Symbols in Culture, Art, and Myth

Symbols in Structure and Function
Volume 3

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DEDICATION

For Benjamin

Table of Contents

INTRODUCTION

The emphasis of this third volume is on the normal ability of the individual personality to interact with the world through the creation and use of symbols. The first and second volumes were devoted to a study of the structure, theory, and the pathological clinical significance of symbols. This volume is devoted to a more abstract level of cognition. It deals with the interface between the structure and function of an individual's symbols and the world of creativity, art, society, and culture.

SECTION A

THE PHYLOGENESIS OF SYMBOLS

CHAPTER 1
SYMBOLS AND THE GROWTH OF SOCIETY

INTRODUCTION

Symbols did not burst upon the world in a trice, moving toward man's awareness as a comet does, ever increasing in brilliance till its starlike referents were drowned in one great swell of light. Symbols evolved slowly. Each slow step advanced survival skills, while enhancing the growth of culture. Each new symbolic form tinkered with conscious awareness, till there were preserved in the memories of mankind, symbol filled fact packets to be used both for active adaptation and for the recognition and interpretation of "reality". These packets preserved impressions of "truth" that would otherwise have dwindled and been lost to time's attrition.

Changes in evolving symbolizing functions reflected at first the biological growth of the brain that permitted disjuncture, and later the influence of the maturation of culture. There were stepwise rises and regressions along pathways that were paved with the symbolic forms that made possible man's transition from the ways of the beast to the styles of modernity. The latter required disjuncture based delays in response to stimuli. Disjuncture refers to the ending of the syncretic relationship between

drive and object, which permits the introduction of alternate aims, goals and objects for drives.

At first, protosymbols and simple symbols were enhanced as the brain grew. Disjuncture and the repression of the conscious rational links of symbols to meanings appeared. This broke the chain that had grappled man to the reality of nature, setting symbols free of fixed limits to their meanings and opening doors to the effect of cryptic symbols on imagination with its dreamed up worlds, where fantasied rewards and comforts abound, allaying fears. Through such portals men tumbled into myths, whose symbols led the way in predicting havens in heaven that justified bearing the pain and sacrifice implied by life lived in a shared social context. Common mythic symbols with unique and arbitrary specific meanings strengthened the boundaries of groups, and added communicative strength to the shared social skills of those who gathered food, fought wars and created art together.

The gain derived from freeing symbols from nature was not without cost. Fantasy was added to memory—both kind fantasies and angry ones—and created room for error in evaluating the world. The origin within one's self of cruel wish fantasies could be hidden by projection of fantasy to pain heavy affect porous symbols, such as demon shadows, which while standing ready to drown men in irrational fear, provided an enemy to be recruited as focus and target for the idiosyncratic fantasy driven reactions of faiths and

armies.

THE EVOLUTIONARY MARCH OF SYMBOLIC FORMS

Physiological (non-verbal) Distortions Form Early Brain Based Symbols

Symbolic forms are the products of both biological and cultural evolution. The earliest symbolic forms (called protosymbols) were determined by brain maturation. They were produced from representations in memory of traces of perceptions. Biological limitations of immature brain function introduced distortions in memory and in consciousness that created altered representations of perceptions and concepts. These are the protosymbols. As a result of the limitations of immature brain activity, representations in memory could not be commensurate with the source sensations from which the memory had been derived. Inexact representation of perceptions produced protosymbolic forms. Examples of brain function based symbolic forms would be: the affect shorn memories that are channeled through the hippocampus (*Hippocampal Protosymbols*), innate *physiognomic responses* to stimulus characteristics, non-verbal gesture symbols, memory elements whose accuracy is dulled by faulty perception due to *the presence of synaesthesia* (see Critchley 1994 Ch 8.) and transitions in perception associated with changes induced by *ongoing disjuncture*. Edelman (1992) in placing the seat of consciousness in brain structure, described such

an interactive relationship between brain and symbolic form in the parallel evolution of consciousness and the evolution of symbols. He noted that "symbolic memory" (P 125), and "higher-order consciousness" (P 149) " . . . flower with the accession of language and symbolic reference" (P 149).

Hippocampal Protosymbols

The hippocampal protosymbol is an example of a brain altered (organically influenced) symbolic form. This memory element results when there is representation in conscious awareness of information that has been shorn of affect. The total experience comes to be represented only partially. This occurs when information enters awareness and memory through the hippocampus. It is affect free since by transiting the hippocampus it follows a path that bypasses the access to affect provided by the amygdala. LeDoux (1994), who studied the physiology of such affect free symbolic forms, noted that emotion linked data is stored in declarative memory in the hippocampus as a cold declarative fact.

When this memory returns to consciousness, it is without affect. As such it is a partial expression (a symbol) of a referent, which when initially experienced had had associated affect. Here is a distinct channel for recall from memory, which bypasses the amygdala to deliver content—free of affect—to consciousness. Partial representations of interpreted perceptions are

derived from this activity. What is produced is an inexact modified form of the entire interpreted perception, which comes to serve as a referent in memory. This process explains devitalized recall of referents, which results clinically in conscious recovery of important reality content without distorting affect. Through this channel, distortions associated with neurotic interpretation are removed. As a result, the role of reality determinants in decision-making is enhanced.

