

# C. G. JUNG'S FIRST 'PATIENT':

## On the Seminal Emergence of Jung's Thought

WILLIAM B. GOODHEART, *San Francisco*

### I. INTRODUCTION

C. G. JUNG's first published work was his doctoral dissertation for the M.D. degree at the University of Basel. It is entitled 'On the Psychology and Pathology of So-Called Occult Phenomena' and was published in 1902 (JUNG 3). It is a confusing work to read, for it is couched in the psychiatric terminology of the turn of the century. But the main thrust is Jung's investigation of the then quite prevalent phenomena of hysterical altered states of consciousness and dissociation which went by the terms of 'narcolepsy, lethargy, *automatisme ambulatoire*, periodic amnesia, double consciousness, somnambulism, pathological dreaminess, pathological lying, etc.' (*Ibid.* p. 3). Jung approached this by carefully observing and describing in detail a series of seance sessions in which a young woman medium underwent dramatic episodes of somnambulism, double consciousness and automatic behaviours. Jung refers to this subject frequently as a 'patient' and gave her the pseudonym of 'Miss S. W.'.

In actuality she was a cousin of Jung's, Hélène Preiswerk, or 'Helly'. Jung's mother was the sister of Helly's father, both being the offspring of Samuel and Augusta Preiswerk-Faber. In his dissertation Jung states that the séances took place during 1899 and 1900, when Helly was fifteen and a half years old. However, there is a contemporary account of these sessions written by Stefanie Zumstein-Preiswerk, the daughter of Helly's older brother (ZUMSTEIN-PREISWERK 10).<sup>\*</sup> According to this account, Jung himself in 1895 as a nineteen-year-old first-year medical student helped to organise these sessions with his then thirteen-year-old cousin serving as medium in order to pursue his profound curiosity about occult and spiritualistic matters. Helly had fourteen siblings,

<sup>\*</sup> For a detailed review of Zumstein-Preiswerk's book, and for a discussion of some of the issues surrounding and emerging from Jung's dissertation from a different perspective, see 'Some early background to Jung's ideas: notes on *C. G. Jung's Medium* by Stefanie Zumstein-Preiswerk', by James Hillman (*Spring*, 1976, pp. 123-136).

mostly sisters, and Jung, a frequent visitor, was an important and familiar figure in the Preiswerk household. Helly's father had died. Jung had been a childhood playmate of Helly and her sisters. In fact, she and her sisters were the only girls Jung had had any significant contact with until he was seventeen years old. Helly is described as having been something of a loner on the periphery of things, a day-dreamer, withdrawn, easily distracted and a bit frivolous. When she began to exhibit mediumistic powers, considerable interest and attention was focused on to her by Jung.

The first séances probably took place in June, 1895, at the home of Jung's mother. Attending the first sessions were Jung, Jung's mother, an older sister of Helly and a young woman friend of the Preiswerk sisters. Some of Helly's other sisters joined the group later on, as did Jung's sister, nine years younger than Jung. Occasionally Jung would bring along one or two friends. The séances continued intermittently until 1899, according to the Zumstein-Preiswerk account. This covers an extremely important time in Jung's life. His father had become seriously ill just before the séances started, and he died early in 1896. Shortly afterwards, Jung met his future wife, Emma, when she was fourteen years old, six months younger than Helly. Upon his first glimpse of her, he felt a powerful attraction and a certainty that he would marry her in the future. She was the elder of two daughters of a wealthy industrialist. After the death of his father, Jung was in dire financial straits and for a while seriously contemplated giving up his medical education.

#### A. GENERAL OVERVIEW OF THE SÉANCES

Once each séance started Helly slid readily into a somnambulistic state which Jung described as similar to the hypnotic state, and ranging from a relaxed semi-conscious reverie to a condition in which Helly's conscious personality seemed to be displaced and taken over by 'other personalities'. 'Gradually gestures began to accompany the words, and these finally led up to *attitudes passionnelles* and whole dramatic scenes' (JUNG 3, p. 19). At other times Helly would lie silent and motionless for long periods.

Jung was quite active. He questioned, probed, spoke to and attempted to elicit information from the various 'spirit possessions'. He took charge in various ways and participated in the joining-of-the-hands and touching-of-the-fingers rituals which were part of the séances. On occasion he took Helly's pulse, counted her respirations and otherwise physically attended to her, particularly if she was in a prolonged trance or ecstasy. In her trances she occasionally delivered special personal warnings and messages to Jung and asked him

specifically on occasion to leave the room. 'Table turning' was the initial mode of communication in the first few séances. Helly and Jung would each sit quietly for up to an hour in the darkened room, their hands resting on a table between them. Jung describes the procedure that followed:

The experimenter [Jung] intentionally gives the table a slight push, or better, a series of light rhythmical taps. After a while he notices that the oscillations become stronger, that they continue although he had stopped his own intentional movements. The experiment has succeeded, the subject [Helly] has unsuspectingly taken up the suggestion . . . The medium then takes over the slight oscillations and gives them back considerably strengthened, . . . [and] they are received, strengthened, and reproduced, though very gently, almost timidly (*Ibid.* pp. 49-51).

This description reveals nicely a hushed, special, expectant, silent, hovering and mutually fine attuning of Jung and Helly, each to the other, physically and mentally. It portrays a silent dance of their fingertips and of their bodily rhythms. What was going on was in reality intimate, erotic and highly charged emotionally.

#### B. THE FOUR BASIC STAGES

It is convenient to divide the overall course of the séances into the following stages:

1. The first four meetings.
2. The emergence of the three sub-personalities.
3. The revelation of the power and force system.
4. The termination stage.

##### 1. *The first four séances*

The actual sequence of the first four séances is quite important to follow. In the first, communications began coming out of the somnambulistic Helly from the sub-personality of Helly's paternal grandfather, grandfather Preiswerk (who was also Jung's maternal grandfather, but this was not acknowledged in his dissertation). He communicated for a while in an 'edifying religious' manner and was suddenly interrupted 'in brusque fashion by a new communication announcing the presence of the writer's grandfather' (*Ibid.* p. 26). This was the sub-personality of Jung's paternal grandfather. Jung continues:

Someone remarked jokingly: 'Evidently the two spirits don't get on very well together.' . . . Suddenly S. W. [Helly] became very agitated, jumped up nervously, fell on her knees, and cried: 'There, there, don't you see that light; that star there?' She grew more and more excited, and called for a lamp in terror. She was pale, wept, said she felt queer, did not know what was the matter with her. When a lamp was brought she quieted down. The experiments were suspended (*Ibid.* p. 26).

The Zumstein-Preiswerk book states that it was Jung himself who

'remarked jokingly' that the two spirits 'don't get on very well together' (EBON I, p. 44).

In the second séance the sub-personality of grandfather Preiswerk again emerged. Suddenly Helly lay back on the sofa, pale, motionless, non-responsive and mute. After a half-hour she abruptly became responsive, but was confused and embarrassed. Jung writes:

[She] said she had seen 'all sorts' of things, but would tell nothing. Only after insistent questioning would she admit that in a peculiar waking condition she had seen her grandfather arm-in-arm with my grandfather. Then they suddenly drove past sitting side by side in an open carriage (JUNG 3, p. 26).

In the third séance Helly underwent a similar withdrawal which lasted about a half-hour and then

... afterwards told of many white transfigured forms who each gave her a flower of special symbolic significance. Most of them were dead relatives. Concerning the details of their talk she maintained an obstinate silence (*Ibid.* p. 26).

In the fourth séance, after some bizarre lip movements and sounds, Helly began saying 'in an altered, deep tone of voice ... "She is not here, she has gone away."' She later came out of this trance-like state, had no memory of what had occurred but 'gave hints about a sojourn in the other world and spoke of the unimaginable blessedness she felt' (*Ibid.* p. 27).

## 2. *The emergence of the three sub-personalities*

At this point Jung gave Helly a well-known and widely discussed book of the time called *The Clairvoyante of Prevorst*, which describes the dramatic séances, mysterious pronouncements, dynamic sub-personality possessions and visions of a famous, almost prototypical seeress or medium (KERNER 9). After this the images and productions by Helly consolidated into more cohesive sub-personalities and more consistent statements.

Grandfather Preiswerk condensed into a sub-personality who

... produced a flood of Biblical maxims, edifying observations, and song-book verses, ... Numerous other effusions of this sort betrayed by their hackneyed, unctuous content their origin in some tract or other ... The character of this personality was distinguished by a dry and tedious solemnity, rigorous conventionality, and sanctimonious piety (which does not accord at all with the historical reality) (*Ibid.* pp. 30-31).

Later on an equally consolidated sub-personality emerged who was in stark contrast to Preiswerk. He was called Ulrich von Gerbenstein,

... abounding in amiable phrases and charming compliments ... a gossip, a wag, and an idler, a great admirer of the ladies, frivolous and extremely superficial ... he

came to dominate the situation more and more, . . . so that the serious character of the séances visibly deteriorated under his influence (*Ibid.* p. 32).

