nor unknowing, giving or power stricken. The proper adjective for the gambler then is probably psychoid. He possesses all of these characteristics, not merely some of them. Insofar as he represents all aspects, he does not apply to any onesided principle such as heaven or earth. In fact he has no dwelling place of his own; he stands alone. Medieval man particularly could find no home for the gambler in his outlook. In modern times, the situation has not materially altered. The fields of physics, psychology and religion are split. Only the unification of these separate disciplines, or rather the destruction of their individual characteristics, may provide this divinatory factor, the gambler, with a resting place at last.

One of the essential aspects of this enigmatic, gambling figure is that he is not a god; he is a man! He is a gigantic

man, a premonition (but not yet an actualization) of the integration of unconscious consciousness. He appears to be the forerunner of the modern scientist who controls fate with his instruments. But contemporary science, despite all its advances, has not really accomplished this feat. Hansel, a prototype of the man with the technical and natural means to manipulate his fate, thus represents not science but a unique form of consciousness that does not fit into the modern scientific or the medieval Christian world. He is a misfit, a demon, a godless god who obeys no laws or standards of morality other than the tree, cards and dice: the knowledge of Tao. The comprehension of such deep knowledge others do not share, estranges one and makes one lonely. One does not belong to the collective; one forgoes the comforts of a family. Yet one lives and paradoxically lives at a deeper level of harmony with others, at the same time that one is alone. One exemplifies a piece of nature, whole, undivided, and at harmony.

3. Psychoid interpretation of the gambler. Recall that we brought forth the gambler material to lend some coherence to the type of synchronicities I mentioned at the beginning of this chapter. Let us now study the three levels of symbolic understanding this archetypal image gives us in order to do so.

a. Personal. The loser who receives God psychologically represents the shadow of an ego which has been through hell; it has been reduced, bent, and can receive enlightenment. This type of personality is able to divine because it has lost its ego drive and possessiveness. Such "lowerings" of consciousness occur in intoxicated states, exhausted conditions, the aftermath of neurotic fits and poverty ~~strikes~~ circumstances. In general we find its occurrence wherever ego-consciousness has been reduced by psychic or physical difficulties. The personal aspect of the dice, cards, and tree refers to the manifestations of unconscious knowledge and insight that come when consciousness has been so reduced.

These insights are part and parcel of the individuation process through which one becomes whole and unified, a fruit ripening on its own tree.

b. Collective. On the collective level, the gambler represents the spirit of an unconscious, repressed content that does not fit into established religious or scientific outlooks. He represents the numinous, irrational factor in matter, and the futuristic knowledge rejected by the church, for instance, in its fear of magic, matter, and the feminine spirit. In modern times, the gambler is projected onto the computer, and onto advanced scientists who attempt to control nature. But modern examples of the gambler do not express his full character. Science does not really rely on his brand of futuristic knowledge. It is based upon the chance-probability factor when no causal connections between events can be found. The gambler, on the other hand, proceeds according to "improbable" knowledge. He represents a consciousness of the meaningful acausal connections between events. He exemplifies the spirit of nature, man's belief in the impossible, the divinatory factor in a civilization where instinct and the mediumistic character know no integrated role.

On the reverse side of the coin, negatively speaking, the gambler also represents a collective threat. He stands behind the assertion that nothing is greater than man and his deeds. This assertion constitutes a hybris of consciousness that began to develop around eleven hundred B.C. in the Western world.⁽⁴¹⁾ It is an inflation, that involves a dangerous identification with magic and the preconscious knowledge inherent in nature. This inflation can not simply be stopped by trying to banish it as in our tale. One cannot do away with it any more than one can do away with the demon of science, its technical tools, and the forerunners of magic, by calling them evil. Sooner or later the problem must come down to earth and be dealt with just, as Hansel falls down from heaven at the end of

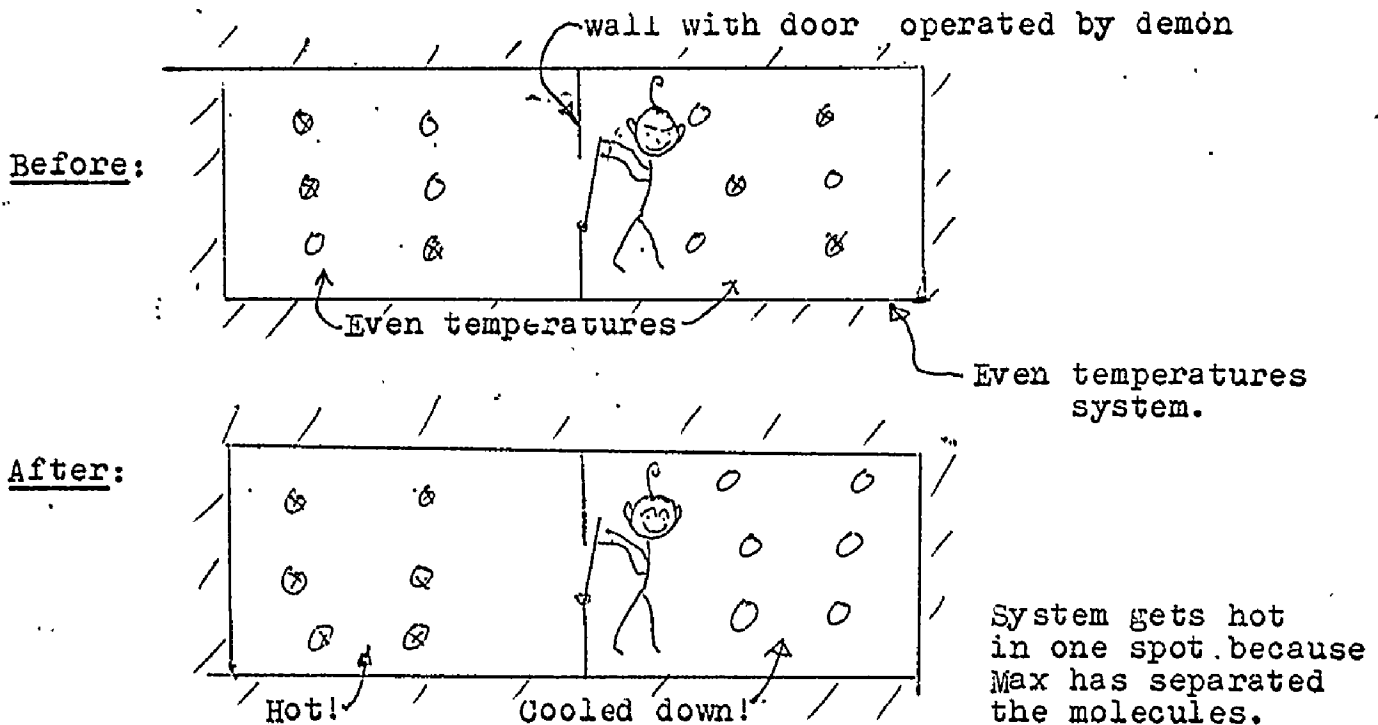
our fairy tale and begets a new race of mercurial men. If a method of constructively integrating the gambler's outlook is not eventually found, he will live on autonomously, radiating a negative influence. Modern society will then become gripped by a scientific megalomania. We find signs of it already in the contemporary approach to parapsychology that eulogizes man's drive to conquer the unconscious and use its secrets for his own ends. The results of such an attitude are foretold in the Golem myth; there the Golem slave (the name, incidently, of a modern computer in Telaviv) inadvertantly kills his own master.⁽⁴²⁾ The constructive integration of Hansel's psychology seems to me to be largely dependent upon how far we get with the study of synchronistic phenomena and the psychoid unconscious.

c. Psychoid. In the realm of physics, the gambler represents that factor which runs counter to chance and time. He disobeys the law of chance and the second law of thermodynamics that states the universe is running downhill. Interestingly enough, this factor entered into the world of physics through the back door. Maxwell discovered the second law of thermodynamics in the latter half of the 19th century, postulating that matter's work capacities gradually degenerate. But, simultaneously, he had a fantasy which became known among physicists as the Maxwell demon (See Ehenberg's "Maxwell Daemon," Scientific American, November 1967). This demon, Maxwell fantasied, reverses, like Hansel, the heat death of matter by upsetting the law of chance and probability. He behaves like a conscious being existing in a material system. (See sketch on next page).

The Maxwell daemon is associated with ancient speculations on the "Perpetuum Mobile," a form of mechanical movement perpetuating itself endlessly. The rotating wheel spinning on a frictionless axle is one example of this motion; it can run on forever without stopping. The idea of the "Perpetuum Mobile" has fascinated the scientific world for over a century. What appears to us as a Hansel fantasy

has been the subject of physical experimentation in the hope of discovering a process which could reverse time and extract work from matter without external gadgetry. But just as Hansel does not belong in heaven, hell, or on earth, scientists have not successfully located him in matter. He is a psychoid principle, a principle of wholeness that reaches beyond all onesided forms. Hence, in physics, Hansel remains a speculation of the Maxwell daemon, ^{embodiment} the conscious factor emanating from matter which can reverse time or make it stand still. (See diagram below).

Hot molecule = ⊗
Cold molecule = ○



Parapsychological - paraphysical - psychoid Max, the trickster, the gambler who wins!

In psychology, the figure approximating the principle of Hansel is the trickster. (See Paul Radin's work of this title). The trickster represents unethical, unpredictable, unconscious and naive behaviour, the compensatory figure to an ordered society, (ruled by moral and scientific law). He plays havoc with law and order, for the sheer fun of it. He has no conscious purpose, no desire to even become conscious, but merely a lust to live and explore life's possibilities for enjoyment. Radin speculates that he represents an unconscious, potential saviour flitting about the world, who makes trouble and has fun until he realizes why he is on earth. In this sense, he is a culture bringer and a civilizer.

When Jung finished his paper on synchronicity⁽⁴³⁾ he had a vision of the trickster on a wall of his Bollingen house, which he chiseled out of stone. It was a fitting experience because the trickster stands behind synchronicity and makes it impossible to understand this principle completely. He laughs mercurially at all those people who try to catch him and capitalize on his fortune. He is rich, but his wealth remains his own; only by forgetting him, do we stand a chance of encountering him. He is a nature spirit, a daemon, neither man, God nor animal. By his very nature he resists identification. He is so unconscious that he does not know his own anus, and so naive that his penis operates quite independently of him. Legend has it that he can impregnate a woman at a distance of several miles. Hansel's psychoid pattern, the principle behind divinatory synchronicities, lies somewhere between the Maxwell daemon of physics and the trickster of mythology and psychology.

Let us now turn to investigate the psychoid nature of the dice, cards and tree. The biological quality of the tree, its stubborn, insistent growth in spite of every obstacle, points to the idea that it represents the pattern of psychic evolution contained in the individuation process that unfolds in the course of a lifetime. In practice we can observe

the tree's seed (or pattern) in the first hours of analytic work with a person by examining his initial dreams. From these seeds, the process grows. Understanding and knowledge of this pattern brings self assurance, an inner certainty derived from the realization that no matter what we do, the basic process, foretold in the seed, will develop. Only one type of tree can grow from one type of seed. We may aid or hinder the process, but it nevertheless goes on developing, enclosing within it the personality of the dreamer, and all those aspects of life which its enveloping numinosity encompasses. Knowledge of its growth and power to foretell the future allows us to relax and observe quietly the way in which life unfolds. We remain calm even in the midst of intermittent storms. Hansel's instruments represent just these patterns of the future and the conscious methods man employs to read them from dreams or other material phenomena.

Now, reviewing the gambler's psychoid significance, we might be tempted to project his knowledge of the outcome of events onto matter and postulate that he represents that factor in matter which is capable of ordering its behavior. Though I am not against this materialistic formulation - indeed, Maxwell's daemon is such a factor, along with Pauli's Exclusion Principle as interpreted by L. Pauling for electrons - I do not favour it. I prefer rather to stick to the truly psychoid interpretation of the winning gambler which calls him an anti-chance factor in nature. Positively speaking, anti-chance means meaning just as anti-meaning refers to chance. The gambler-winner can read meaning and hence grasp the order or Tao of a moment, deriving from this understanding his knowledge of the events to come.

How can we incorporate his talents in the game of chance or science of events as a whole? Apparently, he foretells the outcome of events because of his shamanic capacity; he recognizes that events are not chaotic, chance accidents but oriented according to meaning. However, gamblers who

consistently lose have another point of view. They feel no such connection to the irrational, and maintain that events are solely due to chance. Now we must include all gamblers! opinions because the winning gambler alone does not represent the only outlook to be taken about the game of chance. We must thus conclude that every outcome to this game may be described in two ways which complement one another. One description includes the meaning or non-chance aspect of events derived from dreams and fantasies. The other description centers on the appearance of events against the backdrop of all other possible events. This appearance is determined by simply collecting the range of possible events and assuming they are all equally probable ("apriori") because no physical interferences can be found that create preferences. Indeed, both interpretations are necessary, for the "meaning" interpretation does not take into account the extroverted appearance of an event amidst its fellow events, and the probabilistic interpretation does not comprehend the inner order of an event immeasurable by physical means.

4. Conclusion

Using the two complementary interpretations, psychology and physics automatically join together in a unified, single science. Psychology (particularly depth psychology) bases its theory of the psyche upon the study of the meaning of so-called accidental phenomena.⁽⁴⁴⁾ In physics, the psychoid gambler represents a coherence factor standing behind so-called probabilistic events of a quantum nature. Meaning represents, in these terms, a possible "hidden parameter," a parameter, in other words, hidden from physical instruments. Such "hidden parameters" have been intuitively postulated by physicists, and, if I am correct, they should be called meaning. Bohm, for example, seems to be on the same track when he speaks of a "further set of variables" hidden in nature.⁽⁴⁵⁾ I should like to point out that although the winning gambler constitutes a "hidden parameter" in physics, it is unlikely he will reveal himself

to experimenters because his information is not at the disposal of the ego; he receives his knowledge from irrational sources. Hence, in spite of his existence, as far as the ego is concerned, divinatory information must retain its probabilistic appearance from the viewpoint of materialistic physics.

CHAPTER FIVE

Death Synchronicity

I should now like to investigate another type of synchronicity by amplifying the archetypal images which lie at its center. This time, I wish to discuss synchronicities dealing with death.

1. The Anima in Synchronicity. One evening, a man dreamt that a lady dressed all in white appeared, beckoning him to come to her. She rose out of the ground, as if to greet him. But as he approached, she appeared to wave goodbye and disappear - half shyly - beneath the ground again. (Her feet never fully emerged into view.) The following nights, this man's dreams dealt with death and the reaches of the beyond, sending him into a grave depression. Some days later, his depression lifted when he received a letter reporting that his best friend had died suddenly, in a distant country at the very hour in which he first dreamt of the lady in white.

This type of death synchronicity is not uncommon. I have heard of other cases⁽⁴⁶⁾ in which the white lady, so often a portrayal of death, appears to man.⁽⁴⁷⁾ The lady rising up out of the ground, is also a well-known theme in parapsychological literature; she figures as a type of divinatory goddess, who frequently appears in visions to deliver important messages.⁽⁴⁸⁾

2. Discussion of "Melusine." I would like to investigate this disappearing "lady in white," the archetype of death, basing my study on a fairy tale about her. In it she miraculously first appears as a type of earth-water goddess, and then

reappears upon the point of death. This fairy tale is called "Melusine," and may be found in several versions. (49) In her little book, "Animus and Anima," Emma Jung briefly discusses it and points out Melusine's connection to the archetype of the lady in white. Mrs. Jung's rendering goes as follows: (p. 65-66.)

"Raymond, adopted son of the Count of Poitiers, had killed the Count in a hunting accident and fled into the woods in unconsolable grief. There in a clearing he came upon three beautiful maidens sitting beside a spring, one of whom was Melusine. He poured out his sorrow to her and she gave him good counsel, whereupon he fell in love with her and asked her to marry him. She agreed upon one condition, that he would allow her to spend every Saturday in complete seclusion without ever intruding upon her. He accepted this and they lived happily together for many years. She bore him several sons, who all, however, had something abnormal and monstrous about them. She also had a splendid castle built and named it "Lusinia" after herself, although later it came to be known as Lusignan. Then one Saturday, disquieted by rumors that had reached him about his wife, Raymond spied upon her and, finding her in her bath chamber, saw to his horror that she had the tail of a fish or sea-serpent. At first this discovery seemed to make no difference, but a little later news came that one of Melusine's sons had attacked and burned a monastery which she had founded, and that another of the sons, who was a monk there, had perished. She tried to console her husband, but he pushed her aside saying: "Away, odious serpent, contaminator of my honorable race!" At these words she fainted. But when she recovered she took tearful leave of her husband and commended the children to his care; then, flying out of the window, she vanished "with a long wail of agony." Later she reappeared occasionally to look after the children, some of whom were still small, and for a long while the legend persisted that she would reappear over the ramparts of the castle whenever one of the Lords of Lusignan, who were supposed to be her descendants, was about to die."

Let us approach this archetype of Melusine once again on three levels of interpretation: the personal, collective and psychoid.

a. Personal. On the personal level we might consider interpreting this tale as an explanation of a synchronicity which happened sometime during the medieval period. The basic story probably revolves about an individual (Raymond) who, through no fault of his own, loses contact with his

family in an accident. In some way, he gets thrown out of his house, loses his way in the woods, and is miraculously saved. The mythical or parapsychological story or dream about this event pictures the water nixie Melusine as his savior and protectress in the critical moments.

Psychologically Raymond is a typically unconscious man, cut off from the anima, his soul. Consequently his real feelings exist in a natural, unadapted, uncivilized form in the woods. Melusine compensates his traditional pattern of behavior. She is a typical anima figure in the sense that she approaches man only when he loses his way in life, and is finally forced to submit to the unconscious. She is an archetypal woman, and real femininity is never overly impressed with the greatness of a man. Grandeur never fools a woman, particularly since it is no longer original in modern times to play the Christ savior figure, trying to do good for others. What is special today about man, is his weak spot, his own breaking point, his tears, hurt and sorrow. This is the factor woman appeals to in man, and it is the point at which man's contact with the anima really begins.

So Raymond's marriage with the anima occurs, and she provides him with all that he needs. But notice that Melusine keeps a secret from Raymond. Why does this happen? We must approach the answer taking into account both Raymond's and Melusine's points of view. From Raymond's standpoint, Melusine is more of a provider than an equal, more of a mother than a lover. He never reflects on the sort of woman he has married, and is unable to accept her unique, unadapted qualities once he observes them; hence, the eventual catastrophe in the end! Melusine, however, a goddess figure, tries to become human and shed her divine character. This attempt is also bound to failure, because it involves a denial of her innermost nature. How can she become an ordinary everyday human being when ^{she} is a goddess at the core? Psychologically speaking, one can not shrug off the demonic,

creative element in the psche. - not completely - without scattering a few golden divine hairs somewhere!

If Melusine was in analysis, she would probably project this conflict onto Raymond. She would say, "Oh, I cannot tell Raymond my problems, because he just will not listen!" "You are correct," I would reply in answer. Raymond is still a child when it comes to love problems, and women are sensitive to this; they will not tell such a man their real secrets. This is a typical circumstance in many modern marriages and love relationships. Women hesitate to tell their lovers or husbands about their innermost thoughts because they are afraid their men will not be able to listen. Usually they are right. It is typical of the female species to wait, before they reveal a secret, until they are certain that they will be accepted for what they really are. But psychologically Raymond is also an inner figure; he represents Melusine's animus who does not allow her to live and to accept herself as she really is. This is a very common problem in women. Their animality and spontaneous feeling cannot find real expression within the sphere of conventional society. The traditional outlook on women allows only for their gentle, sweet adaptability. It rejects the unadapted side of their feeling nature in the same way that primitive goddesses have been rejected by the church. Consequently Melusine's desire to bury her divinity, and Raymond's need to have a great mother, (instead of a lover) are the personal factors behind this parapsychological story.

b. Collective. To understand Melusine in a collective way, we must consider her forms in mythology and religion. In his work on Paracelsus, in Alchemical Studies,⁽⁵⁰⁾ Jung points out that Melusine belongs to the class of water nymphs and sirens, the wives of fallen angels. Nymphs, he writes, are "Schrottlis", literally nightmares. Melusine dwells also in the blood, a primitive symbol of the soul. Paracelsus noted that Melusine was a nymph seduced by Belzebug into

practising witchcraft. She was supposed to be descended from the whale, in whose belly "Johan beheld great mysteries." Hence, Jung writes, "The birthplace of Melusine is the womb of mysteries..." Moreover, Melusines have no genitals, because they are paradisaical beings. Adam and Eve also had no genitals in paradise according to legend. They acquired genitals as a result of their slip-up with the snake. In alchemy, "She appears as a variant of the Mercurial serpent, which was sometimes represented in the form of a naked woman by way of expressing the monstrous, double nature of mercurius." In one alchemical picture⁽⁵¹⁾ Melusine appears to be the "aqua permanens" slitting the side of Christ with a lance. In another picture she appears⁽⁵²⁾ as a tailed woman who embraces a man rising out of the sea.

