

Review of *The Art of C.G. Jung*. Edited by the Foundation of the Works of C.G. Jung. Ulrich Hoerni, Thomas Fischer, Bettina Kaufmann. Translated from German by Paul David Young and Christopher John Murray. New York / London: W. W. Norton & Company, 2019. ISBN 978-0-393-25487-7. £60.00. USA \$85. CAN. \$112.00. 192 pp. Hardcopy

The successful publication of *The Red Book* (2009) has marked an important change in the history of C.G. Jung. Not only has this colossal book upended our understanding of Jung—expanding the horizon of scholarly research on Jung and visual works—but it has also permanently shifted the perspective in Jung History. Indeed, after *The Red Book*, it has become impossible to conduct an investigation into depth psychology, without considering Jung’s engagement with art. Even more importantly, Jung’s own images and pictures have become increasingly relevant to Jung studies. *The Art of C.G. Jung* (2019), edited by the Foundation of the Works of C.G. Jung, is the first extensive work to include both a collection of essays on Jung and art, and a gallery of archival images of Jung’s own visual production. For this reason, *The Art of C.G. Jung* is bound to become required reading for present and future generations of Jung scholars.

As the president of the Foundation of the Works of C.G. Jung, Daniel Niehus, writes in the foreword, Jung’s artwork presents unique features, some of which display ‘similarities to the development in modern art of the early twentieth century’ (7). Such features are all present in the emblematic illustrations from *Liber Novus*, chosen for the front and back covers of the book. The first essay of the collection, ‘Images from the Unconscious. An Introduction to the Visual Works of C.G. Jung’ by Ulrich Hoerni, serves as an introduction for the rest of the book. As reported by Hoerni, the ‘first, albeit incomplete overview of [Jung’s] creative work’ happened during the biographical exhibition organised by the City of Zurich in the Helmhaus for the one hundredth anniversary of Jung’s birthday, when paintings by Jung, facsimiles of *Liber Novus* and photographs of stone carvings were displayed (11). Even though one had to wait until 1993 for an inventory of Jung’s creative work to be compiled, a certain interest in Jung’s relationship with visual arts had already been spreading since the publication of *Memories, Dreams, Reflections*.

Interestingly, Hoerni identifies six different phases in Jung's visual works, which differ from each other chronologically, thematically and in terms of pictorial technique used. These are: drawings of fantasies; 'landscapes'; 'drawings of his future home in Küsnacht'; 'inner images'; 'items specific to his home, family, and intimates'; 'the Tower at Bollingen' (12-13).

In the second essay of the collection, 'C.G. Jung and Modern Art', Thomas Fischer and Bettina Kaufmann explore Jung's relationship with modern art in detail. Moving away from Jung's controversial analogy between the work of Picasso and Joyce and the pictures of his schizophrenic patients, the authors focus on 'the possible sources of Jung's cultural education and its influence on his understanding of art' (20). Fischer and Kaufmann investigate Jung's interest in art, from his early days as a student in Basel to the end of his life. In particular, they dwell upon Jung's engagement with Symbolism, his interest in the 'psychological content' of modern art (23), and his relationship with Zurich Surrealism and Dada. In response to the controversy around Jung and modern art, Fischer and Kaufmann conclude their essay by arguing that 'Jung did not engage superficially with modern art, but rather immersed himself in it on many levels during his lifetime' (28). So, if, on the one hand, from a Jungian perspective 'modern art could only succeed if it reunited itself with content', on the other hand, Odilo Redon or Giovanni Segantini's Symbolism 'corresponded more readily than modern art to Jung's idea of art as a psychological expression. Contemporary literature, art and painting fascinated Jung only insofar as he could perceive human experience in them' (ibid.).

The third essay is 'C.G. Jung's Concepts of Color in the Context of Modern Art' by Medea Hoch. Starting from Jung's association 'colour = feeling' (Jung [1932], CW 15:§213), and well aware of the absence of a 'true color theory' in Jung's thought (35), the author explores Jung's engagement with colour, both in his theoretical reflections and in his artistic production. As Hoch shows throughout her essay, these two aspects appear deeply intermingled. Motifs such as 'heaven and earth' (36), the Middle Ages, and alchemy all bear witness to Jung's fascination with the symbolic component of colour on a theoretical level. At the same time, as the author shows, both the symbolic meaning of 'heaven and earth' and medieval art are also reflected in Jung's visual works (i.e. in his early landscape paintings and *Liber Novus*, respectively). Moreover, as Hoch remarks, the Middle Ages had a certain fascination on abstract modernists and Dada artists whom Jung was in contact with, such as Sophie Taeuber-Arp and Hans Arp. To conclude, Hoch reports Jung's statement in his analytical psychology seminar, according to which 'modern art [...]

began first by dissolving the object, and then sought the basic things, the internal image back of the object—the eidolon’ (Jung [1925]: 51), and observes that, whereas ‘this process persisted for years for many artists of the avant-garde, Jung seems to have found his way to abstract forms and symbols quite naturally by means of Active Imagination (47).

