

Volume 5 – Symbols of Transformation

- Freud and Adler limited by their temperament;
- Jung's intellectual points later hit him on an emotional level; there's a lot going on;
- Jung realizes he must be living out a myth; empirical observation;
- Let's look at the soul of neurosis, not simply how it appears;
- Wrote it when he was 36, beginning his split with Freud;

Foreword to third edition

- Incorporation of humanities with psychology; note that Jung's use of irrational is "unconscious" or simply "unapparent;"
- WWII is breaks out when we're the most "rational" for some reason;

Foreword to second edition

- He's just trying to analyze Frank Miller
- Collective unconscious summary

Author's note to the first American edition

- This may be wrong, but psychology needs to venture into new territory so whatever;

Introduction

1: it was a big deal when Freud pointed out Oedipus complex;

2: several works already based on this theme; some concretes vary, sure;

3: the implication of looking at historical material to learn about individual psychology is we're not all that different from each other; also read *Origins and History of Consciousness*, which is a great book;

II. Two Kinds of Thinking

4: dreams are symbolic, can be interpreted, and even helpful; explains psychically true, or tradition is around for a reason;

5: predictive dreams aren't necessarily mystical; unconscious is merely aware of what the conscious mind is not, or what the conscious mind doesn't want to admit;

6: old idea of dream interpretation is true for a reason;

7: sex symbolism doesn't indicate death, and of course in Jung's view, not everything non-sexual regards sex;

8: how women dream about sex, as an attack, violence, aggression;

- 9: sexual symbolism of patient's dream; dreams aren't always mundane though sure, sometimes they are, a fisherman will dream of fish;
- 10: dream symbolism exists, however astonishing that may be, so just go with it;
- 11: why wouldn't dreams be symbolic if words are symbolic;
- 12: language as verbal concepts, onomatopoeic in nature at times;
- 13: language as symbolic, we think in this symbolism;
- 14: we think in words but not mere words, or just because language is primitive in nature doesn't mean it cannot indicate complex thought;
- 15: Baldwin on how words and so thoughts come to indicate things; though there's a limitation to thought due to language; linguistic analysis;
- 16: some philosophers thought that thinking was only speech, said little about reality;
- 17: directed thinking, or thinking in words, is bound by culture; but if we use it enough it can come to indicate reality; why did the Greeks and Romans never use their scientific knowledge to make technology? Because they lacked directed thinking; also they lacked capitalism, and I think you need individualism to create capitalism, and you know where individualism comes from of course, or at least the seed of it;
- 18: origins of sensing and intuitive in this section, concrete versus abstraction;
- 19: thinking about thought, symbolic thought, multiple degrees of abstraction, hence moving away from reality;
- 20: lands the plane on directed versus imaginative thought; also extroverted/introverted elements developing here;
- 21: scholasticism and a kind of directed thought but still toward fantasy and imagination, as the bridge from imaginative to directed;
- 22: again, scholasticism important; thanks, Aristotle;
- 23: enlightenment is trend from imaginative to directed; maybe we are smarter than people of middle ages due to little ice age and Aristotle;
- 24: verbal exploration;
- 25: dreams are in symbols because it's imaginative thought given directed expression; similar and concomitant thought as Janet;

- 26: analogous parts in anatomy, analogous parts in psychology, same thing; correspondence between “development of individual” and the “development of the species”
- 27: Nietzsche is first major post-Darwin philosopher so of course he agrees; indicates we pass half our lives in sleep;
- 28: myth as collective dream, good way of putting it;
- 29: conversely, dreams are the myths of the individual; good gill slit analogy;
- 30: myths aren't culturally programmed; indication Jung sees God as a creation but of course not a mere creation;
- 32: imaginative/fantasy more likely when we're tired, though could be a distraction too;
- 33: fantasy as compensation;
- 34: yet fantasy has analogous material; a child's wish to have been adopted and popularity of orphaned hero, which is symbolic of the belief that we're built for a higher echelon; same with rape fantasy;
- 35: such mythologems stick because they say something true about humanity;
- 36: vestigial organ analogy;
- 37: adapted thinking versus subjective, inner thought; this is the psychology version of empiricism vs rationalism; too much subjective thinking is autistic; subjective thought is objective in that it exists;
- 38: these archetypes aren't of course pathological or infantile in any way; again analogous parts analogy;
- 39: complexes occur when fantasy elements are split off from conscious thought;
- 40: introversion linked with unconscious thought;
- 41: Abbe Oegger and his incessant unconscious thought, eventually ends in hallucination;
- 42: traitor motif is representative of envy; repeated myths work for a reason; hints at a hero's journey; check out similar point in Drews The Christ Myth; really this entire book could be considered proto hero's journey;
- 43: turns out the Abbe was Judas, joined different denomination;

44: cared for Judas's salvation because he cared for his own, so sought solution to it;

45: the Abbe used an archaic symbol to work through his own neurosis, and the rest of us do this as well with myth;

46: what we just did with the abbe we will now do with Miss Frank Miller, whose fantasies are on public record, a case of prodromal schizophrenia;

III The Miller Fantasies: Anamnesis

47: she identifies with Christian as wounded in Cyrano, which is cool; indicates a retreat from reality and into fantasy;

48: Miss Miller must be going through similar issues as Christian;

49: more from Cyrano death scene;

50: Miller's identification with Christian is only a cover, gotcha;

51: memories of a steamer at sea; Miller is an American;

52: imagined herself to be an Egyptian figurine, stoic

53: an example of her influence over an artist, in that she used him as he used a brush;

54: indicates she has a need to exert influence;

55: such fantasy created by her lack of reality orientation, frees up the libido so to speak;

IV. The Hymn of Creation

56: second section of Miller material we're going through entitled "glory to God, a Dream Poem"

57: note she was 20 in 1898, went on trip to Europe; notes her isolation and reveries on the ship;

58: cities represent extroversion; neurosis summarized as a retreat from reality;

59: she's slowly placing her libido out in environment, but it was tiring;

60: inspired to write a poem;

61: two arrangements of the dream poem; odes to sound, beauty, and love;

- 62: helpful to keep in mind we often do not express new and confusing instincts explicitly, hence a poem of sound, beauty, and love re her feelings for a sailor;
- 63: replace father image with new man as part of daughter growing outside confines of family;
- 64: images here;
- 65: sound, music as language of love;
- 66: associations as opposed to amplifications;
- 67: proto prime mover in Anaxagoras and later in Leibniz, to denote first motif of sound in poem;
- 68: she likens poem to Paradise Lost and Job;
- 69: no accidents in associations; Job association because Miller feels like she lost something due to satanic temptations; Miller, like Job, falsely thinks herself innocent;
- 70: Job and Cyrano suffer in their main way but also because they're misunderstood; this symbolic of a lack of awareness, of course;
- 71: Job affirms his innocence ie lack of agency;
- 72: emotional struggle we do not understand projected out as creation; dreams of creation as soul constellation;
- 73: Miller's early attraction to the idea of literal creative thought;
- 74: spontaneous idealism;
- 75: notes fantasy from 15 year old girl in medical training, not what he would expect;
- 76: gift of love likened to a child; relationship with virgin Mary and motherhood;
- 77: psychic has low and high meaning, here sex and love;
- 78: dreams can predict the future, or show us presentation of it, Jung doesn't necessarily deny mysticism here, though maintains his empiricism; dreams often reveal inception of protracted neurosis;
- 79: Miller gives credit to the sources of her dream;
- 80: Miller credits recent experience as source of dream then denies it's anything more;