Later still there emerged a dignified feminine sub-personality, named Ivenes, who served as an important overseeing figure or 'spirit guide'.

. . . She is a serious, mature person, devout and right-minded, full of womanly tenderness and very modest, who always submits to the opinion of others. There is something soulful and elegiac about her, an air of melancholy resignation; she longs to get out of this world, she returns unwillingly to reality, she bemoans her hard lot, her odious family circumstances. With all this she is something of a great lady . . . (*Ibid.* p. 38).

Jung distinguished this state in which Ivenes emerged as 'semi-somnambulistic', a different kind of state of consciousness intermediate between the waking state and the usual somnambulistic state. He saw Ivenes as representing the emergence of an enriching and more mature other personality existing alongside her normal, pre-adolescent and somewhat giddy everyday personality.

Like the clairvoyante of Prevorst, Ivenes revealed another side of herself which had been involved in an array of 'earlier existences'. In the nineteenth century she had been the actual clairvoyante of Prevorst. In the later eighteenth century she had been a clergyman's wife who had been seduced by Goethe and had borne him a son (Jung harboured at times the phantasy that his paternal grandfather was an illegitimate son of Goethe). In the fifteenth century she had been a countess. In the thirteenth century she had been a French noblewoman, who had also been the mother of Jung when he was in a previous incarnation. She had been burnt as a witch, and the bereft son had fled to live an isolated life with only a portrait of his mother as a companion.

In all her pre-existences she had been a medium and an intermediary between this world and the Beyond. . . . In each of her pre-existences she had invariably been married, and in this way founded a colossal family tree, with whose endlessly complicated relationships she was occupied in many of her ecstasies. Thus, some time in the eighth century she had been the mother of her earthly father and, what is more, of her grandfather and mine. . . . The special target of her romances was a lady acquaintance of mine, who for some undiscoverable reason was peculiarly antipathetic to her. She declared that this lady was the incarnation of a celebrated Parisian poisoner who had achieved great notoriety in the eighteenth century . . . she had caused the death of her husband . . . also one of her lovers and of her own brother, so as to get his inheritance. Her eldest son was an illegitimate child by her lover. During her widowhood she had secretly borne an illegitimate child to another lover, and had finally had illicit relations with her own brother, whom she later poisoned. . . . Most of the romances had a pretty gruesome character: murder by poison and dagger, seduction and banishment, forgery of wills, and so forth played a prominent role (*Ibid.* pp. 37-38).

### 3. *The revelations of the systems of force and power*

In the later séances Helly began speaking of 'strange revelations about the world forces and the Beyond . . . [saying] "on one side was the light, on the other side the power of attraction"' (*Ibid.* p. 39). This followed after Jung, in Helly's presence but elsewhere, had ardently discussed theories of Kant which involved concepts about the attraction and repulsion of cosmic forces. Helly later developed a 'mystic system' organised into a circular diagram which indicated the tensions among three opposing force systems. One is rooted in the 'Powers of Light' which are related to the 'Life Force'. Another is a magnetic-like force present 'only in certain human beings, in those who are able to exert a magnetic influence on others'. From this emerges the 'sexual instinct' from which 'chemical affinity' is directly derived. The third force is 'the dark and evil power equal in intensity to the good power of Light'. From this derive 'the forces of resistance (gravity, capillarity, adhesion, cohesion)'.

With the sixth circle the visible world begins: this appears to be so sharply divided from the Beyond only because of the imperfection of our organs of sense. In reality the transition is a very gradual one, and there are people who live on a higher plane of cosmic knowledge because their perceptions and sensations are finer than those of other human beings. Such 'seers' are able to see manifestations of force where ordinary people can see nothing (*Ibid.* pp. 41-43).

### 4. *The Termination Stage*

With the production of the power system, the intensity of the personifications and ecstasies subsided. Jung describes 'an increasing staleness of content', a loss of 'vitality', and writes of von Gerbenstein dominating the sessions 'for hours on end with his childish chatter'. 'The visions . . . likewise seem to have lost much of their richness and plasticity of form. . . . Nothing new was produced' (*Ibid.* p. 43). Jung finally states: '... the impression of wilful deception became ever stronger'. He withdrew from the sessions entirely.

## II. JUNG'S DISCUSSION

### A. THE REPRESENTATION OF UNCONSCIOUS PERCEPTION

In the discussion section of his dissertation Jung first focuses on Helly's baseline or waking state of consciousness, which is distractible, absent-minded and fluctuating in its attentiveness. For example, she frequently misread words, and Jung was interested in tracking how during her reading aloud an incorrect word could slip into any otherwise correctly

read sequence independent of her conscious intention. The misreadings occurred most frequently when Helly's attention lapsed, and Jung suggests that in these moments 'the excitability of the perceptive centre' is reduced to a point where a sense perception is received unconsciously and 'only reaches verbal expression through the mediation of the nearest associations' (*Ibid.* p. 45). Helly perceives the word correctly, Jung postulates, but this perception remains unconscious and is replaced by another word associated to it.

... the meaning of the optic impression was understood correctly. But it is reproduced incorrectly. Where does the cause of the mistake lie? In my paper I left this question open, contenting myself with the general remark that it was an 'automatic' phenomenon which I was not able to localize at the time (JUNG 4, p. 90).

In this commentary on his dissertation, Jung acknowledges that he has left out an exploration into adequate intrapsychic or interpersonal causes for the incorrect reproductions or misreadings. He rested content with the assumption that it was an 'automatic phenomenon' which, in a way, takes over when attention lapses, that is, when the waking consciousness or ego is muted or in a partial hypnotic state or state of free association. He recognised, however, that a major psychic split is active in these instances in which there is an unconscious split-off 'complex' which 'reads and understands correctly, ... allows itself various modifications of expression ... [and] perceives things correctly' but reproduces them in modified form' (JUNG 3, p. 21).

Turning to a different example, Jung refers in his dissertation to a reported experiment involving a woman patient with an hysterically anaesthetic hand. With her vision obstructed, and when an examiner pricks her hand with a needle, she relates thoughts or images of 'points' or a 'row of dots' in her free associations.

When the examiner moves her fingers, thoughts or images of 'sticks' or 'columns' emerge. Using this as a prototypal model, Jung recognises that the subject cannot refer consciously to the most correct and accurate perception of what has occurred and what she has experienced and perceived. She does not specifically think of or picture needles, pricking or pain. She thinks instead of 'points'. In place of the accurate and precise perception, which remains unconscious, an 'automatic substitution of some adjacent association' comes into the mind (*Ibid.* p. 46). This 'automatic substitution' of 'points' or 'dots' is directly related to and shaped by the accurate but unconscious perception of the needle-prick experience. This substitution process and its images are *not* autonomous but are closely and causally linked to the experience of the pinprick, that is, to this significant action of the environment on the subject, the perception of which is not allowed into consciousness but is repressed. Further, the images of 'points' and 'dots'

do somewhat automatically emerge into consciousness, from the perspective of the conscious state, but they are bound as well to indicate, represent and substitute for the unconscious needle-prick experience and its perception. These images suggestively hover over and circle around the correct but forbidden perception, while at the same time and almost at the last moment avoiding a specific closure and an accurate focusing on it, which would lead to precise identification and consciousness of it.

Similarly, in the actual experience of having her fingers physically moved, the patient becomes aware of images of 'columns' or 'sticks'. Again, these associated and substituted images point to, invite, are adjacent to, circle around, represent, but also finally evade and avoid closure towards an accurate conscious rendition of the actual unconscious experience which can only be achieved by the correct image, 'fingers'. The replacement image or thought is an associated *and* at the same time an evasive substitution.

Jung seemed to recognise the basic and general importance of this sort of associative substitution and representation of an unconscious perception in the formation of the imagery and the personifications which were emerging in Helly during the séance sessions. In fact, he goes on to say,

The misreading can therefore be regarded as a prodromal symptom of subsequent events, especially as its psychology is the prototype of the mechanism of somnambulistic dreams, which are in fact nothing but a multiplication and infinite variation of the elementary process we have described above (*Ibid.* p. 46).

Here Jung seems to be approaching the thesis that at any time in the free associations of the individual, images can emerge which are caused by and which represent through an automatic substitution process certain on-going and past unconscious perceptions of significant occurrences to oneself in interaction with another, and these images have an associative and meaningful connection to these occurrences and their perceptions and memories. Further, Jung implies that these images can multiply and cohere into themes, narratives, sub-personalities and dreams.

Yet Jung promptly abandons this approach without further explanation, and begins to assume that Helly's imaginative productions are predominantly autonomous, represent a realm unto themselves and are divorced from any major interpersonal experience and its unconscious perception.

#### B. FURTHERING THE DEVELOPMENT OF SUB-PERSONALITIES

In spite of his theoretical statements on the generative importance of



unconscious perception and its memory as one of the factors in the production of substituting associative imagery, Jung goes on to focus almost exclusively on that imagery and its multiplications as if it were important solely for itself alone. He was fascinated by 'the activity of a subconscious independent of the conscious self' (*Ibid.* p. 48). In fact, he viewed this subconscious and its activities and productions as important and substantial entities in themselves, independent of any link they might have to unconscious perception of memory. He saw them as valuable but still embryonic and undeveloped resources for the individual to which he or she needs to establish a productive dialogue, much as one would with another person who is wiser or who has a broader perspective.