The core of the book, as one could expect, is occupied by the gallery section, in which reproductions of Jung’s art are displayed and commented on. Jung’s visual oeuvre is reproduced according to the categorisation proposed by Hoerni in the first essay: the individual pieces are grouped into eighteen different sections, each of them followed by a detailed commentary. The sections are: ‘Castles, Towns, Battles Scenes’ (1884-1928); ‘Landscapes’ (1899-1905); ‘Paris and Its Environs’ (1902); ‘Seascapes’ (1903-1915); ‘The House in Küssnacht’ (1906-1925), ‘Inner Images and *The Red Book*’ (1915), ‘Anima’ (1920-1925), ‘Systema Mundi Totius’ (1916-1925), ‘Mandalas’ (1920), ‘Phanês’ (1917-1920; spelling modified), ‘Spheric Visions’ (1919-1920), ‘Stars’ (1921-1927), ‘Cabiri and the Winged Snake’ (1915-1917), ‘Philemon’ (1919-1925), ‘Atmavictu and Other Figures’ (1919-1920), ‘Snakes’ (1915-1920), ‘The Stone at Bollingen’ (1950), ‘Memorials’ (1955-1961).

The last four essays of *The Art of C.G. Jung* focus on *Liber Novus* more specifically. The first one, ‘Intimations of the Self: Jung’s Mandala Sketches for *The Red Book*’, by Diane Finiello Zervas, dwells upon the evolution of Jung’s mandala representations and conceptualisation. As Zervas remarks, although Jung’s first fully fledged mandala drawings date back from 1917, he ‘began to make mandala-like forms in 1915’ (179) and ‘was familiar with the core concept underlying mandala symbolism from his research for *The Psychology of the Unconscious* (1912)’ (182). Supporting her argument with a vast array of reproductions of sketches by Jung from August-September 1917, the author explores the long gestation leading to Jung’s first mature representation of a mandala in the well-known *Systema Mundi Totius* (1917).

The second essay, ‘Matter and Method in *The Red Book*: Selected Findings’, by Jill Mellick, explores Jung’s technical choices as well as innovations in the *Red Book* illustrations. From choosing the pigments, the binding medium, the carrier and the painting surface material, and supported by several reproductions of Jung’s illustrations, Mellick observes similarities with, and differences from manuscript illuminators from the Middle Ages. Interestingly, as she remarks, Jung ‘was constantly brokering an uneasy peace among intensity, transparency and opacity. To do this, he invented techniques’ (219). This essay gives a very detailed

analysis of what Mellick defines, in her conclusive section, a ‘slow, demanding, taxing, irrevocable, risky, disciplined process in making *The Red Book*’. As Mellick concludes, during this process, Jung became ‘not only his own master and student but master of matter and method’ (230).

‘C.G Jung the Collector’, by Thomas Fischer, reconstructs the history of Jung’s collection in detail. Starting from Jung’s childhood, Fischer explores Jung’s fascination with collections, his coming ‘into contact with antiques’ (234) and the origin of his own collection. As Fischer notes, ‘Jung’s apparently unmethodical collection of objects contrasts sharply with the systematic and passionate collection of Sigmund Freud’. As he points out, Jung’s interest seems to be moved by ‘comparative symbology and the systematic discussion of mythology’ (236). These aspects are also reflected in Jung’s interest in ethnography. Fischer, too, dwells upon the recurrence of mandalas in Jung’s collection, and by virtue of the diversity of such collection, concludes by stating that ‘Jung cannot be called a collector in the usual sense’. Indeed, ‘viewing the collection in the larger context of his research interests makes clear that Jung collected primarily *knowledge*’ (239-241).

The Art of C.G. Jung ends with ‘A Selection of Illuminated Initials in *The Red Book*’, by Ulrich Hoerni, in which selected illuminated initials from *Liber Primus* and *Liber Secundus* are reproduced. A short commentary, preceding the reproduction of the illuminated initials, explains that ‘Jung did not make personal comments on the meaning and motifs of the illuminated initials in *The Red Book*’. Although some of them seem to ‘be partly understood in reference to his other visual or literary works’, given the ‘absence of any finished information a final interpretation is ultimately impossible’. As Hoerni ultimately notes, the illuminated illustrations are subject to stylistic variations whose application ‘roughly follows the stylistic development of classic European modern art’ (246).