Melusine belongs to the class of women-serpents mythologically characteristic of streams and river beds. She represents one of the water nixies who act as fate-bringers, healers, and transformers capable of changing into different persons and objects.⁽⁵³⁾ These beings were known to counteract the evil effects of fate through magical healing. Because of these healing, transforming capacities, Melusine was equated by the alchemists with Mercurius. Alchemists pictured him sometimes as a snake woman, and sometimes as a wise old man.⁽⁵⁴⁾ Her dualities, common also to Mercurius, made Melusine a fitting receptacle for the alchemical concept of matter as the prima materia. Paracelsus considered her to form the "original matter" betrayed by the spirit and remaining an unredeemed "Physis" in search of her soul.⁽⁵⁵⁾ Indeed, she was conceived to lie imprisoned in matter waiting for alchemists to redeem her.⁽⁵⁶⁾

Besides her form in alchemy, as the anima-matter waiting to be redeemed, she appears in the Justinian Gnosis as Edem, the earth, a divinity who was married to God⁽⁵⁷⁾ and bore Adam. As Christianity came into being, however, this Melusine type was banished. Emma Jung writes in this connection:

"The heathen practices related to the cults of trees, stones and springs, and the burning of fires and lights beside them were prohibited as heathen practices by the council of Avignon in the year 442 A.D. In their stead, images of the Virgin, decorated with flowers and candles, are raised near springs in many places as Christian expression of the ancient feeling that still survives even today." She goes on to say that "One cognomen of May is 'pégé', which means spring."⁽⁵⁸⁾

In discussing the collective significance of Melusine, we must thus investigate two levels; on the one level she represents the soul of matter, and on the other she forms a primitive representation of the Virgin Mary. I shall begin by interpreting the latter, because it is simpler, more familiar material. Why does Melusine surface again around 1200 after having been banned by the council of Avignon in 442? Is it possible that the image of the Virgin Mary supplanting her was not sufficiently primitive? This seems to be the case, for with the rise of Christianity, the world of magic, and above all, the world of love magic disappeared; it was condensed into the pale image of a woman who gave birth while remaining a virgin. Culturally, at the same time, certain primitive aspects of love became promiscuous and sinful because they did not fit into the Christian concept of love. The conflict between matter and spirit, animal and purity, Melusine and the Church, is elaborated in a myth that portrays how one son of Melusine's burns down a monastery in which another of her sons lives as a monk.⁽⁵⁹⁾ Melusine represents - in contrast to Mary - a heathen, instinctual, unsentimental, earthy femininity. She compensates the much lighter image of Mary who lacks animal emotions and naturalness.

On the second collective level, Melusine represents the soul of matter and her form is bound up with the discoveries of alchemy holding sway during the period in which this tale developed. The fairy tale may be taken to form a dream-like

description of alchemy and its future. The alchemists considered Melusine to be the mercurial, transforming soul imprisoned in matter, waiting for redemption by an alchemist. Let us consider -as a working hypothesis - that Raymond represents this alchemist. Then, according to our story, the alchemist and matter's soul meet in a forest by a stream, ⁽⁶⁰⁾symbolizing the source of life, "the aqua permanens" in nature. Melusine is about to be redeemed at the same time that she is about to redeem the lost alchemist.

Outwardly the relationship of alchemist to matter's soul grew as alchemy transformed gradually into chemistry and physics. In one rendering of the tale Melusine provides Raymond with a castle built from three stones. This act materialized in the 20th century when physics discovered how to gather great energies from the atom. However, our tale demonstrates that this mother-matter-provider relationship is achieved only at a certain cost, for matter's real secret remains hidden from the observer. This occurs because the scientist-Raymond is still in an infantile condition. His relationship to matter remains one of a son to a mother; matter is something to milk and use at will. She is not a lover, namely someone whom one relates to. On the constructive side, this lack of relationship resulted in the scientific development of predictable orderly descriptions of matter based on laws and equations, such as we find in Newtonian physics. Negatively, however, it also resulted in man's abuse and misuse of nature, creating among other dangers, the ecological catastrophe threatening our planet today.

The fairy tale demonstrates that Raymond is afraid of the real Melusine - the irrational in matter. Raymond represents the (childlike) "observer" in modern science, whose shadow (Raymond's brother) is simply greedy. This shadow performs experiments today not with the idea of making some real discoveries about matter, but with the greedy principle of

Perhaps this drive to greed arose because the first encounter with matter, like Raymond's meeting with Melusine in the woods, was too naive. Both partners were not really psychologically prepared for marriage. Discoveries in science also require psychological maturity. A second look, a more sophisticated encounter came therefore as a shock to both partners. In a sense, this second encounter, chasing Melusine away, occurred when scientists discovered the indeterminacy principle in quantum physics. But, in another sense, it has yet to occur in modern science. The master shock awaiting us has to do with the scientific recognition of matter's psychoid nature and her irrational human quality.

c. Psychoid. (Uncertainty principle and antimatter).

To study the psychoid aspect of Melusine, we must first investigate her implications for physics, then for psychology, and finally draw some general conclusions about her character. Since Melusine symbolizes matter, our tale must deal with the psychic background of alchemy's development into physics and quantum physics.⁽⁶¹⁾ Melusine first appears to be a provider, a predictable motherly type, corresponding to the Newtonian view of matter. But her real inner self, she holds secret. As a result the observer, Raymond, becomes greedy, and wonders what riches he can further obtain from her. In scientific terms this means that the Newtonian physicist has a greedy shadow or brother who thinks: "Do I know who my mother-lover really is? What does she really look like?" This uncertainty makes him take a closer look with the aid of more powerful microscopes and observatory methods. He then glimpses Melusine in her bath, her life renewal process, her innermost secret. This gives him a real shock, and simultaneously Melusine (the soul of matter) disappears; in this way, quantum physics comes into being.

What has really happened? A more exacting scrutiny of matter reveals that its basic characteristics are dualistic, and this

duality (the snake and the body=wave and particle) can not be viewed together. This means that the description of Melusine, or of matter, is a dualistic one; its dual descriptive variables (or conjugated variables as they are called), such as energy and time, cannot be simultaneously observed. When we observe one of them, we can no longer view the other with any degree of certainty. This uncertainty, a basic law of matter, is the secret Melusine warns Raymond about. Today it is termed the Heisenberg uncertainty principle after its founder. But in one way it was a discovery disclosed first by the unconscious in Melusine's fairy tale. Our ultimate information about matter is not derived from ego consciousness; it remains uncertain. We can never obtain absolute knowledge or simultaneously perceive all the facets of nature.

What is the function of this uncertainty principle? It seems to be nature's inborn protection against rape by the male or animus ego. She disappears before she can be abused. What does this principle then tell us about the observer? From the fairy tale standpoint Raymond's own uncertainty and greed about Melusine (pictured in his brother's thoughts, "What is she really like? I am jealous; can I not break up their marriage?") constellates her disappearance. In other words, the uncertainty principle postulated in physics, is partly a projection of the observer's own uncertainty, and makes him subject to greed. Put another way, we may say more generally that the scientific laws we formulate about nature are really constellations of particular complexes arising between man and matter. In our present case, the complex which is constellated deals with uncertainty.

The uncertainty principle is thus a manifestation of the observer's own unconsciousness about his feelings for matter. We may account for the development of Newtonian physics into quantum mechanics in this way. It is bound up with man's realization of his lack of relationship to matter, and in a more general sense, to himself, his anima-soul. Nevertheless

this realization has not penetrated very deeply. Still today we find no psychic or personal factors included in physics, an indication of modern man's catastrophically poor relationship to nature and to his anima soul; the situation has not improved in the last hundred years dramatically.

Now, in psychology, we come face to face with the same uncertainty principle. Melusine, the mystery of nature, is a shy creature. She is nature's pride and joy and refuses to be rushed or poked into revealing her secrets in the psyche. We cannot grab at dreams, we cannot dream the exact dreams we would like. The deepest layers of the psyche are uncertain. When we try to understand our dreams with a rational Raymond mind, we lose their meaning. The Taoists would say; he who speaks of Tao, meaning, does not know it. And he who knows it does not speak. We can only convey our knowledge and deeper experiences of the psyche in approximations or simile. (The very fact that I write about this shows I do not yet know Tao either, but I am searching for it.) The uncertainty principle is thus both psychic and physical. For this reason I term it a general pattern, the psychoid pattern of uncertainty. It warns us against trying to manipulate nature's secrets out of personal ego power motive and suggests that we might achieve greater personal results by approaching nature with a loving attitude, one based on eros.

There is also another principle at play in the fairy tale, one bound up in Melusine's own character and different from the uncertainty principle constellated in the interaction between Melusine and Raymond. Recall that she is described as being an ordinary woman above and a mysterious creature below with a snake tail that becomes visible on Saturdays. The snake tail likens her to the Mercurial serpent of the alchemists whose behaviour is lawless, and based upon the trickiness of nature. In her six day-a-week condition, Melusine behaves like an ordinary woman. but on weekends she

takes on a mysterious, mercurial character.

If we consider Melusine to represent the spirit of matter, we may conclude that most of the time, matter behaves quite predictably, ie. according to our conscious experience and knowledge of her. But on the seventh day of the week, she behaves quite differently, masking this aspect of her nature. So matter is composed of both a predictable and an unpredictable side, a mercurial character manifesting in her ordinary form only infrequently. In other words, matter, as represented by Melusine, consists of ordinary elements plus an unpredictable quality I would venture to call anti-matter. Ordinary matter belongs to our macroscopic world behaving approximately, most of the time, according to known laws. According to the laws of probability, for example, we do not expect our chairs to defy gravitational pull and fly suddenly up in the air. Anti-matter, however, represents matter impregnated by the mercurial serpent. It refers to that aspect of matter which does not obey temporal laws. (Melusine, as a snake woman, is an immortal.) Because it does not obey the time continuum, it may move backwards or forwards in time, giving the appearance of a highly irrational activity. The processes based on it can not be easily adapted to known principles in physics, for it is not describable in terms of time variables, continua or spaces.

But regardless of how difficult it is to grasp anti-matter with the intellect, it is important for us to try to come to terms with it on a feeling level at least, because this psychoid aspect of the anima lends her reality. Recall that she is the figure who so often appears on the point of death, and the impetus to formulate her character will increase; the experience of her reality is probably as close as the conscious mind can come to perceiving the spaces of death. I would even guess that this immortal aspect of the anima, anti-matter, forms one description of the land of the dead. Anti-matter would then be the substance one transforms into, so to speak, upon

death. It is an appropriate term for describing the substantiality of death, since many fairy tales picture the other world as a place in which the dead stand on their heads, and events happen up side down, or in the reverse. But death is, by definition, a condition which cannot be made fully conscious. Hence, any attempt at describing it remains in the nature of a speculation.

We can confirm the existence of anti-matter in another way. Immortal or timeless experiences of matter actually confront man in the light of day in the form of synchronicities and parapsychological events. To these experiences, and dream happenings in which matter behaves highly improbably and unpredictably, I restrict the term anti-matter. I thus use the term differently than modern physicists who consider it to represent a special state of matter which occurs rarely, but obeys known laws predicting its behaviour. (62)

3 Conclusion

The archetype of the mermaid or nymph termed the anima, which appears in death synchronicities, is a perfect example of that aspect of the unconscious which can be called neither psychic nor material. In spite of the fact that the psycho-physical behaviour of the unconscious was discovered many years ago, and defined by C.G. Jung as the "psychoid unconscious," figures such as the anima are taken by depth psychologists to be psychic components, and are unconsciously handled by physicists as material substances. In order to stress the total reality of the anima, I have formulated two general principles about her character, including both psychology and physics. The first is the uncertainty principle, and the second is the principle of anti-matter.

CHAPTER SIX

Transference Synchronicity

The third type of synchronicity I want to investigate deals with the transference problem. But before entering into a discussion of this I would like to introduce the subject of the transference itself. Although the topic is as well-known as it is ancient, it is so complex that a few words about it seem to be in order.

1. Introduction. The phenomenon of the transference is so intimately bound up with other psychological reactions that I have often wondered if we can speak of it alone. When we do so, we must keep in mind the fact we are speaking of it theoretically. In practical experience it is usually indistinguishable from the other fate phenomena such as destruction and creation, life and annihilation, and especially early death. We must also take into account the fact that it entails an unconscious phenomenon constellated between partners as well as a form of conscious realization. Moreover, it does not only occur between men and women but between men, women, men and animals, and even men and inanimate objects, although non-human transferences will not be taken up here.

Another main characteristic of the transference is that its arrival is marked by a state of unconsciousness which the ancients called love magic. The mood is one of removal from the world; one feels as if life had suddenly become imbued with special significance. The entire surroundings become rose coloured in a positive transference. One revels in the magnificence of inspiring emotions that seem to renew life, but sinks at the same time onto a level of unconsciousness as archaic as it is

poetic. With this slipping of the mental niveau, a kind of stupidity and ignorance surfaces; one might call it a blindness so dazzling that frequently the object of one's love goes unnoticed! Then, often and quite suddenly, the love potent loses its strength and one confronts a bewildering stranger instead of an eternal love. The onset of the transference is to be feared as strongly as it is blessed.

It is always experienced, but only rarely understood.

Understanding does not destroy it, but deepens it so that one would imagine that man hungers for a taste of this knowledge along with the magic ring. But in reality this is not so, because the brute unconsciousness involved fights against insight; as beautiful as love may appear, it always carries with it the dark brothers of compulsion and power. The very force of the transference tends to keep it unconscious. Indeed, it holds the ego in its grip with such tenacity that one wonders whether God and the devil are differentiable, or ever were so.

There seems to be little doubt about the transference; it represents a core experience in life, a moment of extreme holiness and sacredness, a fantastic and perhaps singular personal treasure. And yet to arrive at this core, one has to come into conflict with oneself, for the treasure is blocked by magical witches of all kinds holding poisonous love potients. As a result, when the transference arrives on the scene, people usually react in two ways. Either they fall headlong into the water, or they deny its existence with the strength of iron, fearing more than anything the conflict with the witch,

though they are fascinated by the treasure. When the transference comes up, one wonders if there was ever another topic of interest, ever anything else in life worth considering, little realizing that it can be as confining as it is mind expanding. It is confining when one cries, "Love me," and expanding when one is able to whisper "I love." Between the demanding attitude and consciousness lies a steep path.

Whether or not man is capable of traversing this road remains uncertain. In spite of our Judeo-Christian tradition honoring love and virtue that stands now for two thousand years, modern man's state of mind when touched by love, is, in almost every respect comparable to the condition of a cave man. Even optimists would probably admit that we have not crawled more than an inch or two in the direction of higher consciousness about love problems since the beginnings of man.

When we enter into the realm of love problems we can not restrict our study of them to those occurring only in the course of analysis. Being an analyst I come into contact with such problems most frequently in this setting. But it is important to remember that the word transference is merely a technical psychological term for the appearance of love projections within the realm of analysis. With it early psychologists give the impression they tried to erect a protective barrier against the love problems of their patients. (63)

Whether they succeeded or not is a moot question. Does one ever really successfully shield himself from love problems? We find transference phenomena occurring whenever special admiration or dislike crops up in connection with teachers,

creative people, heroes, parents or sisters; in short, with any person who we find it possible to idealize, or archetypalize, if this word be allowed. C.G. Jung has demonstrated that every human being carries within himself unconscious figures or archetypal images. This means that the transference must occur in practically every relationship based on some sort of communication. But usually we reserve the term for particularly strong relationships constellated in a mysterious inexplicable way between two people. For example, I have noticed that strong transferences often develop very suddenly between the friends and analysts of suicidal, insecure people. In this context the transference seems to point to an attempt on nature's part to resurrect the dying life instinct. It is only one instance of the manner in which the transference can arise quite independently of conscious relationships. At the same time, it can also occur under "normal" circumstances when life is in balance.

It is somewhat presumptuous to attempt to illuminate different facets of this complex phenomena. But I do not intend to investigate love problems as they affect consciousness. Rather, I am searching for the patterns of nature hidden behind the emotions of the transference. For this reason, the personal aspects of the transference will not be stressed in this paper. I will address myself more to the impersonal, incarnate patterns behind it, and to associated synchronicities. First I shall present some synchronicities tied up with this phenomenon, and then analyse these occurrences with the help of fairy tales which mirror their central images. In this way,

I hope to elucidate the patterns behind synchronicities bound up with the transference.

2. Synchronicities. One colleague related the following unusual transference synchronicity. A catatonic patient was sent to him for therapy. She was beautiful to look at but could not talk, making analysis with her a difficult task. After several fruitless hours, the analyst fell asleep during a session with her and dreamt that her husband was trying to pull her into the beyond. The analyst was awakened by knocks on all the doors of his office. As the patient was still sitting in her seat, he went and checked with his secretary. She had also heard the noises but observed no one knocking and assumed it was the analyst himself. The analyst then guessed from his dream that his patient's husband was responsible and said no more to the patient. Upon her next visit he told her his theory about the knocking, and she responded for the first time. She thanked him, got up, and walked away "cured." (Her husband had died some weeks before).

More commonly transference synchronicities occur in connection with dreams. For example one man, in the beginning of analysis, realized that a girl he had "dropped" some time earlier was his true love and should be his mate. As she was in another country, he planned to phone her. In the night, before putting through the call, he dreamt that the telephone connection was very poor and the girl was not at home. She had to be sought out in a complicated fashion. This dream transpired detail

for detail the following day when he tried to call her.

Commonly too married couples and families experience synchronicities based upon their togetherness. For example, couples parted from one another often dream of experiences and difficulties their mate is having many thousands of miles away. Parapsychological literature relates many stories of children who have saved their brothers and sisters on the basis of information prophesied in dreams. I remember a personal incident in this connection. One night my wife dreamt that she and I were studying a specific book she had never read or heard about in reality. The following morning she questioned me and it turned out that I had casually borrowed a book of this title from the library on the previous day. It dealt with a subject I was unfamiliar with but the title attracted me. I laid it aside in my office and never even mentioned to my wife that I had been to the library.

One fairy tale containing many transference elements and dealing with the synchronous transference phenomenon is called Prince Danila Govorila. In it we find a typical fairy tale mixture of love problems and magic, stemming from the age old belief that love is a form of magic involving cosmic delights and spellbinding tragedy. Jung discusses it in his paper on the transference (vol. 16 of the Collected Works) and his rendition goes as follows:

There is a young prince who is given a lucky ring by a witch. But its magic will work only on one condition: he must marry none but the girl whose finger the ring fits. When he grows up he goes in search of a bride, but all in vain, because the

ring fits none of them. So he laments his fate to his sister, who asks to try on the ring. It fits perfectly.

Thereupon her brother wants to marry her, but she thinks it would be a sin and sits at the door of the house weeping. Some old beggars who are passing comfort her and give her the following advice: "Make four dolls and put them in the four corners of the room. If your brother summons you to the wedding, go, but if he summons you to the bedchamber, do not hurry! Trust in God and follow our advice."

After the wedding her brother summons her to bed. Then the four dolls begin to sing "Cuckoo, Prince Danila/Cuckoo Govorila,/Cuckoo, he takes his sister,/Cuckoo, for a wife/Cuckoo, earth open wide,/ Cuckoo, sister fall inside." The earth opens and swallows her up. Her brother calls her three times, but the third time she has already vanished. She goes along under the earth until she comes to the hut of the Baba Yaga, whose daughter kindly shelters her and hides her from the arch-witch. But before long the witch discovers her and heats up the oven. The two girls then seize the old woman and put her in the oven instead, thus escaping the witch's persecution. They reach the prince's castle, where the sister is recognized by her brother's servant.