Jung therefore directly questioned the subconscious: 'Who is doing this? Who is speaking?' He received back answers as if from another person within Helly who later emerged as a sub-personality. He felt that in response to this approach

... the unconscious personality builds itself up: it owes its existence simply to suggestive questions which strike an answering chord in the medium's own disposition. ... 'it was because the suggestion encountered a *psychological possibility*; in other words, disaggregated phenomena were existing there apart from the normal consciousness of the subject' [quoting Alfred Binet's *Alterations of Personality*]. The individualisation of the subconscious is always a great step forward and has enormous suggestive influence on further development of the automatisms (*Ibid.* pp. 53-54).

Through suggestive questions to Helly, Jung invited the emergence of aggregates of automatic responses which consolidated into cohesive sub-personalities which would speak and reply in ways totally unexpected to, and even incompatible with, Helly's conscious mind or thought processes and which therefore seemed autonomous. For example, he points in particular to the sub-personality of Ivenes who demonstrates through Helly characteristics which are remarkably different from those Helly normally displays. When 'possessed' by Ivenes,

[Helly] revealed a far-reaching alteration of her entire character. She was now grave, dignified; when she spoke, the theme was always an extremely serious one. In this state she could talk so seriously, so forcefully and convincingly, that one almost had to ask oneself: Is this really a girl of 15½? One had the impression that a mature woman was being acted with considerable dramatic talent (*Ibid.* p. 47).

Jung is impressed with the phenomena that emerged within this process of sub-personality formation, and he began to refer to them as being *unconscious*, or even *the unconscious*, rather than *subconscious*. He began to turn his focus and interest exclusively to them as being the primary manifestations and content of the unconscious. For example,

he saw sub-personalities as autonomous and cohesive existences of unconscious personality, able to develop and mature outside the normal conscious state and on occasion, as in the séances, to become apparent to the conscious state. Jung implies that by adopting the right attitude the subject or the observing other can establish a productive dialogue with these images, dreams and sub-personalities that will bring forth narratives, dramatic sequences, visions, unexpected intuitions and ways of seeing and thinking about things which may range from the banal and commonplace to the edifying and enlightening, to the occasionally illuminating, even to the carrying of some profound value, meaning and wisdom for the individual's life.

Jung actually was using the term 'unconscious' in two different ways: first, to designate the realm of unconscious perception and memory; second, for the process of autonomous associative substitution and its products. His sketchy, but important, recognition that the products of the associative substitution process have a valuable connection to the unconscious perceptions and memories of significant interpersonal events faded into the background and almost disappeared. He began in some ways to sacrifice unconscious reality for the profusions of subconscious phantasy. And yet, with his special reverence for the profound symbolic communicative power of the image, he discovered considerable substance and a dimension of wider and significant meaning available within phantasy productions. But he had shut himself off from discovering an even deeper, broader and more valuable unconscious meaning within these productions, for he had lost sight of a whole embryonic dimension of the richness of his initial intuition of the central importance of on-going unconscious perception and memory as one of the major organising control points of the train of images of free association.

### C. THE 'AUTONOMOUS PSYCHE'

Next, Jung turns to discuss the event in the first séance where the sub-personality of grandfather Preiswerk is communicating. Suddenly, says Jung,

... the automatic expression of this personality [grandfather Preiswerk] was interrupted in the most unexpected way by a new person whose existence no one suspected (*Ibid.* p. 56).

This new sub-personality, Jung admits, was his own paternal grandfather. He is in a fix: he is writing a scientific paper and is attempting to conceal his personal and family involvement with Helly. Frankly, he has deceived his readers by identifying grandfather Preiswerk as exclusively Helly's grandfather and not acknowledging him as being

also his own grandfather, a fact of great psychological importance. But suddenly here is a direct and personal reference to Jung himself, and it forces him to direct his attention toward the numerous and complex realities of the relationship between himself and Helly. He is now required to begin explaining why his own paternal grandfather has emerged, or, as he put it, 'the fact that it was my grandfather and no one else'. At this point in his dissertation Jung's reasoning becomes evasive and strained. We will examine his thought process step by step.

Obviously the patient had entertained the liveliest expectations about this first séance. Any reminiscences she had of me and my family had probably grouped themselves around this feeling of expectation, and they suddenly came to life when the automatic expression was at its climax . . . and this split-off part seized upon the nearest available material for its expression, namely the associations concerning myself. Whether this offers a parallel to the results of Freud's dream investigations [Footnote here refers to *The Interpretation of Dreams*] must remain unanswered, for we have no means of judging how far the emotion in question may be considered 'repressed'. From the brusque intervention of the new personality we may conclude that the patient's imaginings were extremely vivid, with a correspondingly intense expectation which a certain maidenly modesty and embarrassment sought perhaps to overcome. At any rate this event reminds us vividly of the way dreams suddenly present to consciousness, in more or less transparent symbolism, things one has never admitted to oneself clearly and openly (*Ibid.* pp. 56-57).

Forced to focus on his and Helly's personal realities and interaction, Jung first suggests that Helly had 'the liveliest expectations' about this séance. This adjective is obviously woefully inadequate to describe the true depths of Helly's involvement. And Jung senses this, for later on he speaks more appropriately of 'intense expectations'. Jung then postulates that reminiscences of him and his family have 'grouped themselves around' this expectation and thus become part of the automatic expression. There is considerable vagueness and distancing in Jung's language here. What specific 'expectations' and 'reminiscences'? Why him and his family? Jung avoids any specific statements of any kind about Helly or their relationship and goes on to conclude that her subconscious psyche 'seized upon the nearest available material for its expression'. In a stroke and by subtle innuendo, he creates a set or bias which invites the belief that it was only because he, rather than someone else, just happened to be there at that time that this particular personal image or sub-personality so intimately related to him constellated itself. He implies that the subconscious psyche is not only autonomous as a *process* with respect to consciousness, but that its *contents*—its images and sub-personalities—are almost completely autonomous as regards outer experience as well. It draws on 'material' from outer experience, even in an intimate relationship, because that is what is most conveniently available for its autonomous purposes. In contrast to the true intensity and intimately emotional complexity of Jung's and

Helly's influence upon each other, this description is a pale replica.

It might be said that this was in the interest of preserving the aura of scientific objectivity for the sake of his dissertation, but there is considerable evidence that Jung actually experienced and finally comprehended the situation in this naïve way and that he was satisfied with this account throughout most of his lifetime. In 1934 Jung wrote:

This idea of the independence of the unconscious, which distinguishes my views so radically from those of Freud, came to me as far back as 1902, when I was engaged in studying the psychic history of a young girl somnambulist (JUNG 5, p. 123).

In *The Discovery of the Unconscious*, Ellenberger states:

It seems that only much later did Jung realize that his young cousin had been in love with him and multiplied her mediumistic revelations in order to please him (ELLENBERGER 2).

Now, as the unacceptable emotional and interactional truths of their relationship moved closer to the threshold of his consciousness with the arrival of his own paternal grandfather into Helly's associations, Jung needed help. In this moment of need he turned to Freud. He begins to approach the problem again, this time more squarely, and he wonders if this occurrence might offer a parallel to Freud's dream investigations. But then he falters badly. He concludes that he must leave that question unanswered, for 'we have no means of judging how far the emotion in question may be "repressed"'. This sequence is quite remarkable. It is the first mention of Freud in Jung's writing career, and it comes exactly at the point when he has abandoned his distancing stance and begun to move toward the interactional realities. Further, the reference to repressed emotion pinpoints the problem precisely, and the reference to Freud's work on dream interpretation suggests a realistic solution, such as exploring either his own free associations or Helly's associations by means of the techniques which Freud had so clearly spelled out.

However, Jung skipped away from his own proposals and inserted the abruptly aborting conclusion that all this 'must remain unanswered'. This is actually the first Freud-Jung split.

Jung was drawn to Freud's formulations, brought them up as important, and then did not use them but abruptly backed off instead. He consequently avoided and did not discover the emotional and sexual realities in this situation to which Freud's teachings would have led him. The bringing of these realities to consciousness would have been totally and harshly forbidden by the particular professional milieu in which Jung was attempting to achieve acceptance, which was as puritanically repressive as the social, collective and family context in which each of these near-public séances occurred; there was also the fact of a first

cousin relationship between Jung and Helly; and there were Jung's unconscious dynamics, which certainly had to include the internalisation of these massively repressive forces in order that he should be able to adapt and be palatable to the family, to the social and to the professional contexts of his time, in this, the first half of his life.