The Art of C.G. Jung encompasses all aspects of Jung’s relation to art: from his artistic reception and preferences, through his hermeneutical confrontation with Modernism, to his own artistic experimentation. All these aspects are researched and explored in detail, and offer the readers a wide, and insightful overview of an inescapable component of Jung’s engagement with art, which is bound to become ever more relevant in the study of Jung. In spite of the richness of the subject and the meticulousness of the analysis, however, the entire book is written in a very clear style, which makes it accessible to both specialists and the general public. By virtue of this, we cannot but be grateful to the Foundation of the Works of C.G. Jung for granting us such

an abundance of historical information and archival reproductions.

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Review of Craig E. Stephenson. *Ages of Anxiety: Jung's Types as Inspiration for Poetry, Music, and Dance*. New Orleans, Louisiana, USA: Spring Journal Books, 2016. USA Amazon Paperback: \$43.72. ISBN: 978-1935528753. 164 pp.

This is one of the most brilliant and original works by a Jungian analyst that I have read in the past decade: an astute and penetrating analysis and insightful extension of the meaning of W. H. Auden's celebrated poem *The Age of Anxiety* published in 1947, for which Auden won the Pulitzer Prize the following year, and which inspired Leonard Bernstein's Symphony No. 2 for piano and Orchestra, a 1950 ballet by Jerome Robbins, a 1979 Hamburg Ballet production by John Neumeier, and 2014 ballet by Liam Scarlett; all of which the author examines for us via a refreshing look through the lens of an evolving post-Jungian theory of psychological types. What is most unique about this deft work of Jungian criticism is the author's familiarity with Jung's theory of types and its aim in producing a state of psychological wholeness, a poetic and clinical challenge for individuals undergoing a process of individuation, whether inside analysis, through art, or both, whereby new patterns of energy and expansions of consciousness become possible for a person. Jungian analyst Craig E. Stephenson takes us on an intimate journey through the life of the poet to a point of apotheosis on a night in 1933, when Auden was suddenly overcome by a feeling of 'love for other people known as agape' (16). I will not attempt to recount the author's wonderful narration of the biography of W. H. Auden here, but get right into the heart of the book's main matter: Auden's profound love for humanity as experienced through all of his four functions as a gay man. Auden travelled with his comrade, Christopher Isherwood, from their home in England and ended up in New York, where they took up residence together on January 26, 1939. Seven months later, Germany invaded Poland and Auden began to churn out lines of poetry. *The Age of Anxiety* was Auden's culminating war-poem. Auden began work on it in 1944 and finished his masterpiece in December 1946.

In Chapter 2, 'Auden's Use of Jung's Typology', Stephenson explains that the poet began incorporating Jungian theory into his verse

by the young age of twenty. Nineteen years later, Auden depicted, in a letter to John Layard, that his own 'inferior function' was 'affectionately released when he fell in love with Chester Kallman in 1939' (43). By this time in the 134-page tour de force, the reader has become aware of the fact that Auden was an introverted thinking type with extroverted auxiliary intuition; and 'he really required solitude to feel like himself' (44). After two years of living with Kallman, it was revealed to Auden that Kallman had been unfaithful. Nevertheless, Kallman had released a 'vision of Eros' in Auden as palpable and as lucid as his vision of agape in 1933, only this time the poet was gripped, for two years, by a profounder Eros, which then suddenly and affectively overcame him in a possession state, when in a rage, 'Auden half-attempted to strangle Kallman in his sleep' (48). Although the two men did not resume their sexual relations together, the comrades later became housemates again in 1953, and their friendship lasted until Auden's death in 1973. Interestingly, in the midst of writing the *Age of Anxiety*, Auden entered into a sexual relationship with a woman named Rhoda Jaffe. Although 'the affair did not change Auden's sexual orientation' the fact is that 'Jaffe's affection altered him deeply' (52). It opened him up to his inferior function: extroverted feeling. For myself, the type analysis in this book is the best and most creative part of the whole volume and should be studied by every Jungian because of its analytic focus on the newest advances in type-theory and its practical usages, whether in analysis or art.

In Chapter 3, 'Creative Extrapolations: Bernstein—Robbins—Neumeier—Scarlett', Bernstein is quoted as saying: 'I regard Auden's poem as one of the most shattering examples of virtuosity in the history of English poetry' (79). Several pages later, Stephenson asks readers: 'What moral imperative will move collective consciousness forward out of the anxiety of wartime, out of the symphony's low point? Bernstein's answer insightfully emphasises, even more than Auden's, the repressed feminine and its associations in Western cultures with an undifferentiated feeling function' (85). What gay men since Walt Whitman have been doing is the work of liberating the repressed Feminine and feeling function by placing Her in the forefront of the evolution of consciousness required of every individual.