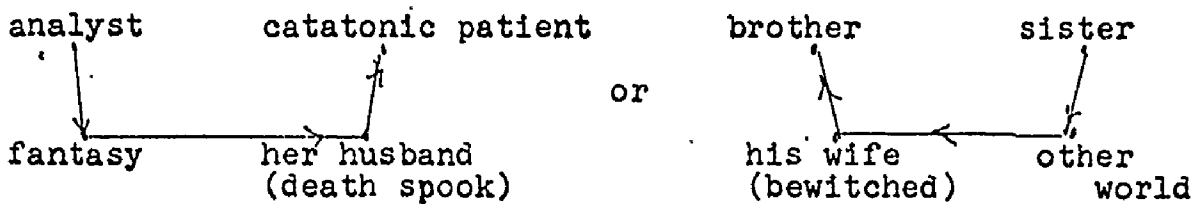
But her brother cannot tell the two girls apart, they are so alike. So the servant advises him to make a test; the prince is to fill a skin with blood and put it under his arm. The servant will then stab him in the side with a knife and the prince is to fall down as if dead. The sister will then surely betray herself. And so it happens: The sister throws herself upon him with a great cry, whereupon the prince springs up and embraces her. But the magic ring also fits the finger of the witch's daughter, so the prince marries her and gives his sister to a suitable husband."

3. Analysis of the Fairy Tale "Prince Danila Govorila."

Note that one pattern embedded in this tale is very similar to the pattern behind the first synchronicity I described. There, an analyst fell into a semi-sleep in the midst of an impossible situation with his patient. In another world he met her husband spooked by death. He then carried this information back up to consciousness (earth) and conveyed it to his patient. The fairy tale point of view is reversed but the pattern is the same.

Here the prince's sister falls into another world, in the midst of an impossible situation discovering her brother's wife there

and bringing her up to unite with him.



Synchronous Transference Patterns

The brother-sister relationship is a general pattern behind transference relationships - as we shall soon see.

Q. Personal. On a personal level, the tale describes a couple about to commit incest due to the magic spell cast upon them by a witch. It might be the tale of a man about to commit incest with his sister, or of a man who is about to fall in love with a woman in an unconventional manner that destroys family tradition. At the moment when this forbidden union is about to take place, a strange, inexplicable parapsychological event occurs, preventing the union. Examples of such happenings are actually very numerous, though they are very rarely discussed outside of analysis. For example, I know of the case of a man who was about to settle down to a cozy evening with a "marriage wrecker" who attracted him when unexpectedly his eldest daughter came down with a high fever and he had to return home immediately. Or take the case of the man who left his wife for another woman. Strolling with his lover down the street of a new town, he suddenly saw his daughter and spoke to her. In reality his daughter was hundreds of miles away at school in that moment and had fallen into a deep trance. (64)

Most commonly, there are numerous incidences of men fooled or

nearly fooled by their fiancées. They are just about to commit declarations of physical love when their erections collapse, saving them from jumping into doubtful permanent attachments.

Psychologically our tale interprets such synchronicities as follows: ⁽⁶⁵⁾ the mother complex in a man is a positive force insofar as it provides him with a special magical power of eros related to the ring. But the negative aspect of the mother complex in a man is that he feels the ring will only work when it fits a real woman's finger. He does not conceive of the fact that two fingers might well fit the ring. The mother complex pushes him into thinking that only a relationship with a real woman, a reality situation, will satisfy his need for love, or his fulfillment of a talent. It rarely occurs to such a man that what the unconscious calls for is a relationship with the anima, the woman of one's dreams. This means struggling to relate to dreams and the whole system of unconscious fantasy at play in the psyche. Indeed, the belief that "it must be a real woman" characterizes the spell of the mother complex and is not specifically bound up with the medieval period in which this tale developed. (Men victimized by this complex often express the conviction that unless their partners sleep with them, they do not really feel loved!)

In this manner, "mothers" fool their sons into thinking that relationships with real women form the ultimate goal in life. It is a tricky business because at the same time such witch mothers recognize and conceal another form of existence (Baba Yaga's daughter in our tale). But being witches, they manipulate

this knowledge destructively for their own purposes. They are generally too lazy to develop themselves, so they cause their sons (or daughters) to remain slavishly bound to them instead of developing their own genuine eros attitudes. In practical experience, we find this problem constellated in all those men and women who restlessly search for love. Usually they involve themselves in relationships which never last more than a couple of weeks, and then rush on into fresh entanglements. They never realize that what they are really seeking is a relationship with an inner figure of the unconscious.

The motif of "falling into the earth" refers to the materialization of eros distorting relationships that we have been talking about. It portrays the "matter" stepping in between man and woman, and may hint at the parapsychological effects which I mentioned at the beginning of this analysis. The positive aspect of this phenomenon is that it interferes with, and even breaks up relationships not really meant to come into existence. Synchronicities such as I described give one a shock and the impetus to reflect on the deeper meanings behind such compulsive, spell-binding attractions. But first a man's feelings must pass out. His anima must fall into the earth. This leads to all kinds of unpleasant symptoms such as impotence. These manifestations are governed by the principle of wholeness (the 4 dolls) in order for a deeper, more genuine form of relationship, one not ruled by power, to come into existence.

b. Collective. Collectively, the tale describes the danger of the family structure's collapse and the condition of a

society in a panic.

"America's families are in trouble - trouble so deep and pervasive as to threaten the future of our nation,' declared a major report to last week's White House Conference on Children. 'Can the family survive?' asks anthropologist Margaret Mead rhetorically. 'Students in rebellion, the young people living in communes, unmarried couples living together call into question the very meaning and structure of the stable family unit as our society has known it.' 'The family,' says California Psychologist Richard Farson, 'is now often without function. It is no longer necessarily the basic unit in our society.'... 'One in every four U.S. marriages eventually ends in divorce. The rate is rising dramatically for marriages made in the past several years, and in some densely-populated West Coast communities is running as high as 70 percent'... 'No family society has ever survived after its family life deteriorated,' warns Dr. Paul Popenoe, founder of the American Institute of Family Relations....."

So runs the December 28, 1970 edition of Time on the topic of the family. The essence of society is built upon the archaic ^{"cross cousin"} structure of marriage and its associated regulations such as incest taboo, endogamous and exogamous exchange. But as long as we maintain that civilization is based upon the outer aspects of the marriage unit, we project inborn eros patterns blindly onto outer forms. This restless extroverted search for patterns that are also inner factors endangers the family of 1970. The deeper meanings behind the family pattern are subtle and difficult to understand because collective man is held spell-bound by the mother complex, propagating the extroverted feminine tradition of relationships. The solution to this traditional outlook on producing a real family obviously can not be found by merely seeking binding relationships in the outer world.

Since the ring fits two fingers, we must assume that man's unconscious nature favours neither his anima nor his real wife. Generally, as in our tale, man neglects his relationship to

the anima, his soul, and tends to insist that life's problems must be met without. This attitude infuriates the unconscious and frequently instigates all kinds of conflicts or psychic and physical symptoms of disturbance.

In our tale, the prince does not solve the effects of the mother complex alone but relies on his female partner to fight the materialization tendency in the underground. In actual practise, it is easier for women to work out the witch problem than men. Love plots and other emotional twists in marriage contracts belong more to the feminine realm than to man's logos consciousness. Man experiences these plots in himself only secondarily through the anima. For this reason it usually appears as if men were the unwitting victims of the other species; women are considered to be the culprits despite the fact that men can marriage plot and weasel about in relationships as cleverly as their partners.

In any case, our tale demonstrates that the feminine personality drops into the earth, and there discovers her double. What does this mean? In the context of a man-woman relationship, it may point to woman's discovery of her partner's anima projections. The anima refers to the lady mistaken for herself, who possesses a similar nature but lives under the earth. (ie. in the unconscious). She would then point this out, insisting that it is the anima he is really searching after! When a man makes this discovery on his own it often occurs through the agency of dreams. They may even portray the idea that his wife introduces him to a new woman who remarkably resembles her.

Such dreams commonly precede a man's first conscious realization of the anima.

When too much weight is placed on working out problems in a real relationship directly with one's partner, the relationship doubles and plays tricks in dreams. Correspondingly, when too much weight is placed on relating to an unconscious figure, and not enough concern is given to reality relationships, marriage battles of bloody proportions can ensue. The marriage battle, with its heat and devastating passions, means being caught in the witch's oven. When a man discovers that his beloved is unwilling to act out the role he (or the witch) has set up for her, he generally explodes. His partner explodes in kind and the heat ^(oven) is on. The man's mother complex is the culprit who wants to destroy the real woman and the result is usually an unproductive love battle in which both partners -regardless of their age- act like children. They angrily demand love and complain that each does not appreciate the other's individuality. The only constructive way out of this situation is to destroy the witch mother herself. As long as she remains active both partners are caught in the infantile syndrome demanding mother love. The recognition that one is making infantile demands involves coming to terms with the eternal plot of the mother (and the father's anima!) which forces one to remain a child. The resolution of this dilemma consists of finding self-love through relating to the anima in the unconscious. In our tale the anima is the witch's daughter, the child of a magician. Hence a relationship

with her must involve relating to anti-material, unconventional, irrational impulses and emotions in oneself.

Studying the tale from a woman's point of view, the prince's sister mirrors a conscious component and he her "animus". The prince's sexual approach to her then represents a rational, material, feelingless approach to life and oneself. It points to the particular type of psychology behind women who take refuge in an exclusively female world. Such women usually have suffered in early childhood from real attacks by their fathers or brothers, and are psychically wounded in their femininity. In order to recover and to protect themselves from further trauma, they retreat into the world of women, and consider themselves perverted lesbians. Their own attitude toward their behaviour betrays their connection to the animus world of opinionated tradition, for the term "lesbian" connotes a sort of illegal activity. From the personal and depth psychological viewpoint, however, lesbian behavior is more a protection against the animus, and an alternate means of giving vent to feelings in the shelter of other women (as the prince's sister does in our fairy tale). It is very doubtful whether lesbianism really exists at all. Normally it seems rather to form a transitional stage of feminine development in which women search for the capacity and expression of love. The submersion of feelings lays a woman open to animus possession and to lesbianism as a protection.

Now what does the prince's sister's rescue of her double from the world of magic signify? A woman's first contact with her

femininity usually entails becoming conscious of the goddess within her. This goddess governs love magic and the ancestral mysteries of womanhood. One meets her in a young girl's first experimentation with her mother's powder puff and perfumes. These adornments are psychologically also connected with the primitive, magical idea that men can be hypnotized by the beguiling speech of beauty. But when beauty magic becomes the exclusive instrument for gaining a relationship, the witch herself becomes the medium of love, and the two individuals involved never really get a chance to know one another. For this reason, the witch must eventually be overcome in order to rescue her daughter, who enters finally into marriage with the brother.

In our tale, the sister brings up her double, and no one can differentiate one from the other. The prince proposes a test in order to get the real sister to reveal herself. Psychologically this also has a special significance. It refers to a complicated feeling problem whose theoretical outlines are quite clear. As long as a woman does not express her heart-felt emotions for the person she loves, she remains in constant danger of falling unconscious and identifying herself with her loved one's real partner or wife. The wife in this context represents a one-sided commitment to physical love. In other words, the compulsive sex fantasies which develop in this situation are partly symptoms of the failure to become conscious that one is in love.

Transferences in which sex fantasies predominate are also often relieved by becoming conscious of the fact that death

is somewhere very strongly constellated. Either it is constellated in the one who falls in love, or in the object of that person's love. There are many people who are unconscious of the fact that they are suicidal, and they frequently attract the most amazing love and sex transferences in their environment. These transferences may be understood in a biological sense as nature's method of trying to keep the species alive. If only one person in the entire living universe is madly in love with you, it makes it more difficult to contemplate your demise. In the final analysis, ^{however} even the most powerful love affairs without personal understanding do not suffice to sustain a person in life. (66)

There is one other important symbol in the fairy tale that we have not dealt with: the four dolls. Notice that they are four dolls, placed in the four corners of the room. Dolls are magical persons, archetypes so to speak, which live and behave in children's minds as if they were spirits of another world. Four is symbolically a complete, round, balanced number of wholeness. The way the dolls are placed also refers to equilibrium and balance. Psychologically the dolls in this formation represent an autonomous, oracular, regulatory activity. They refer to the activating psychic center, the Self, governing the threshold to the inner fantasy world out of which childhood consciousness emerges. We may thus consider the dolls to represent the living aspect of the Self as it appears in matter. I hesitate to call them a projected form of the Self, because we can not prove whether a piece of matter possesses an organic reality or not. It is more a matter of opinion and

cultural background. One person will declare an idol to be a piece of plaster, and another will experience it as a living reality. It is more correct to say that the guardian spirit or Self in an individual can be embodied in created objects.

But why are there four identical dolls? At first glance, we might guess that they represent the fourfold structure behind relationships; it consists of man, woman, male psyche (anima), and female psyche (animus). The dolls, however, are all identical whereas these couples do not constitute four beings of the same order.

Why, then, four symmetrical dolls placed symmetrically in four corners? If we lived in a totally symmetrical world, we would not be able to differentiate left from right, up from down, you from me, consciousness from unconsciousness etc. But our world of consciousness, despite its knowledge of symmetry, is able to make these differentiations and operates on their basis. The very fact that the prince finally chooses to marry the witch's daughter instead of his sister (although they are identical to all appearances), indicates a form of differentiation.

Note that it is a differentiation he makes paradoxically after the four dolls' appearance. The symmetry in this case must refer to the fact that ultimately, when we reach beyond the differentiations made in consciousness, we cannot determine whether a projection belongs to its subject or object. At base it arises out of an a priori identity, an archaic identity

which is a primal fact not to be banished. In other words, the fact that a transference exists can not really be analysed away, as though it were a projection which poorly fits! To do so, would be to neglect the influence of the Self, psychic wholeness, regulating life processes. The compulsiveness in a relationship can be removed by discovering how to relate on a more conscious level, but the basic feeling of identity or symmetry can not be escaped. The dolls thus represent the symmetrical, lasting identity, the permanent core of love or transference in a relationship. Our social taboos, on the other hand, that regulate marriage and forbid incest, refer psychologically to the necessary lack of symmetry, the conscious factor of differentiation which makes it possible to become aware of the eternal in a relationship.

It is important to become conscious of this symmetry and paradox. Many people on the brink of entangling themselves in forbidden relationships say, "Oh, this is forbidden; I must stop it before it goes too far." They thereby forgo the opportunity of experiencing a unique state of wholeness. Other people, with no second thoughts, entangle themselves in affairs and never consider that a sacrifice of impulsive instinct might encourage the relationship to bloom into something more meaningful and permanent. Both the cowards and the free love fans fall into a similar trap. Very few persons are capable of braving the torturous journey on the high sea to reach a middle path between the opposite *modes of behavior.*

c. Psychoid. Psychologically, we define the transference in terms of the projection of positive or negative emotions onto an object of the same or opposite sex. However, a projection constitutes at bottom an 'a priori' identity between subject and object. This fact complicates the study of transference phenomena because it requires us to investigate interrelations already in existence before the ego came into being. This is why strong love problems and transference difficulties are often ushered in by dreams of mathematics, involving addition, subtraction, equations and the like. Numbers represent 'a priori' identities and forms of relatedness which seem to exist quite independently of the ego. Mathematics is a non-ego activity, as many mathematical discoveries and solutions found in dreams and visions attest. I myself have had the experience of discovering the solution to an equation before I even knew what the equation was!⁽⁶⁷⁾

Mathematical dreams vary of course; one person will dream that he must learn mathematics and another will dream that certain equations are unsolvable. The first needs to learn about relationships in a primary way, and the second needs to realize that love problems cannot be solved as long as one hangs on the identity of inner and outer elements, subject and object.

The frequent association of the transference and mathematics is, to my knowledge, usually overlooked or else underestimated by analysts. The relationship between number and love problems points to the fact that eros relationships are basically cosmic phenomena,

vast and universal as they are personal. People in love sometimes even experience this feeling of participation in the cosmic world, and the universal man. Numberwork is not the only symbol that portrays the cosmic basis of the transference. The unconscious uses many other symbols, such as the conjunction of the planets, to describe this condition. The very vastness of such symbolism indicates that a person in love is caught up in the whirlwind of a natural, sweeping law. Inner certainty can only emerge out of this chaotic state when the participant discovers what role he plays in the cosmic drama which has caught him in its threads. To this end, personalistic psychological explanations do not suffice; love problems partake of a greater divinity than the ego narrowly imagines.

Perhaps this is the reason why the attraction between man and woman was projected into the "lapis" of alchemy, and why (68) alchemy provides one method of studying the transference. Indeed chemistry or the study of the combination of elements, along with alchemy, provides an excellent portfolio of the different patterns by which man and woman unite. Chemistry forms more than an unconscious analogy, for its elements actually do unite as marriage partners. For example, the majority of marriages are formed out of conjunctions based upon the dissolution of opposites. One partner is outgoing, and the other is inward. One is good at sensation details, and the other is more of an intuitive prophet. One is quite a soft feeling type and the other is a hard-nosed intellectual. The combination of chemical elements likewise consists in

the balance or fulfillment of one outer orbit with the excess of another. This we also ^{often} find pictured in real marriages.

The affinity between human relationships and chemical combinations may form one basic aspect of the transference. However, chemistry does not take into account the finer psychoid problems of the transference. The transference pattern consists basically of four elements instead of the usual two in chemistry and this fourfold set of interactions presents us with one of the most complicated problems imaginable. It is outlined in our fairy tale; there the prince's relationship to his sister constellates, so to speak, his relationship to the anima, and paradoxically his relationship with the anima (the witch's daughter) is dependent upon the incest barrier set up against his sister. Moreover, his sister's marriage would not have taken place if he had not discovered the anima. In other words, we are dealing with two root couples, whose dynamic transformations depend heavily upon one another. Other tales point out this "coupling" pattern behind the transference even more clearly. In one Icelandic tale, for example, ⁽⁶⁹⁾ two brother-sister pairs intermarry. Once again, after suffering through a problematic relationship with his sister, the protagonist is finally able to marry another woman, whose brother then marries his sister. This pattern demonstrates the fact that in any marriage (or rather in any marriage that works) we witness not only a marriage between two partners, but also a marriage between anima and animus, between the unconscious of the two partners uniting. This unconscious coupling often

precedes the conscious realization of love between two people. It may be due to the 'a priori' affinity existing between the history of one individual and the past of another. The anima-animus coupling does not, of course, prophecy a happy marriage all around. It merely indicates, in my experience, the basic potential for a marriage.

In this manner, a man's relationship to his anima, and a woman's to her animus complicates the love situation. The double marriage which occurs is indeed perplexing to a beginner. Unfortunately its complexity does not fade away when two people establish real contact. I have seen cases - and they are by no means rare - in which a husband's changing relationship to the anima is synchronistically coupled with his wife's changing relationship to her animus. A man, for example, comes to Zurich for analysis, leaving his wife behind in the United States. He studies himself intensively and works particularly on his relationship to the anima. Then his wife comes to join him, and he discovers that in the interim she has changed to such an extent he barely recognizes her. (All this despite the fact she has undergone no analysis and has taken no conscious steps to improve her opinionated character!) This "coupled" transformation process, occurs while the two are completely separated and it depends, according to dreams, upon their marriage in the unconscious (ie. upon the relationship between their animus and anima taking place in a psychic house outside the dimensions of so-called reality).⁽⁷⁰⁾ It demonstrates that the transference, normally considered a "psychic" phenomenon, possesses a psychoid character as well.

4. Coupled Psychoid Processes. The transference can not be fully grasped by studying its behaviour within the confines of personal psychology. Personal feelings represent merely one facet of this far-reaching phenomena. In order to understand its roots we must ask ourselves where in physics we come across an analogous model or structure. There we do find it in the constellation of so-called "coupled processes." The discovery of these processes dates back to the beginning of this century, although research into them did not really get under way until the thirties. I would like to describe them briefly. Take the example of a particular system ⁽⁷¹⁾ in which matter flows through a hole in a separating wall. An excess of pressure will cause it to flow, just as a large voltages cause electricity to flow, or a hot spot causes heat to flow. ^{(72)and(73)} Electric flow, heat flow, and the flow of matter are separate processes under ordinary circumstances, and flow only when high voltages, pressures and temperatures are present. In coupled processes however, a voltage is likely to cause matter to flow even when no electricity flows, ⁽⁷⁴⁾ because the processes are coupled. Or pressure may cause electric flow, even when no matter flows through the hole. This is similar to the proposition that the mere sight of a man will excite a high voltage in a woman. Even though these two may never get together, their brother and sister will marry! ⁽⁷⁵⁾ (Here brother and sister are taken to form unconscious elements of their personalities.)

The physical theory of coupled processes is analogous to the psychic phenomena of the transference. Just as the pressure

between two sides of a system may cause heat to flow even in the absence of temperature differences and matter flow, the love of a brother for a sister produces no lasting marriage (because it is forbidden to occur), but results in their double marriage to two other partners. ⁽⁷⁶⁾ In fact, there is no biological basis for the incest taboc, as C. Levi Strauss in his article "The Family" and J. Layard in his paper, "The Family and Kinship" have pointed out. The individuation process, and its ultimate goal of wholeness, dictates this taboo against interfamily relationships.