However, Jung did not withdraw in this passage so completely as he previously had: bolstered by the contact with Freud, he is now able to use the more appropriate adjective 'intense' rather than the earlier and more evasive 'lively' when speaking of Helly's expectations. And from here Jung is able to speak more specifically of such themes as 'vivid imaginings', 'maidenly modesty and embarrassment', and 'things one has never admitted to oneself clearly and openly', experiences which most likely applied not only to Helly but to Jung himself as well. He was still in a precarious spot at this point, with the emotional and sexual realities pressing firmly on the barriers which prevented him being aware of them. It was here in his earliest thought that Jung began to go through a series of conceptual steps which ultimately would disengage him completely from these threatening pressures.

He turned the acuity of his focus away from the interpersonal emotional and sexual reality and away from his embryonic concept of the importance of unconscious perception of this reality as a crucial stimulus and one foundation for the exercise of the imaginative life. He began to view the productions of the free associative process as having an autonomous reality of their own, a 'reality of the psyche', which is to be related to in priority over interpersonal reality. Psychological investigation is to turn to the products of imagining and phantasy; image is to follow image and phantasy is to follow phantasy; dialogue is with the 'inner figures', the sub-personalities. This is the path to the living drama and reality within, which Jung implies is autonomous and has only chance association and minimal or incidental connection with outer events and persons. Therefore, Jung's initial concept of the 'autonomous psyche' arose to serve as a self-protective, isolating but stabilising conceptual construct in this threatening and impossibly entangled and contaminated interpersonal relationship with Helly. It was beset from the beginning with powerful conscious and unconscious family, social, and professional constraints, as well as by the unresolved and conflicted unconscious dynamics within both Jung and Helly, which circled around their awareness, expression and management of their own erotic lives and impulses.

His formulation obliterated the possibility of bringing into consciousness, by means of Helly's free associational imagery, her underlying unconscious perceptions of the critical interpersonal realities of his and Helly's relationship. Jung unknowingly led Helly into a seemingly innocent but actually lethal and totally isolating mutual

fascination and enchantment with the unfolding living drama of her images, sub-personalities and ecstasies. It was as if all the intense power of their emotionally charged liaison were blocked from a full living unfolding within the relationship; were circuited, with its resulting excessive charge, on to this stage of image and phantasy so that this swollen power granted thereby immense quanta of substance and actuality to the spiralling build-up of imaginary products and their convoluted dramas. It was here alone, on the stage of Helly's largely substitutive derivatives of unconscious perception, on the marching chains of images, on the swirling dramas of sub-personality and the piling up of narrative on narrative within the theatre of the 'autonomous reality of the psyche', where Jung and Helly could play out their affection, their flirtation, their caressing, their longed-for physical embrace and union, free from risk, free from living contact with each other, free from the agonies of interpersonal reality.

A major current of Jung's life work was the rich elaboration of this embryonic concept of the 'autonomous reality of the psyche' into his mature conceptualisation of the 'objective psyche' or the 'mythopoeic' or 'collective unconscious'. From one perspective this is a brilliant concept and a major contribution to the understanding of the human psyche, much in the tradition of Immanuel Kant and Plato. It took Jung into a valuable exploration of the deepest mythopoeic resources and the very archetypal themes of human imagination and thought which are the well-springs of those grand creative processes of poetry, art, epic, mythology and religion, and which bring meaning and order into man's life and death, into man's deepest mysteries and into his relationship to chaos, to the cosmos and to the unknown. But from another perspective, that of the actual situation of personal interaction, Jung's formulation was born out of severe conflict both as an adaptively coping compromise and an isolating intellectual construction against the truths of an interpersonal reality which were sternly forbidden to his consciousness by the harsh repressiveness of the social-professional collective and its internalisation and reinforcement within Jung's psyche.

#### D. IMAGES AND HALLUCINATIONS AS POTENTIALLY HEALING

In his dissertation Jung goes on to postulate that the consolidation of images into these sub-personalities was a form of hallucination, that they form the 'visual foundation' of dream images, and that they use allegories and plastic images to communicate.

The proposition 'they do not hate one another, but are friends' is expressed in a picture of the two grandfathers arm-in-arm . . . the thinking of somnambulists proceeds in plastic images. . . . (JUNG 3, p. 57).

Jung had a good ear for the convoluted and symbolically metaphorical style of communication of phantasy and dream imagery. He suggests certain hallucinations are linked to 'the complex hallucinations of visionaries' (*Ibid.* p. 60), in which 'the life of the imagination [is called] into free and nimble play' (*Ibid.* p. 60 quoting from J. F. C. Hecker's *Über Visionen*). They are 'harbingers and also signs of an immense spiritual power'. Here Jung is implying that in certain persons, rather than the 'ordinary hallucinations' which he has been discussing, there may occur 'visionary hallucinations' which can be uplifting or even transforming in their influence on the subject if properly related to.

For example, Jung focuses on the stately, gracious and mature Ivenes, Helly's major sub-personality and 'hallucination'.

The patient [Helly] pours her own soul into the rôle of the Clairvoyante, seeking to create out of it an ideal of virtue and perfection; she anticipates her own future and embodies in Ivenes what she wishes to be in twenty years' time—the assured, influential, wise, gracious, pious lady . . . the patient builds up a personality beyond herself. One cannot say that she deludes herself into the higher ideal state, rather she dreams herself into it (JUNG 3, p. 66).

X Jung is implying that such phantasy productions are imbued with substance, qualities or potentials which are normally unavailable yet are important to the fullest conscious life of the subject; but they can be made at least partially available to the free associating, nearly hallucinating subject, who gives the developing sub-personality free rein and full imagined existence and establishes a conscious relationship or dialogue with it. Through such exercises in hallucinatory or visionary imagination, Jung feels that Helly 'builds up a personality beyond herself' which she can then later partially embody or incorporate as she moves toward a more mature identity.

It is, therefore, conceivable that the phenomena of double consciousness are simply new character formations, or attempts of the future personality to break through . . . (*Ibid.* p. 79).

In formulating the procedure of visionary imagination, Jung calls on Freud's phrase 'hysterical identification' and develops it as follows:

The more consciousness becomes dissociated the greater becomes the plasticity of the dream situations, and the less, too, the amount of . . . consciousness in general. For instance, . . . a severe hysteric, had hypnagogic visions of little riders made of paper, who so took possession of her imagination that she had the feeling of being herself one of them. Much the same sort of thing normally happens to us in dreams, when we cannot help thinking 'hysterically'. Complete surrender to the interesting idea explains the wonderful naturalness of these pseudological and somnambulistic performances, which is quite beyond the reach of conscious acting. The less the waking consciousness intervenes with its reflection and calculation, the more certain and convincing becomes the objectivation of the dream (*Ibid.* pp. 67–68).

Jung, then, is clearly stating that the procedure for the subject, like Helly, is to adopt consciously the characteristic manoeuvre of the hysterical patient which is to dissociate herself from reality, to surrender completely to a particular image or hallucination, and let it possess her imagination completely until she becomes that image or figure.

This formulation not only more firmly entrenches Jung in the view that both the origin and the content of images and hallucinations have little if any significant cause and effect relationship to the subject's unconscious and conflict-laden areas of interpersonal reality; it also implies that the most beneficial approach to this imagery is not to explore it in consciousness for what unconscious repressed, denied, and anxiety-provoking conflictual perceptions and memories it might be alluding to, representing or symbolising about. This approach immediately disengages the individual from any further forthright and active exploring dialogue with those areas of his or her interpersonal reality which might be unconscious, laden with conflict and in need of resolution.

#### E. CONFLICT-REPRESSION VS. AUTONOMOUS DISSOCIATION

Yet Jung shifts completely again and begins to wonder quite appropriately about the connection of these hallucinations with perceptions of reality and if these perceptions might play any part in the origin of the hallucinations.

... her [Helly's] dreams came up explosively, suddenly bursting forth with amazing completeness from the darkness of the unconscious. . . . At several points, however, it is possible in our case to demonstrate the link with perceptions in the normal state, so it seems probable that the roots of those dreams were originally feeling-toned ideas which only occupied her waking consciousness for a short time (*Ibid.* p. 68).

Jung is still working over the unexpected and sudden emergence of the sub-personality of his paternal grandfather into Helly's consciousness. He has not been satisfied with his previous explanations and is being driven to explain the occurrence anew. He again turns to the possibility that it must have been linked more firmly to some perception or awareness which is now unconscious and that some external stimulus might account for such hallucinations. Jung goes on:

We must suppose that hysterical forgetfulness plays a not inconsiderable rôle in the origin of such dreams: many ideas which, in themselves, would be worth preserving in consciousness, sink below the threshold, associated trains of thought get lost, and thanks to psychic dissociation, go on working in the unconscious. We meet the same process again in the genesis of our own dreams. The apparently sudden and unexpected reveries of the patient can be explained in this way (*Ibid.* pp. 68-69).



Again, at this same critical point, where Jung once more is starting to deal with a way of seeing things that would challenge his conceptual defences and to approach the awareness of warded off personal truths and interpersonal behaviours between himself and Helly, he turns to Freud and, in a footnote, quotes from the *Interpretation of Dreams*:

The course of our conscious reflection shows us that we follow a particular path in our application of attention. If, as we follow this path, we come upon an idea which will not bear criticism, we break off: we drop the cathexis of attention. Now it seems that the train of thought which has thus been initiated and dropped can continue to spin itself out without attention being turned to it again, unless at some point or other it reaches a specially high degree of intensity which forces attention to it. Thus, if a train of thought is initially rejected (consciously perhaps) by a judgement that it is wrong or that it is useless for the immediate intellectual purposes in view, the result may be that this train of thought will proceed, unobserved by consciousness, until the onset of sleep (*Ibid.* p. 69).