- 81: Miller's denial similar to the denial in The Raven;
- 82: Raven breakdown;
- 83: denial indicated;
- 84: there is suffering in growth;
- 85: satan says Job is only good because he has stuff;
- 86: Job lacks consciousness because he doesn't admit his thoughts; fear of god as opposed to walk with god;
- 87: Job like Miller in denial of the conflict, or good and evil exist outside of them;
- 88: behemoth and leviathan descriptions in Job are suggestive of their multifaceted nature;
- 89: God likened to nature, his evil a projection; God as father imago, previously mother imago; struggle with god is struggle with various aspects of ourselves, which is what Miller is doing;
- 90: why must the libido take such a devious path, the painful way;
- 91: marvels at the nature of repression, what Miller does to some extent and probably leads to her illness;
- 92: repressed contents projected, must take responsibility for it to be recognized;
- 93: repression, then projection, then transformation of projection; aggravates the denial of it;
- 94: projection of father imago as god transcends any specific religion and happens quite naturally; hence I know god exists;
- 95: vital to take back projections, recognize their true content, which is why confession helps; introduces idea of something being psychically true, or subjectively true—the fact that the subjective truth exists is objective; the Christian community is set up to deal with repression and projections, as in yes the closest institution we have now to OG Christianity is 12 step program;
- 96: connection as spirituality and God;
- 97: love ie connection more fundamental than idea of God, couldn't have one without the other; Hugh of Saint Victor 1096-1141; references to God as love;

98: God likened to most psychically powerful image; makes sense we would make an image out of it;

99: atheist god exists, only different;

100: spiritual love as god image;

101: men can live out the archetype of God in Christian community and treat others as Gods

102: Mithraism is overcoming compulsion "of stars" through mutual confession and connection; story of Alypius from confessions on becoming overcome by compulsion;

103: we need to get in touch with the unconscious or subsist through fighting temptation;

104: Christian movement was driven by inner necessity; but Christianity only shows half of man, ie there's a mind/body problem here, positive psychology problem;

105: Miller doesn't make connection in her poem that would make it more psychologically relevant;

106: you think people are bad to the extent you don't grasp the point of religion, ie religion and original sin have become unconscious; we need to get this if we are going to evolve religion;

107: Christianity helped build civilization by subduing man's instincts, not harnessing them; it was a disavowal of nature;

108: nature was demonic;

109: nature was demonic and magical, Mithraic reference;

110: same point, from Seneca;

111: Augustine disagrees, turn away from nature to love God;

112: Augustine thinks love of nature makes man slave to nature; nature is too beautiful, in a sense;

113: enlightenment was shift from inner world (as projections) to outer world, which led to atrophy of inner, unconscious experience; now we've come too far and have no concept of unconscious, we look at paradoxes expressed by ancients and write them off as impossible; a call to apply same empiricism to unconscious that we've applied to existence;

114: symbols as opposed to signs—expressions of content in themselves; hints at archetypes; an inner voice guides Jung in this exploration;

V. The Song of the Moth

115: continue with Miller narrative; felt fatigue on train, was warm;

116: poem about a moth attracted to light, glorious connotation;

117: images of moth and sun, it strives but doesn't reach; Faust on sun and flight;

118: Faust sinful longing for nature, for its beauty;

119: elaboration of Faust's conflict, the exploration of nature; note on ascetic tribes that branched off in desert during fall of Rome;

120: by turning to the world, Faust becomes destroyer yes but also savior of course;

121: the trick is how to walk line between empiricism and idealism; dude, it's Aristotelian induction;

122: with Miss Miller, reality contact will be attempted but will fail;

123: moth is her longing for God ie reality; Miller notes several impressions about moths and flames;

124: previous point clarified; she compares the great with the small;

125: object of a young woman's affection is God, but they're not the same;

126: subjective reaction creates value as much as objectivity;

127: God is love;

128: God as libido projection; chicken and egg problem of what came first; Jung of course thinks the libido came first;

129: Jung comes right out and says it, God is libido projection; subjective yet a psychic fact;

130: divinity within

131: deification of man

132: individuation is becoming your own God; John 10:34 is vital; the new religion will be the religion of the self;

133: Egyptian text of man becoming God; 18 feathers = power = sun, sol invictus, tonsure is friar Tuck hairdo;

134: elaboration of man's deification; 21 good bible verses;

135: more deification symbolism and ritual;

136: invocation of light and fire symbolism are many, Jung chooses one from Mechthild of Magdeburg;

137: God's answer of Love;

138: religion uses symbol of parent for this libido projection;

139: God as unknowable light;

140: an attempt to explain the inexplicable, the infinite with sun symbolism;

141: sun, wander motifs; 28 parallels to soul as wandering, first appears in Plato

142: similar symbolism in Nietzsche

143: Nietzsche probably got in touch with this archetypal symbolism in his solitude;

144: theme of disconnection from God in schizophrenia;

145: libido has other projections besides God; Nietzsche symbolism in Zarathustra fishing on a lone rock with fire;

146: summation of ways to symbolize libido: analogy, causative (or analogy wouldn't be relevant if it wasn't causative);

147: also a functional comparison ie activity is god-like;

148: a conglomeration of gods and their symbols into the one sun god;

149: our tendency for multiplicity and unity are in constant opposition, perhaps why God appears as a Flame, not any one thing;

150: phallus as libido projection;

151: schizophrenic's hallucination like Mithraic liturgy, wind from sun's penis;

152: translation of Mithraic liturgy

- 153: Dietrich on similar phenomenon;
- 154: other wind symbolism; 51 pneuma visits megalomaniac patient of friend;
- 155: symbol comparison with Mithraism;
- 156: similar symbolism in St. John's apocalypse, pneuma, snake
- 157: the Johannine Christianity and Mithraism are similar b/c of archetypes;
- 158: Christ likened to sun, inheritance from paganism;
- 159: Christ likened to sun in third century book;
- 160: Christ's birth at the birth of the sun in a book about solstices and equinoxes;
- 161: Christians still worship rising sun in the fifth century;
- 162: Augustine protests that Christ transcends the sun; note 72 precession referenced;
- 163: sun in ecclesiastical art; apostles likened to Zodiac;
- 164: back to Miller's poem, longing for the sun, and all we see now it represents;
- 165: neurotic's wish to retreat is understandable, doesn't want to partake in the struggle for existence;
- 166: Byron's poem indicates this libido regression;
- 167: similar motif in Cyrano ending;
- 168: Miller's regression is unconscious;
- 169: passion versus nature;
- 170: stoic thought that an attempt to change the external world is an affront to the pantheistic God; like the fall of the angels who protest God;
- 171: Anah's invocation to the seraph;
- 172: angels as light
- 173: good to remember angels are theriomorphs;
- 174: Byron poem on similar theme, I think we get the picture;

175: the process renews itself, the sun on microcosm and macrocosm;

Part II

I. Introduction

176: review of thoughts up until now; sun as father, God; sun as perfect representative of this libido projection; corroboration from Upanishads

177: more the same corroboration;

178: this Rudra dwells in man, similarly;

179: similar motif in Katha Upanishad;

180: symbol vs sign distinction; symbol is indefinite, many meanings; sign is more definite; similar motif in Faust with key;

181: marvelous tool is the libido;

182: libido as powerful, like a man, easy to personify;

183: phallus as creative divinity, personified in Hermes; seers as blind and ugly (chthonic)

184: deformed chthonic figure also as dwarf, or boy; as separate in size and caricature from father;

185: Jung's rejection of libido restricted to sexuality; Cicero gives early context for libido definition, meaning;