Now that we have outlined the psychic and the physical dimensions of the transference process, we can attempt to describe its psychoid aspect, keeping in mind our intention to explain the strange synchronistic phenomena which play a role in it.

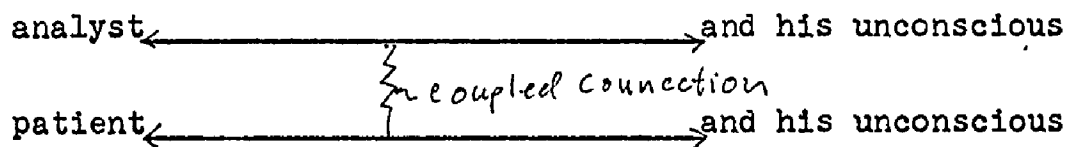
5. Transference and Tao. The psychoid aspect of the transference is basic to magical and religious beliefs because God and man stand in a "coupled relationship" to one another. When the crops grow poorly one year, the primitive elemental mind concludes that the problem does not simply involve weather conditions; it is an act of God. When a marriage goes poorly sacrifices are offered up to the gods. When one sins in most religions, one must answer to a higher power in one form or another. When the gods become angry, it is usually assumed that they have not received enough attention in reality. Relationships and events on earth have always been believed correlated with divine relationships and problems. Out of these beliefs man sacrifices to God in order to assure the successful outcome of real events.

When man's relationship to God is in order, man believes that real events will go well, and the converse also holds true; real relationships must proceed correctly, in order to assure a proper relationship with God. The basic proposition is always that when we want reality to operate properly, we must take up a relationship with the beyond in some form and vice versa. This magical, religious approach to events is not simply pre-scientific "hog wash". It constitutes mankind's early experience of coupling. (77)

R. Wilhelm's account of the Chinese "Rainmaker" story sums up this point of view aptly. (78) The people of a certain area of China years ago were frightened because no rain fell in their land for some time. To remedy the situation, they called in a rainmaker. He asked for a tiny hut and went off by himself; after three days, it rained and snowed. Wilhelm, who was visiting the region at the same time, approached him and asked how he had accomplished it, in true western fashion. The rainmaker shook his head and commented that he had done nothing. When he arrived he observed that everyone in the area was out of Tao, out of themselves, and this disturbed him. He decided to put himself into Tao at least. It took him several days to achieve but he finally managed it. Then it rained, he declared to Wilhelm.

This story illustrates an important ^{aspect of} synchronicity. By putting himself into order, nature synchronously fell back into order and began to run smoothly again. This coupling process psychologically contrasts the power attitude. A person caught in a power complex tries to force events to happen in a certain way;

he cannot surrender his hope for a specific outcome. In this he misses a "religious" attitude, one based upon coupling. Coupling (in contrast to power) creates a favorable basis for relationships in psycho-therapy. When a therapist "tries to heal" a patient, failure often results because the unconscious nature of both therapist and patient is not fully taken into account. A therapist can not help another person when he does not have a working relationship with himself. In general, the power or medical attitude towards a partner or a patient is usually an inadequate substitute for a genuine relationship with one's own unconscious.



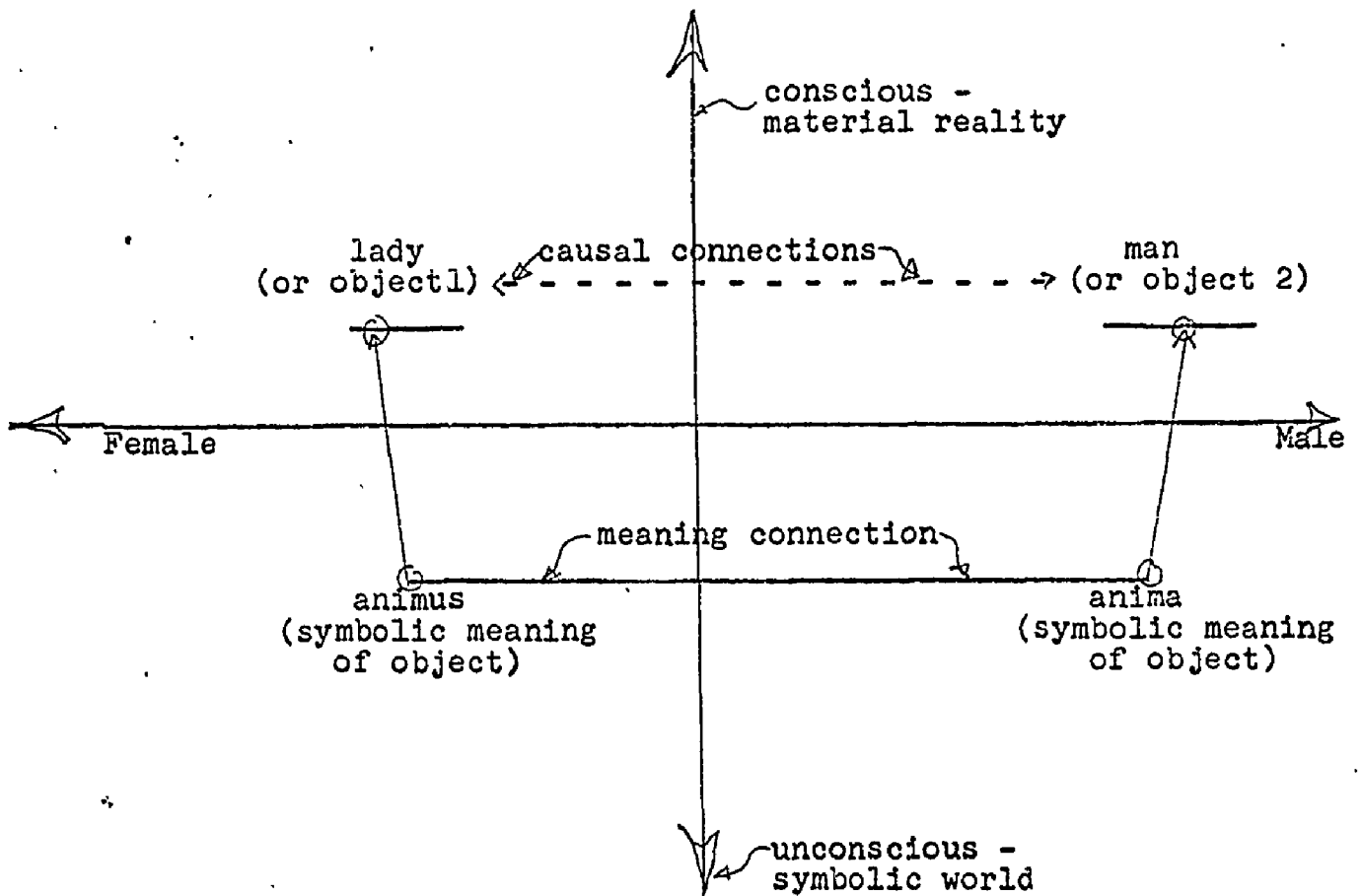
Coupling in Analysis

6. Psychoid Couplings. We can divide coupled psychoid processes up into four categories: 1) matter-matter events, 2) matter-psyche events, 3) psyche-matter events, and 4) psyche-psyche events. The first type occurs when the coupling process touches only material objects. One instance of it would be the synchronistic stopping of a watch at the very moment that a relative or loved one in a distant place is involved in an automobile accident. We also witness this type of coupling in bodily processes. A person may complain of severe physical pains without knowing that simultaneously someone they love is dying. I know of one case where a woman suffered severe chest pains while her sister was dying of a chest wound in another part of the country. (For further examples and theory see Appendix B)

The second type of coupling includes physical events which synchronistically couple with dreams. This occurs despite the fact the dreamer has no knowledge of an outer synchronous event. One may dream, for example, of the accident another person is having. (See Appendix C for more examples.) The third type of coupling covers the manifold of events involving psycho-somatic processes. Many somatic ailments may be worked out by forgetting about them, and simply concentrating on their inner, coupled processes. The inverse also holds true; some people complain for years about dreadful fantasies connected with specific parts of their bodies. Their doctors call them hysterical, only to find their patients dying of the diseases they fantasied would occur years later. Such occurrences hint at the idea that all bodily and psychic processes may be coupled. Jung describes one case in which a person had a phobia about dying in Paris. This person was helped to "get over" the phobia, and finally visited the city, only to be accidentally shot to death there. (See Appendix C.)

The fourth type of psyche-psyche coupling, can be observed in the relationship between couples united by a common complex. This coupling is demonstrated, for example, when they dream the same or nearly identical dreams simultaneously. (See Appendix D. for more practical examples and theory.)

Taken as a whole, we can sketch the general pattern of interactions behind these four types of coupling as follows:



Psychoid Coupling Pattern

This diagram illustrates the fact that in coupling synchronicities people (and/or objects) relate to one another through a timeless sequence (man -his unconscious - her unconscious-lady). It forms a contrast to simpler causal connections in which the interactions between people (and/or objects) occur directly in a causal way. In actual practise, one can usually distinguish causal connections ^{as well as} ~~from~~ synchronous couplings ^{in events}. For our present purposes, however, it suffices to emphasize that psychological transference phenomena and coupled physical processes belong to the same general psychoid pattern.

One important aspect of the theory of coupling, we have not yet discussed. It deals with their symmetry. This principle

is derived from the fact that we cannot determine what event functions as cause or effect in a coupling. In other words, two events are connected in such a way that the first effects the second in exactly the same manner that the second effects the first.

The psychological process behind this invariance or symmetry is due to the meaning connection that binds events together. Two synchronous events connect because they possess the same (timeless) significance. (They do not connect according to cause and effect). In physics, the principle behind the symmetry of coupled processes (the so-called Onsager symmetry) involves the principle of detailed balance, or time reversibility of microscopic processes. (79) This principle states that at a primal level, the elementary motions of the smallest material particles possess no future and no past. The motions occurring on this level will in time reverse themselves in such a way that if we made a film we could not differentiate their order playing the film forwards or backwards. Because of this, physicists speak of a timeless realm behind such coupled processes which makes them symmetrical; eternal life structures the micro-physical cosmos.

The psychoid pattern behind symmetry combines the psychic principle of meaningful connectedness with the physical law of detailed balance. In order to avoid psychological or physical terminology, I would like to simply term this psychoid pattern the principle of symmetry. It is sufficiently deep to warrant calling it a basic pattern because it underlies so many other natural principles of behavior. (80) However, symmetry primarily constitutes an

experience like all other "laws" and nature principles. Although it is far removed from consciousness we can safely say that it centers on the ultimate lack of differentiability in nature. We possess no real objective, absolute tools for differentiating between the conscious and unconscious, man and nature or life and death. Our inability to do so is so great that it can lead to profound uncertainty about the nature of existence. One frequently experiences this condition in old age. ⁽⁸¹⁾ Also children and the primitive personality know this feeling of symmetry. Primitives express it in the conviction that they belong to the "family" of nature; the trees and the mountains are their brothers and sisters. Old familiar objects are their grandmothers and grandfathers. Although this type of thinking is very unconscious, it helps us to understand coupled processes in terms of fairy tale brothers and sisters. Modern terminology describes them as "extra psychic" processes, making it more difficult to grasp their significance. This term unwittingly destroys or cuts off the ego's intimate familial relationship with the environment.

The symmetry principle also involves another assumption. It calls into question the validity of our temporal concepts. We must consider the hypothesis that events occurring in the "past" may well be coupled with present events and "future" ones in such a way that we cannot empirically make accurate differentiations among the three. Moreover, we may not be able to tell whether the future influences the past or vice versa. The symmetry behind coupled processes rules out this differentiation both in principle and in practise. We can only cautiously state

that most real relationships of which we are conscious synchronistically couple with semi-conscious processes so that we cannot determine how they relate causally. The very understanding of this condition deepens real relationships; they become more confusing, but more subtle, experiences.

7. Conclusion. The phenomena of the transference is marvelous, alluring and difficult to grasp. Its connection to coupled processes is of prime importance. With this framework we are able to relate the mass of bewildering, individual phenomena to a central pattern. But the emotional content of the transference requires deeper understanding. Indeed, a jewel lies buried in love problems that is as hard to find as any imaginable real treasure. As far as I can tell, this jewel consists of the simultaneous, double relationship one experiences with another person and figures of the unconscious. What do these figures signify? Contact with them relates one to the entire inner and outer world. A relationship with the unconscious means an eros relationship with the environment, with meaningful moments in time, "Tao" as the Chinese would say. Taoistic stories such as the "Rainmaker," accurately describe this relationship to events and demonstrate the coupling pattern involved. I think the jewel behind the transference becomes personally attainable when we experience love -instead of power- for the happenings of nature. Discovering this love, the heart develops second sight that pierces further, deeper and more timelessly.

In this manner, the transference relates to synchronistic phenomena as a whole. But why does it occur at all? I can find no definite

answer. Life does seem to constitute an intensely lonely experience the more deeply one penetrates it. So much of what we live through can never really be communicated to another human being. Many experiences occur in a twilight realm that we ourselves only dimly perceive. For those people who walk the road of such profound, lonely experiences, -and there seem more than a few -the transference comes as a welcome, unexpected balm along the cool path of aloneness. One warms up when the soul is touched, regardless of how one acts, speaks or what theories different schools preach. Other people left to themselves scurry along the path of mundane boredom. Everyday life rarely centers on the continuous search for truth. But in this context too the transference breaks through alluringly. It calls one to travel the optional road of two simultaneous worlds, the path of a synchronistic individuation process.

CHAPTER SEVEN

1. Synchronicity in Psychosis

One of the strangest aspects of the psychotic fit (with its wild excitement, inflation and loss of ego personality) is that the magical, bizarre reality it conveys is usually not pure nonsense; elements of it synchronously manifest in the environment. The occurrence of synchronicities during psychoses is rarely mentioned in ordinary psychiatric text books. Psychoses synchronicities are generally dismissed. But casual conversations with therapists who treat schizophrenics and manic-depressive psychotics will reveal that every now and then psychotic ravings are bound up with disconcerting synchronous events. Let me give an example.

I was working in my office one evening with a man in the incipient stages of a schizophrenic fit. He was raving agitatedly about the fact that only the Holy Ghost could drive Beelzebub, Lucifer and Satan out. Picking up a religious text to quote from, he momentarily stopped raving, assumed a normal countenance and asked me: "Just what is the Holy Ghost?" I was rather disturbed by his wild performance and hoped he would pull out of it as quickly as possible. His question and sudden return to a normal mood really shocked me. As I began to ponder my answer, all the lights in the office went out! After a matter of seconds they reappeared and a faint, untrustworthy smile crawled across my patient's face. "Thank you," he said. "Now I know who the Holy Ghost really is!" A colleague related another interesting case to me. She was called in to help calm down a man claiming to be Jesus Christ.

When she arrived he proclaimed that he was the destroyer and creator of light. In this moment the chandelier above his head dropped down on him, shattering.

High-pitched emotion always hints at the existence of a highly charged archetypal image. When it breaks through into consciousness and envelops the ego personality, a psychosis develops. But the psychotic can not be held responsible for the synchronistic effects of such an archetypal content. The fact that lights go out, glasses break, motors play strange tricks and malicious pranks occur is related to the psychoid character of the images observed in these highly charged emotional situations. We have to admit, primitively speaking, that psychotics are spooked. For reasons which we have not yet uncovered, they are less able to deal with their spooks than ordinary people are.

Synchronicities in the context of psychoses display particular characteristics above and beyond their general aspects of objective, unconscious cognition. ⁽⁸²⁾ These distinctive features include: a) identification of the ego with God, b) manipulation of the environment by creative and destructive fantasy "daemons," so that a psychotic gives the impression he enslaves his environment, and c) terror that the daemons created in fantasy will turn and destroy the psychotic himself. Certainly all synchronicities involved with psychoses do not possess each of these characteristics. We do not know enough yet about them to determine a complete pattern of differentiated characteristics. But, many psychotic fits do contain these synchronistic

qualities. I would like now to analyse the governing image behind this pattern.

Its central archetype deals with man as an omnipotent creator, who becomes threatened by the results of his own magical creations.

One legend portraying this archetypal pattern consists of the Golem tale as described by the Brothers Grimm. ⁽⁸³⁾ Scholem gives an excellent account of the history behind this legendary tale. The story goes (approximately) as follows:

A rabbi desiring the power of the creator studied sacred texts in order to learn how to create a man out of the earth, who would become his slave and perform his house work on the Sabbath. By certain magical tricks related to the Hebrew letters ³⁵ ~~(85)~~ for truth (emeth), he created a Golem slave. This creature then grew to such proportions that he threatened destruction to all on earth if the first letter of the word emeth, etched on his forehead, was not erased (meth = death). The rabbi could no longer reach Golem's head, so he asked Golem to stoop down to tie his shoes. Then the rabbi managed to erase the first letter. But as the Golem fell, he collapsed on the rabbi, crushing him to death.

This Golem tale possesses many modern parallels. ⁽⁸⁴⁾ I should like to mention an especially interesting one interwoven by Tolkien into his Hobbit and Lord of the Rings trilogy. There he describes a Golem figure as follows: ⁽⁸⁶⁾ "Deep down here by the dark water lived old Gollum, a small slimy creature. I don't know where he came from, nor who or what he was. He was Gollum - as dark as darkness, except for two big round pale eyes in his thin face. He had a little boat, and he rowed about quite quietly on the lake; for lake it was, wide and deep and deadly cold. He paddled it with large feet dangling over the side, but never a ripple did he make. Not he. He was looking out of his pale limp-like eyes for blind fish, which he grabbed

with his long fingers as quick as thinking." In Tolkiens' tale Golem had a ring which he called "my precious." It was created by the "Lord of Evil" in the fires of the "crack of doom." The possessor of this ring could become a world power because it lent invisibility when placed on a finger. The hero of Tolkien's story wins the ring from Golem (spelled Gollum) by out guessing him at a game of riddles. Ultimately the ring has to be given up; it is returned and consumed by the flames that created it. But this act can only be accomplished with Gollum's help (since he knows where to locate the spot of its creation) at the same time that it is achieved against his wishes. Gollum constantly tries to regain the ring for his own purposes. The strong identification of this magic ring with Gollum emerges in the finale when he regains it only to fall into the fires of the "crack," clutching it. Both are swallowed up.

1. Psychology of the Golem. The Golem tale portrays man's confused identification with his creator. In fact, specific warnings against this confusion and the possible inflation it brings have been included in texts dealing with this legend. In one early thirteenth century text ⁽⁸⁷⁾ on the creation of a Golem, "Yestirah" declares:

"The prophet Jeremiah busied himself alone with the Book Yestirah. Then a heavenly voice went forth and said: Take a companion. He went to his son Sira, and they studied the book for three years. Afterward they set about combining the alphabets in accordance with the Kabbalistic principles of combination, grouping, and word formation, and a man was created to them, on whose forehead stood the letters YHWH Elohim Emeth. (God is truth). But this newly created man had a knife in his hand, with which he erased the aleph from emeth; there remained: meth. Then Jeremiah rent his

his garments (because of the blasphemy: God is dead, now implied in the inscription) and said: Why have you erased the aleph from emeth? He replied: I will tell you a parable. An architect built many houses, cities and squares, but no one could copy his art and compete with him in knowledge and skill until two men persuaded him. Then he taught them the secret of his art, and they knew how to do everything in the right way. When they had learned his secret and his abilities, they began to anger him with words. Finally, they broke with him and became architects like him, except that what he charged a thaler for, they did for six groats. When people noticed this, they ceased to honor the artist and came to them and honored them and gave them commissions when they required to have something built. So God has made you in His image and in His shape and form. But now that you have created a man like Him, people will say: There is no God in the world beside these two! Then Jeremiah said: What solution is there? He said: Write the alphabets backward on the earth."

(88)

Indeed, the warning against such creations is widespread, with apparently good reason. The main lines of the Golem legend developed between the 12th and 16th centuries, a period typified, according to Jung in his autobiography, by a hybris in consciousness which declared: "Nothing is greater than man and his deeds."⁽⁸⁹⁾ In modern times, this hybris of consciousness also reigns in scientific thought and technology. Technology aims at producing from matter convenient "servants" - robot tools, Frankenstein equipment, and every manner of mechanical convenience. We even have managed to produce electro-mechanical brains, one of which (at the Hebrew Technical University in Telaviv) is named after the Golem!

