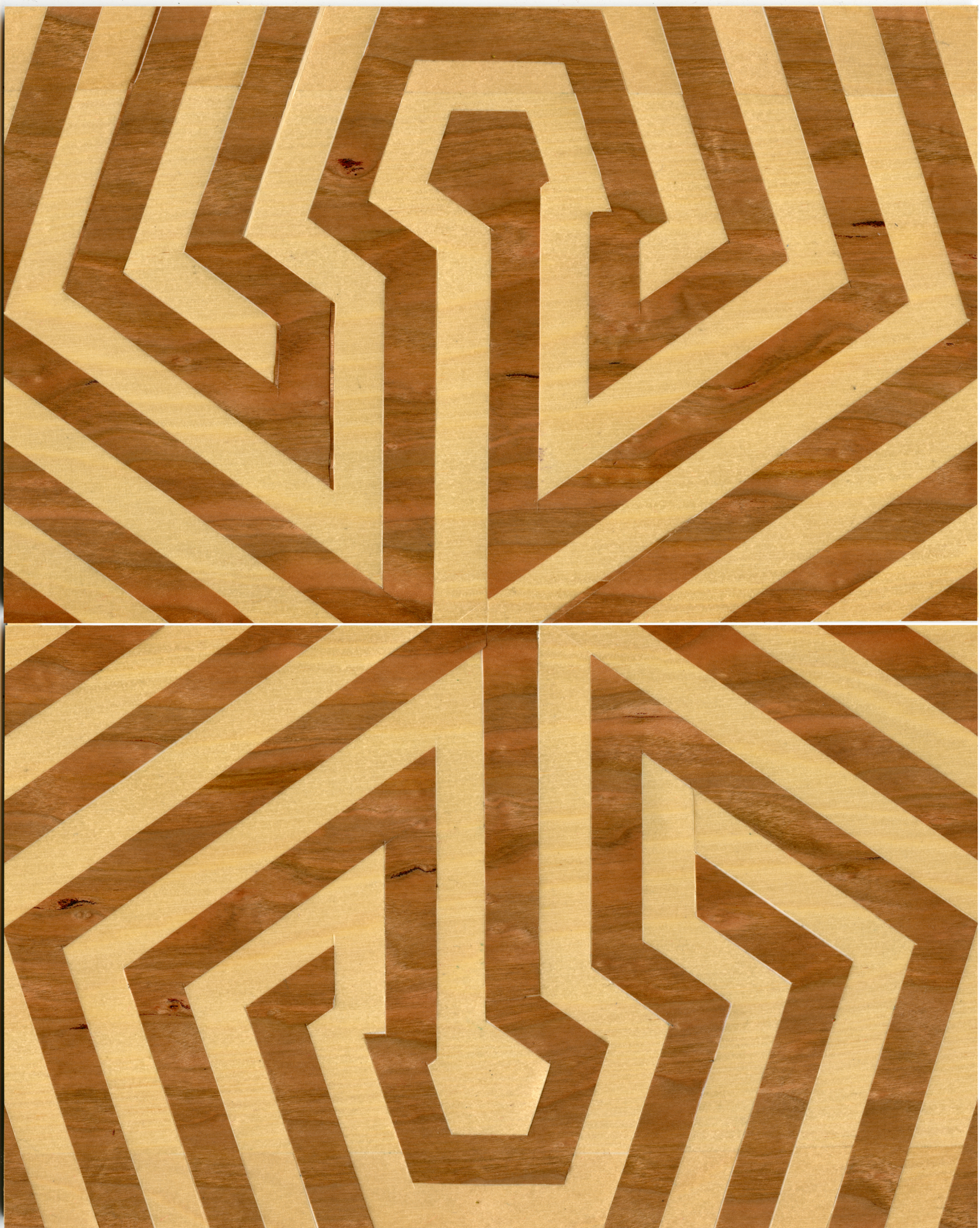


Woman and Her Symbols

An artist's reading of Carl G. Jung's essay "Approaching the Unconscious"
by Dana Smith

A series of 24 multimedia paintings bound together in the coptic style with two spines, top and bottom, to create a double codex artists book that reveals an investigative process focused on illustrating Jung's description of the unconscious with photo collage, painting, cut paper collage, and snippets from the source text. The painted pages are a result of many layers, built up and torn away, painted over, pasted into, speaking to the original text with quotes and motifs, all in an effort to seek out a dream version of Jung's text.

This book is a artist's record of an in depth reading of the first essay of Carl G. Jung's last book, *Man and His Symbols*, which contains essays by several of Jung's close associates and the first essay, "Approaching the Unconscious" is written by Jung himself. This reading of Jung's essay is based in images and fragments of text that seek to reinterpret Jung's writing in an analytical way to find the underlying story which Jung himself may have been unaware.