186: Stoics saw libido as irrational, will as rational; Augustine and various libido forms;

187: again, libido more than sexuality;

188: etymological context of libido;

189: libido is all energy, which includes but not limited to sexual energy;

II. The Concept of the Libido

190: sure, Freud thought libido was sexual but this doesn't mean symptoms cannot present as anything but; note 4, interesting story of libidinal generalization; passage on origin and healthy direction of libido;

191: Freud eventually concludes paranoia is caused by loss of libidinal interest with the world, a retreat of the libido, ie avoidance;

192: eunuchs contradict this;

193: but with enough neurosis you can get psychosis, or schizophrenia;

194: musings on the origin of libido, which I think is ultimately unimportant;

195: libido likened to Schopenhauer's Will; two concepts of introjection, I've always used the Ferenczi definition;

196: restate of the dilemma;

197: Schopenhauer on Will, as an amalgamation of instincts perhaps;

198: Plotinus view of the One, an emanation, three forms of which became trinity;

199: Jung views sexual disturbance as secondary to the primacy of libido; in a sense, sexuality piggybacks on other factors; which I agree, how we relate with our sexuality is how we relate with our emotions, for instance;

200: summation of Jung's view on libido; Spielrein notes;

201: schizophrenia as disturbed function with reality, and reliance on archaic symbolism as compensation;

202: complex as energy value; complex splits off, so to speak, which is less psychic output and less reality orientation; aka the neurosis becomes the psychosis;

203: participation mystique introduced as a way for man to connect with reality, a way out of the neurosis;

III. The Transformation of Libido

204: repetitive motion, boring motion of patient as prelude to masturbation;

205: patient married, masturbatory movements stopped, though her child died and the movements started up again;

206: libido energy transformation in child, from sucking to rhythmic activity; presexual stage, from 1-4 years old, notes regressions to this stage;

207: regression occurs because it's been well-traveled ie we're used to it;

208: back to symbolism, Prometheus as “the one who thinks ahead;” similar ideas in India; roll eyes at the Greek; ignore notes;

209: to be clear, no etymological connection between Prometheus and Pramantha, only two versions of the archetypal idea;

210: fire ceremony likened to intercourse;

211: another instance of this symbolism; note 15, wood as mother symbol;

212: this symbolism traces of in modern German and English; notes fire ceremony carried out until 19th century;

213: more overt connotations of sexuality in aboriginal ceremony; note Bibi’s boobs destroy society, “ta-tas;” note 21, plough and seed as sexual symbolism;

214: this is widespread symbolism

215: spear = penis, wound = vag;

216: note that it’s not like we make everything from sex, rather everything is made into sex; proto evolutionary psychology explanation for fear, both male and female;

217: Jung thinks this intra group fear was outweighed by issues of survival; however, yes, incest would have been a fear for biological reasons, and cross cousin marriage was the adaptation, a balance of endogamous and exogamous; more boring, picking sex symbolism;

218: again, it’s not like we discovered fire because the boring motion was like sex; we projected sex onto the boring motion afterward;

219: again, rhythmic ceremony not founded in sexuality, but spurred on by sexuality;

220: a neurotic error to think our problems are sexual (a girl not liking us), similar regressive element in thinking the root of our problems lie in our past (daddy didn’t hug me enough);

221: inner sources of fear; implicit denigration of CBT/REBT; hints at religious function carried out differently but same in both primitive and civilized;

222: psychic reality as powerful as physical reality;

223: possibility of collective unconscious, based on biological reality;

224: archetypes not so much ideas but patterns of behaviors; think prairie dog analogy;

225: archetype more powerful than instinct;

226: elucidation of libido transformation;

227: it's at least thinkable that discovery of fire, or fire-making, was initially a transformed, masturbatory act; a passage from the Upanishads on conversion of libido into fire-making;

228: noticed fire-making-like gesture in infant;

229: on relationship between fire and speech; Upanishad corroboration;

230: fire also becomes speech; great Upanishad quotation, please read;

231: fire used to describe passion, anger, bible references, and also Inside Out;

232: more references of fire and speech;

233: etymology of fire and speech in indo-European languages;

234: shine = to sound

235: more etymology, interesting but holy geez; light likened to sound and vice versa in Goethe;

236: sun with echo tint; Apollo with lyre;

237: speech and fire, libidinal origin; definition of tejas, pretty cool;

238: tejas more refers to intensity, which symbolized by fire;

239-241: fire as mediator between God and man, as a messenger;

242: Eros as similar kind of mediator, in Symposium; description of Eros, like breath or soul;

243: book of Daniel references Agni myth of fire;

244: in Daniel, when Nebuchadnezzar places three men in furnace, a fourth is produced, the Son of God;

245: the "fourth" in alchemy was the philosopher's stone or son; Jesus likened to fire in Isaiah, and through Ephrem, an early Christian saint

246: soma identified with fire, soul, semen; drink

247: drink

248: transformation of libido must take place or else it regresses;

249: failure to transform libido may lead to pyromania, incendiarism;

250: fire as symbol of healthy libido transformation;

IV. The Origin of the Hero

251: libido also symbolized by man who experiences range of status and emotion; Miller's creation is Chiwantopel, the stage right before sleep;

252: four years have passed between first poem and Chiwantopel fantasy, 1898-1902; we don't know what happened for Miller but this may be useful as we're now less likely to get bogged down by superfluous details;

253: Miller enters a relaxed state, makes her receptive to unconscious happenings; Jung sees dichotomy between libido directed outward, and one inward, which will later become extroversion and introversion; though Miller's energy is directed inward, the source of this dream/hallucination;

254: we turn energy inward when external object is at least perceived to be inaccessible;

255: libidinal energy inward, hypnagogic, typical visions;

256: Miss Miller becomes receptive, open to "communication"

257: instead of listening to unconscious, she wants to direct unconscious;

258: unconscious is aim of true psychology because what differentiates us is less important than what unifies us; so Jung is against systems but he sees man as a system, one of his annoying contradictions;

259: project libido as manifestation of culture onto hero; indicates Protestants insist Jesus was real and lived on earth, two ways of reacting to complexes, extroverted (borderline) and introverted (schizophrenia);

260: God in quotations and likened to unconscious here, note this;

261: Miller has vision of sphinx in context of Egypt, then wakes up for a moment; theriomorphs represent base, beastly instinct, libido; note 10 on sphinx representing bodily pleasure;

262: “neurotic attitude prefers to overlook unpleasant facts and commit to a chain of pathological behaviors for a small bit of emotional indulgence;

263: infant’s deification of parents, which occurs in adult regression;

264: good Oedipus analysis; the sphinx’s riddle was puerile, if only Oedipus would have seen it as a cover for the fact that she’s a horrible beast, point of Oedipus lacking intuitive decision making;

265: Sphinx represents two parts of women, the beautiful human and the horrible animal; Oedipus’s downfall was his reliance on intellect, unable to see the sphinx for what she really is; similar theme in Hansel and Gretel;

266: Miller has another vision of an Aztec, large fingers, plumage; again, feathers = sun;

267: analyzed as Miller’s animus projection, the dark or lower side of it;

268: more on crown symbolism;

269: same

270: same

271: reference vision from another patient to elucidate what hand could mean; could have phallic meaning

272: if a son has poorly developed Eros, he will marry his mom; if a woman has a poorly developed logos, she will marry her father; aside on how American woman have perhaps overly developed masculine side, notes their spending power;

273: Miller’s fantasy overtook reality; our unconscious expectations conquer our conscious expectations;