In Chapter 4, 'Conclusions' Stephenson makes an astounding statement that a central aim of Auden, with his creative uses of Jung's theory of types, was to redeem the feminine to her rightful place in the Self's hierarchy of integrity: 'Psychologically, through this work, Auden finds his typological spine, extending down from his superior function to his inferior function' (109). 'As a solitary poet in exile, as an

introverted English resident alien in New York', Stephenson continues: 'Auden imaginatively contradicted the tyranny of nationality with images of a new cosmology he devised himself' (113). Finally: 'Jung's multi-voiced psychology of types corroborates Auden's conviction about the relationship between anxiety and the dialectical nature of poetic truth' (117).

In the Appendix section, Stephenson makes creative uses of the Grimm's fairy tale 'Bearskin' to show what is required of soldiers returning from active service and what they must suffer through in order to undergo the long and difficult transformations that are necessary if they are to reintegrate successfully into society.

All in all, this book is essential reading for any reader interested in Auden, the Bernstein symphony, or three ballets that emerged from the poem's virtuosity. But also, I feel, clinicians who are called to understand anxiety better and comprehend how Jungian analysis and Jung's theory of types may aid a person in moving forwards towards higher levels of consciousness, inclusive of the shadow, the anima/animus, the bi-erotic, and ideally the Self, will find pragmatic wisdom for thoughtful reflection.

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Review of C. G. Jung. *Dream Symbols of the Individuation Process: Notes of C.G. Jung's Seminars on Wolfgang Pauli's Dreams*. Edited by Suzanne Gieser. Princeton University Press, 2019. ISBN 978-0-691-18361-9. £34, \$39.95. 349 pp.

Aiming to ‘make available the complete works of Jung’, the Philemon Foundation has in recent years overseen publication of a number of noteworthy volumes that have extended, enriched, and elucidated the self-penned ‘scientific’ writings of the author’s *Collected Works*. Such a ‘complete’ ambit entails texts deemed in some way personal as well as records of spoken-word events, a scope realised through such pre-Foundation publications as Jung’s memoir (*Memories, Dreams, Reflections* [1961]), correspondence (e.g., *Letters* [1973]), interviews (*C.G. Jung Speaking* [1977]), and lectures (e.g., *The Zofingia Lectures* [1983]). Working as stated successor to the Bollingen Foundation (publisher of the *Collected Works*) and in collaboration with the Foundation of the Works of C.G. Jung (successor to the Association of the Heirs of C.G. Jung), the Philemon Foundation has contributed a number of important volumes to these genres. Most notably, perhaps, are those texts associated with Jung’s famed ‘confrontation with the unconscious’ as captured in records of personal fantasies, visions, artwork and dreams, i.e., *The Red Book* (2009), and *The Black Books* (2020). Other relevant titles include *History of Modern Psychology* (2019), an installment of Jung’s lectures at the Swiss Federal Institute of Technology, and *On Theology and Psychology* (2020), a collection of his correspondence with the theologian, Adolf Keller. Serving as both lens and foil to the *Collected Works*, this ‘supplementary’ corpus includes, as well, Jung’s seminars, which range in subject matter from the philosophical (e.g., *Nietzsche’s Zarathustra* [1988]) to the clinical (e.g., *Visions* [1997]). Philemon Foundation titles include here *Children’s Dreams* (2008), *Introduction to Jungian Psychology* (2012), *Dream Interpretation Ancient and Modern* (2014), and, as a worthy addition to this collection, *Dream Symbols of the Individuation Process* (2019).

The volume contains, in fact, two seminars given by Jung in America under the name, ‘Dreams Symbols of the Individuation Process’:

the 'Bailey Island seminar', held off the Maine coast over six days in September, 1936, and the 'New York seminar', held in Manhattan over five days in October, 1937. Although engaging a wide variety of topics (as is typical in Jung's seminars), both can be considered together as dwelling upon three distinct but interrelated themes. The first concerns Jung's analysis of the dreams and fantasies of the physicist, Wolfgang Pauli (1900–1958), who, in 1932, approached the Swiss psychologist with what the volume editor, Suzanne Gieser, calls an 'acute depression'. She traces Pauli's 'sense of personal crisis' to the then recent death of his mother, failed marriage, and professional stasis. After a brief consultation with Pauli, Jung assigned his treatment to an associate, Erna Rosenbaum, with the idea of later evaluating the reported 'unconscious content' without the possibility of his directly influencing the case. In analysis (and later, correspondence) with Rosenbaum, Pauli recorded over three-hundred-and-fifty dreams and 'visual impressions', the interpretation of which forms the basis of the seminars. (Additional material was added after Jung took up the case.) Jung understands there the nature, relation, and sequencing of this material as a persuasive demonstration of the patterns and principles of his psychology, the second of the central motives in the seminars, particularly of that process called individuation, a gradual reconciling of an individual's ego with patterns or 'archetypes' of the unconscious. The ongoing relation between the ego and unconscious is, furthermore, called the Self by Jung, and is expressed through what he identifies as 'mandala symbolism': an often fourfold figuration or progression that he finds repeating and, indeed, developing over the course of Pauli's chronicled experiences. (Jung managed to cover only a small fraction of Pauli's recorded entries, the New York seminar resuming where the Bailey Island seminar left off.) The Self is but one of a number of psychological concepts that emerges in Jung's discussions of individuation and the Pauli case; others include the familiar Jungian notions of 'shadow', 'anima', and 'mana experience'. Although Jung uses the bulk of the seminars to illuminate Pauli's 'content' in view of the psychology of individuation, he makes efforts as well to tie the unconscious material to the literature and symbolism of Western alchemy, the third of the seminars' salient themes. As revealed in the second seminar, the alchemical quest concerned, in Jung's view, a 'metaphorical gold' that may be equated with the 'precious substance' of the Self; as a corollary of this finding, Jung compares Pauli's 'mandalas' with those he discerns in alchemical texts.

