

DOISS

M, D, R, Ce. 1-3, Commentary. Extensive on Ch. 1, ^{more} brief on Ce 2+3.

1. Jung is writing (or dictating) this book from the standpoint of his old age, his final position on some important questions, and in many ways is finding in his experiences thru the years the forerunners of his later positions.

We are told in the ^{introduction} Preface what an important experience composing the autobiography was for Jung, and especially these early chapters on his childhood and youth, p. vi.

2. Ch. 1:

- a. distrust of Lord Jesus, p. 10
1st conscious trauma, pp. 10 f., "the Jesuit" } connected
earliest dreams
- b. solitude,
nocturnal atmosphere of his home,
his loneliness connected w. his dreams } pp. 17-20
- c. stone, p. 20
secret, pp. 21-23

a. In Chapter One, we are given an introduction to the psych'l and religious atmosphere of Jung's childhood.

He tells us that the conventional Christianity w. which he was closely associated bec. of his father's profession as a clergyman never took hold with him.

} ecclesial Christianity, wd never be differentiated for him from his father; neither wd the Christian God

His experience especially of religious ceremonies at cemeteries, where people who had been around but were buried, put into the ground, and ~~where~~ ^{where} the Lord Jesus had taken ^{them} to himself --

160, Sept. 16³, 2

this gave him a distrust, he says, of Lord Jesus (p. 10).

Jesus became associated with

the gloomy ~~black~~ ^{black} men in frock coats, top hats,
& shiny black boots

Jesus ~~took~~ took to himself
who buried themselves with the black box in the graveyard,
people who never returned. Sinister.

Jung's earliest associations with Jesus

had connected him w. a big, comforting, benevolent bird,
bec. of the prayer his mother taught him (p. 10),
but soon became much more sinister, ^{Jung became} suspicious, distrustful.

(He never got over this). Jesus is connected for Jung with ^{uninspiring,}
lifeless, artificial, sad, forced religion ^{that does not affect people at the depths.}
Connected with this was Jung's first conscious trauma, pp. 10 f.,
where he saw the Catholic priest coming toward him down the road
and thought it was a Jesuit

-- Jesuits were outlawed in Switzerland
until very recently --

and Jesuits were connected with Jesus: sinister, intrigue, somehow
not to be trusted.

And at this same time,

Jung had the earliest dreams he could remember,
one which, he says, was to preoccupy him all his life:

in this dream he goes down a stairway into a deep hole in the ground

(-- descent into the unconscious --)

finds a room behind a door covered w. a heavy green curtain,
in the center of which is a platform.

On the platform is a golden throne,

& standing on the throne,

a huge shell

with a single eye at the top,

radiating light that

lit up the room.

160, Sept. 18, 3.

The three experiences --
distrust of Jesus,
fear of the Jesuit,
and the underground phallos --
are connected.

Somehow, out of this constellation of experiences,
we get the impression
of an initiation of Jung
into a dimension of religious reality
that is different from what Christianity talks about,
a dimension that would preoccupy Jung all his life:
the underground forces,
the relation of God to the subterranean depths,
to the unconscious, (even identifications)
the uncanny possibility that God
is not to be thought of as existing
in a dimension of pure spiritual light,
but that God resides
in the depths of the material darkness of the earth,
that Jesus has a counterpart,
a frightful, underground counterpart,
and is incomplete w/o this counterpart,
needs this counterpart
if the whole story is to be known.
→ about God

A secret distrust of Christ
✓ of Christian doctrine
seems to have begun in Jung's youth --
a real question will be whether he
ever moved beyond it.

160, Sept. 15, 4

The setting of the dream is important:

under the earth,

with the green curtain closing off the door to the room:

Jung's preoccupation w. nature,

its hidden secrets & power,

green the color of vegetation,

symbolizing the mystery of the earth.

Jung's religion would be closely tied to the earth,
his symbols will be taken from nature

and imitate nature.

We will have to face the question

whether such symbols are adequate for God.

At any rate, what we see here,

prefigured in Jung's childhood,

is the possibility of a conception of God

more closely tied to paganism
and Gnosticism.

than to Christianity,

an image of God

as both high & low,

spirit & matter,

loving and fearful,

light and dark,

good and evil, having a right hand & a left,

and an image of Christ

as only half the story about God:

¶ 13: "Lord Jesus never became quite real for me, never quite acceptable, never quite lovable, for again and again I would think of his underground counterpart, a frightful revelation which had been accorded me w/o my seeking it."