274: Miller names this Aztec Chiwantopel; sounds like Popocatepetl, which is a fart joke; similar to Beavis and Lake Titicaca;

275: boys like to think of their butts as volcanoes, note my volcano joke article;

276: hey, we like fart jokes, but question of whether veneration of butts is psychologically childish; “gold is found in filth;” note 24 good French poop joke;

277: children imagine they make what they want with their poop;

278: patient smeared poop on herself to ward off transference, to compensate for progress and connection made with Jung earlier that day;

279: birth of Chiwantopel from Popocatepetl fits this pattern; poop as a signpost left as a tool for orienteering;

280: another name invented by Miller may have links to Byrun;

281: Miller thought of Ahasuerus, the legend of the Wandering Jew;

282: wandering Jew relates with Khidr myth in Koran;

283: likened to Alexander the Great, connection with sun;

285: more reference of Ahasuerus perhaps in Matthew;

286: immediately followed by transfiguration, where Moses and Elijah appear in front of apostles;

287: Jung flexing his hermeneutics;

288: similar themes in Mithraism, also similar to Hercules; note 43 expounds on this;

289: Peter's sun references, cock, crown; reference to sea journey to be elaborated on by Campbell;

290: symbolism of fish, though not sure what came first, zodiac or unconscious; representative of unborn child, on macrocosmic, evolutionary scale this is what fish is; Jung's getting a tad abstruse here;

291: yeah but Oannes may have been a real guy from prediluvian civilization; hey Oannes, what's in the bag?

292: Oannes and John the Baptist symbolism;

293: Gilgamesh summary, possible prototype of Ahasuerus;

294: bull between dadophors, as Christ is between the two thieves, representative of setting and rising sun; Jung needs to read Hamlet's Mill since bull was precession before Aries;

295: but he still gets these are precession markers;

296: a mortal and immortal brother, represents how we're mortal physically but immortal psychically;

297: libido symbolizes itself as sun (this is God);

298: symbolism part review, sun and moon representation;

299: when a man's libido regresses, he must castrate himself lest he partake in incest with the mother; in sum, to wander is to lose connection with the unconscious, and can't get it from going back home, implication is to develop it from within; previous symbolism in Faust;

V. Symbols of the Mother and of Rebirth

300: swarm of people as symbol of unconscious in turmoil, or a hidden secret; we're back to Miller's hypnagogic visions; horse appears, and a battle;

302: then Miller visages a dream city a la Jerusalem;

303: cities symbolize maternal, old testament reference

304: women like fortresses, boast of their besiegers when they are distinguished;

305: colonies are progeny, city is woman, can be slutty;

306: cities and queens often have similar names; more masculine feminine symbolism in India;

307: quotation from Frobenius, sea swallows sun, which conceives new sun;

308: when sun god is shut down, dangers arise of course;

309: night sea journey diagrammed;

310: Frobenius illustration of this journey; sea becomes monster; Jonah implications;

311: fire as conscious act kills the darkness-yin mother

312: when parts of one myth are missing, look to similar myths, helpful to view various myths about same psychic process; is rebirth really about longing for the mother? Symbolically, yes it is;

313: mother as city, well, cave, church (what's Plato's cave really about?); good way of putting it, what was natural and useful to the child is a psychic danger to the adult, represented as incest; cities again contrasted as virtuous vs disreputable women; whore of Babylon depicted in revelations 17;

314: his interpretation is "barely intelligible"

315: booze symbolism with whorish city;

316: when Babylon falls, mother becomes good again; note 13 Linus from greek mythology is like lamb in revelations;

317: lamb, son of god, has wife in Jerusalem;

318: more mother symbolism of Jerusalem in revelations (Jung thinks it's rich in symbolism); note 16 church likened to wife of Christ in apocryphal acts of Thomas; at least communion with man as feminine energy; tree of life and 12 fruit symbolism, obvious precession;

319: water symbolism obvious, feminine, birth, unconscious,

320: again, maternal significance of unconscious;

321: tree of life as mother symbol; wood, too; like we unconsciously understood evolution when we said life comes from water and trees;

322: libido = light

323: previous symbols summarized;

324: goddesses are libido symbols as well due to their animus; many symbols are bisexual; in Latin, tree has masculine ending in feminine gender for instance;

325: dream represents previous point;

326: the tree really represents relationship between masculine and feminine;

327: Norwegian poem about masculine feminine aspects of tree; gives and replenishes; the giving tree;

329: um, symbols are symbolic, don't represent what they represent; mother is a wicked witch = I'm too attached to the mother;

330: same longing for mother via tree symbolism in Revelations;

331: see similar in addict's apocalypse fantasies, longing for that communion of a bomb shelter, that feminine connection, nurture energy;

332: cause of incest is wanting to become a child again; the church (ie woman) helps people do this, to retract libido from the world; note 36, re spiritual incest of church;

333: must be re-born of spirit, not simply water; a higher calling for this incestuous urge;

334: previous paragraph clarified;

335: a warning against concrete-bound thought, thinking your father loved your mom; to seek communion is to become like a child again;

336: importance of symbolic truth; why Jung seeks to justify it through empiricism;

337: intellectual process behind the archetypes, in that our libido gravitates to certain symbols because they say something about who we are; archetypes likened to the channels for the libido;

338: symbols are archetypal, and the process of symbol formation is archetypal;

339: spirituality of Christianity rooted in sex sublimation; notes how empirical disavowal of religion ends up in tyranny;

340: therapist's job is to elucidate a religious experience, or path toward one, to patient;

341: cannot get rid of Christianity without replacing it with something else; prelude to the Undiscovered Self;

342: people are unhappy because there's no guide for their libido; we need to understand religion if we are too rationalistic to have faith;

343: differentiates again physical truth from psychic truth;

344: archetypes show us the way;

345: danger of faith is it gives way to dogmatism; Scylla and Charybdis, anarchy and dogmatism;

346: therapists must understand this religious impulse and to give it a new outlet, to create a spiritual experience with the Self;

348: return to Miss Miller; next vision after heavenly city is "strange conifer with knotty branches;" let's do history of tree symbolism now;

349: tree as symbol of drawing up water, or unconscious content;

350: Osiris mated with sister Isis in utero, then with his sister Nephthys in utero after being locked in utero of chest by Set;

351: Set lured Osiris into chest through a ruse, indicating our "evil" deceives us into libido regression; note 42 on context, what Jung means, by incest; perhaps we retreat to our parents like we used to retreat to church (church as symbol of mother);

352: when we return to the mother, she becomes Terrible;

353: feminine symbol of coffer becomes masculine symbol of column; note 44 reliquary is container of holy relics, so I guess the ark would be a reliquary;

354: many instances of corpse torn asunder; dog represents the elevation of death to rebirth;

355: instances of dog and this symbolism

356: Isis puts Osiris back together, but penis has been eaten by fishes so he has no vital force; new offspring now has weak feet, indicating weak connection with earth and all it represents;

357: Horus's original name means rising child, while Osiris represents setting sun; Khnum-Ra, sun god, is ram;

358: more birth symbolism, not sure how much this matters;

359: nun personified by Naunet, Nut the sky goddess births the sun;

360: passage of sun is various relations with women;

361: summary of Osiris, eventually reappears in Horpi-chrud, or Horus the rising sun;

362: heroes engulfed by tree, symbolism therein;

363: rejuvenation associated with tree inhabitation; more symbolism of this;

364: hieros gamos connected with rebirth myth; probably a lapis symbolism in here somewhere; myth of the weeping willow