Because there is loss of a link to affect, this partial representation, which is a primitive symbolic form, should properly be called a psychoanalytic protosymbol. Its cold declarative content may be relinked through amygdalic function to its original affect (reaffectization). This can be produced by psychotherapeutic interpretation and free association, which as Ledoux (1994) puts it, "may" cause "the individual (to) become tense, anxious and depressed, as emotional memory is reactivated through the amygdalic system." (P 57)

Physiognomic Thinking

Modern man has descended from animals, who hunted in packs, hordes, and eventually tribes. At first, instincts and the environment existed as articulated units, which served the immediate gratification of drives. Hands, claws, fangs, images, sounds and odors were the first means of aware contact

with the world. At first there could only be reflex responses to these contacts, such as an inborn response to the ferocious face of a predator, a process called physiognomic thinking.

Physiognomic perception (See Werner 1948 p 67 etseq.) **is an innate cognitive process that attributes meaning and motivation to the appearance of objects.** An example would be innate fear of the face of a lion. Physiognomic thinking motivates safety-seeking responses to physiognomic perceptions. It colors the syncretism that dominates childhood cognition early in the first year of life. It is a primitive form of animism, which is a group response that uses projection in support of the assumption that plants have motivating self-aware thinking. Physiognomic thinking represents a protosymbolic (primitive) stage in symbol ontogenesis. Through induced group regressions to the ways of physiognomic thinking, identity, meaning, and motivation can be attributed by leaders and teachers to the images, shapes, and movements of intrinsically inanimate objects, such as those used as sanctified idols for worship.

The Presence of Synaesthesia

Synaesthesia (See Critchley 1994 Ch 8 and this book Unit 1, Section B, Chapter 5.) **is defined as the jumping of the anatomical boundaries of brain sensory receptor areas by incoming sensations.** In synaesthesia,

stimuli generate responses in neurons unrelated to the sensory modality through which the stimulus entered the brain's perceptual system. It results in a person seeing colors when reading numbers. Luria (1968) described a clinical experience of synaesthesia in a child in which every sound produced a " . . . sense of taste and touch as well." The perception of natural reality and the imagery that represents it in memory is reshaped.

Ongoing Disjuncture

Disjuncture (See Werner 1940 p150 and this book Unit 1, Section B, Chapter 5.) **refers to the severing of the syncretic relationship between drive and object.** It is hard to conceive of breathing without including air. No disjuncture of respiratory need (an obligate drive) from its object of desire is possible. Disjuncture can only occur with expressions of sexual, aggressive, and hunger drives (the facultative drives) and the denial that deals with unavoidable drive equivalents such as fear of death.

Passive Symbolization and Disjuncture

The development of drive gratification in thought, without expenditure of effort in the world, accompanies disjuncture. The introduction of access to new outlets enhances psychological influences on symbol formation. Passive

symbolization (Sarnoff 1976 p 93) refers to the use of views and events external to the self as clue like symbolic forms, which activate non-motor thought reactions.

Passive uses of stimuli for signals to initiate reflex responses are earlier in evolutionary origin than actively chosen responses. External influence, intensified by brain growth and social interaction, opens the way to choice of symbols. As a result the evolving form of symbols used in interpretation comes to reflect more the influence of the maturation of culture than the biology of the increasingly stable brain.

There were stepwise rises and regressions along pathways, paved with symbolic forms that made possible man's transition from the ways of the jungle to the styles of the city. Choices in common by early men assured predictable basic conformance to the shared beliefs that defined the emergence of cultural groups. Tribes evolved with the development of choice in creating shared passive responses. The development of groups enabled the growth of excess food. Food, which could be reserved for the common benefit, freed work energies, leaving room for fantasy, thought, leisure, and the active selection of representational symbols and myths.

The Origins of the Active Symbols of Play and Creativity During the Psychological Growth that Parallels Disjuncture

Creativity and culture begin when the level of disjuncture permits variant trial play responses to stressful inputs. Many animals can play. The larger the brain, the more play is possible. In playing, the animal exhibits the capacity to separate needs and drives from their specific satisfying objects. In play one practices symbolic behaviors, which are independent of direct gratification. The introduction of drive gratification through fantasy, without the immediate expenditure of work, enhanced the psychological development that accompanied the appearance of disjuncture.

Drive-object disjuncture establishes an arena for flexibility in fantasy and behavior. This results from the loss of obligatory drive responses to stimuli and objects. Room for delay offers a blank check in the form of a zone in which the creative ego can play. Within this playing zone, delay coupled with displacement and condensation can produce substitute representations in the form of symbolic objects, which draw a person's attention from reality and which diminish anxiety. Play elements, which are direct substitutes for the gratifying elements that are sought by object seeking drives, are a primitive form of preverbal symbol. With the appearance of disjuncture, distorting protosymbolic entities fade in influence. True symbols, defined as partial representations, appear. These entities find acceptance as valid substitutes for a mind experienced in seeing distorted images as accurate depictions. They can therefore be seen as real objects for active use in drive discharge.

Psychological Preverbal Symbols

With the maturation of the capacity for delay of gratification through disjuncture, alternative hunting patterns using hand alone or hand and tool evolved. As a result, syntaxes, which organized work movements, were added to early man's resources. Vocal sounds at this point could have become part of such motor sequence patterns, especially in situations in which teamwork was involved. Starting from this beginning, vocal signifiers (grunts and work song rhythms) could more and more have entered the patterned work contexts (syntaxes) of already established motor techniques. Increasing brain size provided early man with storage capacity for verbal representations of these image syntaxes. As brain size increased the number of memory elements associated with elements of vocal expression, available to conscious awareness increased. At this early level of phylogenetic development, consciousness consisted of the presence of memory elements, which could have been used to interpret familiar incoming sensory stimuli and the identification of motor acts.