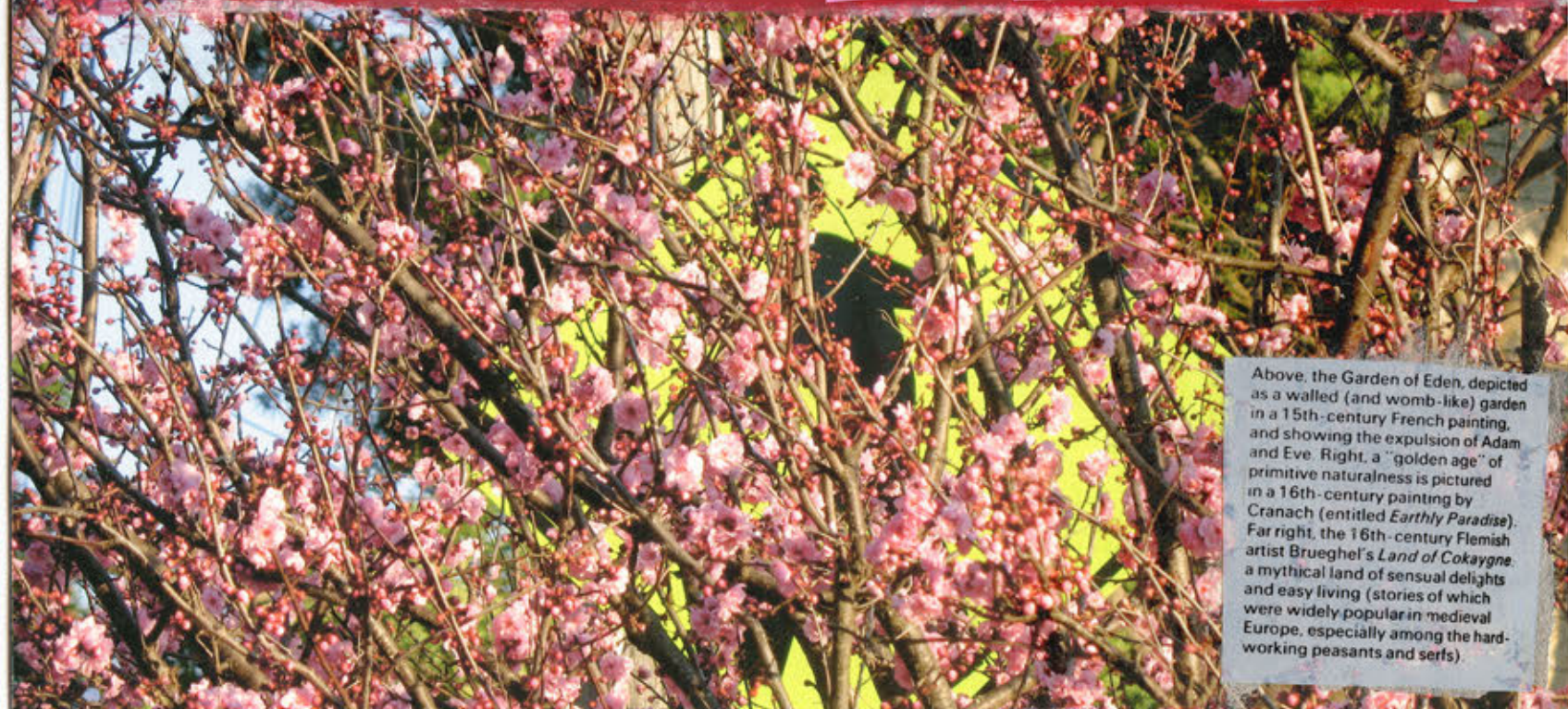


Each one of the paintings is built on a photo collage foundation of images originally taken by the artist, of everyday objects and scenes that constitute the bedrock of human experience. The painting and collage elements both obscure and reveal the content of the photo collage just as human consciousness selectively perceives the environment. Some painted elements depict fantasy or dream imagery, while text elements, appearing sometimes as headlines or hand written notes anchor the images in the language of Jung and psychoanalysis in general. The original essay by Jung is illustrated with many images of all kinds and each illustration has a description. The artist has focused on the images that Jung chose to illustrate his text, and also the descriptions of the images, which constitute a kind of psychoanalysis of the stream of consciousness revealed by the images themselves. Each page contains copies of the descriptions of the illustrations re-contextualized to interact with the multimedia imagery of *Woman and Her Symbols*.

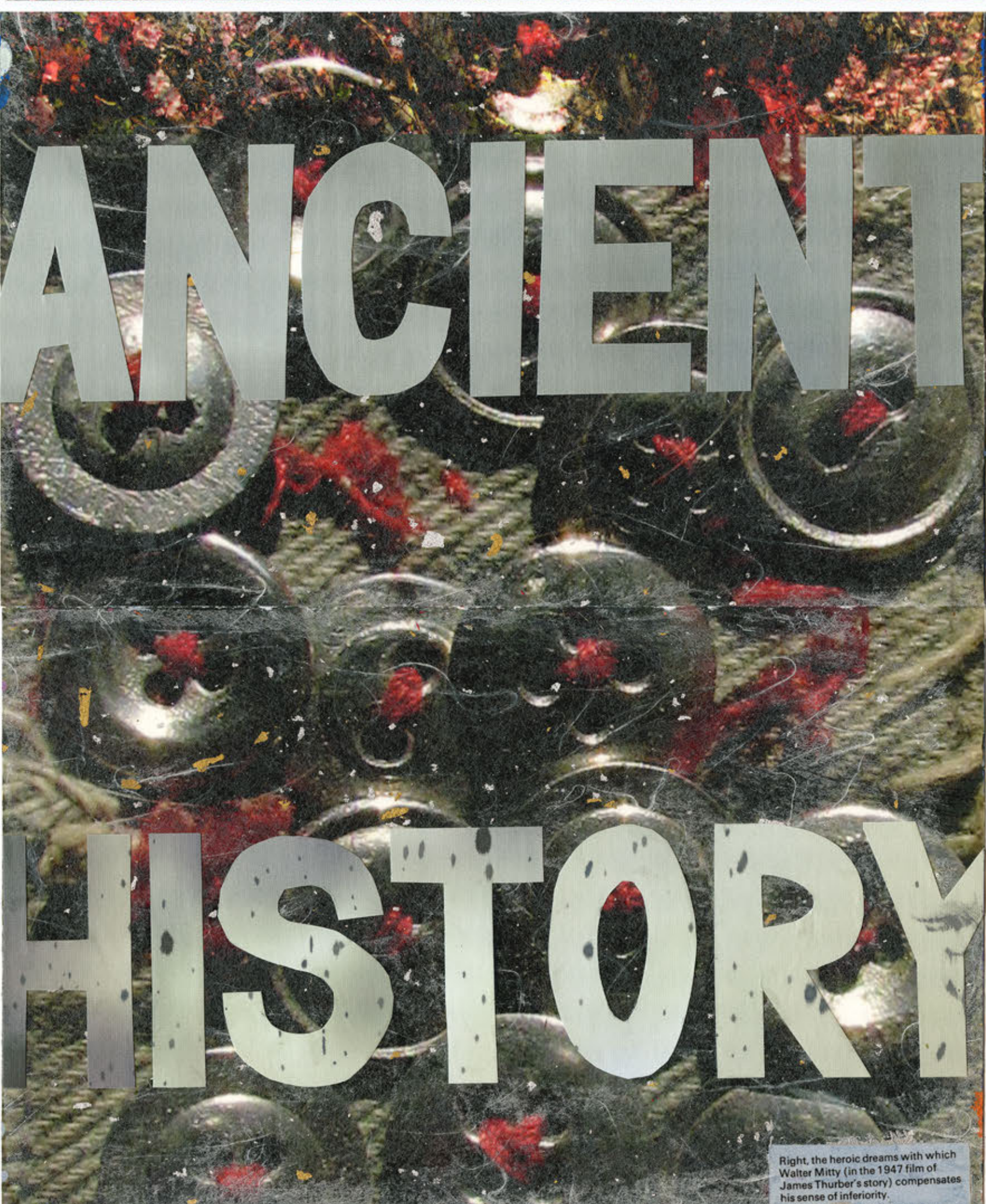
the smell of geese



GUIDED BY



Above, the Garden of Eden, depicted as a walled (and womb-like) garden in a 15th-century French painting, and showing the expulsion of Adam and Eve. Right, a "golden age" of primitive naturalness is pictured in a 16th-century painting by Cranach (entitled *Earthly Paradise*). Far right, the 16th-century Flemish artist Brueghel's *Land of Cockayne*, a mythical land of sensual delights and easy living (stories of which were widely popular in medieval Europe, especially among the hard-working peasants and serfs).



ANCIENT

HISTORY

Right, the heroic dreams with which Walter Mitty (in the 1947 film of James Thurber's story) compensates his sense of inferiority.

free

association

Right, tungsten atoms seen with a microscope that magnifies 2,000,000 times. Far right, the spots in center of picture are the farthest visible galaxies. No matter how far man extends his senses, limits to his conscious perception remain.