365: dreams that represent devouring of people who have poor boundaries;

366: etymology links tree to devour;

367: note 72, amplification of mother as entwining; paragraph is examples of this;

368: more symbolism, tree as cross; trees get pregnant;

369: Lilith to Lamia;

370: Lamia ride their victims, associated with subjugation, also sexual connotation as secondary; etymological connection between nightmare and mare or female horse;

371: more etymology, symbolism in Julius Caesar;

372: more etymology with mare;

373: mare with sea is phonetic but not etymological; mama found across many religions, babies must view mothers as a kind of horse;

374: Horus must separate from mother, first he must go into belly of the whale and be reborn; freedom is the attainment;

375: similar themes in Babylonian Creation epic; Ea overthrows Apsu; Tiamat, mother of the gods, battles against those who have overthrown the father;

376: Marduk, god of spring, goes to battle Tiamat; creates winds and mounts them;

377: defeats her via winds;

378: then plans creation of world; used her parts to create the world;

379: it's the overcoming of regression, is what Tiamat represents; similar to Isaiah, where Rahab represents regression;

380: Rahab means Egypt in old testament;

381-387: instances of this in old testament, psalms, Job, Isaiah;

388: the hero/god rejuvenates himself through this battle with repression; a libido representation;

389: more motifs re the hero creates himself;

390: hero commits incest to be reborn, more examples;

391: example of this regression battle in pyramid text;

392: symbolism of mistletoe, as parasite; Baldur conquers all except the mistletoe, comes back to haunt him; similar to death of Osiris; mistletoe as remedy for barrenness; castration the goal of motherhood in matriarchal societies;

393: mother as collective unconscious; shadow brother as personal unconscious;

394: again rebirth summarized;

395: dragon represents incest, fear of incest; so what's in the mother? Deepest darkest pieces of psychic gem;

396: tree entwined by snake is mother protected against incest from fear; father as spirit, which protects against instinct; Jesus broke Jewish law to create a fundamentally

different relationship with God, as opposed to a being out there, he became a being in here (john 10:34)

397: don't see this

398: symbolism of a conquered bull; canalization of libido would mean the proper outlet or use of the libido;

399: common for victim to be put up on tree, pierced with a spear, example from Norse;

400: Aztecs hang maiden on cross, shoot her with arrows, for a good harvest;

401: cross is tree of life, also rain and fertility, of course averts evil;

402: not even nailed to cross in early Christian art, since cross is outstretched arms;

403: idols and figures look like a cross, but without the cross, in the Vitruvian man form;

404: idea of union of two sticks may linger in cross;

405: Diogenes lived in tub to express freedom from desire, libido regression (payoff) and all its self-satisfaction; good passages from Timaeus on soul-body interaction, really the inception of soul-body dichotomy;

406: soul fashioned from the mother imago, the earth; taken from Timaeus;

407: double meaning of cross, indicates sex, fertility; not sure how the divinity in this symbolism is the water;

408: another rebirth story, now with "eye"

409: mother as night;

410: ankh means life or living one; symbolized in snake, scarab, Khnum who makes his own egg, that which perpetuates itself;

411: summary of cross symbolism; mother, tree of life

412: Mary indicates this when she accuses cross of being a false tree;

413: cross says it's working for the good of man's salvation;

414: the cross defends itself further and answers only to Heaven;

415: makes this symbolism practical; good quotation especially toward end of paragraph; second half of paragraph at "The neurotic who cannot..."

416: back to Miss Miller's visions, first is bay of purple water; bay could be that which remains open, a gulf so to speak; etymology breakdown of "bay;"

417: Faust strives for rebirth, for perpetual rejuvenation, everlasting life;

418: Miss Miller sees a cliff, then hears a cry that is similar to mama;

VI. The Battle for Deliverance from the Mother

419: pause in visions, then resumes;

420: forest appears in vision, maternal significance, place where sacred tree is found; this will be the setting of Chiwantopel death; Chiwantopel bares his chest to Indian who wants to shoot him, the Indian slinks away;

421: on horseback, and libido directed toward the mother is symbolized as horse; examples of this like Christ on donkey; horse motifs explored greatly; horse also connected with devil since it's connected with unconscious; good references on horse symbolism, oh boy; priapic, resembles phallus;

422: horses also symbolize wind, perhaps even sexual pursuit;

423; horses symbolize fire and light, list of examples;

424: just when you think the horse might symbolize everything, an Upanishad confirms;

425: horse is time symbol, like Aion in Mithraism; description of Aion, composed of libido images like lion, snake, time flow and energy flow likened, either way it's libido;

426: horse as whole world again;

427: horse and death;

428: three-legged horse, fructifying and destructive as libidinal energy is;

429: scene between Chiwantopel and Indian reminds Miller of scene from Julius Caesar; Brutus accuses Cassius, Cassius goes into tirade;

430: Cassius takes the accusation too far, over dramatic; Brutus tells him to take a chill pill; Cassius blames it on his mom, Brutus accepts;

431: when we don't separate from parents, we act as a child to the world, demanding love and immediate gratification;

432: we see our ideal in the opposite sex when we're immature, meaning we may not be able to live up to the ideal of our own sex; Chiwantopel, by baring his chest, symbolizes vulnerability to love; love = death;

433: Chiwantopel's gesture is too theatrical, like Cassius's reaction to Brutus;

434: arrows kill heroes, represent love kills heroes;

435: symbolism of arrow in the heart;

436: hysteria as seen in Red and the Black

437: Buddha notes hysteria pain from repression;

438: nun describes stigmata as hysteria;

439: arrows/javelins likened to sons and fathers;

441: summary of hero myth symbolism

442: passage from Job's lamentations;

443: really Job's talking unconscious desires;

444: similar motif in Nietzsche;

445: tortured by own repressed unconscious; why the three wounds, exactly;

446: more awareness from Nietzsche in this poem, that the unconscious repression is the true affliction; "self-knower/self-hangman"

447: personal vs collective unconscious, and how both would affect our view of the neurosis; different between "my problem" and "a problem I have"

448: same symbolism here as in His Dark Materials; paradise represents childhood;

449: rejuvenation only occurs when the regressed libido springs forth once again;

450: wounded hero analysis; libido regression; Wounding of the hero is piercing of self in which the libido turns inward to replenish itself, as if returning into the mother;

451: Ra indication of when wound does him in, doesn't recover; check note 57 and 60;

452: autumn sun = senility; mother is darkness and death; mother kills but is only source of rejuvenation;

453: Ra answers Isis; but doesn't say his true name, which is libido;

456: Ra wants to separate from Isis, but fear of life reins him in; good summary from "The more a person shrinks..." on where the "blame" really lies;

457: elaboration of previous point; lamia is a child-eating monster, not sure if I noted this before;

458: previous point elaborated; in later life man suffers from Eros regression, woman from Logos regression; moodiness and opinions respectively;

459: heaviest burden found in the self, projected onto the parents;

460: Spielrein's references make the least sense, gee wonder why; poetry definition and Penn's definition of art, makes the intellectual concrete; significance of bearing your cross;

461: Chiwantopel and his impending sacrifice is Miller's yearn to separate from the mother;

462: when a woman fails to surrender to unconscious nature, animus takes hold; cannot have orgasm; symptoms of poorly integrated animus and anima;

463: because the Indian slinks away, indicates Miller isn't ready to separate from parents;

VII. The Dual Mother

464: Chiwantopel's monologue after Indian disappears; lists off women who he has known, but none of them get him, cannot find Love; only union with opposite can we attain meaning;