As vocal counterparts of motor sequences were developing, they could be used as simple symbols to communicate to others new combinations of motor techniques and for giving brief commands. Reflecting inner sensations, vocal signals could become indicators of affect, proprioception, and patterned movement. This could be stored for retrieval through the creation of

sustained definitions. These were early simple symbols. At this stage, a kind of reflective verbal consciousness, precursor to the consciousness that is experienced by modern man became a potential. (See Sarnoff 1976.)

Primitive Symbolic Forms, and Play

Long before he had a name for them, man used symbols. By the time simple symbols had evolved, awareness could be communicated to others or recalled to the self through the effective use of subverbal part representations (i.e. gestures) associated with appropriate affect. Simple symbols took the form of signs, signals, and later, words. When part representation fell so far short of reproduction that the substitute representations lost the capacity to stir affect, there was crossed the dividing line between pristine reality based memories and memory tainted by displacements and deferrals. Then cryptic symbols appeared. They diverted attention cathexes so that displacements could not have been undone. Conscious education by kin groups in the retained original meanings that lay behind manifest symbolic forms provided shibboleths around which social groups were organized. In secret silence, cryptic symbols ushered primitive mankind into modern man's domain.

Cultural Evolution of Symbols Leads to the Emergence of Mankind

The development of disjuncture underlies the cognitive transitions that support the evolutionary shift from beast into man. After disjuncture the facultative drives need no longer find immediate fulfillment with their objects. With disjuncture, preprogrammed automatic responses to stimuli give way to an informed choice of responses utilizing displacement. Through cryptic (psychoanalytic and dream) symbols, disjuncture opens the way to irrational responses.

The presence of disjuncture is a marker for the crossing of a divide in the development of the symbolizing function. Before disjuncture there are no true symbols. Disjuncture and the displacement it enables introduce the possibility of simple phylogenetic protosymbols. Protosymbols are altered representations of perceptions, which are products of brain-based distortions that occur prior to complete disjuncture and the establishment of self-object differentiation. Then the addition of graphic and verbal representational modalities makes possible the introduction of simple symbols. Repression of the conscious link between the representations and the referents of simple symbols, in the service of muffling affect, introduces the cryptic element to symbolization. Cryptic symbols as parts of memory panels alter the potential for accuracy of interpretations of new sensory and haptic sensations.

Conscious Reflection and Interpretation of Perception Based on Symbolized Memories

It is in archeological findings from about 35,000 B.C., that there is evidence that in man interpretative responses came to be influenced by conscious reflection. Then perceptions began to be interpreted through comparisons with memory contents that were brought into verbal awareness. New perceptions were compared to symbolized knowledge that had been encoded into memory trace panels, (See this book Unit 1, Section C, Chapter 11). Such memory panels contained experience of the symbolically altered past, as well as abstract contexts derived from projections into the future. Verbalizations associated with shared past experiences became the basis for interpreting complex perceptions and memory contents, as well as serving communication. The vocabulary produced made possible self reflective evaluations as well as interpretation of new stimuli, reflections on fate, attempts at control of tomorrow, and ability to transmit information to others. Response to affect in the form of the displacement and repression that produce symbols can introduce distortions of reality and fact into memory trace panels. This introduces the possibility that error, based on symbolization, can influence perception and the handling of life.

The emergence of modern man is marked by a conscious reflective awareness that is made prone to error by the presence of cryptic symbols in memory panels. Incomplete or symbolically altered contents in the memory

panels that influence reflective awareness interfere with accuracy in interpretation and planning. The presence of cryptic symbols in memory panels indicates that there exists suppression of uncomfortable affects, inappropriate delay and inhibition of action. This provides a venue for the use of symbolized fantasy for resolution of stress using thought instead of action. Irrationality arises when there is a shunting of the expression of need satisfaction from real objects to symbols, which in secret represent past loves or enemies. Fantasy content impelled by drives and motivations involving undoing of past injustices or resolving lost hopes, can replace actions cued to the present. Reactions—to persistence in memory of unrequited injustices and their accompanying bagful of painful affects—are impelled by these symbolic substitutes.

Neurotic turnings in the ways of symbol development are the downside of the role of the cryptic symbol. The upside is the role of cryptic symbols in softening and delaying responses that involve rivalry reactions between men, in a way that makes benign social interactions possible. This takes place in contexts involving power, food, sex and love. In maintaining civility and achieving survival with energies focused on new tasks set by reality, symbols are developed for use in reducing manifest affect while discharging tension. As a result evolving man acquires skills in reserving energy for daily tasks and providing playgrounds in the mind for the discharge of overflows of affect. Through this mechanism old wrongs can be undone in abstract word

worlds in which there is created a parallel consciousness well beyond reality's redress. Civilization and pathological distortions of reality, hand in hand, took their first steps when such symbolic images became active tools in dealing with frustrating reality.

The Sublime: An Innate Precursor Of The Psychoanalytic Symbol

There are perceptions, which have stimulus characteristics, which are so overwhelming to the interpretive receptive apparatus of the brain that there is generated an affect of awe. This response does not appear to be related to prior experience or training. Such affect responses are dealt with through displacement of cathexes from the stimuli to representations that carry the affect of the sublime. This reactive mechanism has been most closely studied in relation to the creation of works of art. In art works it has been noted by Starobinski (1982) that paintings, and the landscapes that they celebrate, contain "sublime" images, removed by distance and displaced by transformation through painting away from the awesome reality that they represent. Removal from the immediacy of dangerous reality offers safe distance and a sense of power to the viewer in the face of potential awesome dangers in that reality. There is here an echo of Kant's (1790) comment that confronting " . . . clouds piled up in the sky, moving with lightning flashes and thunder peals . . ." (P 100) either at a distance or in the form of a painter's image " . . . gives us courage to measure ourselves against the apparent

almightiness of nature." (P 101) Stress becomes tolerable " . . . in our own mind . . ." (P 114) through displacement of its reality to comfortable situations and representations.