"Our world is dissociated like a neurotic." Left, the Berlin Wall.

SECRET

Top of page, a famous example of the common dream of growing larger: a drawing from *Alice in Wonderland* (1877) shows Alice growing to fill a house. Center, the equally common dream of flying, in a drawing (by the 19th-century British artist William Blake) entitled: "O, How I Dreamt of Things Impossible."

The entrance to the tomb of the Egyptian pharaoh Ramesses III

Left, St. Paul struck down by the impact of his vision of Christ (in a painting by the 16th-century Italian artist Caravaggio).

OPENING

SIGNAL



Left, two influences to which an individual's consciousness is subjected today: Advertising (an American advertisement stressing "sociability") and political propaganda (a French poster for a 1962 referendum, urging a vote of "yes" but plastered with the opposition's "no"). These and other influences may cause us to live in ways unsuited to our individual natures; and the psychic imbalance that can follow must be compensated for by the unconscious.



Mount Stromboli
the Happy Isles



Symbols are produced spontaneously from the unconscious (though they may later be consciously elaborated). Right, the *ankh*, ancient Egypt's symbol of life, the universe, and man. By contrast, the airways insignia (far right) are consciously contrived signs, not symbols.

Nietzsche's sister
cryptomnesia

Repressed unconscious contents can erupt destructively in the form of negative emotions—as in World War II. Far left, Jewish prisoners in Warsaw after the 1943 uprising; left, footwear of the dead stacked at Auschwitz.



Above, the hero-god Raven (of the Haida Indians of America's Pacific Coast) in the belly of a whale—corresponding to the “devouring monster” motif in the girl's first dream (p. 70).

psychic events

Intuition

Top, a child's painting of Christmas includes the familiar tree decorated with candles. The evergreen tree is connected with Christ through the symbolism of the winter solstice and the “new year” (the new eon of Christianity). There are many links between Christ and the tree symbol: The cross is often seen as a tree, as in a medieval Italian fresco, left, of Christ crucified on the tree of knowledge. Candles in Christian ceremonies symbolize divine light, as in the Swedish Christmas festival above, where the girls wear crowns of burning candles.



“Dissociation” means a splitting in the psyche, causing a neurosis. A famous fictional example of this state is *Dr. Jekyll and Mr. Hyde* (1886) by the Scots author R. L. Stevenson. In the story Jekyll's “split” took the form of a physical change, rather than (as in reality) an inner, psychic state. Left, Mr. Hyde (from the 1932 film of the story)—Jekyll's “other half.”

split

Ancient mythological beings are now curiosities in museums (right). But the archetypes they express have not lost their power to affect men's minds. Perhaps the monsters of modern “horror” films (far right) are distorted versions of archetypes that will no longer be repressed.



Man's unconscious archetypal images are as instinctive as the ability of geese to migrate (in formation); as ants' forming organized societies; as bees' tail-wagging dance (above) that communicates to the hive the exact location of a food source.

BEING

RECALL

S I S T E R

Primitive people call dissociation "loss of a soul"; they believe that a man has a "bush soul" as well as his own. Right, a Nyanga tribesman of the Congo wearing a mask of the hornbill—the bird that he identifies with his bush soul.

RECUR

Ideological conflict breeds many of modern man's "demons." Right, a cartoon by America's Gahan Wilson depicts Khrushchev's shadow as a monstrous "death-machine." Far right, a cartoon from the Russian magazine *Krokodil* depicts the "imperialist" Western world as a devilish wolf being driven out of Africa by the flags of some newly independent African nations.

On these pages, further examples of the irrational, fantastic nature of dreams. Above left, owls and bats swarm over a dreaming man in a painting by the 18th-century Spanish artist Goya.

The *Madhouse*, painted by Goya. Note the "king" and the "bishop" on the right. Schizophrenia often takes the form of "personal exaltation."

C O M P L E X

I N K B L O T

Right, the "inkblot" test devised by the Swiss psychiatrist Hermann Rorschach. The shape of the blot can serve as a stimulus for free association; in fact, almost any irregular free shape can spark off the associative process. Leonardo da Vinci wrote in his *Notebooks*: "It should not be hard for you to stop sometimes and look into the stains of walls, or ashes of a fire, or clouds, or mud or like places, in which . . . you may find really marvelous ideas."

"Let's get back to your
dreams. What does the dream say?"

DAY DREAMER



TIME IS

Right, Australian aborigines who
have disintegrated since they lost
their religious beliefs through
contact with civilization. This tribe
now numbers only a few hundred.



Left, a down-and-out alcoholic in
a New York slum (from the 1955 film
On the Bowery). Such a figure might
appear in the dreams of a man who
felt himself to be superior to
others. In this way his unconscious
would be compensating for his
conscious mind's oneness.

A RIVER

Nowadays there is no longer anybody who can bow low enough



WITHOUT BANKS

ANIMUS

The energy of archetypes can be focused (through rituals and other appeals to mass emotion) to move people to collective action. The Nazis knew this, and used versions of Teutonic myths to help rally the country to their cause. Far right, a propaganda painting of Hitler as a heroic crusader; right, a solstice festival celebrated in summer by the Hitler Youth, a revival of an ancient pagan festival.

Left, three of the four Evangelists (in a relief on Chartres Cathedral) appear as animals: The lion is Mark, the ox Luke, the eagle John. Also animals are three of the sons of the Egyptian god Horus (above, c. 1250 B.C.). Animals, and groups of four, are universal religious symbols.


The "anima" is the female element in the male unconscious. (It and the "animus" in the female unconscious are discussed in Chapter 3.) This inner duality is often symbolized by a hermaphroditic figure, like the crowned hermaphrodite, above right, from a 17th-century alchemical manuscript. Right, a physical image of man's psychic "bisexuality": a human cell with its chromosomes. All organisms have two sets of chromosomes—one from each parent.



LADY

IN THE LAKE

Dragons or similar monsters are common dream images. Left, a dragon pursues a dreamer in a woodcut from *The Dream of Poliphilo*, a fantasy written by a 15th-century Italian monk, Francesco Colonna.