465: attachment to the mother leads to fantasies, conscious and unconscious; this is Miss Miller's;

466: Miller thinks Chiwantopel wants her, but this is the fantasy; he really seeks the mother; he's a representation, like all heroes, of what we cannot do or what we wish to do, ie a projection ;

467: archetypes are symbols of patterns of behavior, emerge spontaneously;

468: Miller could be integrating these unconscious contents, but because they aren't explicated well, at least at the time, she is helpless to them;

469: compensatory function of fantasy and dream indicated

470: from Matthew 10 on separation from the family, which is Jung's interpretation of these verse; Buddha did likewise;

471: passage from Nietzsche on similar sentiment, better to die than to live at home; Nietzsche reference to parent separation as the first great victory;

472: must connect first with yourself to overcome that savage mother;

473: separation from mother feels like death;

474: Miss Miller offers further reference in Song of Hiawatha poem by Longfellow; could be this poem or could be collective unconscious, difficult to tell between cryptomnesia and collective unconscious;

475: Jung's never read Hiawatha, so let's get into it;

476: hero is that who propels mankind forward, this friend of mankind;

477: Hiawatha can do this as a healthy outlet of the libido; so let's listen to him and not ignore him;

478: Gitche Manito, the original man, Anthropos; water flows from feet;

479: similar idea in Coptic Christianity

480: fertility in feet and stamping on the ground;

481: the stamping could be the infant kicks; Manito produces fire as well so obvious libido symbol;

482: Hiawatha's father, Mudjekeewis, takes belt, girdle of shells from bear;

483: Mudjekeewis mocks bear;

484: bear represents Mudjekeewis's anima imago of the Terrible Mother; he has separated from her; he becomes the west wind, sons become other winds;

485: courts woman to be born anew; so mother separation catalyzes female connection;

486: note 19 sun and foot symbolism; wind sings;

487: Nokomis, Hiawatha's grandmother, fell to earth from the moon after a tree branch she was swinging from was cut by a jealous lover; gave birth to Wenonah, mother of Hiawatha; fall of pregnant woman, or woman who becomes pregnant through fall, is mythologems;

488: Nokomis made pregnant by the west wind, Mudjekeewis; sounds like she let herself get taken advantage of;

489: similar conception in poem by Morike, a German Lutheran pastor;

490: similar motifs in Buddha's birth; wind went into his mom's ear; similar story of Jesus's conception in middle ages;

492: four genies of cardinal directions visited Buddha, like the three wise men;

493: why does the hero's birth need to be miraculous? Let's investigate and speculate;

494: the hero needs a rapid separation from the mother, so he has two mothers; baptism as this second birth, or deliverance from biological mother;

495: restate of the dual mother motif, suggests two births;

496: what it means to have two mothers; ADD HERE

497: virgin birth, or born without the father, indicates the hero is a representation of the god; obvious mind-body dichotomy here;

498: Hiawatha spends equal time in water and on land in his childhood;

499: learned language of man and nature;

500: symbolism of the anima integration into the hero; passage by Karl Joel on the separation of the hero from nature, a letting go of animism;

501: the art of doing nothing is unconscious integration, though could be return to unconscious fully and a failure to separate subject from object, or no consciousness;

502: Hiawatha's early childhood experiences influenced his choice in woman; first deed was to kill a roebuck;

503: goods from roebuck give him power, symbolic of unconscious/mother;

504: he can now overcome subject/object unity, the participation mystique; he can objectify nature, in a sense; separation from the Terrible Mother, perhaps the death instinct; note 38 wait, was death instinct incepted by Spielrein?

505: as a reminder, this drama of parent separation and object separation takes place in our own psyche; theriomorphs as symbols of untamed libido; parents are a mere projection;

506: anthropoid, symbolic, psyche meets cultural resistance; we don't want to accept it or we would rather not look at savage truths about our nature; we don't want to accept our regressive tendencies;

507: mother as regressive projection, father as progressive projection; origin of devil projection in last sentence, indicates what Jung means in Answer to Job;

508: regression back to the mother to get the divine son; symbolic of inner child work, or looking at your own needs before you sacrificed them for the sake of society;

509: Jonah received great wisdom when he was inside the whale, new levels of emotional awareness is what we're talking here;

510: treasure difficult to attain lies hidden in unconscious; but needs to fight to rebirth himself; need both to be a true hero;

511: father makes regression impossible; mother makes proper libido function impossible; to blame your mother is to give her your libido;

512: Hiawatha spends three days in underworld, like Christ, defeats father Mudjekeewis and so gives him the Northwest wind, Keewaydin;

513: parallels to Gilgamesh here; receives rejuvenation from proper libido function, meets chick;

514: anima inherited from mother Hiawatha "finds" in girl; Minnewawa the mother, Minnehaha the girl

515: Hiawatha's father in law is skilled armorsmith, ie skilled at fashioning weapons from trees, ie skilled at making great sons;

516: hero comprises all archetypes, which includes father and wise old man; so hero is in a way his own father, ie he manages his own anxiety;

517: Hiawatha then introverts his libido, builds hut in woods and fasts; typical of Indians to do since part of their ritual, would be neurosis in another culture, Jung indicates;

518: to hide in nature is to reawaken the relationship with the mother, to go back into the mother for rejuvenation; Hiawatha sees nature in a new light, marvels that we all come from it;

519: restatement of previous paragraph; fasting has been way to strengthen meditation and connection with the unconscious;

520: on fourth day of fast, Hiawatha has a vision; sees a young man with golden hair;

521: the youth is Mondamin, maize, and wants to fight Hiawatha;

322: significant that Mondamin is to be eaten; Eucharist symbolism; Aztecs had similar Eucharist ritual with their God; similar motif in Cherokee legend;

323: Hiawatha defeats corn god, gains his power; note 51 good quotation; parallels Christ's temptation, also Jacob's fight with the angel;

324: confirmed; divinity is flame of unconscious tamed, hence making the god into a man;

326: similar to Mithraic bull fight; note 55 fire in whale's belly is reinvigorating the masculine to overcome the devouring mother; many examples of this; note 57 is cool story; Miller translation of Metamorphoses seems legit;

327: boys spring from plowed and sown field, obvious symbolism; Zeus eats Zagreus's heart when he's in form of bull;

528: procession of Iacchus; similar to Orpheus, Izangi in Japan;

529: hieros gamos worship with sweets, pastries;

530: sexual symbolism, hieros gamos with food;

531: harvest symbolism with Moses and Christ;

532-535: motif of salvation from death or sorrow; from sadness and death comes what you ultimately want, though you may not know it at first;

536: rituals of death and rebirth; head wrapped to signify invisibility ie death; churches and sepulchers symbolize womb, death is to enter, rebirth is to exit;

537: back to Hiawatha, battle with Mishe Nahma, the fish king; typical battle of sun hero; sounds like Jonah; note the use of fire (ie anger) to get out of belly of the whale, like you need anger to separate from the mother;

538: good summary of belly of the whale; note 85 Polynesian myth on similar theme, with fire and parent rescue;

539: purpose of this is to free ego from unconscious swallowing;

540: must repeat this process so as not to regress in to laziness, sloth, nostalgia, self-pity; to face the ultimate challenge, death;

541: treasure from whale's belly helps hero in fight with death;

542: land of death explicated, linked with terrible mother, or the negative father; Hiawatha engages in the war but loses first battle, takes shelter under pine tree covered with fungus

545: description of tree worship in India;

546: note it was the pine tree that sang Minnewawa; woodpecker in tree tells Hiawatha how to defeat death;