Burke (1757/1968) also observed this. He noted, "When danger or pain press too nearly, they are incapable of giving any delight, and are simply terrible; but at certain distances, and with certain modifications, they may be, and they are delightful . . ." (P 40). Great cataracts engender fear and erotic contexts rouse lust. These responses are innate. When such stimuli are activated as dream symbols they fail to preserve sleep, for their selection needs little displacement and the associated affect generated is severe. The mechanism is similar to the inadequate displacements, which create the affect porous symbols found in phobias. The symbolic forms that are generated activate affect rather than mute it. (See this book, Volume 3, Chapter 6.)

References in the literature of philosophy to innate awe responses to stimuli, which use displacement, predate Freud's uncovering of the dynamic underpinnings of phobia by two millennia. The first commentary on the existence of this early form of psychoanalytic symbol is contained in the insight of Longinus (Ant) that displacement in art alters affect, such as occurs when a sense of awe is transmuted into the sense of the sublime. The latter is an affect associated with imparting grandeur to awesome content in speech and art, both creative and expository. This is a reference to the insulating

distance offered by hyperbolic metaphors, which when substituted for reality in oral presentations can alter affect intensity (P 177). This is a paradigmatic phylogenetically early step on the way to achieving the protection afforded by displacement through the unconscious linkages inherent in the psychoanalytic symbol.

The capacity to create representations that alter the affect impact of a memory or perception defines man. In the case of psychoanalytic symbols, this process makes possible a distancing of conscious awareness away from potentially disorganizing contents of memory. Such substitution occurs automatically in psychoanalytic symbol formation. It is apparent clinically when its failure results in an intensification of affect such as is seen in affect porous symbols.

The Mechanism for Transmutation of Awe into the Sublime

The mind responds to awe with creation of the sublime. This is a phylogenetically early form of psychoanalytic symbol formation. Transmutation of a stimulus associated with awe into a substitute representation that can be managed, such as images that stir sublime feelings, parallels the core mechanism of cryptic symbol formation. Long before psychoanalytic symbols were recognized and described as such by Freud and Jones, the processing of innate responses to dangerous realities through the

generation of substitute representations associated with non-disorganizing affects had been observed. Through mechanisms of the mind, the experiences of awe could be transmuted into entities that were sublime and thus reassuring. Transformation of fierce reality and memory into safe substitutes was observed to be a means for processing discomforting perceptions and mastering them. It was an impression noted by Kant (1790) that one can wrestle fear and win " . . . in our mind (finding) a superiority to nature (and remembered pain) even in its immensity". (P 101)

DISPLACEMENT and the PSYCHOANALYTIC SYMBOL

Distance through displacement and venting gives comfort. Distance through symbols shared with others gives mastery. The former occurs with the evocations of repetition compulsion. The latter lies in the domain of communicative symbols and reparative mastery. Man, the symbol bearer and playing dreamer, can master affect and danger through creating distance between manifest symbolic forms and their referents. This can take the form of displacement to symbolic content that is removed from affect, or through a change of media from three-dimensional reality to fantasy on canvass using two dimensions.

Antique insights take us far on the road to an understanding of how it is that symbols make the intolerable tolerable and free the ego to advance in

areas of conflict free pursuit. Psychoanalytic theory tends to emphasize the role of repression and cathartic discharge in this result. The emphasis is justified where there is psychopathology, evocative emphasis, excess narcissism and repetition compulsion. For understanding healthy mental processing and reparative mastery, it would be best if one were to recognize that repression only serves to support displacement. Displacement is the prime mechanism in symbol formation. It uses content change to defuse affect and interposes changes of media. In this way it dulls expression of latent content meaning and alters the impact of recalls.

Displacement changes one's "set" and gives one a sense of power and a prideful self image in the face of the immutable strengths of nature and of unalterable past experience. It is displacement that, through providing less frightening forms of representation, defuses the power of memory and transforms affect from horror to a sense of the sublime. Enhancement of healthy displacements and the undoing of repressions can lead to clinical gains.

SELF CONSCIOUS REFLECTIVE VERBAL AWARENESS

Repression and the Psychoanalytic Symbol

The symbolic forms first experienced by man were protean; their

evolution was etched over eons. The earliest dreams of evolving man perpetuated the characteristics of the dreams of animals. Like the dreams of very small children, they were need satisfying "coherent imagery sequences" evoking simple and undistorted memory elements.

Such concrete symbolic forms were all that minds were capable of achieving at the point in primate evolution that bipedal locomotion developed, and hands took from the mouth the tasks of gathering and holding food. The primitive vocal apparatus thus freed evolved into a form that could transform grunts into naming speech. Memory for names (called explicit "declarative memory" and localized in the medial temporal lobes) developed. These were the first simple symbols as differentiated from protosymbolic sensory memory traces, which served to encode memory. Manipulation of these name words in memory introduced the image potentials that underscored the development of the ability to wish.