Together the 1936 and 1937 seminars stand as a noteworthy testament to Jung's evolving theory of the psychology of individuation, its

clinical demonstration, and the ways in which alchemy were fitted to both. Concerning theory, one may observe Jung's development of this model of individuation as stemming not only from his professional research, but also his own *Red Book* 'confrontation', a process beginning in 1913. Several theoretical works appear to bear the fruit of these private experiences, each marking notable stages in the growth of the individuation model, e.g., 'The Structure of the Unconscious', a 1916 essay in which Jung sketched his concept of the 'anima'; *The Relations Between the I and the Unconscious*, a 1928 expansion of 'Structure' that included discussion of 'mana' and the 'mana-personality'; and 'On the Archetypes of the Collective Unconscious', a 1934 essay that introduced the 'shadow'. The seminars not only develop the psychological propositions of Jung's previous works. They weave them together through the elaboration of a case, a strategy in Jung's oeuvre with precedents of its own. Considering the psychology of the individuation process, in particular, one may recall Jung's use of the testimony and aesthetic output of Christiana Morgan for his 'Visions' seminar of 1930–1934 (anonymizing her identity, as he does with Pauli's), or his use, in a 1933 essay entitled 'On the Empirical Evidence of the Individuation Process', of the clinical data and art of Kristine Mann, one of the organisers (along with Eleanor Bertine and Esther Harding) of the Bailey Island seminar. His submission, specifically, of the Pauli material as evidence of individuation has, itself, a conspicuous antecedent in his 1935 lecture and essay by the here familiar title: 'Dream Symbols of the Individuation Process [*Traumsymbole des Individuationsprozesses*]'. (Notable as well is Jung's mention of the case in his 1935 Tavistock lectures and—interposed among the New York seminar sessions—his 1937 Terry lectures.) In all of the above instances one may observe both the ways in which individuation 'theory' meets clinical 'practice', and the aspects in which this genre evolves. Finally, the *Dream Symbols* seminars offer a useful window onto Jung's growing appreciation in the nineteen-thirties of the psychological importance of alchemy, placed as they are just after his first public presentations on the topic: the aforementioned 'Dream Symbols' lecture and 1936 follow-up lecture, 'Notions of Redemption in Alchemy', delivered in Ascona, Switzerland, just weeks before the Bailey Island event. Considered alongside Jung's subsequent works on alchemical themes, the seminars can assist in the tracking of his alchemical insights from the initial publication of the 'Dream Symbols' and 'Notions' lectures as independent essays (respectively, in 1936 and 1937) to their eventual combination in *Psychology and Alchemy* (1944), Jung's first book-length study of psycho-alchemical research.

As seen in previous volumes of the Philemon Series, *Dream Symbols* reflects both sensitive handling of the source material and scholarly thoroughness in contextualising Jung's words. Marking the first widespread release of the seminars, the volume draws on the mimeographed typescript of the original 'Notes Committee' that compiled shorthand transcriptions by seminar attendees, aiming in the words of the committee 'to keep the talks as nearly as possible as Dr. Jung delivered them' (Jung himself did not review the notes). Gieser is well-placed as editor of *Dream Symbols*, having authored a rich history of Pauli particularly in light of his relationship to Jung (see *The Innermost Kernel: Depth Psychology and Quantum Physics. Wolfgang Pauli's Dialogue with C.G. Jung* [2005]). Ample footnoting is provided throughout the text, including, where appropriate, helpful cross-references to the 'Dream Symbols' essay and *Psychology and Alchemy*. Gieser's introduction furnishes illuminating background information on Pauli as well as fascinating sections on the various contexts of the seminars, including detailed remarks on event organisers and venues. (A number of Bailey Island photographs are also included.) Rounding out these discussions are sections on the topic of Jung and anti-Semitism (Pauli was of Jewish background) as well as on Jung's alchemical research.