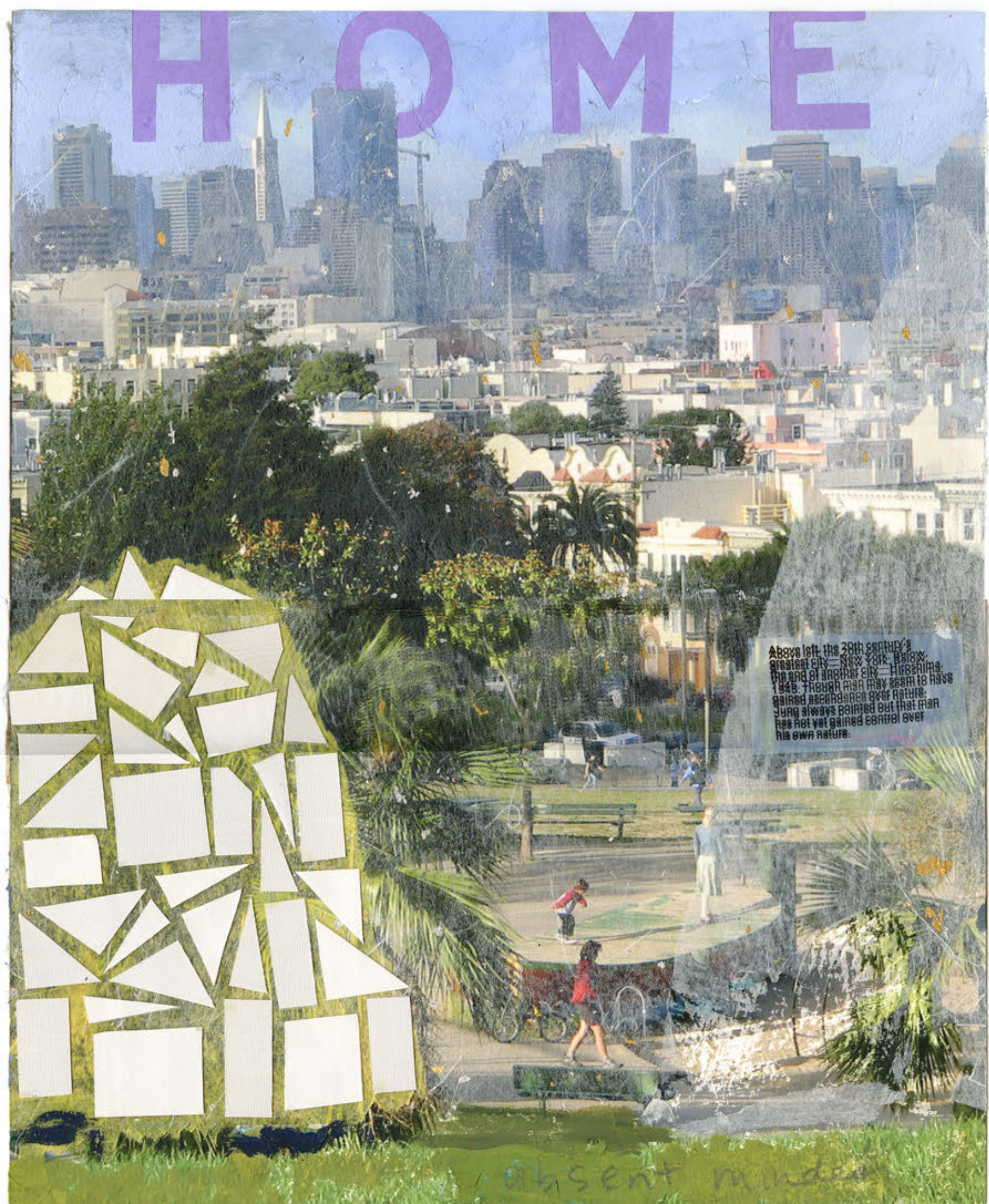


Left, a South American tribe's ritual boat burial. The dead man, placed in his own canoe, is given food and clothing for his journey. Religious symbols and beliefs of every kind give meaning to men's lives: Ancient peoples grieved over death (right, an Egyptian figurine representing mourning, which was found in a tomb); yet their beliefs made them also think of death as a positive transformation.

a lab to study fish anatomy

Above, a painting entitled *Time is a River without Banks* by the modern artist Marc Chagall. The unexpected association of these images—fish, violin, clock, lovers—has all the strangeness of a dream.

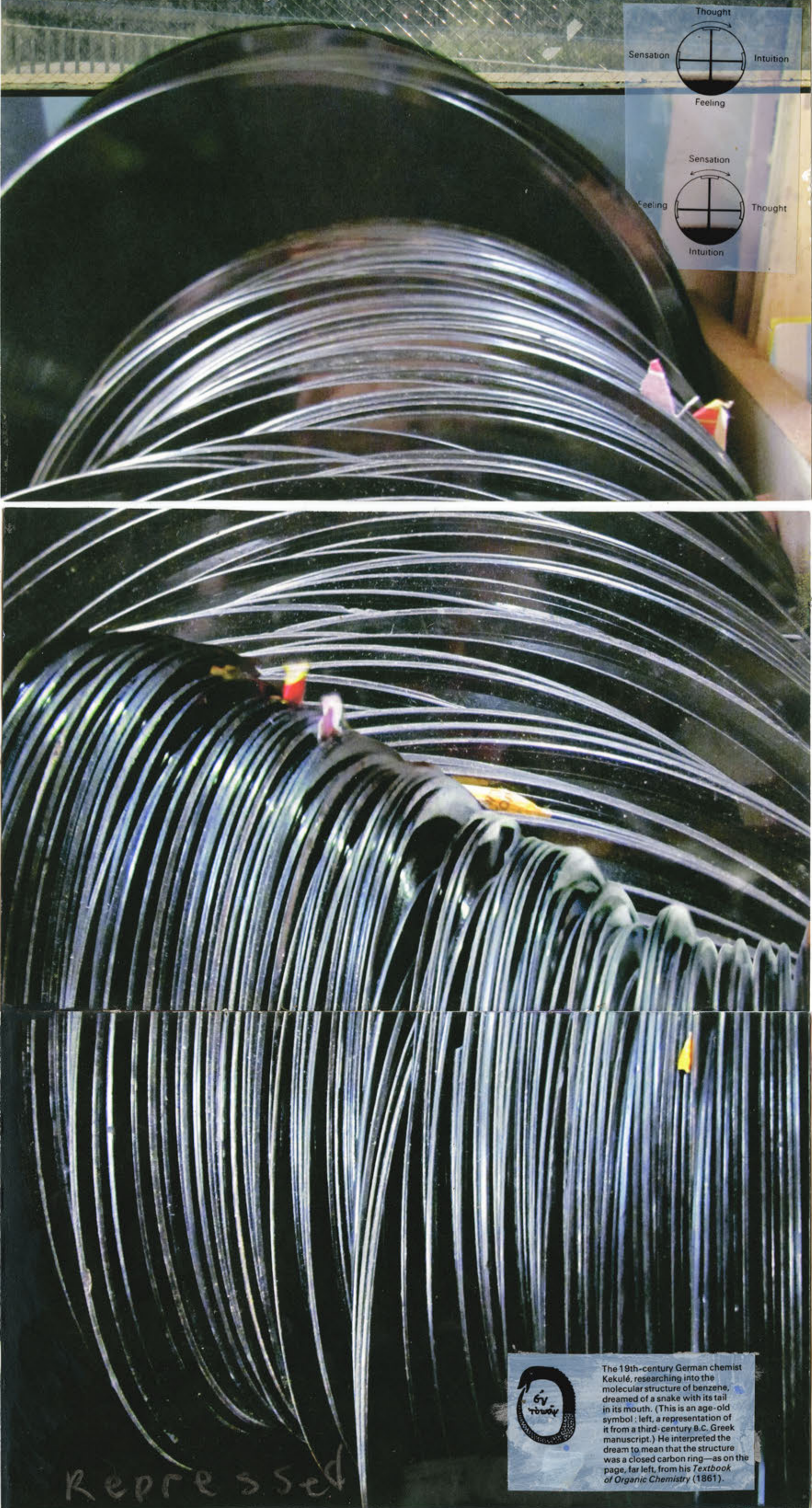
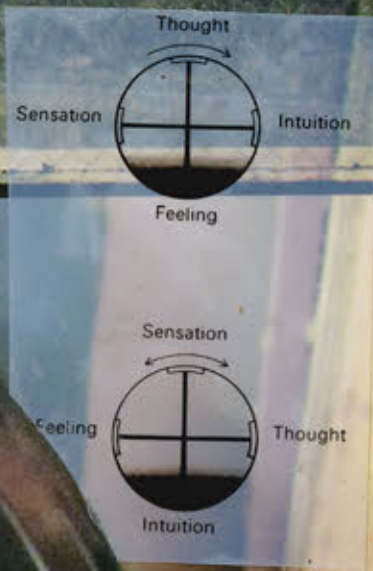
HOME