Preservation in memory of danger quelling wishes that could be cathected in the face of stress, made possible delay in responses to autonomic sensations. The development of a capacity to delay reactions to the autonomic sensations that demand flight or fight was syncretic with disjuncture. Capacity to delay made it possible to replace action with wishing as a response to danger.

Wishes for action were never fully extinguished by the introduction of initial symbolized substitutes in fantasy. They contributed to the sustained affect states that accompanied verbal memory contents. To control the effect of these affects, further displacement within declarative memory to representations for expression in awareness, which had fewer valences for attracting attention to affect, were strengthened and emphasized. These were the first psychoanalytic symbols, which introduced a split between conscious and unconscious content. As a result of this split self-preservative stances could be sustained in awareness, while self-destructive responses to danger waited their turn to influence reality.

SYMBOLS AND SOCIETY

Spengler (1918) described an " . . . almost entire lack of physiognomy in primitive man's world-around." (P 174) In his view, primitive man had many steps to take before achieving a world of physiognomies that could generate a sufficient number of response possibilities to introduce cultural differentiated choice during individual adaptation.

At the time that tool making began, recognition memory for work pattern syntaxes were added to mankind's world of physiognomies. They became guides to the use of each tool. Identifiable culturally shared variations in work patterns evolved. These developed into the simple symbols that

served as the basis for the differentiation of social groups. Since they could be used to establish the characteristics of the group, simple symbols shared with myths the function of providing a touchstone through which group identity and cohesion could be established and be transmitted over generations. These were the earliest forms of culturally transmitted educational patterns.

Verbal signifiers at brain volume less than 750 cubic centimeters were concretely and invariably linked to their parallels in movement or sensation. Washburn and Avis (1958) noted that "oral traditions essential for complicated human society probably were not possible with less than 700 or 800 cubic centimeters of brain, and there is no likelihood that elaborate traditions of tool making are possible at less capacities . . ." (P 432). Memory storage of multiple syntaxes of behavior made primitive conscious selection between alternatives a fact of proto-human life. It set the stage for the use of displacement as an adaptive function of the ego. As such it established the ground for the development of the symbolic linkages that underlie the selection of substitutes during the formation of symbols.

As alternative physiognomies increased in number, certain patterns of response provided greater survival value than others. Among these patterns individual wishes and needs had to be suppressed in favor of patterned functioning acceptable to the social group, if survival were to be assured. Such survival preserving patterns included inhibition and regulation of aggressive

and sexual drive expression between members of the immediate group. Sexual inhibition, especially incest taboos, insured survival of young individuals, through attenuation of the wrath of older larger males.

Inhibited drives came to be expressed covertly through symbol supported fantasy pathways, which in being disarticulated from actualization in reality provided safe needed discharge for forbidden drive derivatives. Such needs were fulfilled for instance through symbolization during sleep (i.e., distortion dreams). In order for men to advance to this level, a capacity for abstraction was necessary.

Development of Abstract Concepts

Early Paleolithic people experienced an increase of brain capacity to 1200-1300 cubic centimeters. Though communication during technical activities became possible, this increase in the quantity of available memory was not accompanied by a change in the quality of their thinking. In the artifacts left by these people, there is only evidence of concrete symbolizations similar to the initial symbolizations of the modern child during the age range of zero to eighteen months.

At the point in psychological evolution that the idea of the word and the

idea of the thing become separable entities, hyperattention to the idea of the word could have resulted in losing sight of the idea of the thing it represented. The inability of words to represent the whole of the concept of a remembered thing interferes with the potential for complete recall in future memory. As memory and communication evolve to become increasingly mediated through words, the memory elements that are represented lose detail. Intensified cathexis of signifiers that have little in common with that, which is signified, results in a loss to awareness of many of the elements of the original referent. This produces a primitive form of partial representation (a simple symbol), a prerequisite for the later development of the abstractions required for psychoanalytic symbol formation.

The use of language and external objects as abstract signifiers for referents awaited the evolutionary tenure of Neanderthal man. Material evidence of abstract forms of symbolization reflecting the abstract conceptual memory required for psychoanalytic symbol formation may be found first according to Leroi-Gourhan (1965) at late (before 40,000 B.C.) Neanderthal sites. Religious symbols that reflect awareness of an abstract numinous entity are found in burials, ritual placement of cave bear skulls, ochre coatings found at graves, and odd stones placed near Neolithic graves. According to Leroi-Gourhan, these findings "constitute the slender halo of immateriality which floats above Neanderthal man" (P 159). "With the Neanderthal the exteriorization of non-concrete symbols was produced" (Leroi-Gourhan, p.

165).

Concurrent with the waning of the Neanderthals, there appeared on earth another race, Cro-Magnon man. An evaluation of bony remnants related to vocalization and a study of the size and shape of the brain case indicate that this group could have had the language skills of modern man. Metaphorical (cryptic) symbol formation has been inferred in their thinking from a study of their works of art. Leroi-Gourhan (1967) described this most succinctly when he stated, "it is quite possible that Paleolithic men (Cro-Magnon) were [capable of] expressing something like 'spear is to penis as wound is to vulva.'" (P 173) This is the sort of symbolic linkage upon which abstract metaphorical symbolism is based, and may explain the direct and concrete sexual symbolism found in primitive religions. The symbols used by Paleolithic man appear to be part of a rich and far-flung culture passed down through generations. Leroi-Gourhan (1967), noted that "In Western Europe . . . stable traditions over many thousands of years led to a maturing of a symbolism absolutely continuous in development from the earliest artistic manifestations [35,000 B.C.] to the end of the Magdalenian period [10,000 B.C.]." (P 34)

Symbols in Mythologically Informed Cultures

In preliterate primitive societies, cultural conformance for boys is

demanded at puberty. Cooperativeness, calm, and the channeling of energies into the activities that support social survival are acquired at this time. These skills are achieved through learning myths and rituals, whose content supports the transmission of survival patterns. Sharing of their contents and admonitions welds individuals to the group.