A few comments on the latter may be offered in conclusion. First, the reader may be alerted to Gieser's referencing of an alchemical text called *Aurora Consurgens* (see p. 36). As related in the 'Dream Symbols' essay and *Psychology and Alchemy*, Jung learned that the version of this work contained in the alchemical collection, *Artis Auriferae* (1593), where he first encountered it, had been bowdlerised by the volume editor, Conrad Waldkirch, a fact substantiated through his subsequent reading of missing sections of the *Aurora* in the so-called *Codex Rhenoviensis* (*Rhenovacensis*) 172, located in the Zurich Central Library. In Gieser's account, however, the *Aurora* is mistakenly confused with the *Artis*, and the *Codex Rhenoviensis* with the *Turba Philosophorum*, another work in the *Artis* collection. Also, mention is made of Jung's creation of a 'lexicon of cross-references' as an aid in his decipherment of alchemical texts (p. 37): language reflecting the description of Jung's alchemical notebooks in his memoir, *Memories, Dreams, Reflections*. It's worth clarifying, however, that these notebooks may be described as a 'lexicon' only insofar as they reflect a compendium of Jung's organised notes on alchemy: one comprising a paginated, eight-volume collection of citations, extracts, and summaries of his readings brought together through the addition of an extensive index volume (Foundation of the Works of C.G. Jung). Finally, Gieser suggests a revision of the timeline conventionally given

in tracking Jung's initial interest and research into alchemy, shifting emphasis away from the period in which he wrote his 1929 commentary in *The Secret of the Golden Flower* (highlighted in the *Memories* account of this chronology) and toward that in which he implemented the notebook method above. (Jung's first notebook is dated '1/35'.) In reflection upon the matter, Gieser offers a number of nuanced considerations (see pp. 33–44), to which a few more can be added or stressed as qualifications of this revision. Although Jung's 'thorough study' of alchemy may not have begun until the mid-thirties, as he suggested in the opening chapter of *The Integration of the Personality* (1939), his interest and ideation on the topic appear, indeed, to date to the *Golden Flower* period. The latter text contains passing but meaningful references to alchemy, both by Jung and by Richard Wilhelm, the volume's editor and translator. Before its appearance, Jung had already proposed an early version of his (Self-related) psycho-alchemical thesis in the aforementioned 1928 book, *The Relations Between the I and the Unconscious*. That was the same year that Jung happened upon case material that, by his recollection in the second chapter of *Integration*, 'led me to the study of alchemy'. Anonymised as 'Miss X', the patient was the same woman who, some eight years later, would occasion Jung's visit to an island in Maine where she had spent summers as a child—where, as documented in *Dream Symbols*, he would speak of another case involving alchemy. That woman was Kristine Mann.

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Review of Gaia Domenici. *Jung's Nietzsche: Zarathustra, The Red Book, and 'Visionary Works'*. With a Foreword by Sonu Shamdasani. Cham: Palgrave Macmillan, 2019. ISBN 978-3-030-17669-3 (HC) ISBN 978-3-030-17670-9 (eBook). 250 pp.

When the desert begins to bloom, it brings forth strange plants. You will consider yourself mad, and in a certain sense you will in fact be mad. To the extent that the Christianity of this time lacks madness, it lacks divine life. Take note of what the ancients taught us in images: madness is divine.

C.G. Jung (Liber Novus:238)

Not that you overturned the idol:
that you overturned the idolater in *yourself*,
that was your courage.
F. Nietzsche (DD:123)

Gaia Domenici's *Jung's Nietzsche: Zarathustra, The Red Book, and 'Visionary' Works* (Palgrave Macmillan, 2019) should be welcomed as a fresh and compelling reading within Nietzsche and Jung studies, for it has all the qualities to compete with the best related literature. Domenici's work, as pointed out by Sonu Shamdasani in the foreword to this book ('Between Deserts'), successfully guides the reader through 'the desert' of Jung's life-long confrontation with Nietzsche and 'simultaneously forms a major contribution to the study of the reception of Nietzsche's work and to Jung studies' (ix). To this merit, renowned Nietzsche scholar Martin Liebscher adds that Domenici's monograph answers the call for the 'revision and revaluation' of Jung's philosophical reception, by placing 'a novel and revealing emphasis on the role of *Thus Spoke Zarathustra* for Jung's visions of *Liber Novus*'. Gaia Domenici, Honorary Research Fellow at the Institute for Advanced Studies, University College London, is a young philosopher and versatile scholar who has been publishing (in German, Italian, and English) on Nietzsche, Jung, and German philosophy in the most authoritative scientific journals. *Jung's Nietzsche* is her first monograph and indeed provides the sum of her talented career thus far.