In the two descriptions of the process of forgetting, one by Jung and the other by Freud, trains of thought are described as disappearing from consciousness. Yet there is a striking difference between the two. Jung indicates that worthwhile conscious ideas 'sink below the threshold' or 'get lost'. To explain why this occurs, he says simply, 'thanks to psychic dissociation'. Here he offers the force, dynamic, or process of psychic dissociation as a causal agent. Yet this is just another way of saying that things separate from each other. He replaces a description with a description. Things separate from each other because they separate from each other, or dis-associate. This is tautological. Yet Jung goes on to imply that he has given an adequate explanation: 'The apparently sudden and unexpected reveries of the patient can be explained in this way.' Jung does not elucidate or discuss further this process of dissociation. This is confusing, subtly deceptive, and it signals that Jung's thought processes are evasive and unclear. Jung is in inner turmoil over the sudden eruption of this powder keg of an image in the first séance. He is struggling both to explain and not to explain its full implications. Yet he himself cannot rest content with his previous explanatory attempts. He is challenging repetitively his own defensive formulations, sensing their inadequacy, returning to them again and again to reshape them, but always in such a way that he can avoid the frank issue of an intensely personal, emotional, cause-and-effect influence of himself and Helly on each other.

Again in trouble, again Jung had turned to Freud. He selected a quotation which is the precise, elegant and unequivocal statement or interpretation that he needed at this moment in his deliberations. But quite extraordinarily Jung missed exactly the major point that Freud was making. Nothing could be clearer from the quotation. Trains of thought do not just sink away from each other, separate or dissociate

haphazardly. Instead, there is a point where criticism, or judgement, is brought to bear on an idea, or thought, and it is actively rejected. Jung obliterated this message and replaced it entirely with a passive, almost non-conflicted 'sinking below', as if it just happened, just autonomously disassociated itself from consciousness. Jung simply happened to be there, and so his paternal grandfather simply happened to come up in Helly's ecstasies. This train of thought just happens to sink out of consciousness into the unconscious and may pop up abruptly again at some time. Jung leaves out the whole issue of conflict! The reality situation was so intolerable and conflicted for Jung in this interpersonal situation and setting that he minimised in his conscious deliberations the existence of cause-and-effect influences and their corollary—the presence of conflicting forces—in the intrapsychic as well as the interpersonal sphere. Yet, Jung had selected from Freud a magnificent analytic interpretation of what was actually happening in his own thought processes in this dissertation. Jung was unconsciously and repeatedly rejecting the next link in the chain of his own thought—which is that he is having a significant effect on Helly and she on him. Freud's statement was attempting to tell Jung that the root of this rejection, this withdrawal of cathexis, is that in some way, consciously or unconsciously, Jung is judging it as wrong and also finding it did not serve him for the immediate intellectual purposes in view, which is the use of this work with Helly for the intellectual purpose of completing a successful doctoral thesis. Further, Freud's comment points out that this train of thought will 'proceed, unobserved by consciousness' until there is a relaxing of vigil, at which time it will again erupt. This interpretation then even illuminates the underlying processes by which these similar trains of thoughts and their next link recur again and again in Jung's deliberations in his thesis only to sink away without being finally rounded out and drawn to a resolved conclusion.

#### F. THE MYTHICAL ROMANCES OF PSYCHIC REALITY

Even though Jung has misread Freud's statement, he is strengthened by it, and his defensive barriers loosen up to the point where he next is able to approach and acknowledge that the theme of 'romance' and sexuality are woven throughout Helly's imaginings.

Our patient's 'romances' throw a most significant light on the subjective roots of her dreams. They swarm with open and secret love-affairs, with illegitimate births and other sexual innuendoes. The hub of all these ambiguous stories is a lady whom she dislikes, and who gradually turns into her polar opposite, for whereas Ivenes is the pinnacle of virtue this lady is a sink of iniquity. But the patient's reincarnation theory, in which she appears as the ancestral mother of countless thousands, springs, in all of its naïve nakedness, straight from an exuberant fantasy which is so very

characteristic of the puberty period. It is the woman's premonition of sexual feeling, the dream of fertility, that has created these monstrous ideas in the patient. We shall not be wrong if we seek the main cause of this curious clinical picture in her budding sexuality. From this point of view the whole essence of Ivenes and her enormous family is nothing but a dream of sexual wish-fulfilment, which differs from the dream of a night only in that it is spread over months and years (*Ibid.* pp. 69-70).

Jung skilfully picks out the themes that have echoed throughout Helly's dramatised images and narratives, the secret love affairs, the incest and illegitimacy, the sexual innuendoes, the iniquity, the 'monstrous ideas' piling up in this ongoing dream of Helly's, swollen by sexual wish-fulfilment. He is getting closer to understanding. He wishes to pinpoint the 'subjective roots', but he does not see them in the obvious *frustrated* sexual wishes and urges toward himself, in spite of his acknowledged reading of Freud's *Interpretation of Dreams* and Breuer's and Freud's *Studies on Hysteria!* (*Ibid.* p. 78).

Now where Freud in the very different setting of a psychoanalytic, diadic, confidential, relationship with a woman patient learned how safely to encourage and uncover the specifics of these sexual wishes and urges in their full reality and living manifestations, learning that the patient wants to kiss him, to throw her arms around him, to feel her naked body against his, Jung, in this repressive, exposed, contaminated and semi-public professional-social-family setting, can recognise and allow these urges only in terms of the vaguest generalities and universalities. Jung, in this situation and at this stage of his life, simply cannot allow the full living reality of the emotional, sexual, urges between himself and Helly to become conscious, even conceptually. There is no therapeutic contract, nor is there a therapy setting, diadic, intimate, private and confidential. Even Jung's mother is occasionally present. In fact, the incestual matrix and undercurrent within these meetings is remarkable and clearly represented in Helly's imaginings.

Jung simply cannot allow the real and living dimension of sexuality to emerge here, even in his speculations and deliberations. In its place he is forced to offer vague and semi-poetic generalisations which serve more to conceal the specific underlying truths than to reveal them. 'It is the woman's premonition of sexual feeling, the dream of fertility ... her budding sexuality ... nothing but a dream of sexual wish-fulfilment ...' (*Ibid.* p. 70).

There is, of course, considerable truth in this explanation, but it is a theoretical truth, a psychological generalisation, an only partly useful abstraction which does nothing to approach Helly's unique and very real, living experience. It is a defensive generalisation and near cliché when applied to this specific interactional situation and to what Helly is wrestling with, and it actually brings no significant meaning to the

actual situation at all. In fact, in the moment of implying that it is describing or explaining significant truths about Helly, it actually ignores and abandons the real Helly, and buries her under pale generalisations and semi-poetic replicas.

We do not know Helly from this dissertation. Helly, the living adolescent girl with all her complexities, intertwined conflicts and thriving instinctuality, hungry for life and relationship, is obliterated by Jung's self-protective conceptual system in his own mental processes and in his dissertation, and she is discouraged in the sessions themselves, as we shall see, by his behaviour and communications. We have only the dramas of her ecstasies, her mythic romances and her mystic systems and sub-personalities. We shall see that this is the final product of a severely disturbed interactional-communicative relationship and field, in which the fresh, vital instinctual and emotional reality and its expression through free association are being granted no channel of legitimate communication. They therefore twist themselves into these primitive archetypal forms and piled up images to find some path out of total obliteration and repression, and to represent in whatever bizarre form is allowable, an accurate unconscious perception of the true nature of the unconscious interactional realities.

#### G. THE DYNAMICS OF 'EMOTIONAL PARALYSIS'

In his following discussion Jung goes on to focus on episodes of what he calls 'somnambulistic attacks' or 'emotional paralyses':

In the second seance she [Helly] was suddenly seized with a sort of fainting fit, from which she awoke with a recollection of various hallucinations. According to her own statement, she had not lost consciousness for a moment (*Ibid.* p. 70).

Jung suggests that two sorts of extreme 'psychic excitation' can induce such attacks. One type is intense, sudden immediate physical contact in the midst of an atmosphere of erotic expectation between a man and a woman who have been extremely attracted to one another for some time and who finally come into physical contact while in the midst of their frustration. He cites the first meeting of Bettina Brentano with her beloved Goethe, where she immediately fell asleep on Goethe's knee. He refers also to the hero in Flaubert's novel, *Salammbô*, who after a long struggle finally gains his beloved to fall abruptly asleep 'just as he touches her virginal bosom'. The other sort of psychic excitation, Jung emphasises, occurs in the midst of extreme torture.