Symbols, used in maintaining the centripetal forces of the group in the face of individual self-satisfying centrifugal pressures, had from the beginning provided primitive man with support for the fulfillment of his positive evolutionary potentials. When both biology and society proscribed direct drive expression from ages six to twelve, the dreamlike symbolic mechanisms of the ego structure of latency served for drive discharge that could preserve calm. Epigenetically the mythic products of the ego structure of latency offered a conduit for the transmission of the traditions of culture.

Many drive derivatives are potentially antithetical to the cooperative development of societal groups. Proscribed sexual wishes and aggressive urges, if lived out could destabilize marriage and orderly interactions under the law, since social regulations can define perversions, but cannot extinguish them. The symbols of myth, and inhibition offer shared alternate outlets at a cost. Mythologically guided group formation reduces individual men to the status of mere elements in the organic unity of mankind.

Shared traditions and myths support the formation of societal groups. Traditions and mythic teaching transcend individual needs, causing limitations in the expression of the instinctual aspirations of individuals. Where can the needs of single beings find satisfaction and discharge in such a system? Psychoanalytic (dream and mythic) symbolic forms permit forbidden wishes to be expressed in surrogate form, while preserving the integrity of the commonweal.

Personal (cryptic) symbols and fantasies maintain reserve vitality for personal contexts involving power needs and sexual and aggressive drives which are alien to culture. They offer secret satisfaction through private interpretations of ritualized dramatizations of myths as well as by providing a venue for the venting of drives through night dreams. During the latency years, cryptic symbols populate the private fantasies that help in adaptation to stress. Group intactness is preserved by the presence of such safety valves for they keep in check or channel urges that would dissolve society. The capacity to form such symbols contributes to the potential for civilization in all living men.

Personal creative symbolizations negatively alter the panels used for detecting reality and encourage the bypass of social institutions. Flexibility of response in areas involving potential for individuality and divergent thinking, portends private creative capacity, which is potentially inimical to group

stability. Their activation from unconscious memory is responded to with constant limitation. This is achieved through a process of sequestration, through which personal needs are de-emphasized or directly disregarded, as a result of hypercathexis of manifest group fantasy and belief.

Sequestered potential drive derivatives must be preserved if the evolving group is to adapt to and survive unexpected changes, challenges, and environmental stresses over time. Total extirpation of adaptable creative potential is ill advised. The unconscious life of mankind exercises ways of expressing its stifled needs, should there be new demands from the world. Dream and mythic symbols provide a pathway for occult exercise of the capacity of mankind to respond to realistic changes in the human condition. Repressed drives and fantasies can be called back from their role in dreams and put into action in the service of cultural change when technical inventions or environmental pressures call for a change in the adaptive configuration of the group. An example would be new and freer expressions of sexuality in the form of multiple types of domestic relationships following the technical flowering of reliable means of birth control.

Mythic and dream symbols serve a necessary function in the evolution of man. Through offering occult expression for counter-social drive derivatives they maintain the vitality of drives and their contribution to the potential for cultural flexibility that is required by the impact of change on

society. War brings such a change. Men of peace are recruited in times of war to join armies on their way to killing fields, where instinctual forces inimical to culture are expressed. The myths of "The culture hero's expected return" in times of war and peril for the culture (See Stith Thompson (1975) A-580 P. 125. and Frederic Barbarossa's tale in this volume Chapter 3.) serve like endopsychic perceptions of this working of repression through symbols in society. Displaced expression through symbols preserves the strength of adaptive drive responses to potential threats, without threatening current mythically organized group solidarity.

Psychoanalytic symbols are necessary for mastery of unconscious content through dreaming, for preservation of proscribed adaptive responses, for an effective structure of latency, and for the transmission of culture that occurs with passive mastery of life's questions through the use of myths and symbols that have already been established in a given culture. Mead (1958) has placed the appearance of this symbolic form in the mainstream of man's evolution: "There is good reason to believe (said she) that man's evolutionary progress depends also on his ability to dream . . ." (P 488n) Dream symbols support the repression and suppression of impulses that makes living within a culture possible. Goodenough (1953-1968) has described the pressures that impel this phenomenon in the following. " . . . society as it has become civilized has developed institutions and ideals whose bases often go far down into raw strata of violence and bodily desire. The individual must repress in

order to be an acceptable member of society; society must repress in order to achieve even the simplest civilization." "Societies cannot exist without a recognized limitation and code for sexual behavior and family structure . . . The more complicated the society . . . the more it tends to conceal, make even unmentionable, its sexual activity." (Vol. 12 P 114) The suppression of impulses that makes social living possible is enabled by repression expressed in drive discharge using the psychoanalytic symbols of art, dream and fantasy.

Psychoanalytic symbols are produced by repression, which in excluding symbolic linkages from consciousness, sunders the tie between represented and representation. Such loss of the capacity for total awareness of the self and the milieu defines the impact of psychoanalytic symbol formation on the conscious awareness of modern man.