Interestingly, the first man, Adam, was himself termed Golem. Golem represents an Adam created by God, but not yet completed, for God must still breathe his spirit into Golem to make him a man.⁽⁹⁰⁾ Why is he not completely formed? Apparently God feared Golem's competition, knowing he would produce a jealous, ambitious creature. Thus, in one midrash it is written:⁽⁹¹⁾

"When God wished to create the world, He began His creation with nothing other than man and made him as a Golem. When He prepared to cast a soul into him, He said: If I set him down now, it will be said that he was my companion in the work of Creation; so I will leave him as a Golem (in a crude, unfinished state), until I have created everything else. When He had created everything, the angels said to Him: Aren't you going to make the man you spoke of? He replied: I made him long ago, only the soul is missing. Then He cast the soul into him and set him down and concentrated the whole world in him. With him He began, with him He concluded, as it is written (Psalm 139:5): thou hast formed me before and behind."

Golem's lack of spirit or soul indicates a lack of humanity and his level of materialization. He remains a limp shadow of the men creating him insofar as they (among them modern technologists!) do not concern themselves with the moral questions implied by his creation. This lack of concern can have disastrous results, witness the ecological problems threatening our planet today as a result of modern technology.

The spiritless Golem represents psychologically an aspect of his creator which does not react humanely. In other words, he does not feel. This is probably Golem's greatest danger. I hesitate to criticize a profession I have myself studied and worked at for years. But modern physics and engineering exemplify to a great extent living Golems. In them the human factor is so emphatically and categorically missing. Imagine what depth psychology would look like if the archetypes were studied without referring them to every day human conditions and you have formed an analogous picture.

Nevertheless Golem can be quite useful. Such a servant makes life more comfortable. The trouble, according to legend, is that his creator forgets to reduce him to ashes after he has

been formed. This return is supposed to be effected by erasing the e in "emeth" (truth) leaving the word "meth" (death), or by reversing the letters used in Golem's creation. ⁽⁹²⁾ Psychologically both these forms of killing him refer to turning back and reflecting on Golem's creation and character. We often forget to reflect on our creations before it is too late; we don't carry with them a moral or feeling responsibility that necessitates understanding what we have created and this can have a bad effect. On the personal level it leads to all manner of tragedies. Collectively speaking, it constellates threats like the danger of nuclear explosion. Moral reflection in the end can not be separated from feeling or intellectual reflection; when we don't attempt to understand the kind of magic and life issuing forth from our unconscious creativity, we become possessed by it.

The act of reflecting upon these creative contents is not an easy step to take. It entails destroying the aura surrounding such creations, for understanding rends them apart. For this reason, we generally resist making the effort. When the creation deals with a technological or material invention it becomes particularly difficult. In order to withdraw the word truth from Golem's head we must psychologically then withdraw our projection of God (or truth) onto a Golem object. This projection aids our Golem into coming alive in the first place. But when we forget to withdraw it afterwards, we unconsciously persist in believing that man-made material articles are gods themselves with devastating results. Computers, machines, atoms, pills, and the like then become divine powers.

Science turns into religion despite the fact that scientists claim to have no faith in superhuman factors. They give themselves away nevertheless with spontaneous proclamations such as Einstein's reaction to quantum physics. "God does not play with dice," he cried. Pauli was so disturbed and astonished at the lack of parity in physics that he mumbled, "Why is God sometimes left handed?"⁽⁹³⁾

Withdrawing projections of the divine onto matter in a modern sense entails determining what personal and collective psychological problems have been projected onto it. For example, what sort of psychology lies behind the modern conception that probability exists instead of fate? What psychology underlies the belief that physics stands behind physical and mental disorders? What does the psychology of calculus consist of? What processes are implied in the symmetry principles of quantum physics? What does antimatter, the steam engine, the clock or the bomb signify? What does the psychology of the experimenter refer to? What does his relationship to matter consist of? What sort of destructive elements have we projected onto the misuse and wastage of our environment?

To a great extent the same difficulty lies behind the problem of psychosis. If a psychotic was able or willing to ask: "But what does this mean? What does this revelation signify?," he would no longer be psychotic. He avoids integrating his projections onto the environment, usually because it reduces his godly inflation, returning him to the level of manhood. The psychotic believes that reality exists as he perceives it,

the world acts as he creates it, and all reflection is superfluous. With this, the ego personality dissolves into an unconscious identity with God. The reader should note, that the origin of a psychotic's problems is not different from an average person's. What distinguishes him is rather his particular incapacity for dealing with these problems and unconscious projections.

The psychotic suffers from the very same problems besetting society. To some extent, it is up to individuals to solve collective problems in a personal way. But it is uncertain whether the psychotic can accomplish this trick. The unconscious complex behind his difficulty is so intimately bound up with society and its collective institutions. He suffers ^{partially} because his society is sick. When this society in its unconscious state tries to help him, a hopeless ^{circle is} ~~chain~~ sets up. ^{Societies} ~~Its~~ two central institutions, science and religion, are not equal to the task. Religion limps and physics does not even ask an individual to reflect upon himself. Science without psychology endangers the general population with the type of meglomania which lies behind the Golem myth. I do not intend to blame science for the onset of psychoses. But I must admit that its outlook propagates these diseases because it neglects to insist that individuals reflect upon the unconscious sources of information filtering up to consciousness.

On the positive side, the Golem legend describes the psychology of creativity. It demonstrates that the clue to creative work is to get into the rhythm of the archetype behind it. When this is accomplished by a number of methods (such as meditating,

beating a drum, or dreaming), the work gets done almost automatically; the energetic charge of the constellated archetype carries it along. The archetypes are characterized by specific emotions, patterns, and rhythms which manifest in dreams. ^{images.} Getting in contact with these patterns one learns to resonate with them, so to speak. In this way one taps their energy for creative work. One of the best practical methods of finding this resonance is to act out different parts of one's dreams. In this way one discovers the archetypal patterns contained in them. The danger of this method is that one may forget to differentiate one's ego from the emotional images acted out. One then fails to reflect upon the meaning of dream situation. Without this act of reflection, the archetypal rhythm prevails over ego consciousness, causing a dangerous inflation instead of a creative elevation. (94)

2. Physics of the Golem. For physical parallels to the Golem tale we must now investigate micro-physics. In modern times, the Golem archetype is embedded in the study of atomic processes. It appears in the following ways: a) God is projected into the order and rulership of atomic processes. b) We have tapped atomic energy to the extent that it has become our "slave." c) Utilization of this energy requires knowledge about the rhythmic structural periodicity of atoms. d) We are endangered by the autonomous growth of our Golem "slave." The analogies to atomic processes are numerous. In order to tap atomic energy one must employ the proper formulas. Then chain reactions occur which propel the "slave" to work autonomously. This Golem would grow to very destructive proportions if its chain

reactions were not controlled painstakingly. The chain reaction process and danger of spontaneous unlimited growth may also be psychologically taken to represent a symbol of man's incapacity to control his technical energies. In both cases the world is endangered, either by bombs or by technological enslavement. (95)

3. Psychoid Processes. The psycho-physical processes implied by the Golem legend involve man's shamanistic creations and his control over the psycho-chemical environment. Material objects, (the body included of course), are perceived psychically in fantasy and dreams in symbolic form. If one is able to consciously realize the forms of consciousness adhering to these symbols and related complexes, it is often possible to indirectly control the chemistry related to them. This process of realizing a symbol's own consciousness may be accomplished by a meditation procedure Jung ~~discovered~~ and called active imagination. (96)

Applying active imagination to physical ailments, we are engaging in a form of conscious shamanism; the ailment involved symbolizes itself, and thus becomes amenable to a conscious approach and understanding. But in order to undertake this task, we require:

- a) indications on the part of the unconscious that it can be undertaken,
- b) proximity of the ego to the problem or unconsciousness involved,
- c) the ability to fantasy and conceive of the problem's symbolic image,
- d) the capacity to hold one's own against rational inner voices discounting the fantasy's reality,
- e) the maintenance of humility and a unified personality

while involving oneself in a spiritual type of conflict, and f) the desire and capacity to comprehend in a simple way the meaning of the fantasy.

I do not really know why this psychic process is able to touch matter and transform it. But I do not believe that the reasons are necessarily magical and mysterious. It is possible that we can control our bodily chemistry (as well as extra corporeal parapsychological effects) to a limited extent because every element of nature can be described in terms of physical and psychic aspects. ⁽⁹⁷⁾ The knowledge and understanding of an object's psychic characteristics thus makes it as amenable to conscious control as knowledge of its physical variables subjects it to electromagnetic and chemical fluids. We can also guess that just as some physical processes (i.e. Beta decay) cannot be controlled because their variables are incomplete or unknowable, there also exist psychic effects which lie beyond the ^{cognition} ~~control~~ of the conscious ego.

4. Active Imagination. Now I would like to describe in detail the psychoid process of active imagination which underlies the Golem legend. Very little has been written about this procedure ⁽⁹⁸⁾ to date and very little is known about it. In practise it seems to me to form one of the most farreaching methods of dream interpretation because the dreamer finds his own relationship to the unconscious and the meaning of individual images through it. The importance of this method makes it paramount that we study its behaviour, its various techniques, and range of effects on the unconscious. Though I can not do

justice to all aspects of active imagination in this paper, I do wish to use the Golem legend to illustrate several of its most important characteristics.

a. In the beginning of our tale a Rabbi sets out to create a Golem on the Sabbath to perform the housework he can not himself do. This beginning psychologically represents a possible starting point for active imagination. The ego accomplishes what it can in the course of an average week, so to speak, and then takes a break to rest and reflect on "holy," otherworldly problems. The ritual of active imagination is not performed as an escape from everyday reality. It points the way in those areas of life where the ego can no longer proceed alone by itself. One does not carry it out as a substitute for active living but as a point of departure for renewing ones approach to life. It is thus employed only when one is prepared to investigate the unconscious and to find (or rediscover) the meaning of life, symbolically speaking on the "Sabbath." It terminates at the close of this holy day so that the ego can resume its daily, active, normal existence.

b. In order to form the Golem in our tale one must take different parts of the earth and mix them with some water, offering up a special type of prayer. Psychologically this act refers to the necessity for starting active imagination with earth, or dirt, (In different alchemical procedures for forming the homunculus elements such as a boy's urine, blood and sperm are used). One does not start with diamonds or gold. One has first to dig in dirt, and sperm, symbols for the ordinary everyday problems of

existence. One has to investigate the depressing, lowly, irritating difficulties one is stuck in such as money problems, sex hangups, petty hatreds, and paranoid suspicions. When one tries to avoid his own "dirty" corners he creates nothing of real substance; man is composed of the earth, Adam (or Adamah which is Hebrew for the earth). It is foolhardy to dive directly into the deeper aspects of meditation avoiding personal reality problems. If one does not start from where one is, one lacks the basic constituents for creativity. One also fails to form a genuine Golem - a creation relative to one's own reality.

c. So the Rabbi meditates upon his earth, repeating magical permutations and combinations. Then he writes the letters of "God" or "truth" on the earth and creates a Golem out of this. This act of meditation refers psychologically to approaching one's problems with deep concentration, and a certain religious attitude. In particular, the method of permutating and combining letters of the Hebrew alphabet points to the technique of setting oneself in a shamanistic type of trance. This is an important step in active imagination. It is necessary to set aside one's ordinary ego standpoint (at the same time that one centers on everyday problems) in order to constellate an unconscious reaction in the form of some spirit figure, voice, dance or colour. One must allow the unconscious to take over and respond to one's dirt on its own terms to begin an active imagination. Most people get stuck at this point because they are afraid to let other voices in them speak, or to admit that voices other than their own can carry weight. For this reason

the word God, or truth needs to be written on foreheads of the voices and figures emerging. One must loosen up and allow oneself to freely project into inner spaces, convinced of the reality of the forms approaching one. It takes guts to admit that they represent an aspect of God and the truth. But when one arrives at this realization recognizing their role in one's unreflective thinking processes, one approaches the essence of active imagination.

d. At this juncture magic takes over and the Golem comes alive. The active imagination goes so deep that one's problems actually begin to live and to work on one's own behalf. Synchronicities often happen at this turning point. As one relaxes profoundly, the body is also touched and the results are inspired. It is a moment of supreme excitement and of magical synchronicity. It is a moment of insight too. When these insights are coupled with synchronistic occurrences one approaches the psychoid center of the unconscious. The feeling is similar to that of taking a psychedelic trip. In fact, active imagination produces very similar experiences. The main difference is that it represents a condition induced by the ego. Hence it remains more or less under the ego's control and leads to profound lasting conscious transformations. Psychedelic trips, on the other hand, invade in an autonomous, uncontrolled form and rarely result in permanent constructive, psychological changes. They sometimes even constellate psychoses but I have never known active imagination to do this. Usually psychotic people develop such fences against images of the unconscious, that they are overcome by them as a compensation. They never possess a

conscious relationship implying distance and understanding.

e. Another reason for active imagination's benign influence is that it is usually carried out by "two" people. In one version of the legend, God tells the Rabbi not to proceed with his Golem creation alone but to take on a partner. Why does he insist on this? A "partner" represents psychologically "another" outside ourselves whose opinions may differ from our own. It is important to keep this partner in mind during active imagination because he helps us to keep track of reality dimensions. We must ask, for instance: Is what I'm doing correct? Should I follow this daemon into the underworld for ten days? Should I enter this hole? Contact with real outer friends or analysts also has a constructive influence. It encourages us to maintain an objective point of view about unconscious contents. Man has been unwittingly fooled by unconscious figures since his beginnings. But when an analyst or friendly helper disagrees with the information presented in 'actives', we are forced to reevaluate our standpoints and become conscious of the relative wisdom of the unconscious. This is a crucial point, because we tend to overlook the potency of active imaginations. They are often connected with the differences between life and death or sickness and health. When we brood alone to create a Golem, we lack the companionship of another real person who might advise us not to follow the dictates of an inner voice challenging our reality sense. We then surrender the possibility of becoming more conscious. A strong reality function is needed to propel the unconscious into consciousness.

f. The Golem performs housework in our tale. This psychologically refers once again to the theme of cleaning up ordinary problems.

The ego then is freed to meditate upon deeper issues.

g. In the finale, the weekend draws to an end. The Golem must be reduced back to earth by reversing the letters on his head, by tracing the reversed circle of the one outlined at his creation, or by erasing the "e" from emeth (so that it reads "death" instead of "truth"). These various techniques point to the important steps we must take in concluding active imagination. Usually they are forgotten or neglected. When we fail to reverse the letters, we do not reflect upon the process which has occurred and lose the road back in our ordinary real existence. Then the fantasies run on and on, spilling over into reality in an autonomous fashion. One fantasizes, for example, that he is traveling on a boat, followed by a lion, then a ship, then a plane and so on. This "run-on" quality demonstrates the lack of conscious reflection. The Golem must be killed, after accomplishing his work. One must do actives, and then reflect on the meaning of what has been accomplished in order not to lose one's personality or miss the goal of rejuvenating consciousness that stands behind the process.

h. Finally the Golem dies and the Rabbi resumes his work week. One question remains unanswered. What happens next? How does this process go on? From my experiences as an analyst I can report that the use of active imagination has a tremendous effect upon the dreams following it. People commonly dream of learning how to take tremendous camera shots, how to go deep sea fishing or master strenuous yoga exercises. Dreams comment strongly on the contents of 'actives' and its missing elements. They

demonstrate that the unconscious takes an active hand in developing this technique and supports its progress.

5. Conclusion. The advantage to active imagination in contrast to ordinary dream analysis is that it may be employed in conjunction with the understanding of dream symbols to deal with somatic problems directly. Moreover, the dreamer plays a more independent role in actives. He no longer requires an analyst or guru to interpret his experiences. The shamanic^{xi} uses active imagination can be put to are still largely unexplored. It should only be applied with the precautions and goals set forth in the last few pages. The attempt to shamanize with any other goal in mind than that of conscious understanding and reflection is a dangerous^{and} unpredictable process.

When this method is not carried out actively, it will anyway occur passively and can even lead to destructive psychotic effects. For this reason, there are few analytic situations in which I would not advise trying active imagination. (99) Even in those cases where active imagination does not work, great value can be obtained by examining why a person encountered difficulties. It is not a cure-all, but wherever a good relationship exists between analyst and patient, active imagination may be risked to encourage an independent relationship with the unconscious. Analysts can lend a hand by encouraging their patients to fantasy about situations until they reach more conscious conclusions. In my opinion, this technique represents one of Jung's most important discoveries. Without it, the contents of the unconscious remain interesting, borderline phenomena that do not

fully come alive in the physical universe. It prompts the ego to develop a dynamic relationship with the reality of psychic life.

Active imagination points a finger to the existence of the living unconscious but it is an intense, forbidden, sometimes dramatically "evil" process. Its introduction into consciousness resembles the unconventional act of carrying a shaman's staff into a church, or crowning Leviathan with the head of Jesus.

Hence, the megalomania characterizing psychotic fits and psychoses synchronicities (as well as the tellurian power unleashed in psychic or physical catastrophies) forms a parallel to modern shamanizing or active imagination. Indeed, we are forced to interpret the nature of psychosis in this way. If we do not, the destructive quality of power fantasies will usurp creative potentialities and wreak havoc in a world that does not fully comprehend the roots of constructive creativity. Active fantasizing, while related to magic, is distinguished from it by the goal of self-knowledge it embodies.

CHAPTER EIGHT

Psychoid Spaces: Conclusion

It is as difficult to prove the ^{existence} importance of synchronicity as it is to overemphasize its importance. Assembling the responses to my questionnaire, I learned that synchronicities happen more often than we might casually notice if we were not on the lookout for their occurrence. In fact, a careful inspection of life's events may prove that every intense numinous emotion an individual experiences is synchronous with the environmental physics and psyche. This amazing interaction of the unconscious psyche with the environment can be readily observed by modern people. It has been recorded in world history under the category of religious miracles, and plays an important role in the theory of history. In the east, ancient history was assumed to be synchronistic; all important political events coincided with natural phenomena. Synchronicity may even form the root phenomena of all life processes. Certainly the astrological moment of birth has a synchronous basis which is supposed to determine the course of one's life. The results of my questionnaire demonstrate that *apparently* life's important events -including death- are synchronous with the dream world of an individual. It also showed that no matter how meaningful these events appear to be in retrospect, their occurrence is unpredictable in time. Their exact moment of appearance is both meaningful and unpredictable in terms of ego consciousness.

Nevertheless in tracing the patterns behind synchronous events, we can observe that they always occur at charged turning points along life's path. They follow an "extremem principle."

In other words, they occur at levels of maximum or minimum emotion within the context of individual life circumstances. But we can not predict when life situations will turn extremal. We can thus only employ this principle in sketching their temporal outlines, not in predicting their moments of occurrence. One gets the impression that these extremal points resemble discontinuities,^{or} abysses or protrusions at the bottom of a river stream. Life represents this river flowing along its natural course. The synchronicities we individually experience belong to the small whirlpools or vortices observed on its surface, whose origins lie at the river's bottom.

The analogy with a river bed is a useful one. The questionnaire showed that every synchronicity partakes of acausal orderedness insofar as it usually hints at the root bases or binding myth behind an individual's existence. On one level this myth is personal, it can neither be discussed objectively nor empirically proven. It simply constitutes a potentially valuable piece of information which can enrich an individual's psychic horizon. But, on a deeper level, this myth participates in a pattern of acausal orderedness which reaches beyond personal psychology. We have discussed in this work the possibility that a physical law and corresponding psychic pattern exist behind every synchronous event. These two patterns combined describe psychoid patterns, that is holistic behavioral patterns of the natural world. Just as studying dreams enables the psychologist to understand psychic patterns of behavior, and studying matter enables the physicist to formulate physical laws of behavior, an individual may discover

the laws of the psycho-physical universe by investigating the synchronous events occurring to him! What science describes in a more or less abstract way as the timeless laws of matter and psyche, an individual experiences personally in the act of living and traveling life's synchronistic road. Synchronicity represents the creative temporal birth of timeless holistic patterns which lie along the path of life, waiting to be personally discovered.