ISH bvo

The "compass" of the psyche—another Jungian way of looking at people in general. Each point on the compass has its opposite: for a "thinking" type, the "feeling" side would be least developed. ("Feeling" here means the faculty of weighing and evaluating experience—in the way that one might say "I *feel* that is a good thing to do," without needing to analyze or rationalize the "why" of the action.) Of course, there is overlapping in each individual: In a "sensation" person the thinking or the feeling side could be almost as strong (and "intuition," the opposite, would be weakest).



Repressed



The 19th-century German chemist Kekulé, researching into the molecular structure of benzene, dreamed of a snake with its tail in its mouth. (This is an age-old symbol: left, a representation of it from a third-century B.C. Greek manuscript.) He interpreted the dream to mean that the structure was a closed carbon ring—as on the page, far left, from his *Textbook of Organic Chemistry* (1861).

Right, an ordinary European highway with a familiar sign that means "look out for animals crossing." But the motorists (their shadows appear in the foreground) see an elephant, a rhinoceros, even a dinosaur. This painting of a dream (by the modern Swiss artist Erhard Jacoby) accurately depicts the apparently illogical, incoherent nature of dream imagery.

The jam I got into telling Freud my dream



The toy cars forming the Volkswagen trade-mark in this advertisement may have a "trigger" effect on a reader's mind, stirring unconscious memories of childhood. If these memories are pleasant, the pleasure may be associated (unconsciously) with the product and brand name.

SELF





Left, two further visualizations of spirits: Top, hellish demons descend on St. Anthony (a painting by the 16th-century German artist Grünewald). Below, in the center panel of a 19th-century Japanese triptych, the ghost of a murdered man strikes down his killer.



Above, in a modern sculpture by Britain's Jacob Epstein, man is seen as a mechanized monster—perhaps an image of today's "evil spirits."




As this museum display shows, the fetus of man resembles those of other animals (and thus provides an indication of man's physical evolution). The psyche, too, has "evolved"; and some contents of modern man's unconscious resemble products of the mind of ancient man. Jung termed these products archetypal images.


FAVORITE

A close-up photograph of a person wearing a lion mask. The mask is covered in a dense, white, lace-like veil with a repeating floral pattern. The person's face is partially visible through the veil. The background is dark and textured.

Left, a witch doctor from the Cameroons wearing a lion mask. He isn't pretending to be a lion; he is convinced that he is a lion. Like the Congolese and his bird mask (p. 25), he shares a "psychic identity" with the animal—an identity that exists in the realm of myth and symbolism. Modern "rational" man has tried to cut himself off from such psychic associations (which nevertheless survive in the unconscious); to him, a spade is a spade and a lion is only what the dictionary (right) says it is.

A dark, textured background, possibly a painting or a photograph of a cave wall. In the center, there is a small, circular, light-colored object, possibly a stone or a piece of wood. The overall tone is dark and mysterious.

The Delphic Oracle, below, being consulted by King Aegeus of Athens (from a vase painting). "Messages" from the unconscious are often as cryptic and ambiguous as were the Oracle's utterances.

A close-up photograph of a textured surface, possibly a piece of fabric or a piece of wood. The surface is covered in a dense, brown, fibrous material. In the center, there is a small, circular, light-colored object, possibly a stone or a piece of wood. The overall tone is dark and mysterious.

The ancient Chinese connected the moon with the goddess Kwan-Yin (pictured above). Other societies have personified the moon as a divinity. And though modern science shows us that the moon is really only a cratered ball of dirt (left), we have retained something of the archetypal attitude in our familiar association of the moon with love and romance.

The girl's second dream—of angels in hell and demons in heaven—seems to embody the idea of the relativity of morality. The same concept is expressed in the dual aspect of the fallen angel who is both Satan, the devil, and (right) Lucifer, the resplendent bringer of light. These opposites can also be seen in the figure of God, far right (in a drawing by Blake): He appears to Job, in a dream, with a cloven hoof like a demon's.