The content of the book revolves around Carl Gustav Jung's complex engagement with the life and work of German philosopher Friedrich Nietzsche (1844-1900), on intellectual and psychological levels. The work is distinctively underpinned by robust historical research and strengthened by a meticulous structure which leaves aside no aspect of the question of 'Jung's Nietzsche'. However, the real signature trait of Domenici's book resides in a hermeneutical intuition: the choice to adopt Jung's category of '*visionäre Art*' ('visionary art') as the Ariadne thread of a comparative analysis between Nietzsche's and Jung's own visionary experiences, coalesced into the book of visions known as *Liber Novus* (or Jung's *Red Book*).

Jung's Nietzsche is divided into five chapters. The first section ('Introduction') historically traces Nietzsche's presence in the development of Jung's thinking, elucidating the problematic aspects of his psychological understanding of the German philosopher. The author places *Liber Novus* on centre stage and clearly explains her take as follows: 'If it is true that Jung experienced Nietzsche as part of a particular tradition to which he himself felt to belong, then investigating Nietzsche's presence in *Liber Novus* might make clearer his overall influence on Jung's theories' (22). Domenici's methodology combines Giorgio Colli and Mazzino Montinari's historical-critical approach to Nietzsche, as transmitted by Giuliano Campioni and the Italian school, with Shamdasani's historical approach to Jung (23). The second section ('"Visionary" Works and *Liber Novus*') explores the definition and characterisation of what the Swiss psychiatrist and founder of analytical psychology identified as a particular lineage of Western visionaries, illustrating its main protagonists and symbolical motifs. This part emphasises the close correlations between Jung's conception of the visionary mode of creation and his own self-explorations, thus providing the reader with an innovative and thought-provoking point of observation concerning *Liber Novus* and Jung's psychological ideas. The following two chapters of the book ('Nietzsche in *Liber Novus*' and '*Liber Novus* in Nietzsche: Jung's Seminar on *Zarathustra*') reveal the heart of Domenici's research and indeed, the most challenging material of her work. The reader is first led on a captivating journey into *Liber Novus* via a close confrontation with Nietzsche's 'hidden' and 'explicit' presence in its pages. Secondly, the reader learns about Jung's later (mis)readings of Nietzsche, taking shape in the *Seminar on Nietzsche's Zarathustra* (1934-1939) in the controversial terms of 'inflation', 'intoxication', and '*failed individuation*' (16, 148). In both sections, Domenici's writing stands out because of her original combination of historical and philosophical elements with

the close analysis of mythological patterns common to both Jung and Nietzsche. A particularly engaging choice is the use of animal and natural symbolism (in both *Liber Novus* and the *Zarathustra* Seminar) as the main thread of discussion in these chapters as well as the valorisation of Jung's juxtaposition of *Zarathustra* to Eastern spiritual texts. The final chapter of the work ('Conclusion'), despite its title, is not just a conclusion. It is in fact, rather a section in itself that recapitulates what has been said beforehand, by tackling Jung's confrontation with Nietzsche through its most delicate focal point: the 'Death of God' and the overcoming of Western spiritual malady.

By 'visionary' art, Jung essentially describes a particular form of artistic creation incorporating under its aesthetic layer a radical proximity to primordial psychic experiences: 'Something strange that derives its existence from the hinterland of man's mind, as if it had emerged from the abyss of prehuman ages, or from a superhuman world of contrasting light and darkness. It is a primordial experience which surpasses man's understanding and to which in his weakness he may easily succumb' (Jung, CW15:§141). He included in this category, among other examples, the second part of Goethe's *Faust*, Jakob Böhme's mystical accounts, Gustav Meyrink's esoteric novels, William Blake's illuminated works, Dante's *Commedia*, and indeed, Nietzsche's *Zarathustra* and *Dionysian-Dithyrambos*. He also defined the visionary work of the genius as characterised by the imperious emergence of autonomous psychic forces, exhibiting similar peculiarities to the fantasies of madness. Yet the visionary, unlike the insane, would be the one who found a way to navigate in the 'dark and stormy waters' of the ocean of the irrational, as Immanuel Kant imagined it (Kant 1919 [1781]:270), without being overwhelmed by its unseen currents. Jung's vision of Nietzsche, in this respect, is never an easy one. It restlessly oscillates around this dilemma, triggered on the one hand by an extreme fascination for the German revolutionary thinker and on the other hand, by the disputable morbid interpretation emerging in the Seminar on *Zarathustra*.