We have analysed various types of synchronicities and can now assemble their holistic patterns together for the reader's convenience. It is not possible ^{or even desirable} to prove thereby that synchronicity forms an ordered phenomenon. But we can delineate certain coherence factors that have been hitherto ~~undiscovered~~ within the scientific probabilistic framework of research. The following information emerges from gathering together the different types of synchronicities we investigated:

Type of synchronicity	Symbol or archetype behind synchronicity	Physical aspect of synchronicity	Psychic pattern of symbol	Psychoid pattern of symbol
Divination	Gambler	Maxwell daemon	Trickster	Meaning and chance as descriptive variables
Death	Melusine or water nixie	Heisenberg uncertainty principle	Uncertainty	Uncertainty and matter-antimatter
Transference	Magic Ring	Coupled processes in irreversible thermodynamics	Love	Coupling through symbol
Psychosis	Golem	Atomic reactions	Creativity	Shamanistic control or active imagination
Mother-murder	Oven witch	2nd law of thermodynamics	Negative mother complex	Negative mother thermodynamics
Drugs	Pied Piper	Mendeleev table	Harmony	Shamanistic technique
General	Symbol	Quantity	Quality	Synchronicity and causality

The last type of synchronicity I have listed above is a general one; it conforms to all possible variations and patterns. This category contains the general results of my findings. Every symbol or archetype lying at the base of a synchronicity possesses a specific quantitative and qualitative value. Physicists deal more with the quantitative aspect of a symbol, and psychologists with its

qualitative pattern of wholeness. Moreover the qualitative aspect is intimately bound up with a symbol's meaning and its interconnected principle of synchronicity, while the quantitative aspect is more related to a symbol's predictable, measurable dimensions and to its rational foundations.

Obviously an enormous amount of research still remains to be done. We must analyse many more synchronicities in order to slowly lay down the framework of a psychoid science composed of holistic natural patterns. In this paper I had to content myself with formulating a method for carrying out such investigations. If the reader has been helped to appreciate more aspects of life events as a result, I consider myself successful in the task. Certainly the above schema has some practical value for dream analysis when it is used to deepen the dreamer's comprehension of his particular relationship to the universe.

What more can we accomplish on behalf of the individual dreamer? What can we conclude about the nature of dream symbols themselves? The natural conclusion we can draw is that every symbol possesses a psychic and a physical aspect. If we could discover more about both sets of characteristics we would be able to interpret dreams more comprehensively. Our goal is eventually to be able to analyse dreams in terms of their psychology, and then correlate these findings with material bodily phenomena as well as the environment. To date we have not gotten so far, but we are beginning to realize that the spaces we wander in dreams are no more psychic than they are physical; they are psychoid.

Psychoid Spaces

What, then, do these psychoid spaces consist of? They represent various systems for comprehending natural events. These systems include the trinity and its associated dimensions, the I Ching, geomancy, the cartesian coordinate system dimensionalizing space in the physical realm, along with many other spacial and temporal models that form the ^{gestalts} ~~spots~~ containing reality. No particular system is perfect. Each contains some hole or defect through which the reality of an event can slip. The space-time continuum for instance, does not include all micro-cosmic events or parapsychological and psychic phenomena. The Christian trinity excludes the feminine standpoint. Every system misses exactly that element of which it is unconscious. Psychology also possesses a framework into which psychic events may be poured. Its dimensions consist of gestalts or archetypes. Generally speaking, the men, the women, the wise old people and animals in dreams reveal the psychic state of the dreamer, just as the energy, charge and position in space and time reveals the condition of a material object at a given moment. These psychological dimensions (-which Jung defined as the anima, animus, shadow ego, and Self) also fall short of containing total reality, because they tend in practise to be applied independently of the physical world. ~~But depth-psychologists commit an error in doing this.~~ The symbols in dreams can also give us information about the physical condition of the personality. In fact, I suspect that these psychic dimensions, when properly understood, form a comprehensive system for describing wholistic psychoid personality states. To be sure, we are only just beginning to develop our understanding of unconscious

symbolism. But we can already begin to suggest the outlines for future research in the following areas:

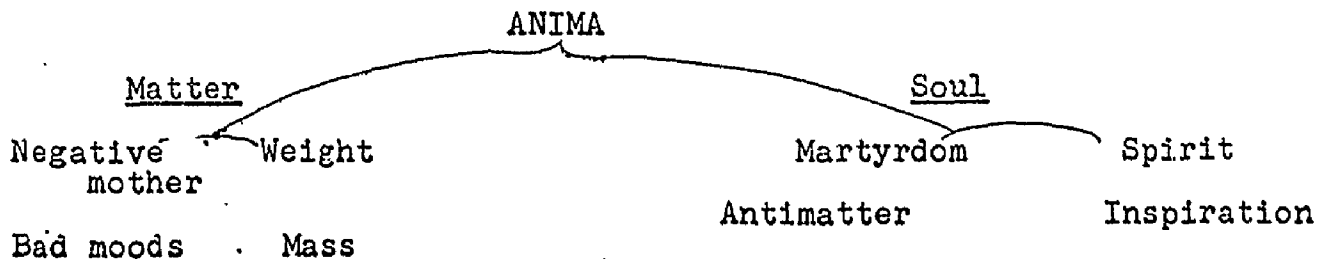
1. The Anima. Melusine represents one form of this figure pictured in men's dreams and fantasies. Her personality is rooted in ancient religious and mythological portrayals of goddesses, water nymphs etc. Psychologically, the anima represents a man's feeling side, manifesting in his irrational moods. She forms his bridge to the unconscious. What is especially interesting about the anima is that when she is neglected, or negative, or she pictures the "lower" side of consciousness (such as Melusine with her fish tail), her behaviour also describes the material aspect of bodily functions. The "lower" anima is closely connected with the body, as she seems to be rooted in physical functions. It is even possible to diagnose an individual's physical state from dreams about her (See, for example, Jung's discussion of the difference between hysterical symptoms and physical diseases) based on dream analysis. (100)

Man very often first experiences the anima in this archaic state in which she can not be differentiated from bodily sensations or matter. One of man's initial experiences of her, for example, occurs in his dawning realization about physical "mass" and "weight." Unfortunately the concept of mass is usually overlooked in physics because physicists assume that it is all self explanatory. In reality, it represents a very complicated concept. I must content myself with this brief reference to the subject because I do not yet possess enough information to go deeper into its psychology. Both man's experiences of the

anima and this concept are similar in nature. (The reader may refer to my chapter on death synchronicities for further information.) The psychic state corresponding to the lower anima consists of a moodiness so heavy that an individual may actually become slow moving, lethargic and materialized, so to speak.

The "higher" anima partakes of the experience I termed "anti-matter" in my discussion of death synchronicities. She points to the "material" spaces of death. She also represents a spirit of the highest order that propells man into soaring flights and inspirational activity. Negatively speaking, she constellates worldliness and the burning martyrdom instinct. She embodies the impossible, unconventional and paranormal spiritual element. I use the term "para" advisedly because it is difficult to determine if abnormal states really exist.

In any case the anima, taken as a whole, includes both material dimensions and psychic conditions, manifesting in unpredictable moods. (101) The figure of Melusine spans these two poles of her nature: matter and antimatter. The following diagram may be useful in summarizing her characteristics.

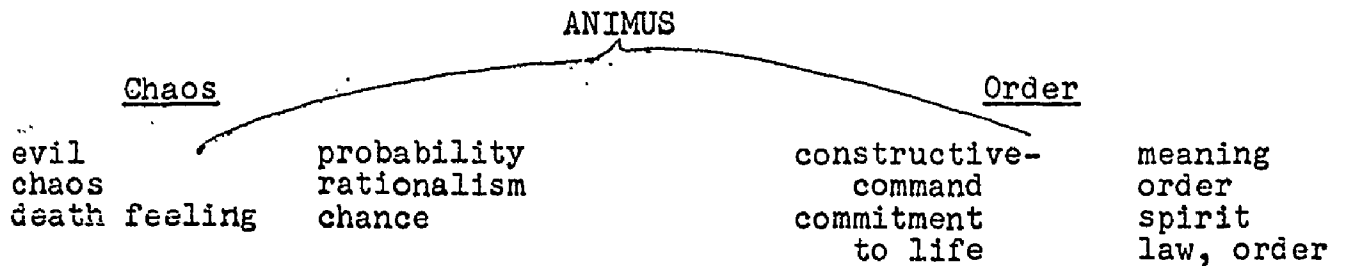


2. The Animus. The Gambler forms a good representation of the animus. In women he frequently takes the form of a rational, dogmatic opinionatedness that muddles up a woman's real identity. The lower forms of the animus, like the anima, can not be separated from the body, though the animus' psychic manifestations are slightly different. He manifests more in the absence of feeling than in irrational moodiness. He is also committed to the principle of probability, and has a "computer" mind that will not admit the existence of meaning. Irrational meaning is nonsense in his view. His behavior correspondingly reflects non-sense. Under his domination the impulse to life flees. The negative animus in fact often pictures death.

It is not easy to deal with him in an intellectual way because his appearance corresponds to a certain "cramp" in the vegetative nervous system, a kind of tightening which can be loosened only by understanding his nature or by experiencing an emotional shock. The vegetative aspect of the animus is illustrated in dreams where he is formed out of tree trunks, vegetables and the like. His vegetative quality is not well-known, and requires more research. In general we can say that he stands for chance, meaninglessness and chaos. This does not mean that these forms of existence are evil in themselves. They simply constitute an aspect of nature which we may dislike but have to acknowledge.

"Higher" personifications of the animus, on the other hand, gives women the feeling that ultimate meaning, order, rulership and life commitment exists. Such figures take the form of spirits, gods and other kinds of powers to be dealt with in a humble way

(lest they turn negative). The positive animus stands for meaning and the existence of law and order. He forms the archetype behind these concepts. But when his spiritual power is not tempered by humility and tolerance, the chaotic accidental character of life is not integrated into one's Weltanschauung. He embodies the principle behind psychology's assumption of meaning, just as his lower brother refers to the physical principles of chance and probability. The figure of the Gambler spans both poles as discussed.



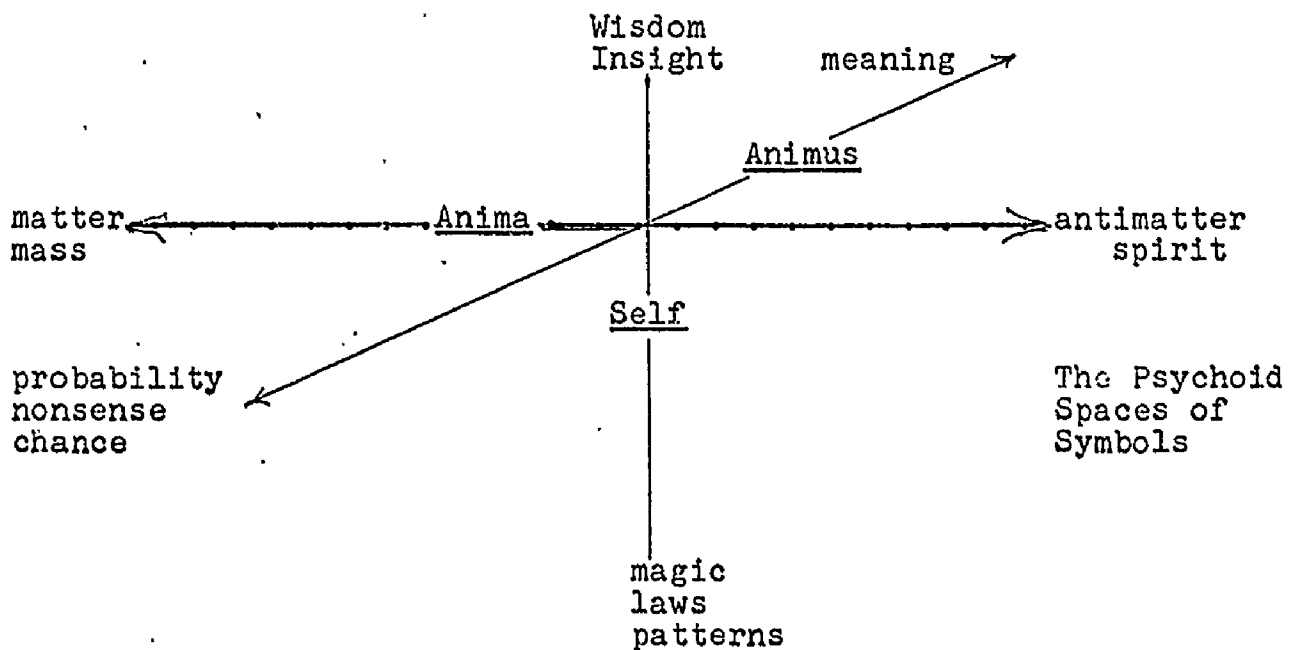
3. The Self. The Self is by definition an 'a priori' ordering principle (not necessarily order itself). "Ordering" in this context refers in a general way to the tendency towards coherence. The Self stands for the patterns of nature in all their different forms. In dreams it can appear either as a masculine or feminine figure, a geometric form like the circle, or as some combination of opposites. Always its personifications carry ancient wisdom or magic. It often seems in dreams as if the Self contains the wealth of mankind's historical experience. The statements issuing forth from its oracular nature almost always reach beyond the confines of ego knowledge. We can not clearly differentiate the Self from the animus and anima; it takes on both these forms. But we can say that it represents the conjunction of feminine and masculine activities.

The Self thus represents a tendency to reconcile opposite patterns of behavior and a tendency towards equilibrium. In the fairy tales mentioned in this paper, it variously appears as a god, a magic ring, and four dolls. It also stands behind the figures of Melusine and the Pied Piper. Man's first experiences of its lower side are usually bound up with realizations about the automatic, regulatory, rhythmic nature of the environment. The insights for instance, that day changes to night, and night back to day, that the seasons change in orderly fashion, and that one's heart beats on rhythmically even when unattended constitute man's first conscious experiences of the Self. Its lower aspect is also represented in dreams by all sorts of automatic and self regulatory phenomena. All these symbols point to the idea that its physical aspect is actually rooted in the body's automatic reflexes and rhythms. When our biological time clocks are disturbed for some reason, their disorders are mirrored in dreams of automatic symbolism. The natural rhythmic cycle of the sun and moon, or of a musical harmony becomes disturbed, for example, in a dream. The automatic behaviour of the Self is almost always projected into matter, and into the laws behind different fields such as physics, psychology and music. Another of its prime experiences consists of the observation that patterns function autonomously in the parapsychological sense of magic. In my experience women are usually more possessed by the magical aspect of the Self, while men tend to become more fascinated by its law and order aspect.

The "higher" aspect of the Self is more difficult to formulate. I am really too young still to attempt the task. But I can

sketch the intuitive outlines that are already visible to me. This higher aspect lies wrapped up in the wisdom of the unconscious and has a humbling effect (not an inflating effect as the "lower" self can) on the ego. Wisdom is something that only a fool attempts to describe. All we can say is that it takes into consideration every side of a question, both the good and the bad, the positive and negative, the paradoxical and the nonsensical. It forms an archetype whose images are repeatedly formulated in ancient journals and religious documents such as the Tao te Ching, the I Ching and the Bible. Wisdom arrives both in the guise of the aging sage and the naive young child. Its effects are illuminating and life-giving; we witness them in 'deja-vu' and precognition experiences of every kind.

4. Conclusions. Let us now review the psychoid information we have collected about dream symbols. The anima, animus and Self portray a psychoid dimensional system for interpreting events. It may be graphically represented as follows:



The attainment of wholeness requires the development of wisdom and simultaneously, the understanding of meaninglessness. It is correct to view the universe as a meaningful whole, one in which law and order rule as long as one keeps in mind the fact that evil, chaos and meaninglessness also exist. Indeed, it is a gross error to ignore the meaningless aspect of life, for we then cling unrealistically to a world view that increases our personal uncertainty to a dangerous extent. The dimensions of the anima indicate that our causal-rational attitude to the material environment must be balanced by a recognition of matter's irrational unpredictable side.

Unfortunately we do not possess adequate information at the present time for analysing the psychoid character of archetypes other than the anima, animus and Self. No doubt they exist; every image created in the unconscious must contain psychoid dimensions which we have still to uncover. The very term "psychoid" refers to the unitary basis behind reality in which matter can not be differentiated from the psyche. But only when images approach consciousness in dreams do we receive some direct empirical hint of their psychoid character. Upon waking, in a semi-unconscious transitional state, one may notice, for example, that one's hands, moving in a seemingly purposeless manner, enact a meaningful drama in the dream context. This meaningful patterning of physical motions is as close as we can come to directly experiencing the psychoid layer of images, though by an artful interpretation of dreams we can reconstruct this experience to some extent. Synchronicity itself represents an extroverted form of this psychoid

experience. It hints at the idea that many physical motions of the body and the environment occurring in a random fashion from the conscious point of view, are really meaningful facets of psychoid patterns underlying nature. It is not certain if all random motions can be viewed in this light, but certainly many with a chaotic appearance are grounded in the meaningful structures of dreams. This fact should encourage physicists to apply the principle of synchronicity to their investigations of matter, just as they can aid psychologists in interpreting the psychoid unconscious.

Knowledge of synchronicity's existence makes it possible for us to relate to the world in a manner quite different from that of causality. With synchronicity in mind, we can no longer seek the roots of misfortune and evil solely in our neighbor's homes. Certainly neighbors can play a role in our personal unhappiness and difficulties; many fateful occurrences are due to no single cause. Unfortunate personal happenings may be synchronous or coincidental with other unknown factors outside the realm of the immediate environment. In such cases, it is best to resort quite consciously to prayer and to self-inspection in order to realize one's part in the larger drama taking place, no matter how small and insignificant this individual role may be.

Summing up, we can say that synchronicity forms a complementary principle to the causal understanding of nature. In the Western practise of psychotherapy it has been largely repressed in contradistinction to causality. It irritates and stretches our conscious horizons, challenging the rationality of modern times.

D
But this need not be. The differences between the two approaches are very slight when we consider that causality describes certain behavioral patterns and synchronicity fills in the gaps untouched by probability theory. Causality belongs as much to psychology as synchronicity does to physics. The dream world consists by and large of the same people and the same places as our ordinary experience of reality. The fields we term the unconscious and consciousness, or matter and psyche, probably form two complementary experiential models of one and the same reality. Its roots can only be fully grasped when we apply both principles, joining together the concepts of probability, causality and chaos with synchronicity.

C
By definition psyche and matter represent the two basic constituents of empirical existence; psychology and physics interpret their patterns. But we also "know" and experience certain happenings without being able to consciously formulate their structures or coherence factors. Some aspects of synchronicity, such as its exact moment of occurrence, may well fall into this category of chaotic nonsense, random existence. Future research will provide us with more definitive answers. The Coherence and meaning patterns underlying synchronistic contents are already recognizable as I have shown. Generalizing the results of the present work we can conclude that psycho-physical, wholistic patterns of nature lie wrapped up in every synchronistic event. The formulation and understanding of these patterns ^{may} provide us with a valuable key for unlocking the secrets of nature.

I

APPENDIX A

Synchronicity Questionnaire
Archiv-Fragebogen über Synchronizität

Please answer the following questions concerning synchronous or so called parapsychological events as accurately as possible.

Bitte die folgenden Fragen betreffend synchronischer oder sogenannter parapsychologischer Begebenheiten so genau wie möglich beantworten:

Description of Events.
Beschreibung der Begebenheiten.

1. Who experienced the events?
Wer erfuhr ein solches Ereignis?
2. What was the first event (inner or outer)?
Welches war das erste (innere oder aussere) Ereignis?
3. What was the second event (inner or outer)?
Welches war das zweite (innere oder aussere) Ereignis?
4. What were the equivalences in the formal descriptions of 3 and 2?
(e.g. a hat appeared in both).
Was war formal gleich in den obigen Beschreibungen gemäss Punkt 2 und 3? (z.B. ein hut kommt in beiden vor).
5. What were the differences in 2 and 3 ?(e.g. one hat was blue, the other green).
Was waren die unterschiede in Punkt 2 und 3 ? (z.B. ein hut war blau, der andere grün).

Circumstances and Time.
Umstände und Zeit.

6. Where did the events occur?
Wo geschahen die Ereignisse?
7. What was the distance between events?
Wie waren die örtlichen Distanzen zwischen den Ereignissen?
8. What was the date or dates of the events?
Welches war das Datum resp. die Daten der Ereignisse?
9. What was the time difference between the events?
Wieviel Zeit verging zwischen den Ereignissen?
10. What was the psychological time of the events? (e.g. a turning point in one's life, beginning of analysis, sickness etc.)
Wie war die psychische Verfassung beim Ereignis? (z.B. Wendepunkt im Leben, Analysebeginn, Krankheit etc.)

11. What were the inner and/or the outer problems (if not included in 10)
Welches waren die inneren und/oder äusseren Probleme? (wenn nicht
bereits in Punkt 10 enthalten),
12. Did anything occur at a later date as a result of, or in connection
with the synchronous events?
Geschah später etwas als Resultat zum oder in Verbindung mit dem
synchronischen Ereignis?