The First Appearance of Psychoanalytic Symbols

Symbolic distortions are found in the cognitive contents of artifacts produced through the use of psychoanalytic symbolization. As a consistent and universal culture element they are first seen in the demon figures depicted in primitive rock pictures. These may be seen in the Levant in Spain, where they first appeared during the second millennium B.C. In describing these figures Kuhn (1956) stated "The figures are not those of ordinary men; they are those of ghosts. They are not ordinary beasts that confront us on the

written rocks; they are ghostly beasts" (P 105). "Side by side with simple line drawings there are paintings in which a demonic, a spectral character is clearly visible. There is for instance . . . a four-legged figure furnished with huge crab-like claws" (P 117). Unconscious motivation appears in these pictures. The people who painted them could have been aware of this. They were contemporaries of the Egyptians. We know from contemporary Egyptian sources such as "The Story of Sinuhe" (see Simpson, 1972), that ancient Egyptians were so aware of unconscious motivation that they used it as an element in their narratives. In the above-mentioned story, which dates from 1961 B.C., a man when confronted with a situation in which he hears of the death of a king is "impelled by some inner force he cannot explain to flee from the court . . .". (P 57)

There is a rock painting in the Hoggar region of Africa of a distorted monster figure, which is estimated to be 6,000 to 7,000 years old (the *Concise Encyclopedia of Archaeology* p. 49). We may conclude that by the dawn of history psychoanalytic symbolism was available and widely established in art and literature.

HUMAN to HUMANIST
(SYMBOLS in SOCIETY)

Simple symbols started with a gesture or a groan whose meaning was shared by a group. Words resulted from constant use of these sounds. Cryptic

dream symbols were derived from these sounds as a response to social clues that required that word meaning be denied. The denial was then reinforced by the creation of a substitute entity in awareness. Through creation of dream content, culturally forbidden impulses of astounding force came to be lost from view. In their stead both then and now there were lifted symbols as banners, which proclaimed the hiding places in memory, where the muted presence of their referents are hidden.

Symbols and society matured in concert. Once psychoanalytic symbols were established, they served as diverting conduits to be used for the discharge of needs that were forbidden by social pressures. As a result persistent idiosyncratic private realities were created. In the process a secret vocabulary for the expression of each individual's forbidden human needs was developed.

Driven needs and patterns for their suppression are universal. For instance the vulnerability of the young mother and the dependent child makes unregulated sexuality in males a threat. Marriage and the family, following patterns introduced by example and transmitted across generations through myth—such as the story of Oedipus and Penelope or Orpheus and Euridice—set the banks for the streams that carry culture.

The importance of masking and cryptic dream symbols in diverting the

discharge of culture forbidden private influences have been described by Mead, M. (1958) as necessary in the evolution of human society. Whitehead (1927) defined a similar role for masking symbols in maintaining the structure of an existing society. (P 113) Social instinct suppresses individuality. Individuality threatens society. Symbols offer a safe outlet for individuality. (P 113)

Mankind did not develop speech and awareness first and then at its leisure create the guides to suppression found in the mythic schemata of society. The mythic schematas that inform the beliefs of society were infused at the point in the evolution of mankind that made possible a shift of awareness from a world recalled in terms of three dimensions and the passage of time to an encoding in memory of traces modified by emotions, motivations, and abstractions.

Projections onto reality of an emotionally distorted personalized worldview, when supported by a sense of the omnipotent truth of one's thoughts, alter one's image of the real world. The process supports as many "realities" as there are people. This could create universal chaos. For a group to be able to exist in a society without chaos, a shared set of symbolic forms influenced by sensitivity to the needs and thoughts of others is required. When myths, elaborated from psychoanalytic symbols have been added to mankind's skills there is readiness for shared culture with content infused

with myths. Sets of related symbols offer the details of that which is needed to create a group morality. Personal needs and their symbols have to be relinquished or suppressed in favor of symbolically and mythologically educated group beliefs and the inputs and drives that support them. Possession of and belief in such myths define an individual as a participant in a defined social order.

Irregular rates of maturation during the evolution of symbols influence the nature of the creative culture borne myths of modern man. Kernels of old beliefs and "creeds outworn" persist as remnants side by side with the new customs and beliefs that serve current needs. They obscure drives by serving as discharge pathways for homeless hopes that have lost relevance in newly ordered worlds. An example would be the celebrations of witchcraft and goblins at Halloween that discharge aggression and represent the symbols of antique faiths in the evening before the day in which new beliefs will take center stage.

The ability to develop adaptive mythic schemata was part of man's burgeoning capacity to use symbols in the creation of mythic (cryptic) alternative responses. Cryptic multiple alternatives increase when there is increase in the binding of instinctual discharge to unitary unalterable conscious patterns of socially decreed morality. Cryptic symbols support man's socially shared morality by offering outlets through dreams and drama

for urges that threaten the social fabric.

Man is not born with inherent knowledge of moral absolutes. Each man must be prepared for the life of his people through initiation into the symbols, myths, and patterns of his culture. In this way each man develops and survives by becoming a group animal. Permitted alternatives and traditions are not transmitted through instinct. They are acquired through education in the nature of the symbolic forms presented with the secrets of initiation. Each society has techniques for this transmission. (For instance see "the Ojibwa Dream Fast" in this book, Volume 3, Section B, Chapter 5.) Man's survival as a species has depended upon it.