With these examples, Jung is on the verge of suggesting that an interactional cause may have triggered Helly's fainting spells or emotional paralyses and that Helly might have been experiencing some extreme sexual expectation or else some form of torture in these

sessions. The most naïve reader at this point would naturally ask: 'Is Helly then in an atmosphere similar to the two examples in some way, that is, one of tense, unfulfilled, erotic attraction or expectation? And, if so, has there been some sort of physical contact which would serve as the triggering "psychic excitation" as it occurred in the examples?' 'Or,' the reader would go on, 'is there some sort of torture taking place here?'

However, Jung abruptly follows these examples with the statement:

With susceptible subjects, comparatively small stimuli are enough to induce somnambulistic states. For example, a sensitive lady had to have a splinter cut out of her finger. Without any kind of bodily change she suddenly saw herself sitting beside a brook in a beautiful meadow, plucking flowers. This condition lasted all through the minor operation and then vanished without having any special after-effects (*Ibid.* p. 71).

This sort of thought process does not face the issue squarely and consistently, and it does not follow up with any sound and cohesive thoroughness what has just been presented. Jung's mind leaps in a near chaotic fashion from one association to another without completing the train of thought in any minimally cohesive way. Here again is the familiar problematic, the abrupt breaking off and evasiveness. Jung does this interrupting, diverting and evading to himself. He is suffering a severe conflict in these pages between his urge to understand and his unconscious defensive protectiveness and adaptation to a repressive social and professional context. He is aborting unawares his own thought processes.

This last example which Jung so precipitously throws in is frankly bizarre, unconsciously designed to confuse and erase what has previously been presented. There is a totally inappropriate leap from images of immanent erotic expectation and of extreme torture to 'a lady sitting beside a brook in a beautiful meadow, plucking flowers'. This type of leap leaves the reader hanging and forces a tortuous violation, of his or her developing thought in order to track faithfully Jung's thought processes. This is of course evidence that the trains of thought at this point are severely disjointed and fragmented and that Jung is evidently under emotional pressure and nearly overwhelmed each time his explorations bring him close to becoming aware of the for him intolerable personal realities and of the cause and effect relationship between himself and Helly. Again, by means of an unwarranted reversal, Jung shifts, and travels again the path which leads from suggesting and describing certain major causal stimuli to the strong implication that only 'comparatively small stimuli' need be considered as causal. This is the now familiar attempt defensively and deceptively

to draw the reader into seeing the subject's behaviour and phantasy life as being essentially autonomous.

Next, Jung immediately goes into a plodding, dry and tedious medical discussion of 'hysterical lethargy' in which the very writing style and imageless language itself portrays the final walling off of Jung's own fluid and vital imaginative and emotional resources. The theme which recurs through the long and practically incomprehensible paragraph has to do with 'peculiar feelings of dying and thoughts of death' (*Ibid.* p. 71) and the fact that 'lethargic patients do not prove accessible to the usual stimuli for rousing them' (*Ibid.* p. 72). In this passage Jung himself is obviously no longer accessible to the usual stimuli of emotion and fluid image which are necessary for the full exploration of a theme. He is, so to speak, imaginatively dead. In the midst of this obsessive and turgid sterility of mind, feeling and imagination, he arrives at the most amazing conclusion: '... then the assumption that this disposition was due to family heredity becomes fairly probable' (*Ibid.* p. 72).

— This of course does not follow at all logically, nor is it even well argued. It is a desperately grabbed-at resolution of the problem of explaining why Helly should go into a state of emotional paralysis in the second séance. He has raised important possible interactional causes: eroticism and torture. He has not explored them at all or even attempted to see if these hypotheses might fit as explanatory possibilities. He then abruptly ignores them and implies that only small stimuli need be considered. And finally he immerses himself into some medical obfuscations and comes up with the ultimate in totally 'autonomous' causes, family heredity. There need be *no* external influence of any import causing these attacks. Essentially the whole process comes from the patient alone.

Here is the obliteration of Helly as a warm, responsive and reactive human being, one who might be relating to him moment to moment in a seriously emotional way. This is the ultimate in isolating, obsessive and intellectualising defences—to reduce Helly to a malformed machine. Jung is essentially implying here: 'I bear no responsibility; I bear no major causal relationship to her. We don't have a relationship of any import or matter. I will deny and be unable to see consciously the interpersonal reality and mutual influences between us, and the personal reality in her, except for the vaguest and most abstract generalisations in order to protect myself and to adapt or submit to the repressive puritanism which is intolerant of strong emotional connections and of sexual realities, which is the context of my professional, social and family life, which I have internalised and from whose restraints and limitations I cannot yet free myself.'

III. THE INTERACTIONAL PROCESS BETWEEN JUNG AND HELLY:  
THE VICISSITUDES OF THEIR COMMUNICATION

We can now go back and look at the specific sequence of events between Jung and Helly in the first four séances described by him in order to delineate what interactional influences, responses, or cause-and-effect occurrences actually took place. In the first séance, Helly suddenly announced the arrival of a sub-personality other than grandfather Preiswerk who was none other than Jung's paternal grandfather. By following Jung's mental processes and trains of thought in the intellectual organisation of his reflections in his dissertation, we have seen that this event profoundly threatened Jung both intellectually and emotionally. After Helly's announcement, Jung comments (as reported on p. 3, *supra*): 'Someone remarked jokingly: "Evidently the two spirits don't get on very well together"' (*Ibid.* p. 26).

According to the Zumstein-Preiswerk account, it was most likely Jung himself who said this, or something similar to it in the first or second session and possibly both, and it is the sort of reactive and implicitly negative response which might be expected from someone who experienced some discomfort and threat at Helly's new revelation.

The emergence of Jung's paternal grandfather was really the first unfolding of Helly's imaginary life beyond grandfather Preiswerk and a first attempt by her to build a bridge to Jung which would carry genuine communications about their true personal and interpersonal realities. An open, accepting and querying approach to the issue of the two grandfathers would have led straight to an exploration of their relationship. An abrupt and 'joking' response by Jung such as this would have clearly indicated to Helly that he would have none of it; it would have implicitly but firmly signalled to her that he would refuse and reject a relationship to any images or figures in her free associations which would allude to the living actualities and potentialities of their relationship in a fairly direct way or a barely disguised one. As we have seen in analysing his dissertation, so can we surmise that in the actual interaction of the session this was a conflict-laden moment for Jung. This sort of actual behaviour would be consistent with the same internal avoidance which he revealed in the thought processes of his writing.

Immediately following the 'joking' response,

Suddenly S. W. [Helly] became very agitated, jumped up nervously, fell on her knees, and cried: 'There, there, don't you see that light, that star there?' She grew more and more excited, and called for a lamp in terror. She was pale, wept, said she felt queer, did not know what was the matter with her. When a lamp was brought she quieted down. The experiments were suspended (*Ibid.* p. 26).

The erotic and emotional reality came closer to consciousness for Helly in the darkness of this first séance. She imaginatively represented Jung's paternal grandfather in an attempt to move closer toward portraying her unconscious perception and awareness of the intense and close interpersonal reality between herself and Jung. She then experienced an abrupt and powerful assault on her communicative attempt and was thrown into severe agitation. Her outburst which followed carried the poignant and symbolic message: 'Don't you see the light, can't you be conscious of what is obvious. There is something to see in this darkness, like a glimmer, like when we see a star in the night, far off, but there.' The bringing of an actual light helped her to reconstitute and join in the mutual denial and sealing off of their interpersonal reality.

In the second séance, after grandfather Preiswerk again appeared and briefly spoke, Helly went immediately into the state of massive withdrawal which Jung called 'emotional paralysis'. Looking at this in terms of a cause-and-effect interaction taking place between her and Jung, we might reasonably conclude that Helly was indeed emotionally paralysed because there was an implicit implication from the previous séance that she was not to bring up any images or associations that might point in any way to the real relationship between herself and Jung. She could not allow herself to associate freely, even though ostensibly she was being invited to. She had no choice other than to undergo a massive withdrawal and seal herself off in order to protect herself. This was a transient and ineffective defence, and she would ultimately have to find acceptable ways to build a bridge of communication to Jung which he could tolerate. But she had not found one yet.

It is in the midst of such interactional contradictions and unspoken pressures that massive repressions and splits begin to take place in the psyche. Large related conglomerates of communicatively important but unacceptable thoughts and feelings are walled off and separated decisively from the more benign and acceptable ones. Yet the former continue to press for some expression and find it indirectly through the displacing, condensing, symbolic and secondary elaborative activities of the imaginative primary process. Thus, in this repressed atmosphere, particularly with a person with a hysterical character, the stage is set for the formation of sub-personalities who either embody themselves or else communicate in symbolical imagery and narrative that cannot be spoken directly.