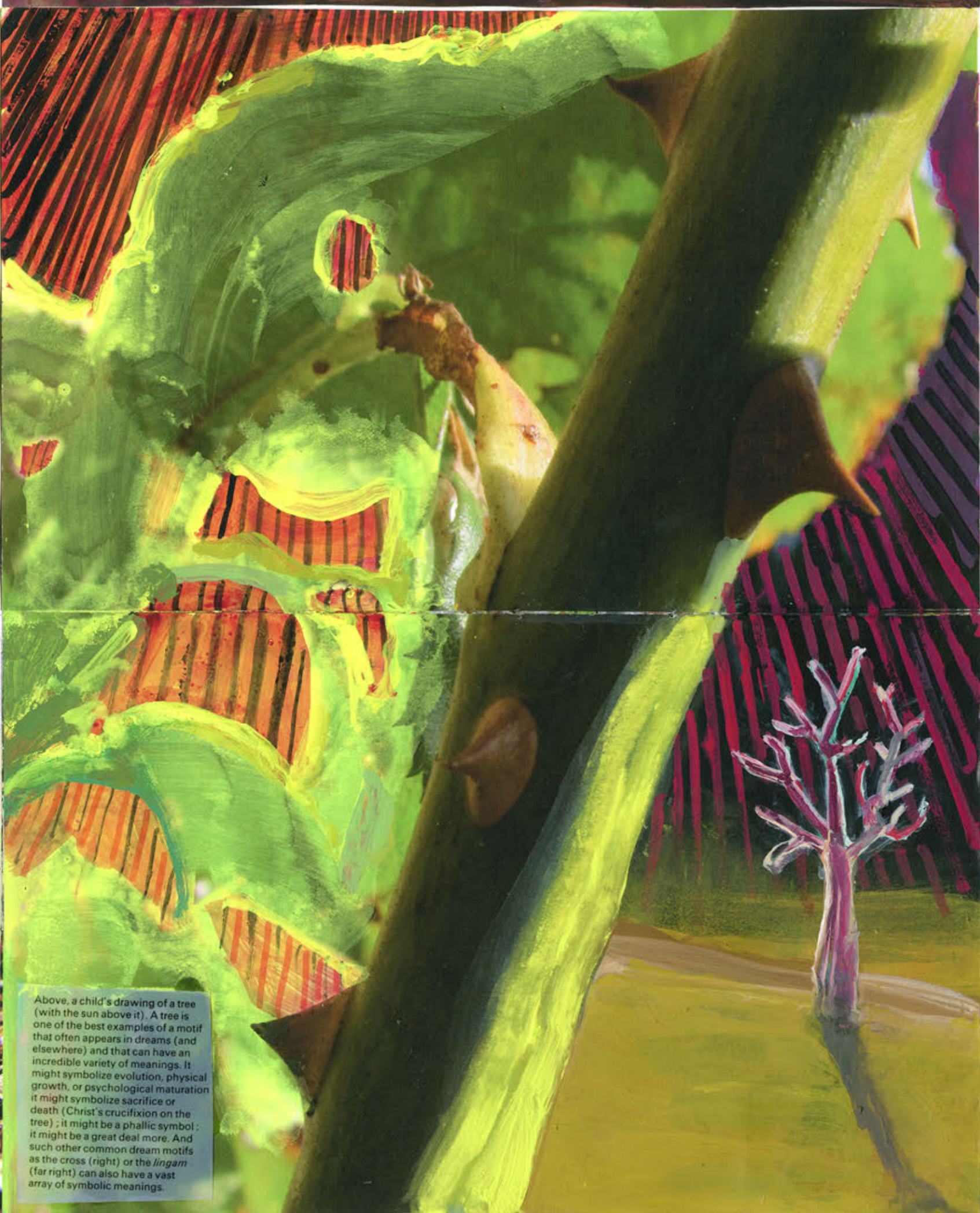


In many societies, representations of the sun express man's indefinable religious experience. Above, a decoration on the back of a throne belonging to the 14th-century B.C. Egyptian pharaoh Tutankhamen is dominated by a sun disk; the hands at the end of the rays symbolized the sun's life-giving power. Left, a monk in 20th-century Japan prays before a mirror that represents the divine Sun in the Shinto religion.



In a child's unconscious we can see the power (and universality) of archetypal symbols. A seven-year-old's painting (left)—a huge sun driving away black birds, demons of the night—has the flavor of a true myth. Children at play (right) spontaneously dance in as natural a form of self-expression as the ceremonial dances of primitives. Ancient folklore still exists in children's "ritual" beliefs. For instance, children all over Britain (and elsewhere) believe it is lucky to see a white horse—which is a well-known symbol of life. A Celtic goddess of creativity, Epona, shown (far right) riding a horse, was often personified as a white mare.

Above, a child's drawing of a tree (with the sun above it). A tree is one of the best examples of a motif that often appears in dreams (and elsewhere) and that can have an incredible variety of meanings. It might symbolize evolution, physical growth, or psychological maturation; it might symbolize sacrifice or death (Christ's crucifixion on the tree); it might be a phallic symbol; it might be a great deal more. And such other common dream motifs as the cross (right) or the lingam (far right) can also have a vast array of symbolic meanings.





D E A T H



Left, many of the great pioneers of modern psychoanalysis, photographed at a Congress of Psychoanalysis in 1911 in Weimar, Germany. The key, below left, identifies some of the major figures.

Left, a photograph of Jung (fourth from the right) in 1926 with the tribesmen of Mt. Elgon, Kenya. Jung's firsthand study of primitive societies led to many of his most valuable psychological insights.



Above, Rembrandt's *Philosopher with an Open Book* (1633). The inward-looking old man provides an image of Jung's belief that each of us must explore his own unconscious. The unconscious must not be ignored; it is as natural, as limitless, and as powerful as the stars.

SHADOW
SHADOW



ANIMAMIA



Some dreams seem to predict the future (perhaps due to unconscious knowledge of future possibilities); thus dreams were long used as divination. In Greece the sick would ask the healing god Asclepius for a dream indicating a cure. Left, a relief depicts such a dream cure: A snake (the god's symbol) bites a man's diseased shoulder and the god (far left) heals the shoulder. Far right, Constantine (an Italian painting c. 1460) dreaming before a battle that was to make him Roman Emperor. He dreamed of the *chi-rho*, a symbol of Christ (right), and a voice said: "In this sign you will conquer." He took the sign as his emblem, won the battle, and was thus converted to Christianity.

Two examples of belief in the "magical" quality of breath: Below left, a Zulu witch doctor cures a patient by blowing into his ear through a cow's horn (to drive the spirits out); below, a medieval painting of the creation depicts God breathing life into Adam. Right, in a 13th-century Italian painting, Christ heals a blind man with spittle—which, like breath, has long been believed to have a life-giving ability.



An assertive extravert overpowers a withdrawn introvert in a cartoon by America's Jules Feiffer. These Jungian terms for human "types" are not dogmatic: For instance, Gandhi, right, was both an ascetic (introvert) and a political leader (extravert). An individual—any face in the crowd (far right)—can only *more or less* be categorized.



Left, a religious cult in Tennessee, U.S.A., today, whose ceremonies include the handling of poisonous snakes. Hysteria is induced by music, singing, and hand clapping; then the people pass the snakes from hand to hand. (Sometimes participants are fatally bitten.)

and rebirth symbolism also appears in dreams at the end of life when the approach of death casts a shadow before it. Right, one of Goya's last paintings: The strange creature, apparently a dog, that emerges from the dark can be interpreted as the artist's foreshadowing of his death. In many mythologies dogs appear as guides to the land of the dead.



Among primitives, "possession" implies that a god or demon has taken over a human body. Above left, a Haitian woman collapses in a religious ecstasy. Above center and right, Haitians possessed by the god Ghede, who is invariably manifested in this position, legs crossed, cigarette in mouth.



like a lotus

PRIMAL

MOTIF

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AVATON SHOP

3190

...key in a lock may be a sexual symbol—but not invariably. Left, a section of an altarpiece by the 15th-century Flemish artist曹. The door was intended to symbolize hope, the lock to symbolize charity, and the key to symbolize the desire for God. Below, a British bishop during the consecration of a church carries out a traditional ceremony by knocking on the church door with a staff—which is obviously not a phallic symbol but a symbol of authority and the shepherd's crook. No individual symbolic image can be said to have a dogmatically fixed, generalized meaning.





[illegible]

The mythological aspect of ordinary numbers appears in Mayan reliefs (top of page, c. A.D. 730), which personify numerical divisions of time as gods. The pyramid of dots, above, represents the *tetraktys* of Greek Pythagorean philosophy (sixth-century B.C.). It includes four numbers—1, 2, 3, 4—making a sum of 10. Both four and 10 were worshiped as divinities by the Pythagoreans.