Probability.
Wahrscheinlichkeit.

13. In your opinion was the dream unique in any way?
War nach Ihrer Ansicht der Traum irgendwie einmalig?
14. Was the outer event unusual in any way? (e.g. was it probable or
rare?)
War das äussere Ereignis irgendwie ungewöhnlich? (z.B. kann es
ohne weiteres oder selten passieren?).

Interpretation. (optional)
Deutung.

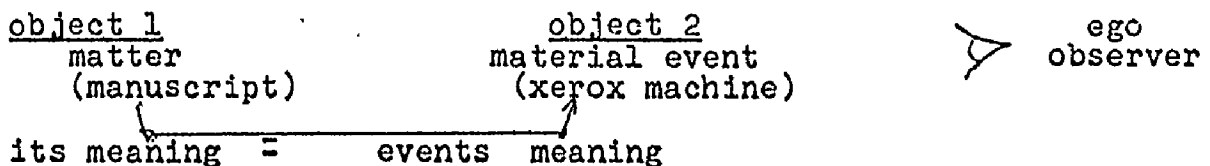
15. What was the archetypal image constellated in the events?
Welches archetypische Bild war im Ereignis konstellierte?
16. What was the meaning connection between the events?
Welches war die Sinnleichheit zwischen den Ereignissen?
17. Was this connection discovered or agreed upon by the person
experiencing the events?
Würde diese Sinnleichheit von der Person, die diese Ereignisse
erfahren hat, entdeckt oder bestätigt?
18. Was there a possible physical or known cause for the events?
War ein möglicher physischer oder sonst ein bekannter Grund
für solche Ereignisse vorhanden?
19. Can you interpret the events? or explain them to yourself? How?
Können Sie die Ereignisse deuten? Oder Können Sie die Ereignisse
sich selbst erklären? Wie?
20. Are there observations you have noted which are not included in
this questionnaire? (Please use back of sheet if necessary).
Haben Sie Beobachtungen gemacht, die in diesem Fragebogen nicht auf
gezeichnet sind? (Wenn ja, bitte Rückseite dieses Blattes benutzen!)

APPENDIX B

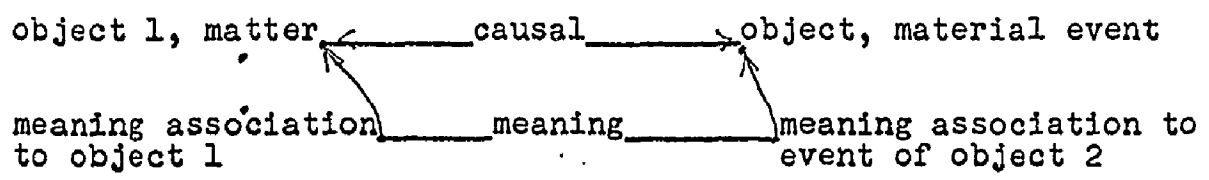
Matter-Matter Couplings.

In matter-matter couplings, we must infer the coupling through unconscious processes, because of the way in which the outer events are described and the ego's role as an observer (instead of a direct participant). Examples of such situations are numerous - in fact oriental history is totally synchronous. The ancient Chinese write, for example, that at the death of the great emperor X, Mount Fugi exploded, and the great tree in front of the imperial palace fell down (my imagination). Numerous examples of such synchronicities also occur during wartime and in emergency situations. An object suddenly behaves as if it were endowed with intelligence, reporting the arrival of another object that will have disastrous effects. Our daily life is less likely to contain such events. However an amusing matter-matter coupling happened to me once when I was in a rush. I tried quickly to xerox a manuscript of mine. On page 26 of it I had written that modern man uses machines without thinking of relating to them as living beings. He merely manipulates them, as a child demands love and nourishment from its mother. Then I pointed out that machines (and matter in general) can not be expected to take kindly to this type of infantile relationship. On this page the xerox machine suddenly stopped functioning, and refused to xerox any more material!

A practical way of formulating this matter-matter coupling goes as follows:



Here the meaning is determined by an observer's associations. My diagram does not signify that no causal (or at least probabilistic) relationship exists between the material objects and their events. I merely wish to enlarge this relationship to include its synchronous aspect. This aspect is based upon a pattern of coupling which exists even when no known physical causes can be found to explain the connection between such events. Situations with causal and synchronous connections may be portrayed as follows:



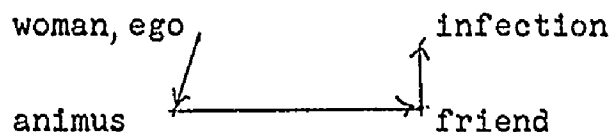
APPENDIX C

Psycho-Matter Couplings.

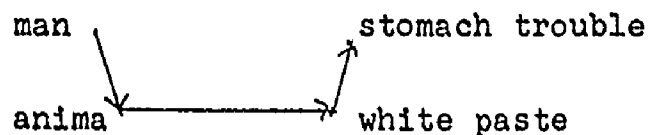
I would like to give several examples of this type of coupling, and illustrate the patterns behind it. Let us take the case of a man suffering from heart palpitations which did not seem to have a physical origin. He dreamt that he was riding a truck being driven wildly by another driver. My interpretation was to forget the heart palpitations and to make contact with the driver in order to set him straight. The man took a pen and began to jot down the thoughts "driving him;" the heart palpitations simultaneously went away.



In another case, a woman with a uteral infection dreamt that a friend of hers had the same infection. It was irritated by her contact with an evil man. Working on the "animus" coincided with the clearing up of the infection in the dreamer.



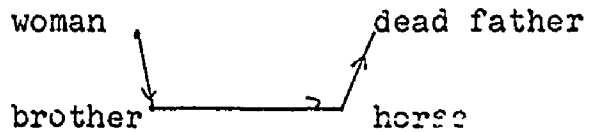
In case three a man was suffering from a stomach ailment that resisted all medical treatment. In a dream, this anima was found to be ill and she requested a white paste to heal herself. The dreamer associated it with a specific medicine, which rationally was not known to be any more effective than other medicines he had taken. However, he tried it and his stomach troubles were healed.



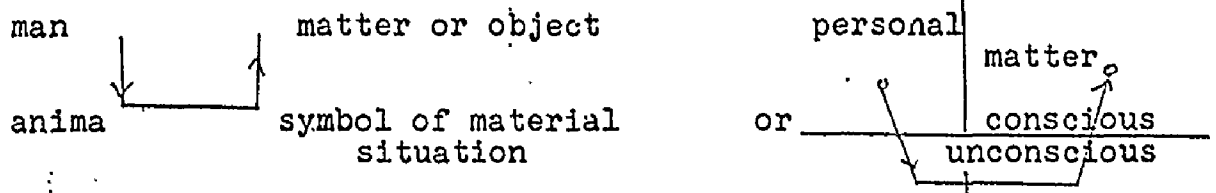
In case four, a woman was on the verge of suicide. Her analyst fantasied during an hour with her that he saw a wall builder. He tried then to talk with the wall builder directly. The woman fainted, awoke again and admitted her death plan. Here the man-woman relationship was initially impossible but through the fantasy, acknowledging the wall builder (and breaking through his wall), contact was finally established.



In case five, a woman dreamt that her brother told her of the coming of a black horse. She awakened and her brother called to tell her their father was dying. The relationship between the horse and the father occurred through the collective associations of the black horse with the underworld and death etc.



We are often confronted with psyche-matter couplings which can only be explained according to a timeless sequence of events involving man-unconscious and unconscious-object or body, though its pattern (or fields) may be distinguishable.




The symbol of the material situation may be derived from the material event, and then studied. It forms the central pattern (or equation) of the events under consideration.


APPENDIX D

Psyche-Psyche Coupling:

In the examples which follow I am condensing dream images, interpretations and personal attitudes that turned up in the course of analysis. I will first present the conscious statements given and then shorthand forms of the reactions to these statements which appeared in dreams. Psyche-Psyche couplings occur in practise mainly as a function of the interactions between animus and anima in the unconscious. (These interactions involve many more aspects than we can deal with in an appendix)

Case 1: The Bore. "My wife and I have had a lovely marriage for many years and we have never experienced anything extraordinary (102) in our relationship, besides a few marriage fights." The condensed dream statement that followed said: Man and wife have no place to live. Animus and anima own the house. Anima and animus lead independent lives because of lack of relationship of both egos to the unconscious.

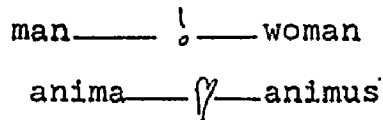
Man _____  _____ wife

 anima _____  _____ animus

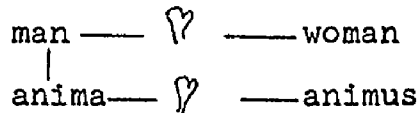
Life is a tolerable bore, without magic, since nature is not observed.

Case 2: The Beauty Queen. "I hate that man, and would love to leave him but can not!" Her lover states: "I love her, but can not get away from her in spite of everything I do...I have fallen in love with her, but I know that she will destroy me and leave me." She dreams that they have no personal relationship, only a relationship between anima and animus (between beauty

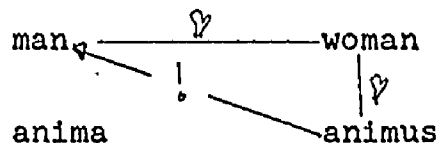
and handsomness). In other words the relationship exists between images in the unconscious. (This is a problem common to beauty queens and men with little feeling.) It is a "typical" relationship filled with all the ordinary cliches, but no genuine personal elements. The man_^^(or his anima) has fallen for the animus (or good looks) of the woman and she for his anima.



Case 3: An Ideal. "I love her, and yet realize that she is only part of my life. I love not what she is but that which I would like to project onto her. It is a projection she cannot really carry." An ideal (albeit momentary) situation, in which reality is given a great deal of attention, at the same time that the unconscious receives attention too. The result is an undemanding, unjealous attempting at relating.



Case 4: A woman about to fall in love. "I refuse to be conquered by that man." The animus is unhappy that his pet lady, the feminine ego, is falling for another man (a real man!). He is jealous of this man, because of the lack of feeling between him and his lady. She does not really love herself, and so can not give love to another person.

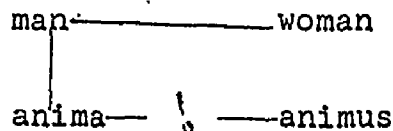


Case 5: Battling Lovers. "Stop arguing with your wife! It feeds her animus and you get nothing personal out of the marriage.

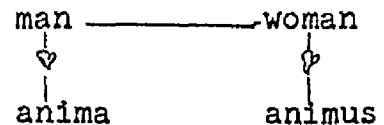
(the anima's)

Work instead on your anima. Her marriage with the animus of your wife could be loosened up a bit. In reality, you do not take the unconscious into account enough. Why don't you write poetry?"

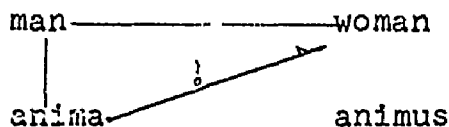
before



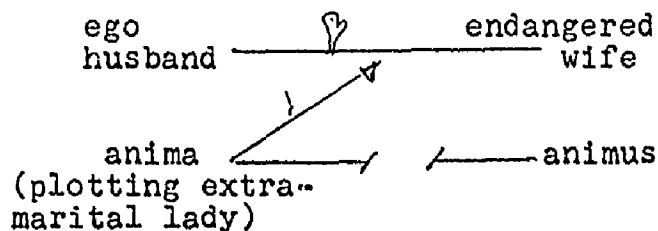
after



Case 6: The Coward: "I can not admit my tender feelings for my wife and tell her how lovely she really is for reasons unknown to me." His anima is jealous of his real woman, and would like to keep the man in a possessed state of unconsciousness. She supports his unredeemed opinionatedness about himself.

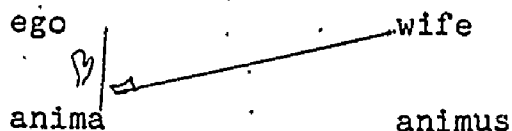


Case 7a: The marriage wrecker. "I am unhappy, why not take what I can get?!" (namely someone's else husband). The man she is after, dreams of an anima figure with no marriage of her own who is plotting to break up his good marriage. He does not appreciate his own marriage and needs a lesson about ladies' plots. These plots are often expressed in modern "marriage partner switching."

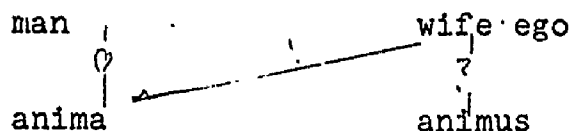


Case 7b: Jealous wife: "My wife is jealous of my girl friend." The man dreams of his wife trying to break up the relationship

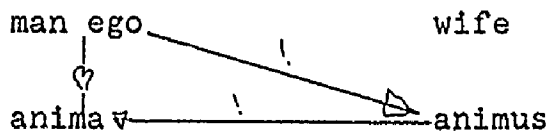
with his girl friend. This refers to ^{the} bourgeois guilt censorship on feelings hindering the man from expressing himself in terms of real feeling.



Case 8: Unhappy wife. "Why doesn't my husband stop his work and pay more attention to me?" A test for many marriages is whether a husband or wife can accept their partner's relationship to the unconscious and to creative work. It is often a problem with creative people. Where is her love? The wife dreams she is left out! Her husband has his work and she has none.

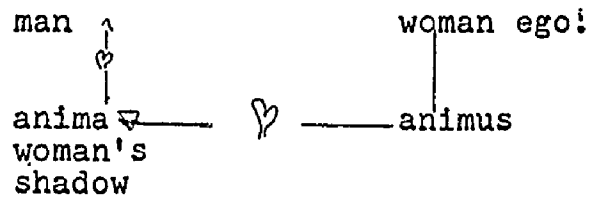


Case 9: The Henpecked man. His anima says in a dream "Thanks!", when he wars with his wife. Here his wife's animus has had the upper hand in the marriage and she hurts his anima or feeling. The man finally recognizes this and corrects the situation by battling against the anima's husband (who at the same time is the wife's animus).

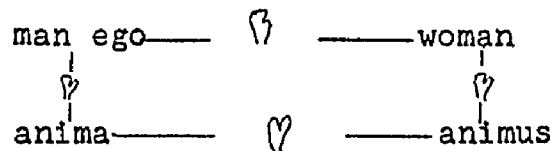


Case 10: "I don't know if I can accept him, though I like him." Here the man she wonders about has a transference to her potentialities (or unconscious). These potentials, or her shadow, also fall for him. In spite of her ego resistances, this unconscious relationship threatens to become conscious, thereby breaking up the strong, ancient ties of marriage between shadow and animus

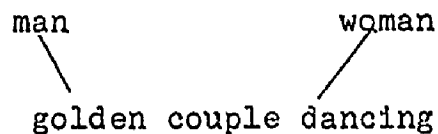
in her unconscious. (In this context, "anima" also represents that part of the woman capable of loving another person).



Case 11: A madman. Dream of a schizophrenic. Four figures are connected by a circle, (a figure of the Self). The man lives in a parapsychological world, in which every personal event he experiences is coupled with other people and other events. The dream schema is partially a compensation for his dissociation of consciousness.



Case 12: Marriage. A premarriage dream with a good prognosis for an approaching marriage. The man and woman attend the wedding of a golden couple. A real marriage can not last when the animus and anima do not get along, or when they are not able to bow down before one another. But such a dream demonstrates only the potential for a good marriage.



Case 13: The math teacher. A man in the process of learning about love, dreams that he and his girl friend are studying number work, or the theory of relationships.



Case 14: A girl lost in love (and not knowing how to reduce her projections) dreams that there are two simultaneous equations with two unknowns, and no chance for a solution.

$$x + y = 10$$

$$4y + 8x = 14$$

Case 15: Case of an ego jealous of everything and everyone. He experiences the transference as happening to everyone outside himself and is unconscious of his capacity to love.

man ————— woman

▷ ego as a fifth person!!

anima ————— animus

Case 16: "Why won't he sleep with me?," a woman asks. Here the animus feels frustrated by "legal" rites; he cannot sleep with the anima he desires just because he wants to. His attitude displays an "animus ignorance" about real relationships

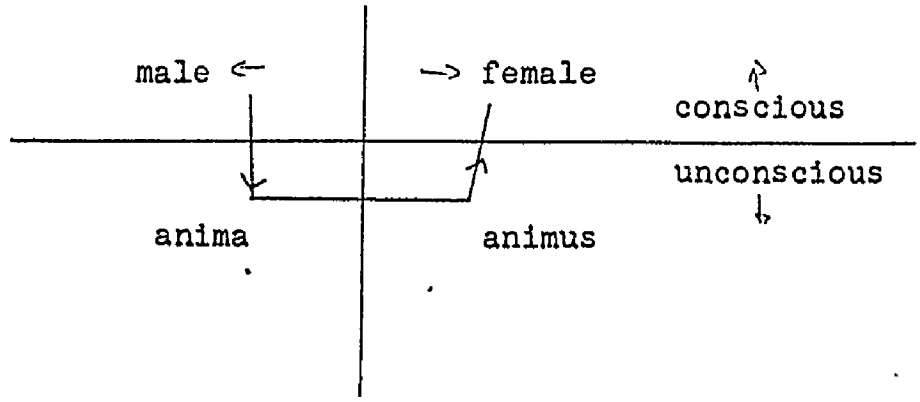
man woman (ego)

anima ← ' — animus

For simplicity's sake, I only considered man-woman relationships in the foregoing examples. In every psyche-psyche coupling discussed, the relationship between man and woman occurred not only through direct contact, (ego to ego) but through synchronistic connections. Synchronous couplings follow a timeless sequence: the man relates to his anima, who in turn relates to her marriage partner, the animus affecting the woman at the same time. The anima-animus relationship may exist quite independently of two egos. One gets the impression that the unconscious figures are married and live in a house of their own.

D

The general pattern behind psyche-psyche couplings where a conscious problem (unsolvable in causal terms) is worked out through an unconscious coupling process can be sketched as follows:



Foot notes, Notes

1. Time Magazine reports, (Time, November 9, 1970 p. 31)
 "Before Indonesia's President Suharto departed on a foreign tour this fall, he paused for a special ceremony. One of Indonesia's dukuns (soothsayers) had predicted a possible disaster for the country in late 1970, and sacrificial rites were duly scheduled. Several water buffalo were rounded up and slaughtered. The head of one was buried on the eastern tip of Java, and the head of another on the western edge. With Indonesia's most populous island thus bracketed, Suharto embarked on his journey. So far, no disaster.

One step beyond. Most Asian leaders are sophisticated, well-educated men who seek advice from the sort of people that U.S. Presidents or British Prime Ministers rely upon - Congressmen and Cabinet Ministers, academicians and old friends and, of course, wives. Asian leaders often go one step beyond, into the metaphysical, consulting astrologers, mediums, soothsayers and gurus.

In nations whose people cling to revered traditions, the leaders can hardly afford to do otherwise. Calling in a dukun or a bomoh (medium) does, after all, please the masses. But in quite a few cases, it also gives a leader a feeling of added insurance.

Indonesia's Suharto is a shrewd pragmatist, but he is also a man who grew up amid the Moslem, Hindu and animist influences of central Java. He frequently plans strategy with military men on the golf course, listens to his impressive array of American-trained economists, and keeps abreast of current trends via tape-recorded textbooks. Suharto also relies on his spiritual advisors. Since his youth, he has consulted an influential mystical teacher, Raden Mas Darjatmo, who serves as a combination dukun, kebatinan (medium) and guru. Suharto often seeks out his old dukun when he visits his home village of Wonogiri.

Following the abortive Communist coup attempt in 1965, Suharto ruled out a swift move against then-President Sukarno on the advice of a dukun. Instead, he whittled away at Sukarno's power; eventually Sukarno faded away as a political force. On the advice of another dukun, Suharto recently avoided a hard-line approach to student dissidents and sat down for a series of discussions with them until tempers cooled.

Royal Astrologers. In Thailand, precise times for major events are determined by the royal astrologer. Twenty years ago, a Buddhist monk told Thai Prime Minister Thanom Kittikachorn that he would serve as Premier three times; he is currently in his third term. Thus when a family astrologer recommended a shift in living quarters to avoid inauspicious influences, Thanom and his family forthwith vacated the official residence for nearly a year.

Members of the Thai Military elite conceal the exact time of their birth to prevent enemies from learning their weak spots by having accurate horoscopes cast. King Bhumibol Adulyadej is a thoroughly modern monarch, yet he does not set out on journeys without consulting an astrologer about the most auspicious departure time.