547: woodpecker also mama of Romulus and Remus; anyway, Hiawatha shoots Megissogwon and takes his belt of wampum, makes him invisible

548: Hiawatha manages his demons (creation of will power), deliverance of ego from unconsciousness (free use of will power); now he is capable of being with woman; creates language that symbolizes mother or great earth spirit is everywhere;

550: hieroglyph is also a quaternity symbol;

551: another hieroglyph is the great serpent, spirit of evil, fear, negation, that which opposes life; man's guide to anxiety, summarized;

552: Hiawatha has two friends, one embodies fun, the other embodies physical strength, both die; then famine, then Hiawatha prepares for final journey to death land;

553: death delineated as an internal longing for peace and arrogant stillness; religion is an organization of psychic content so we can break away from parents; overall, good exposition on the battle with unconsciousness, speaks to idea we cannot do it the same way twice; good description of a valid truth;

555: Chiwantopel's proclamation that no one understands him reminds Miss Miller of Wagner's Siegfried, his feelings for Brunhilde; Siegfried's incestuous birth makes him like Horus;

556: dismemberment symbolized with sword; sword denotes solar power; Wotan is Odin, btw; Brunhild disobeyed her father's orders to have her brother Siegmund die and Wotan punishes her by putting her to sleep, and saying that she must remain so until a hero awakens her. The hero turns out to be Siegfried;

560: Brunhilde as a part of Wotan, a Pallas Athena is part of Zeus; other examples of this; like Kore in Thomas, the mother of wisdom while holy ghost is also depicted as feminine; Thomas rescues Kore from her sexual obsession to reveal positive aspects of feminine;

563: OCD is result of inability to integrate anima, here it's split off as Brunhilde; Wotan unconscious of his own femininity;

564: Wotan's lament really to his own emotions and their power;

565: Siegmund smashed by Wotan, but he rises again as Siegfried, the grandson; he's brought up by Mime, a crippled god, disavows love, sounds like Philoctetes in Hercules;

567: Curtain of fire protects Brunhilde from being awoken; here Mime is Terrible Mother; Siegfried feels his mother or feminine presence in nature (doe);

569: by incorporating nature, and there are many ways to do this, Siegfried wins the treasure, the hoard; etymology of hoard, collected and guarded treasure; represented sometimes as pastries and sweets;

571: flood went back into earth through fissure; giveth and taketh;

572: girls go into cave to get tested for chastity, snake bites them if they're not; St. Sylvester challenged by Pagans to make god stop with the rapture, he spent a year in the cave sealed up by snake ie devil; similar Roman legend

575: serpent, our lower parts, put us on the cross, back to the mother figure, to die; symbolism of regression back to the mother;

576: Christ as symbol of self, as a coincidence of opposites; legend of the devil swallows Christ then spits him back up again like Jonah and the whale; Christ and anti-christ as original symbols of conscious unconsciousness;

577: schizophrenia as simply inability to integrate unconscious and a denial of it; the wand that protects virgins or keeps them chaste causes madness in anyone who touches it, that's good; mother, unconscious, and cleft or split symbolism; importance of churches built over caves; Mithras congregated in caves; which wouldn't be surprised because we know churches already represent mother/womb; legendary snakes in these caves represent devouring mother; this symbolism has transformed to donations and coin box, hmm not sure about this;

579: more etymology around hoard and womb connection with mother;

580: treasure isn't the hero himself but a necessary part of the hero; conquer dragon, become part dragon, like first part of Harry Potter 7-2; snakes are spirit because we still don't fully understand how they move, which is nuts when you think about it;

581: like an extreme persona, assume the opposite in unconscious; good to note enantiodromia; strange linguistic comparison but okay; legends with the devil find same legend with God;

582: self-description of this Anton guy, self-proclaimed phallus god, thought we was pretty sweet; obvious symbolism here; as if the basic tenets here interpreted by a 14 year old;

584: indicates the enantiodromia, symbolisms of chastity can be interpreted as sexuality; blowjob reference;

585: patient's dreams/visions and snake symbolism; Nietzsche from Zarathustra how a snake bit a man's throat, inside it, and he bit the snake's head off and was able to laugh; hmm wonder what's going on here;

586: Jung tells us, unconscious integration or maybe something else; but then to spit out the snake, to extirpate the compensation, is what caused Nazism;

587: compensation of unconscious must be understood and accepted, see volume 16; if we stay with the regression, repression, for too long, it cannot be overcome, which is a lifelong neurosis or psychosis perhaps;

588: introversion rejuvenates, depicted here as a temporary regression, or regression with awareness; akin to self-rejuvenation

590: this stoicism note makes me think there is some hint of a mind-body dichotomy here; rejuvenate through introversion but why not extroversion; and stoicism being first bit of western philosophy to be influenced by the east;

591: yup, and here we see idealism, the philosophical view of introversion; hero likened to snake for its rejuvenating symbolism (sheds its skin)

594: myth of Cecrops, half man half snake, lived under Parthenon, flayed like all good heroes, suspended; importance of skin for rejuvenation; more skin motif with ox and plow to celebrate fertility and renewal;

596: bull and snake turn into each other to signify life and death; I guess coming to terms with death is difficult, and we need to come up with some explanation or symbolism for it;

598-600: mother tries to sap energy from son to get him to reveal his power, so to speak; Siegfried overcomes this by not taking the attempts of the mother personally; note 186 hero has no weapons because he's fighting himself

601: Zarathustra desires death when he has a goal and an heir, for the goal and the heir; these things mitigate death's sting;

602-610: back to Siegfried, goes to win Brunhilde after defeating Wotan, sees man with armor, takes it but realizes it's a woman, of course he's afraid of her; it's his own anima, the spiritual mother of Siegfried; symbolism of water and submission invoked, and that's how love feels; sounds like the final scene in many Hugo novels, the rapture in love and death as heroic;

611: hero separates from the mother, then returns again in the form of a different woman, or prima facie different but ultimately the same; same principles of dream interpretation apply to myths, I mean, that's what myths are in a sense; archetypes make myth (and dream) interpretation easier;

612: important to note that Christ is God, because Christ is also the self, or a symbol of the self ie the image of God; eastern religion has more of a human idea of God, which Jung implies is more correct;

VIII. The Sacrifice

613: back to Miss Miller fantasies; Chiwantopel laments he will never find a woman, and how great of a woman she will be though; then stung by a snake and dies in rapture, swallowed by the earth;

614: of course, Miller thinks Chiwantopel would have wanted her, or she was the girl he was longing for; proper love relationship is for the woman to find her hero, and the man his soul;

615-619: no way a man would boast of virginity, so this is clearly Miller talking; mucho regression, her unconscious is overtaking conscious, and this what ends up happening; fantasy as a compensation for what needs to happen in reality; Miller wants eternal youth, eternal childhood, not to age and all that means psychologically; similar theme in Holderlin's poem and analysis, to be in the mother is to have the projected boons of adulthood but without the work and libidinal engagement; Holderlin was unable to get over disappointment of love's first sting;

620-621: similar themes of mother attachment, the pain of leaving the mother, the yearn of the return to the mother; good poem

622-624: more struggle with the terrible mother, like an emotional payoff, feels good but also it doesn't feel good; we like freedom until we're afraid, we can go back to the mother or we can go to reality; desire to go back to the state of childhood in which everything came as a gift, Holderlin seems like a huge dork;

625-626: regression is healthy when it's the first step, not the final step, we need to look at the information in the depression; this would be proper anamnesis with elucidation; note these are different poems from same guy Holderlin, still more longing for the regenerative womb;