SPELL

mercuric chloride

Parallels to archetypal motifs in the girl's first dream (p. 70):
Left, from Strasbourg Cathedral, Christ crucified on Adam's grave—symbolizing the theme of rebirth (Christ as the second Adam). In a Navaho sand painting, above, the horned heads are the four corners of the world. In Britain's royal coronation ceremony, the monarch (right, Queen Elizabeth II in 1953) is presented to the people at the four doors of Westminster Abbey.



Right, *The Nightmare*, painted by the 18th-century Swiss-born artist Henry Fuseli. Almost everyone has been awakened, upset, or disturbed by his dreams; our sleep does not appear to be protected from the contents of the unconscious.



Far right, telephonists on a busy switchboard handle many calls at once. In such jobs people "split off" parts of their conscious minds to concentrate. But this split is controlled and temporary, not a spontaneous, abnormal dissociation.

- | | | |
|-----------------------------------|----------------------------|-------------------------------|
| 1 Sigmund Freud (Vienna) | 5 Max Eitingon (Berlin) | 9 Eugen Bleuler (Zürich) |
| 2 Otto Rank (Vienna) | 6 James J. Putnam (Boston) | 10 Emma Jung (Kusnacht) |
| 3 Ludwig Binswanger (Kreuzlingen) | 7 Ernest Jones (Toronto) | 11 Sándor Ferenczi (Budapest) |
| 4 A.A. Brill | 8 Wilhelm Stekel (Vienna) | 12 C. G. Jung (Kusnacht) |

Inanimate objects sometimes seem to "act" symbolically: left, the clock of Frederick the Great, which stopped when its owner died in 1786.

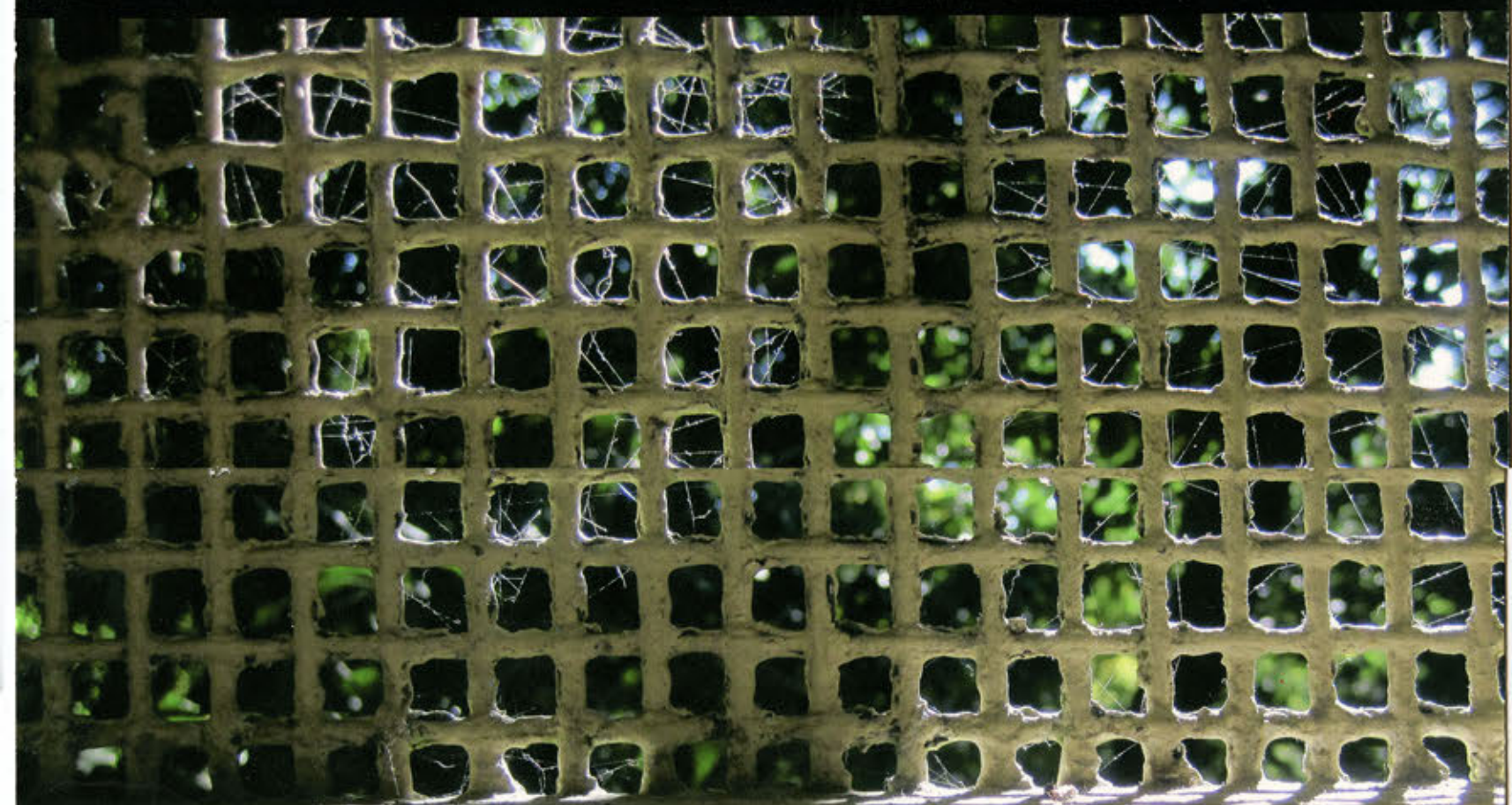
Right, Jung's mother and father. Jung's interest in ancient religion and mythology drew him away from the religious world of his parents (his father was a pastor)—as shown by the dream, discussed on this page, that he had while working with Freud. Far right, Jung at Burghölzli, where he worked in 1900 as a psychiatrist in a mental hospital.