In Malaysia, to make sure that rain does not dampen outdoor ceremonies, a bomoh is often designated to ward off showers. Government employees buy 'holy water' from a medium to bring them job promotions. Malaysian Minister of Works Tun V.T. Sambanthan regularly consults Hindu priests to determine the best days to open new facilities. Cambodian Premier Lon Nol is said to have summoned a monk named Mam Prum Moni. Says a member of the National Assembly: 'He is the most important man for General Lon Nol.'

2. As I shall demonstrate in the next chapter.
3. In his Vol. 8 (C.W.) article on synchronicity, Jung discusses medieval and Renaissance theories of God as the basis of synchronous events.

4. Ibid.

5. Lao-Tzu says of Tao in the Tao Teh Ching (Arthur Waley's The Way and its Power),

"There is something formless yet complete
that existed before heaven and earth.

How still! how empty!

Dependent on nothing, unchanging,
All pervading, unailing.

One may think of it as the mother of all things
under heaven.

I do not know its name,
But I call it 'Meaning....'

and later he says

"Because the eye gazes but can catch no glimpse of it,
(i.e. meaning)

It is called elusive

Because the ear listens but cannot hear it

It is called the rarefied.

Because the hand feels for it but cannot find it,

It is called the infinitesimal....

These are called the shapeless shapes,

Forms without form

Vague semblances

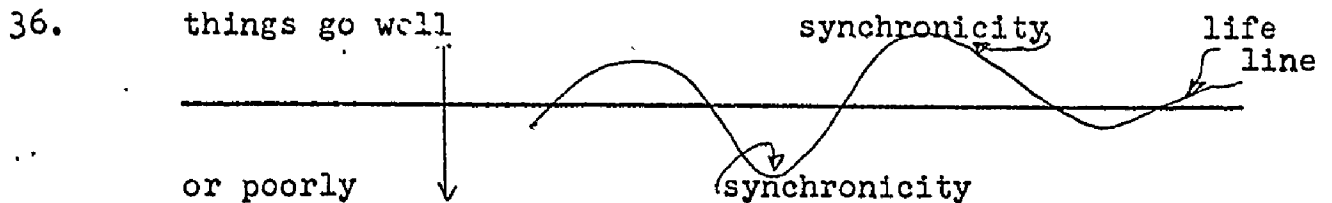
Go towards them, and you can see no front;

Go after them, and you see no rear."

6. I say "likely" because this statement can be proven only in a personal individual sense.

7. C.W. vol. 8, p. 516.
8. op. cit.
9. "Spring Magazine", 1966.
10. Fear plays a role in this resistance, along with the general resistance to becoming conscious.
11. For a study of the power principle related to magic and synchronicity I warmly recommend to the reader, Tolkien's The Lord of the Rings.
12. As I wrote this sentence, my door bell rang. It was the kids from across the street playing tricks!
13. See the Chinese Rainmaker story retold by Jung in "Mysterium Conjunctivum" p. 419n.
14. Told to me by Annette Bushey of Palo Alto, Calif.
15. Definition by Kerényi, Elusian Mysteries, p. 27.
16. "Der Rattenfänger vom Hameln," Verlag C.W. Niemeyer, Hameln.
17. Ibid., p. 16.
18. Robert Tralins' Children of the Supernatural, Lance Publications p. 138. (Thanks to Peggy Fox for reporting this text to me.)
19. Die Wahrheit über Hansel und Gretel, Heyne Bucher.
20. Simenon, Maigret Sets a Trap. A Penguin Book.
21. Also a Grimm's Fairy Tale.
22. Thanks to M.L. von Franz's Introduction to the Psychology of Fairy Tales (p. 19-21) for this story.
23. Ibid.,
24. Tralins, op. cit. no. 4.
25. Ibid., no. 4.
26. Ibid., no. 18.
27. Ibid., no. 47.
28. The negative mother complex manifests in the difficulty in supporting and mothering one's self, often projected onto older women.
29. Discovered by C. Maxwell and M. Boltzman.

30. I refer the reader here to Jung's article, (Vol. 16 C.W.) "The Practical Use of Dream Interpretation" in which he presents two dreams: one of a suicidal mother and another of a suicidal horse. These dreams enabled him to diagnose a fatal physical disease instead of the hysterical condition initially diagnosed.
31. See story in Larouse's Encyclopedia of Mythology.
32. During the 2nd world war, many incidents of an oracular nature were reported to occur, under panic conditions and stress, saving human lives.
33. 'Spring Publications.'
34. See M.L. von Franz's Number and Time, North Western Press.
35. According to my questionnaire.



37. A point brought out beautifully by Blofeld in his translation of the I Ching.
38. Ibid.
39. E.L. Grant Watson's The Mystery of Physical Life.
40. Though not unheard of, for according to Gnostic thought, there is a power greater and beyond the Christian God.
41. Memories, Dreams and Reflections, p. 328.
42. The Golem myth is discussed in greater detail in Chapter VIII of this work.
43. op. cit.
44. I am referring to Freud's theory of slips of tongue, and Jung's research into the complexes which orient spontaneous "errors" of speech as well as dreams.
45. In Quantum Theory and High Energy Physics, Vo. III, Bohm says, "We ought to be free to consider the hypothesis that the results of individual quantum mechanical measurements are determined by a multitude of new kinds of factors, outside the context of what can enter into the quantum theory. These factors would be represented mathematically by a further set of variables, describing the states of new kinds of entities existing in a deeper subquantum mechanical level and obeying

qualitatively new types of individual laws. Such entities and their laws would then constitute a new side of nature, a side that is for the present hidden. But then, the atoms first postulated to explain Brownian motion and large scale regularities were also originally hidden in a similar way, and were revealed only later by new kinds of experiments ...that are as sensitive to the properties of individual atoms. Similarly, one may suppose that the variables describing the subquantum mechanical entities will be revealed in detail when we will have discovered still other kinds of experiments which may be as different from those of the current type as the latter are from experiments that are able to reveal the laws of the large scale level..."

46. From my questionnaire.
47. Memories, Dreams and Reflections, p. 203. Jung recounts a dream in which a lady dressed in white appears to rise up out of a grave at the moment of the death of a relative.
48. See A. Jaffe's book, Apparitions and Precognition, a Study from the Point of View of C.G. Jung's Analytical Psychology, translated by V. Williams and M. Cloud.
49. French Legends, Tales and Dairy Stories by Barbara Picard.
50. C.W., Vol. 13, p. 142, 143.
51. Ibid., B4.
52. Ibid., B5.
53. M. Ninck, Germanischer Schicksalsglauben.
54. Psychology and Alchemy, C.W., Vol. 12. See Jung's references to Mercurius.
55. Alchemical Studies, C.W., Vol. 13, p. 176-180.
56. Psychology and Alchemy, p. 292.
57. G. Scholem, On the Kabbalah and its Symbolism.
58. Ibid., p. 66.
59. Ibid.
60. In Grimm's "The Spirit in the Bottle", Mercurius is found in a bottle by a tree.
61. In discussing her implications for physics, I do not expect the reader to be a scientist. When I use the term Newtonian physics, I merely refer to the early discovery in physics that macroscopic or large-scaled physical phenomena are uncertain, probabilistic and indeterminate.

62. Just as Melusine appears to be part woman, part snake, we can diagram matter and antimatter in a unified wholistic event. Take an event (a.) in which one dreams of a meteor and then observes it the following evening. Physics, the laws of probability, causality and quantum mechanics explain one aspect of this event -its outer physical manifestations (c.). However, these laws are independent of meaning, and of the observer's subjective psychic state. They do not explain how the observer had a foreknowledge of this outer event in this dream. They merely postulate that such knowledge is improbable. Antimatter (b.) or matter as it behaves in a meaningful way according to the observer's psychology, thus also forms a necessary part of the description. Just like the material aspect, it contributes an overlapping part to the total explanation (d.). Each event taking place involves both these factors to a greater or lesser extent. Antimatter is the psychoid property of every moving body.

- | | | |
|----|---|--------------------------------|
| a. |  | an event |
| b. |  | antimatter description |
| c. |  | material description |
| d. |  | total explanation of the event |

63. In fact some schools of analysis today still insist that the transference is a pathological symptom, and that the analyst must not surrender his role as aloof priest. He must declare, "Sorry, I am not your lover but your analyst." This non-human, set approach is fortunately not a part of Jungian psychology. In a Jungian analysis the solution to love problems is not always independent of the personality of the analyst.

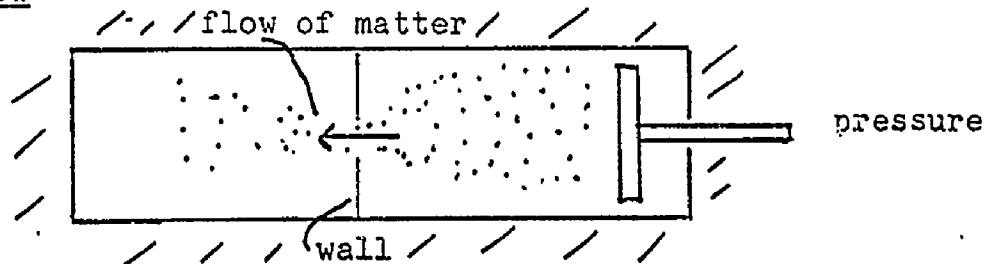
64. Children of the Supernatural, op. cit.

65. In what follows, we may simultaneously view this tale from the viewpoint of a woman whose father lacks eros and whose animus has a negative mother complex. The fairy tale does not differentiate between conscious and unconscious images.

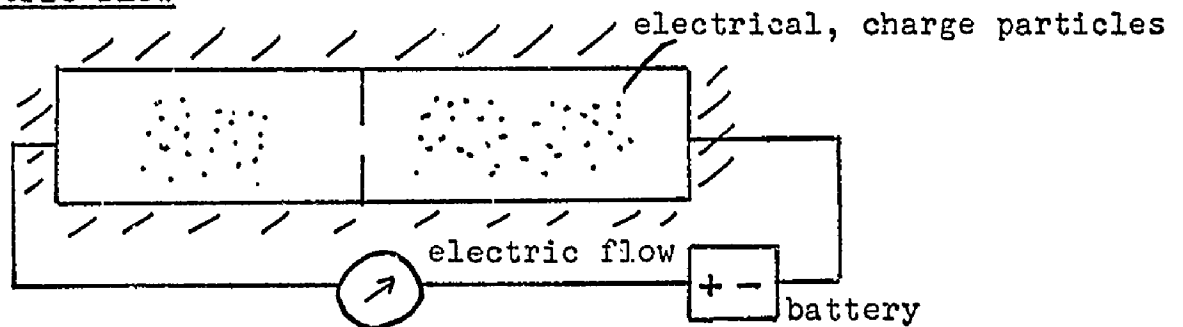
66. I must point out that my statements about relieving the compulsions of a transference in no way reduce the phenomenon itself. The transference is not to be removed like an unfortunate appendage. Just the opposite. Deeper understanding enhances; it does not destroy a transference. We can not do away with love. The idea is both preposterous and criminal. The profounder aspects of love never really change. They are eternal. Love contains the conjunction of two individual eternities in such a way that it gives the individuals involved the sense they hold a treasure which can only be lived out in death.

- 67. M.L. vonFranz presents some examples of scientific discoveries based on dreams and visions! She also discusses relationship of number to love and eros in her book, Number and Time, to be published by Northwestern University Press.
- 68. See C.G. Jung's discussion of this in his paper "Psychology of the Transference," Vol. 16, Collected Works.
- 69. Ibid., p. 221.
- 70. I should point out here that there was no causality involved, that is she did not change because he changed. No such condition can be proved. Apparently we are dealing with a case of simultaneity, or synchronicity.

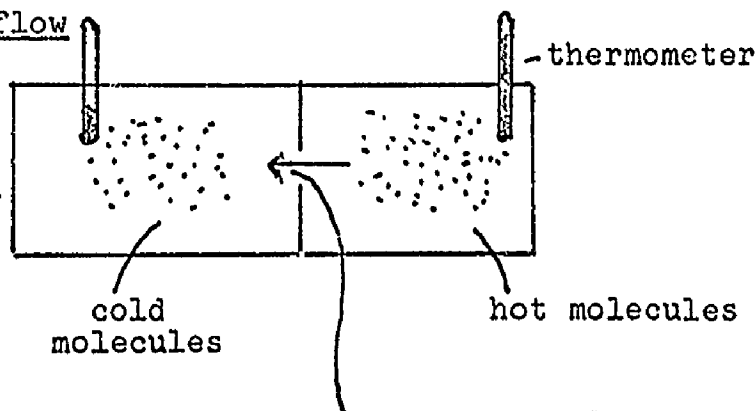
71. Matter flow



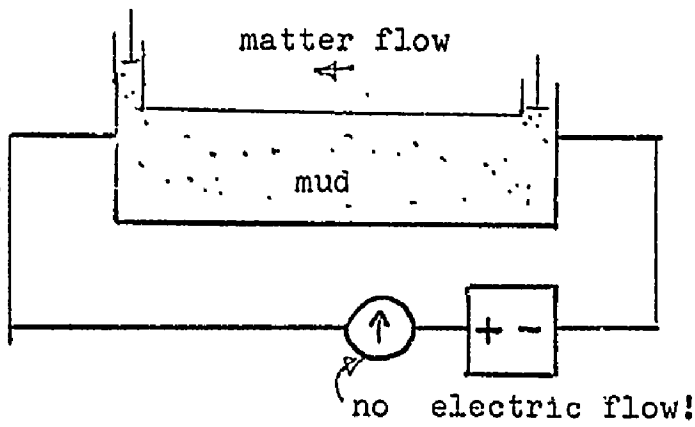
72. Electric flow



73. Heat flow

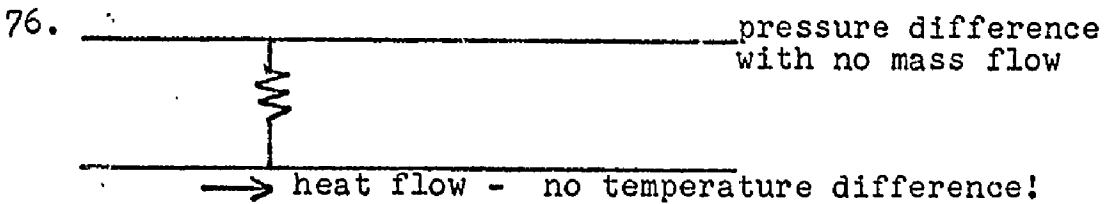
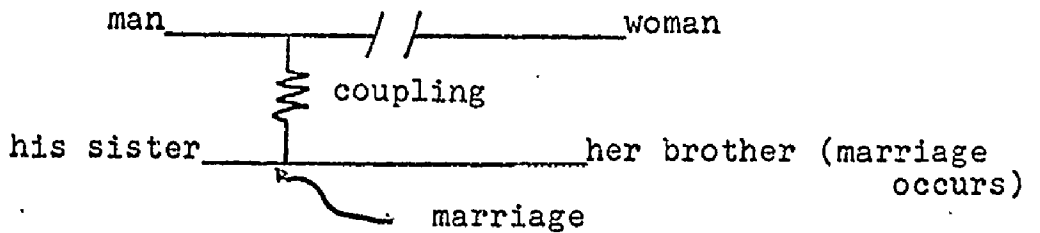
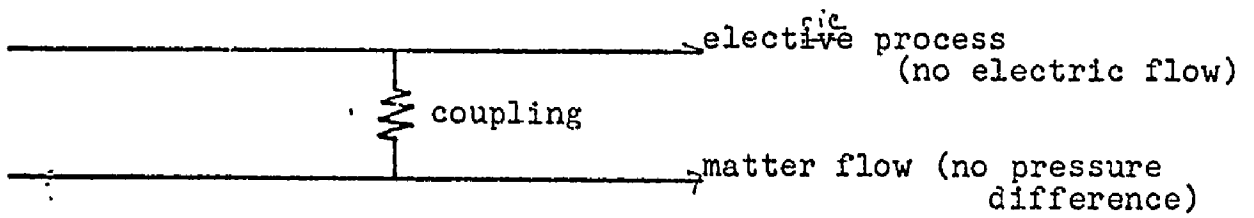


74. Coupled electric and mass flow



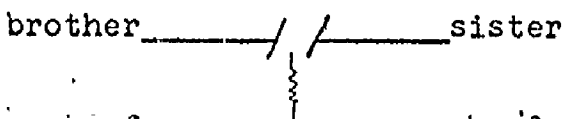
Added electric pressure can stop electricity from flowing and cause matter to move!

75. Schema of couplings

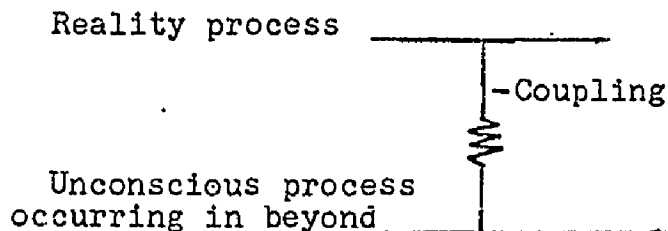


"Pressure" between brother and sister, though unallowed to reach its fruition, couples or constellates their eventual marriages and these marriages in turn influence one another.

(Intra "family" process)



77.

78. C.G. Jung, Vol. 12, Collected Works.79. See, for example, De Groot's text, Irreversible Thermodynamics.

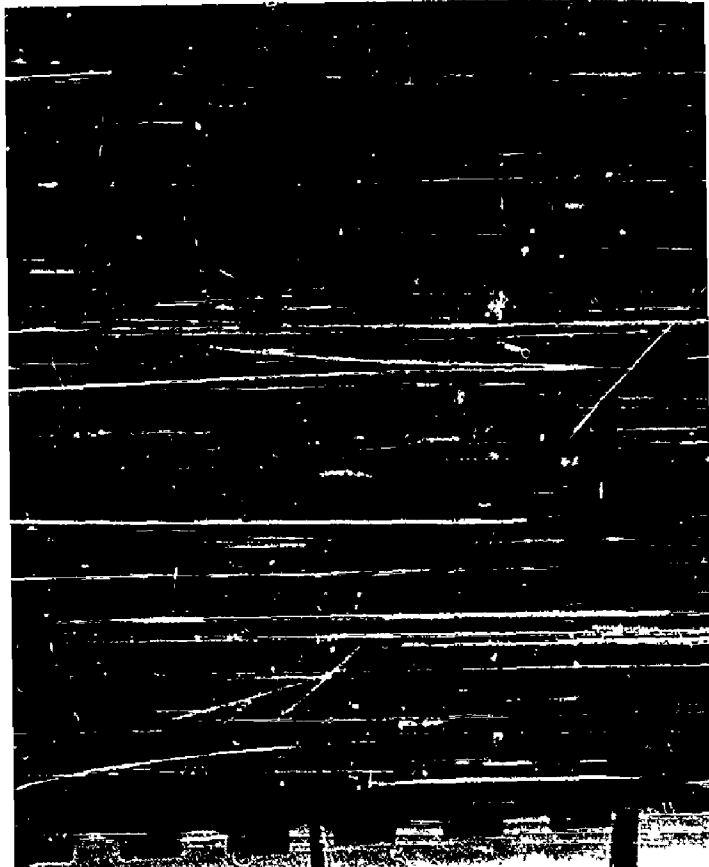
80. See Eugene Wagner's article on Symmetry, "Physics Today", March 1964.

81. Witness Jung's statement written in advanced old age, Memories, Dreams and Reflections, p. 359. "When Lao-Tzu says: 'all are clear, I alone am clouded,' he is expressing what I now feel in advanced old age... This is old age, and a limitation. Yet there is so much that fills me: plants, animals, clouds, day and night, and the eternal in man. The more uncertain I have felt about myself, the more there has grown up in me a feeling of kinship with all things."

82. For example, we witness objective, unconscious cognition in the extreme melancholy which may overcome a person at the time of death of a loved one, despite the fact that this death is not yet known to him.

83. Gershom G. Scholem, On the Kabbalah and its Symbolism, p. 159f.84. Ibid., p. 158ff.85. It is related also to ancient texts dealing with magical permutations and combinations of the letters of the alphabet, to yoga type experiences, and to instructions given in books of magic about walking in a circle in one direction and then reversing the direction to kill the Golem. (Ibid.)86. The Hobbitt, Unwin Books, p.66.87. op. cit., p. 180.88. Ibid, p. 181ff.89. Memories, Dreams and Reflections.90. Scholem, ^{op. cit.} p. 162.91. Ibid, p. 162.

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