The value of Domenici's contribution thus lies not only in shedding light on Jung's tormented reflections on Nietzsche's madness and genius, but especially in reconnecting them to the fundamental root of his disquiet: *Liber Novus*. In Jung's first-hand visionary experiences, however, the task of 'overcoming madness' ultimately resolves around the mysterious cathartic action of *love* (revealed by the name itself of Philemon—from Greek 'philéin', 'to love'—the inner guidance of Jung's visions), exactly what the Swiss man thought Nietzsche's power 'inflation' condemned him to lack above all. Where *Jung's Nietzsche* is impeccable in its philosophical and historical richness, it partly neglects

Eros, letting intellectual elements largely prevail over the experiential, visceral nature of Jung's coming to terms with Nietzsche. Otherwise, Domenici's work manages altogether to unravel the most difficult riddles, questions, and historical intricacies that characterise the exceptional encounter between two of the greatest minds of the turn of the last century. And what is more, her book inspires the reader to rethink, with a critical mind, Nietzsche's historical and psychological importance for our time of transformation. A time in which, while the statues of old idols get pulled down, new ones await to be built anew, seemingly unaware of the lions roaring at their feet and the hammer knocking at their heart.

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Review of *On Theology & Psychology. The Correspondence of C.G. Jung and Adolf Keller*. Edited by Marianne Jehle-Wildberger. Translated by Heather McCartney with John Peck. Philemon Series. Princeton: Princeton University Press, 2020 ISBN: 978-0-691-19877-4. 336 pp.

Since 2003, the Philemon Foundation has not only produced high standard scholarly editions of Jung's hitherto unpublished primary texts such as the *Liber Novus* (2009), the *ETH Lectures* (2019ff.) or the *Black Books* (2020), but has also been instrumental in the proper contextualisation of these works through the publication of Jung's most important correspondences: *The Jung-White Letters* (2007), *The Correspondence of C.G. Jung and Erich Neumann* (2015) and now *The Correspondence of C.G. Jung and Adolf Keller* (2020). Whereas the letter exchange with Erich Neumann is closely linked thematically and biographically to Jung's correspondence with James Kirsch (2011), the letters with reformed protestant minister Adolf Keller (1872-1963) have strong ties with the correspondence with the Catholic priest Victor White (1902-1960). Both clergymen were respected theologians in their field and offered Jung the opportunity to discuss Christian spirituality against the background of his psychological theory of individuation. However, whereas the contact with White only began in 1945, when the main pillars of Jung's psychology stood already firm in the ground, the personal contact with Keller reaches all the way back to 1907—at that time based on the shared interest in Freud's psychoanalysis. In contrast to his friend and fellow clergyman Oskar Pfister (1873-1956), Keller decided to stay with Jung after the schism within the psychoanalytic movement and the formation of an independent Swiss group. His wife, Tina Keller-Jenny, became a patient of Jung around 1915 in the midst of Jung's psychological self-exploration minutely recorded in the *Black Books*. Thus, it is fair to say that the Kellers were close to the beating heart of the newly emerging psychology that is so intricately linked to Jung's personal experience. During Jung's subsequent attempts to find an expression for these visionary experiences within an existing conceptual framework the discussions and correspondences with theologians like Keller became of significant importance.

Jung grew up in a pastor's home and was well versed in the liturgy

and teachings of the Swiss Reformed Church. His formative years fell into heyday of liberal theology with its historico-critical reading of the Holy Scriptures. Clergymen like Jung's father experienced a weakening of their personal faith, something that his son did not forget to notice in his memoirs (MDR, p. 53). Keller experienced a similar unsettling encounter with liberal theology during his first semesters of studies in Basel. Later in Berlin he came across the teachings of Julius Kaftan, whose theology centred more around the practical concerns of the human spirit. As the editor of the correspondence, Marianne Jehle-Wildberger pointed out in her seminal study *Adolf Keller. Ecumenist, World Citizen, Philanthropist* (2013) that Keller belonged to the so-called 'theological meditators' who tried to find common ground between the different fractions of the theological debate in German Protestantism. His mediating standpoint would also allow for a rather frictionless inclusion of Jung's psychology into his personal theological understanding. This started to change when Keller came across Karl Barth's *The Epistle to the Romans*, which, in its second edition of 1921, could be seen as the swan song of liberal theology. Once Keller started to embrace Barth's dialectical theology, his position was more difficult to reconcile with Jung's psychological image of God. Barth's notion of God as 'the complete other' seemed diametrically opposed to the personal and intimate experience of God that Jung had in mind when he cited the writings of Meister Eckhart and other mystics. Jung strongly rejected dialectical theology on the ground of its inability to speak to the human soul. It was therefore not surprising that Jung's interest shifted towards more spiritually inclined Protestant circles in the 30s, and to Roman Catholicism in the 40s (Liebscher 2020).

How the friendship between Jung and Keller was able to navigate these theoretical differences over a period of more than forty years is one of the fascinating aspects of this correspondence. The editor, Marianne Jehle-Wildberger, has meticulously carved out many more noteworthy facets of this letter exchange in her masterful introduction. This is a piece of original and authentic historical research and, as always in the Philemon Series, the result of many years of intense scholarly work. This correspondence together with the accompanying research by Jehle-Wildberger will set the tone of the debate on Jung's understanding of religion for many years to come.

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