NUMINA



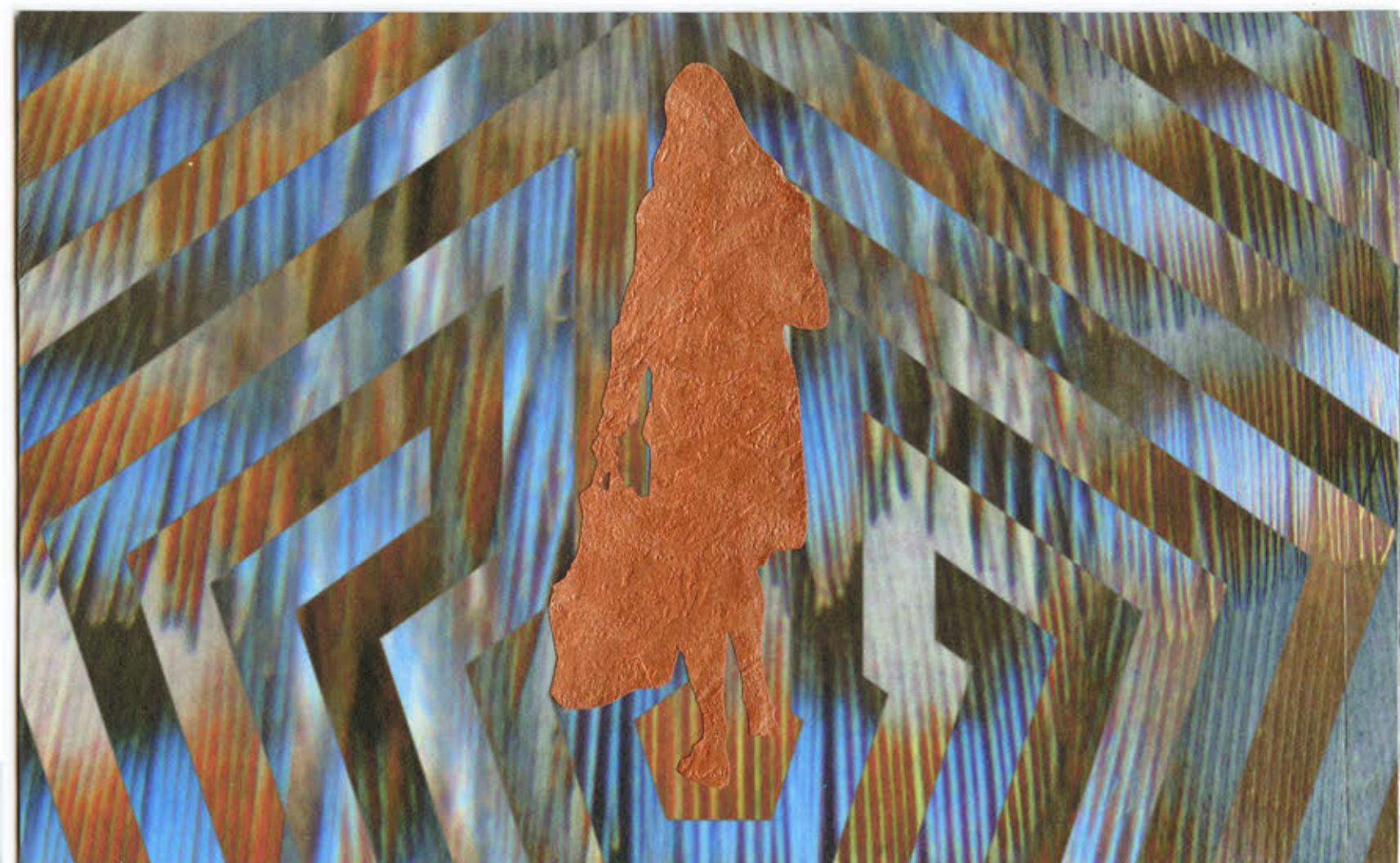
FAIRY QUEEN



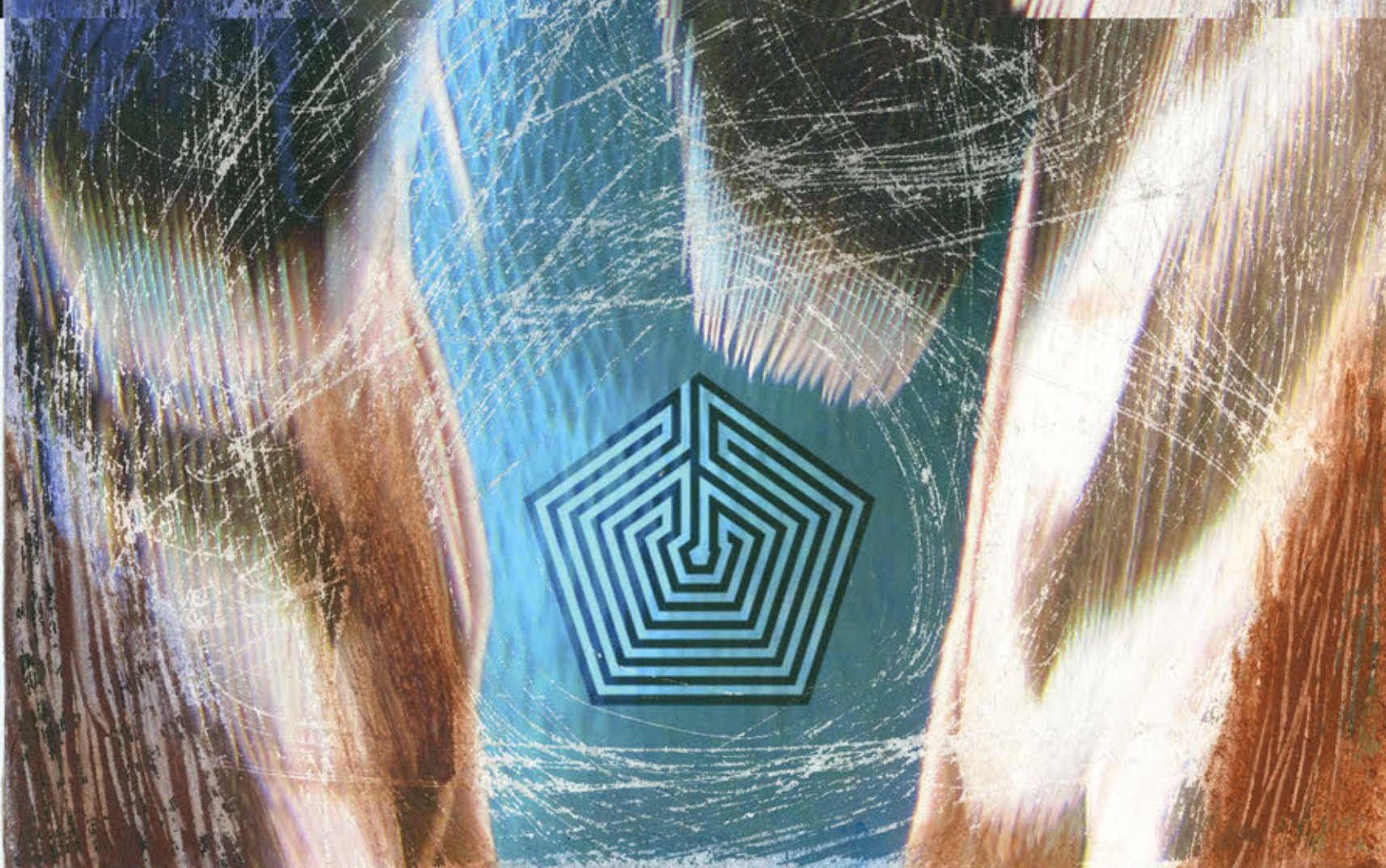


ETERNAL





DANA SMITH
MMXVI USA



Colophon

edition of one

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