160, Sept. 18³, 5

And p. 15: "Who spoke to me then? Who talked of problems far beyond my knowledge? Who brought the Above and Below together, and laid the foundation for everything that was to fill the second half of my life with stormiest passion? Who but that alien guest who came both from above and from below?"

We see here, too,

Jung's predilection with the darkness,
his desire to find in it
the secret of life,
his desire to wrest from nature itself
what Christians call grace,
redemption,
deliverance.

b. Pp. 17-20 contain some hints
that ~~was~~ Jung's ~~daytime~~ life was filled w. dark mystery
beyond this dream. P. 17:

"... the nocturnal atmosphere had begun to thicken. All sorts of things, etc." - to
18 - "... something queer going on."

Also his solitude, finding that his schoolmates alienated him from himself; and
his discovery that there is (p. 18)

"an inescapable world of shadows
filled w. frightening, unanswerable questions
wh. had me at their mercy."

c. Finally, pp. 20-23,

we read of his affinity for stone,
and of his childhood secret, the little manikin.

p. 20: He would sit on a stone and play an imaginary game:

Jung: "I am sitting on top of this stone & it is underneath."

The stone: "I am lying here on this slope and he is sitting on top of me."

160, Sept. 10, 6³

The perplexing question: "Am I the one who is sitting on the stone,
or am I the stone on wh. he is sitting?"

Uncertainty -- the power of imagination,
and the affinity even w. non-living matter,
but "accompanied by a feeling of curious and fascinating darkness,"
a feeling wh. was never to leave him,
a fascination w. a world wh. seemed eternal,
all-absorbing,
fr. wh. he always had to wrench himself away
if he was to make his way in the world.

Jung was led by his uncertainty & confusion
to create his secret:

the little manikin carved out of his ruler --
w. frock coat, top hat, & shiny black boots
like the men at funerals --

filled w. a bed,
a coat,

and given a stone, divided into 2 halves, & given a library.

^{expression of a} This secret, hidden in the attic,

made Jung feel safe,
and at one w. himself.

The possession of such a secret

was "the essential factor of my boyhood."

It belonged with dreams of the phallus
and the image of the Jesuit

to a mysterious, secret realm cultivated by imagination.

And (p. 72): "The little wooden figure w. the stone was a first
attempt, still unconscious and childish, to give shape to the secret.
I was always absorbed by it and had the feeling I ought to fathom
it; and yet I did not know what it was I was trying to express.

160, Sept. 15, 7

I always hoped I might be able to find something -- perhaps in nature -- that wd give me the clue & show me where or what the secret was. At that time my interest in plants, animals, & stones grew. I was constantly on the lookout for something mysterious. Consciously, I was religious in the Christian sense, though always w. the reservation: "but it is not so certain as all that!" or, "What about that thing under the ground?" And when religious teachings were pumped into me and I was told, "This is beautiful and this is good," I wd think to myself: "Yes, but there is something else, something very secret that people don't know about."

What was this something else?

Jung would later call it

the breath of life,

the creative impulse,

the life-force.

But as a child,

he didn't know what he was doing

when he performed the ritual w. the manikin;

like the natives of Australia

who had similar soul-stones,

and secret gods,

and scrolls,

he first acted w/o reflecting on what he was doing.

He later realized that what he had done

is what people in archaic cultures have done for ages,

and this helped him form the conviction

of archaic psychic components

innate in the psyche across cultures,

archetypes.

The mg of his life's work is to reflect on the meaning present in what people do w/o knowing why they are doing it.

pp. 26 & 27: These things were never consciously connected by Jung:
and even at the age of 83,

he did not fully unravel
the tangle of his earliest memories.

But unconsciously, something was developing,
and it involved

a distrustful attitude to Christ,
along w. a fascination w. the idea of God,
whom Jung could pray to
w/o distrust.

He was "secret,"

and seemed to have a certain analogy
w. his secret in the attic.

Jung will thus connect God
w. all these experiences,
Deus sine natura? (Spinoza)

A secret God,
found in (as) nature,
not by revelations & faith
but by knowledge,

a strange and secret, hidden knowledge. Like Gnosticism,

A God who is more Mother than Father,

nature than spirit,
or who is both together,
as much one as the other,

a unity of opposites,
even of good and evil.

for the initiates,
the elite.