627-630: we need something in reality that is at least in some ways more attractive than the womb; Holderlin unconsciously knows this isn't going to end well;

631: great paragraph, where fascination with the past really comes from, based in fantasy, we really wouldn't want to be back in childhood of course, only themes there to be assimilated into consciousness;

632-637: in darkness dwell, that is right; sure, he's soaring but it's only a fantasy like Icarus and the wings he didn't make himself, yearn for the quick fix or magic bullet part of this childish longing in note 27; of course parallels in Zarathustra; again, Holderlin the rapture of death, like eating an entire row of Oreos;

638: Jesus as the sun, yes, but the sunbeam perceived as solid, like a magic wand or scepter, a libido image; it's the libido well organized, properly constellated;

639-643: back to Holderlin's poem, speaks of renewal, has seen the depths but does not speak to them; he finds spirit in the depths, good to read spirit as connection; important to sacrifice, or make the separation yourself, before it's too late; too late for what? Death, I suppose;

644: here, again, sacrifice as some sort of correction to an aversion to reality; sacrifice is the ruthless separation from the family, or ruthless honesty with the family; no proper separation from parents, then you'll just be dependent on the world; note 35, Jung asserts this separation was the true purpose of mystery cults;

645: sacrifice is a universal problem because it incorporates archetypal symbols;

646-451: regression sacrifice is akin to world creation from idealistic viewpoint; back to Tiamat slay as example of this sacrifice, kill the mother and create the world; Indian examples of this; Purusha, born at the beginning, is sacrificed to make the world, which makes no sense unless we're talking the psychic world of childhood;

652: psychological metaphysics tends toward idealism; incest barrier doesn't cause the discovery of the world, it drives the child away from the mother and toward the world; incest and mother are clearly metaphysical (note this paragraph); balance between endogamy and exogamy as way to get both world and mother;

653: not just incest taboo, but an instinct "peculiar" to man that resists conservatism;

654: Oedipus complex could be called the Jonah complex, since both deal with same issue;

655: great paragraph, the pretense of thinking the neurosis is caused in the past; it's really caused by libido regression to the past;

656-658: sacrifice and become a god; horse sacrifice is renunciation of the world, because it's a sacrifice of libidinal energy, not good kind of mother sacrifice; horse sacrifice akin to introversion in mother, guess we're talking Miller vision again; legend of Attis reference;

659-661: Attis castrates himself because mom is crazy, turns into pine tree, mother laments the tree; felling of tree is mother sacrifice; savage love of the mother is what drives son to sacrifice; uh Ovid thinks tree is erection reference;

662: Attis growing into a tree is “probably just a rebirth;” and further exploration of this Attis story, tree fell could be rebirth or castration; further exploration of Mithraic creation;

663-668: fire has feminine nature in China; chi as female but represented as a man, mediator between family and heaven; links back to Mithraism; sacrifice of bull discussed as sacrifice of lower instincts, but this libidinal energy is what’s needed to sacrifice the mother; note 66, not sure why scorpion would nip bull since Scorpio is on opposite end of zodiac as Taurus;

669-670: good etymology of religion, to connect or link back, guess we’re talking with the mother here; sacrifice is more about the transformation or rechanneling of libido; abstraction leads to psychic truth; to derive meaning in unconscious, better to go right to the source (myths, dreams) than to employ conscious theorization;

671: sacrifice of virgin is sacrifice of concupiscence (lust); self castration, circumcision is a facet of this; hope is with this sacrifice, we can create a better constellated libido; Nekyia, when ghosts were summoned for future predictions; bull combines with snake, a union of opposites; of course, this all relates to the story of Jesus; note 76, bunch more references to this story;

672: mother or mistress interchangeable with cross, tree; Christianity made this union painful, not pleasurable, indicating the mind-body dichotomy; either way it’s healing, I guess, just in a different way; note 79 Huitzilopochtli reference, wow spell check doesn’t flag it;

673: Christian symbol is superior because indicates sacrifice of entire man, not simply his lower nature; Jung takes this to mean we can deviate from our nature but this only make sense in the context of mind-body split;

674: muses on the extent we can mould our natures without damaging them; Jung things Christianity is more evolved but I would say less than Mithraism; or maybe Jung says this attempt to abnegate nature was a necessary step to develop a more adequate “understanding and knowledge;”

675: back to Miller’s sacrifice of not only the horse but Chiwantopel; Miller ended up sacrificing herself like her hero, you tell me what this means;

676: snake reviewed as instrument of sacrifice;

677: green snake symbolism, thus instrument of sacrifice to rejuvenation;

678: anima can present as snake, especially green snake; possible effects of undifferentiated anima or unconscious; several archetypes present as one, yeah maybe;

679: snake is Miller, the “little sister”

680: horse vs snake or bull vs snake is anger vs anxiety, respectively, the push/pull of life, imho;

681: snake castrates = fear castrates; could represent either fear of life or death, depending on age and other context of individual; Miller went into psychosis because she didn't know what she was dealing with in her archetypes, she needed better education and elucidation;

682: volcano as the bowels of the earth, yeah maybe; last words indicate longing for mother; to be understood is to be embraced etymology;

IX. EPILOGUE

683: Miller has no idea what's going on, no one to guide her in elucidation and assimilation; general aim of psychotherapy discussed;

684: Jung could've helped her;

685: this works wasn't as much about being correct as it was deepening knowledge, a perspective that may serve useful;

APPENDIX: THE MILLER FANTASIES

I. Phenomena of Transitory Suggestion or of Instantaneous Autosuggestion

Instances of her being influenced through suggestion

1. feels another's disgust about caviar
2. opposite but with cologne
3. feels pain in breast when Christian in Cyrano receives his blow, similar with other plays
4. feels a ship from looking at a picture of a ship; diminishing returns with same photograph
5. felt like an Egyptian statue when towel round her head in conical fashion; these Egyptians had elongated skulls, which may be relevant to this;
6. capable of using artist as an instrument to draw a picture of where she's been, and he hasn't, the way the artist uses a pencil;

points to here neurotic and sympathetic temperament;

II. "Glory to God:" a Dream Poem

1. outline of voyage she took throughout Europe in 1898 when she was 20; depicts time daydreaming on deck, histories of the various places the ship visits; notes impression of the Italian officer
2. notes circumstances of one of her visions; seems like she's treated like a little girl by her mother, hmm; sound, light, love dream;
3. later went back to look at symbolism, investigates sources of her dream; notes Milton, Job, similar metre to Paradise Lost; notes experiences of an idea creating itself; she took her dream to be of a similar creation and nothing more;

III. "The Moth and the Sun:" a Hypnagogic Poem

Extremely tired, hot, just hiked the Saleve, this is the context of her moth and sun poem; recently saw the play The Moth and the Flame, a few years ago; years don't match up here well; synopsis of play in note 8; also influenced by Byron's poetry;

IV. "Chiwwantopel:" a Hypnagogic Drama

Notes her interest in hypnagogic visions; four years later;

First phase: restless, sphinx vision

Second phase: Aztec with large fingers, plume crest,

Lacuna: Chiwantopel bears chest to Indian; no one understands him

Lacuna: imagines she's the one who will understand him

Lacuna: death scene, green viper and the volcano and the rest

Remarks and Explanatory notes: oh, so she's the one who indicates references, that wasn't Jung making obscure connections; notes Longfellow's Hiawatha similarities; so she mixed all these experiences and pieces of culture together in a tired state; given the context in which her visions were used, clairvoyant postscript;