After coming out of her withdrawal Helly was confused and embarrassed; she stated that she had seen some things but refused to talk. Only when rigorously pressured did she reveal that '... she had seen her grandfather arm-in-arm with my grandfather. Then they suddenly drove past sitting side by side in an open carriage' (*Ibid.* p. 26). This



phantasy may easily be seen as Helly's unconscious attempt to negotiate by imagery representation the repression and denial barriers which she and Jung shared in order to bring up again in this second séance the interactional truths and her unconscious perceptions of them in the only way she could. Again, any open, querying approach to this phantasy by Jung would have led unavoidably to their personal reality. The image of an intimate relationship between the two—the two men, the two families, Helly and Jung—is drawn in even clearer representation, for they have their arms about each other and are riding in the 'open carriage'. Their intimacy and closeness is publicly visible. This is certainly a cogent commentary on Jung and Helly's special relationship within the séance group. Yet no forthright querying approach to this phantasy was undertaken by Jung. Instead, in the Zumstein-Preiswerk account, Jung is said to have replied at this point: 'I thought the two spirits got along quite badly while they were alive and hardly knew each other (EBON I, p. 44). Certainly this would be another implicit and forceful rejection of Helly's spontaneous imagery by Jung, particularly after she was pressured to reveal it. This could easily have been the final blow to her attempts at open and spontaneous communication with him, for meaningful communication had broken down completely by the third séance.

... there was a similar attack of more than half an hour's duration. S.W. [Helly] afterwards told of many white transfigured forms who each gave her a flower of special symbolic significance. Most of them were dead relatives. Concerning the details of their talk she maintained an obstinate silence (JUNG 3, p. 26).

In the light of the intense realities of Helly's and Jung's actual but mostly unconscious relationship at this time, this sequence of events signals a severe walling off and repression of any significant communication. There is simply this thin, pallid and almost insipid imagery which reveals nothing and Helly's massive withdrawal or emotional paralysis. Ironically, the imagery itself is not far removed from Jung's abrupt and defensive flight in his text to the pale image of the girl sitting beside the brook in the beautiful meadow plucking flowers. It represents a mutually shared defensive flight from the complexities of their reality and meaningful communication about it, into simplistic and vapid, but safe, phantasy.

The fourth séance was similar to the second except that Helly, speaking of herself in the third person, quite appropriately and honestly announced: 'She is not here, she has gone away' (*Ibid.* p. 27). Following this session, probably because he sensed significant communication had broken down, Jung gave Helly the book, *The Clairvoyante of Prevorst*, and Helly's phantasies and dramas began to organise themselves into themes and constellations which were similar to those of the medium

described in that book. Certainly as much unconsciously as consciously, Jung showed Helly a (way out) of the communicative breakdown, and Helly could begin to speak again using the mode of communication of the clairvoyante of Prevorst which Jung had indicated was permissible and tolerable for himself. Jung states that subsequently:

... 'spirits' appeared by the dozen ... but the differences between the various personalities were exhausted very quickly, and it became apparent that they could all be classified under two types, the *serio-religious* and the *gay-hilarious*. It was really only a question of two different subconscious personalities appearing under various names ... (*Ibid.* pp. 72-73).

It seems clear that this development emerged within a setting and background of massive defensiveness, denial and repression. Helly needed to find a compromise to the situation's and Jung's limited tolerances for meaningful communication. His special requirements at the time seemed to be a preference for images which were abstract and distantly removed from any potential representation of interactional truths or personal emotions. In such a situation as this, speech and its imagery are used to provide the participants with the needed illusion of meaningful communication, while at the same time precisely avoiding such communication and the intolerable realities to which it might lead. Communication becomes characterised by clichés and stereotyped images and themes, which offer nothing new, spontaneous, revealing or of personal value or discovery. Living contact with the speaking person is lost. It is not surprising then that Jung begins to note that Helly seems markedly isolated from the external world and himself in the sessions. He says that to relate to her is like talking to a dreamer who is talking in her sleep or is identical to the situation when a hypnotist loses rapport with a patient and 'becomes a mere figure with whom the somnambulistic personality engages autonomously' (*Ibid.* p. 75). Also, it is not surprising that the two superficial and cliché ridden sub-personalities of the 'serio-religious' grandfather Preiswerk and the 'gay-hilarious' von Gerbenstein are the dominating sub-personalities at this time. They are the precise embodiment and the tragic representatives of the shallowness and superficiality of the allowable communicative field between Jung and Helly. They also protect Jung and Helly and everyone involved from her spontaneous free-associative productions and yet maintain some suitable semblance of 'communication' in order to satisfy her needs and desires to be present with Jung, to have his attention, and to satisfy his desires to explore the paranormal and find a transpersonal unconscious. Helly had been given the difficult task of producing clairvoyant-like manifestations without in any way representing or symbolising too directly the possibility of any significant personal, emotional or erotic relationship with Jung.

Each of these two sub-personalities is a remarkable compromise and solution to this task. They each represent a creative condensation, displacement, symbolisation and personification of the level and style of communication available to Jung and Helly in these sessions.

Jung, as was characteristic of psychological thinking of the time, places these personifications into the patient alone, claiming that they represent parts of herself. 'The patient herself is a peculiar mixture of both; sometimes timid, shy, excessively reserved, at other times boisterous to the point of indecency' (*Ibid.* p. 55). He feels that the two sub-personalities reflect these two opposing and contrasting tendencies in Helly and that she is attempting to resolve them.

The patient is obviously seeking a middle way between two extremes; she endeavours to repress them and strives for a more ideal state. These strivings lead to the adolescent dream of the ideal Ivenes, beside whom the unrefined aspects of her character fade into the background. They are not lost; but as repressed thoughts, analogous to the idea of Ivenes, they begin to lead an independent existence as autonomous personalities (*Ibid.* pp. 77-78).

On one level, this explanation sounds plausible. But it requires that we ignore the enormous erotic and emotional realities underlying this entire relationship and permeating the interaction. It requires that in place of this we find the major concern resting in such superficial issues as 'shyness' or 'boisterousness'. These sub-personalities are superficial characters embodying the only permissible surface seepage (and encrustation) of the sealed off, fluid and turbulent internal and interpersonal unconscious realities of both Jung and Helly. They are not autonomous, but are interactionally determined.

In fact, it was only with the later development of the Ivenes sub-personality along with her darker side, the universal mistress, pro-creator and even whore, that potentially meaningful communication returned. Because Jung had been the one who had originally and implicitly demanded the rejection and walling off of any significant imagery from Helly, we might postulate that there occurred something in Jung which allowed Helly to resume with more rich communicative material and which could begin to approach the underlying emotional truths. It is quite possible that Jung had been changed significantly along the way by his reading of Freud and that Helly could unconsciously sense his greater tolerance and amenability towards romantic and even sexual themes. With the emergence of Ivenes as her major speaking and free associating voice, Helly was able to establish again an acceptable channel through which she could meaningfully communicate something of her inner pressure and its spontaneous imagery and emotion and simultaneously meet Jung's expectations and needs.

Yet, significantly, Ivenes could not communicate with Jung directly. Jung's diligence and perspicacity are striking at this point as he begins laboriously to sort out that Ivenes has a direct communicative relationship only with the grandfather Preiswerk sub-personality and not with him. '... she [Ivenes] groups her own mental products around the personality of her ... grandfather ...' (*Ibid.* p. 75). Moreover, the figure of the grandfather, Jung senses, has undergone a significant split into a grandfather I and a grandfather II. '*Grandfather I, who speaks directly to those present [i.e. Jung], is a totally different person and a mere spectator of his double, Grandfather II, who appears as Ivenes's teacher*' (Jung's italics) (*Ibid.* p. 75).

Jung is stating here that grandfather I, who communicates with him, spills out only superficial inanities and clichés which contain essentially no meaning. Yet the potential for meaningful communication is still active in Helly. It is embodied in Ivenes, who has now shifted her primary communicative relationship from Jung to the grandfather sub-personality, which is now split—number I being in superficial dialogue with Jung and number II being in close relationship with Ivenes's or Helly's free associative potential. This is a compromise in which Helly is able to communicate meaningfully but not directly to Jung, to whom this material has proved too threatening. In this manner, the split between grandfathers I and II creates a sort of buffer zone between Ivenes's or Helly's free associations and Jung's relationship to them. This allows the material to get to Jung, but only indirectly, and it is thus less threatening to him and less vulnerable to his unconscious rebuff.

Jung wisely sensed that all this was some sort of compromise that Helly had unconsciously worked out, although he had no inkling of the dynamics involved. In fact, as we have seen, he never really enquired into the question of what might be the dynamic or directly influencing interactional cause for these splits. He rested safely on the naïve assumption that they occur autonomously, even implying that they follow the course of some sort of hereditary cleavage. Jung does go through some real efforts to track the actual details of this split in the grandfather Preiswerk sub-personality, and here his writings become quite convoluted and confusing. However, what seems clear to the reader of today who is sensitive to interactional processes is that this split between the grandfathers is really a relocation of the split that exists in the interactional reality between Jung and Helly. It may also reflect an unconscious perception by Helly of a split in Jung as well, a Jung who, on one hand, can stay with and respond acceptingly to Helly's phantasies (grandfather II), and a Jung who, on the other hand, succumbs to repressive internal and external pressure and backs off into mere banalities, intellectualisations and medical clichés (grandfather I)

when certain interpersonal realities threaten to emerge. Jung's efforts to explain the split move into convoluted reasoning and conclude with:

The dream of Ivenes, as it emerges into consciousness, is put into the mouths of the figures who happen to be in the field of vision [i.e. sub-personality of grandfather Preiswerk], and henceforth it remains associated with these persons (*Ibid.* p. 77).

Here again there is this unresolving mode of explanation by Jung in which he calls on 'happening-to-be', i.e. chance or accidental association as a major causal principle.

Without really satisfactorily explaining the split, Jung moves onward to speculate that there must be an underlying 'one and indivisible' dimension of the unconscious psyche below the split in 'an extremely well-concealed place' (*Ibid.* p. 76). To justify this assumption he offers examples from the psychiatric literature which describe patients in post-hypnotic suggestion states, or partial hysterical blindness or amnesia, each of whom on the surface demonstrates a total absence of any consciousness of an event which happened to himself or herself. Yet each of these patients under certain conditions behaves in a way which demonstrates unequivocally that he or she has actually, if unconsciously, perceived the event and still unconsciously remembers it. At this point of unconscious perception, Jung maintains, there is no split. It is unfortunate that Jung was not able to go on to ponder why these experiences are held within the unconscious, for he could not think at that time in terms of conflict and repression, of cause and effect.

Other than sub-personalities and the dramas of reincarnation, there was another communicative theme in the interactional field with Helly which Jung could tolerate: that was speculations and theories about cosmic forces. Jung had signalled to Helly that this dimension also was a pathway through his defences, an acceptable and sanctioned form of language and image in that it offered no threat of imaging or revealing too directly for him anything of their interpersonal reality. Consequently, the 'strange revelations about the world forces and Beyond' which came in the final séances may be seen as a last and summarising attempt by Helly to communicate significantly to Jung. She moved away from the more threatening and closer to life images and narratives and turned to more conceptualising and theoretical statements. Yet, what she says is a profound unconscious attempt to portray for Jung, in the theoretical language to which he was most amenable, the hitherto avoided and repressed realities of their actual relationship.

If we paraphrase her statements about the 'mystic forces', we hear her saying in symbolic language:

'Look, on one side there is this conscious world, this mutually agreed upon way we see each other consciously. This is our light force. But beneath this dimension there are powers of attraction which are, in

the darkness, unseen. "... on one side was the light, on the other side the power of attraction". Here, in the darkness, in our unconscious interpersonal relationship, there is a tremendous tension of forces between us. There is this magnetic-like force which is present only in certain human beings and which exerts a magnetic influence on others. It is in you and it attracts me; and it is in me and it attracts you. From this force emerges the sexual instinct and it is like a chemical affinity. There is, however, even a third force. It is "the dark and evil power equal in intensity to the good power of light", or consciousness. From this derive "the forces of resistance". It is "only because of the imperfections of our organs of sense" that we cannot see this hidden world of "the Beyond", that is, a world where a good many of these forces are perceived consciously.'

Helly concludes her unconscious, powerful and highly perspicacious comment to Jung with the following:

In reality the transition is a very gradual one, and there are people who live on a higher plane of cosmic knowledge because their perceptions and sensations are finer than those of other human beings. Such 'seers' are able to see manifestations of force where ordinary people can see nothing (*Ibid.* p. 42).

This statement by Helly represents the wholesome striving of her unconscious mind to create and suggest to Jung, and possibly even to invoke in him, a higher level of conscious awareness which would be 'able to see manifestations of force where ordinary people see nothing'. Her revelations of a 'mystic force system' are in actuality a condensed and symbolic presentation of a highly sophisticated unconscious awareness of the predominant nature of the interactional reality between herself and Jung. In essence they are saying that the way to this higher consciousness lies in improving or fine-tuning the organs of perception and sensation, in achieving thereby ascendancy over the forces of resistance, and in finally becoming conscious of these 'magnetic-like' forces present in human beings which exert a 'magnetic influence' on others, which contain the sexual instinct and which can be viewed as similar to 'chemical affinity'. The way to the truth about man is through cultivating the ability to see and explore these 'manifestations of force'.

This view of the nature of the psyche was Helly's final gift to Jung and to the repressive social and professional collective psyche in which he was unconsciously ensnared. The poisoning and banishing aspects of Jung's view lay in his belief that even though immersed in the interaction of an intense relationship, the fundamental manifestation of the psyche is that it is mainly or even solely 'objective' and 'autonomous', that its fundamental and most vital relationship is to itself, and that the primary and final way to self knowledge is through

a preoccupation with 'the reality' of one's own psyche, with one's emerging imagery and sub-personalities as if they arose and existed without any causal relationship to another. Helly, on the contrary, is saying poignantly and unconsciously that in a significant relationship there is no autonomous individual or autonomous psyche. There is instead a profound and intense influence of each on the other, a mutually interconnecting network of conscious and unconscious interactional forces significantly linking one to the other and significantly influencing one another's reveries, phantasies, free associations and dreams.

This 'interpretation' by Helly took hold in Jung. Throughout his mature writings, his concept of the autonomous 'reality of the psyche', or the 'objective psyche', or the 'collective unconscious', or the 'self' wholesomely, though only partly and often in a confusing and inconsistent manner, was counterbalanced by his deftly if sketchily drawn vision of the reality of interpersonal interaction. For example, he refers to the 'chemical combination' as being the prototypal metaphor to describe the relationship or therapist to patient (JUNG 8, p. 167); or he announces that 'the doctor is as much "in the analysis" as the patient' (JUNG 6, p. 72); or he insists that therapy is a 'dialectical procedure' in which 'two psychic systems interact' (JUNG 7, pp. 8-9); or he points out that countertransference is an ever-present possibility, never to be overcome, because of the constant presence of 'psychic induction' which can take place as the therapist or the patient act unconsciously on one another. These views are scattered throughout Jung's writings, finding possibly their most eloquent voice in 'The Psychology of the Transference' (JUNG 8). Here he presents a conceptual view which is in spirit essentially identical to the one laid down by Helly, though profoundly developed, brilliantly elaborated and highly differentiated.

Next in his dissertation, Jung goes on to describe the final course of the séances:

The whole process reached its climax within four to eight weeks, and the descriptions of Ivenes and the other subconscious personalities refer in general to this period. Thereafter a gradual decline became noticeable; the ecstasies grew more and more vacuous as Gerbenstein's influence increased. The phenomena lost their plasticity and became ever shallower; characters which at first were well differentiated became by degrees inextricably mixed. The psychological yield grew more and more meagre, until finally the whole story assumed the appearance of a first-class fraud (JUNG 3, p. 78).

This is a well-drawn and precisely accurate description of an interactional communicative field which exists for non-communication and which is the external manifestation of massive intrapsychic repression in both participants. In fact, we have seen that Jung himself ended up communicating in exactly this non-plastic and

shallow way in his own conceptual deliberations when he was drawn too close to exploring the cause-and-effect realities of his relationship with Helly and unconsciously established a more firmly fortified defensive system against these underlying realities. Helly had done likewise.

Helly certainly did not emerge from this experience matured and enriched by means of hashing through with Jung some of the realities of their relationship, with all the likely tension, pain, excitement, promise, and dashed hopes—sharing her secret phantasies about him so that her feelings could find some outlet, some living existence and unknown resolution. Nor did Jung become aware of, or in any way implicitly or overtly acknowledge, his similar involvement. There was none of the stuff of a real meeting of souls, of a genuine *Auseinandersetzung*. Instead, they ended totally isolated from one another, both facing 'a first-class fraud'.

This final act of lying, or fraud, may easily be seen as an unconsciously compelled attempt by Helly to embody precisely, bring to light and present this mutual abandonment of a truthful involvement with one another and the inherent mutual fraud or deceptiveness which underlay their entire common enterprise. She thereby portrayed in action the true nature of their more fraudulent communicative reality, the one which she had been able to circumvent for a while through the construct of Ivenes.

In many respects Ivenes is the worldly wisdom of Helly that emerged from all this 'under the umbrella' or shielding of grandfather Preiswerk and von Gerbenstein, which protected her from Jung. There was a sorrowful melancholy about Ivenes which doubtless reflected Helly's sense of hopelessness and defeat about there being any communicative approach to the true and perhaps viable nature of her relationship to Jung. Her 'world-weariness', 'mournful features', 'suffering resignation', and 'mysterious fate' echo the underlying depression within Helly about the hopelessness of this situation into which she eagerly had thrown herself with all her young womanly promptings and expectations. She may have been sensing the unavoidable outcome—Jung's dissertation about her carrying (him) into professional success and herself falling into obscurity. It seems clear that Helly was in some contact with the deep tragedy embedded in these séances as she experienced that her embryonic and barely conscious erotic, emotional, longings and reachings out toward Jung and his for her—the 'magnetic influences' which existed between them—were in the process of being steadfastly aborted. It is small wonder that the major recurrent themes of Ivenes's revelations portray seduction, persecution, martyrdom, poisoning, unfaithfulness, illegitimate births, illicit relations between family members, incest, other illegitimate liaisons, murder, banishment, forgery, deception, premature and