THE SHIFT FROM EVOCATIVE TO COMMUNICATIVE SYMBOLS

Relating to the World

A necessary evolutionary step in the development of the capacity of an animal to become a member of a group, bound together by verbally encoded traditions, is the ability to shift from life in which evocation of inner needs dominate verbalization to a life in which the ability to tune evocative satisfactions to the communicative needs of the group becomes primary.

A growing sensitivity to the needs of others requiring suppression of the evocation of personal needs occurs during the evolution of symbols. The

earliest symbols perpetuated emphasis on the expression of *evoked* memory and drives. The primary influences that first shaped the symbol were internal drive representations. These were antithetical to the development of cooperation in society. Suppressed aggressive urges and forbidden sexual fantasies, if lived out, could have destabilized the institutions of society such as marriage and orderly interactions under the law. Stability is born when drives are controlled and the motives for communication are influenced by the needs of others and society.

The needs of society require symbols that communicate and actions, which are selected with the needs of peers in mind. The conscious forms of symbols and speech must be altered away from evocation if they are to serve communication and the creation of a functioning society. The literature of prehistoric art is not mute about this transition. For instance Reinach (1903) noted that symbols in the art of prehistoric man and modern man were intrinsically different. He noted that "the prehistoric sculptor was never preoccupied with the intent to please, but with the intent to evoke" (P 265) magic and inner needs. Symbols are seen to be basic agents in the creation of the future. The magical appearance of game for hunting was the goal of primitive image formation. The mature symbols of modern man serve best when they are used for planning for the future using natural elements as the symbols that are selected for the modeling of possibilities, recognizing limitations in planning, and communicating declarative memory through

mutually defined words.

Giedion (1962) in pursuing this phenomenon described the nature of the changes in symbolism from prehistory to high civilization as follows:

> "In prehistory, the symbol as used by a society possessed the magical power to control reality before that reality came to pass. Images of gods had animal forms. By the time of the dawn of high civilization in ancient Greece, the symbol had developed a spiritual content and served abstract concepts." (See Giedion (1962) P. 371)

With this transition images of gods took human form. Art was tuned to realistic images and the needs of society. The influence of the needs of human companions introduced a measure by which social behavior could be judged. Artistic representations of inner feelings, augmented by psychoanalytic symbols, created representations that hid referents while they please social audiences and partners. The art endured to influence later generations. Mature cryptic displacement based communicative symbols enable modern man's fulfillment of his potential to be a creature with rich sublimations, extensive internalized culture elements, symptom neuroses, and a potential to tune communication in speech and actions to the needs of others.

Internalization of Communicative Symbols

The newly created gods of early religions became patrons—identified with—the moralities and public expectations of individual men, their families,

their progeny, their group, and as men and their skills proliferated, their professions. When individual men left hearth and home to wander, to travel, or to trade, the influence of the public opinion of their home group was not left behind. As part of their identity, admonitions associated with their gods followed them. Even in the absence of fellow tribesmen, they adhered to dictates of the morality of home that had been internalized. The message that was infused through myths of faith was 'written in their hearts' (Jeremiah). Legends based on shared worship of personal gods shaped the borders of a culture steeped in myth.

Manifest psychoanalytic symbols used in a communicative mode contributed a binding force to culture. They provided shared countercathectic myths that drew attention from and hid universally repressed drive derivative referents, which were threats to society. This mechanism used repression empowered by superego motivated affects and guided by superego contents to limit transgression. Drives held in check by these internal mechanisms found alternative outlets in expression through the evocative psychoanalytic symbols of dreaming.

Zoomorphic to Anthropomorphic God Figures

Giedion (1962) observed that during the fourth millennium B.C. there was a change in emphasis from the zoomorphic view of man as an animal

amongst animals, to an anthropomorphic view of man as unique and separate from animals. He related the change in the use of symbols—from self expressive to communicative—to this change in the philosophical orientation of the self of humankind (P 90). Osborn (1975) noted that when men came to think of themselves as beings higher than the animals, the animistic choice of animals as the rulers of man's fate fell out of favor. This change brought on symbols for gods, which had human forms and attributes. These were worshipped as holy (higher than man) and worthy to control man's earthly fortunes (P 25).

The animistic choice of zoomorphic (animal form) god images as the rulers of man's fate dominated ancient Egyptian religion. They persisted in ancient Greece in such metamorphic remnants as Zeus appearing as a swan. In the Norse myths Loki became a salmon. To this date the zoomorphic level of religious symbolism and iconography may be seen in the images of gods of the Hindu religion. There are for instance the elephant headed Ganesh as well as the avatars of Vishnu as a boar or a lion. And there are the Vahanas. These are animals identified with the gods upon which the gods are transported from heaven to earth. This group includes the Garuda bird that carries Vishnu, the Makara sea monster that carries Varuna the god of the oceans, and the Boar vahana of Vishnu that carries Prthividevi the cow earth goddess. In other modern religions there are animal metaphors for gods such as the paschal lamb and the substitution of a sacrificial lamb for Isaac.

The shift from a zoomorphic to an anthropomorphic deity without animal characteristic and an absence of sexual proclivities coincides with the advent of ethical monotheism. The god therein is represented in picture, word and statue as having human form and espousing inhibition of sexuality and aggression in human motivation. The spirit of monotheism has no place for the sexually motivated god. A god who is capable of parenthood plants the seeds of polytheism.

Evolutionary Effect of Verbal Communication on Symbols

Pictorial expression long preceded writing as a means of preserving and condensing ancient beliefs. Visual thinking and the logic that it supports bypass the rationalism available to people, who have attained abstraction based on inputs carried by a verbal medium such as a book. Any shift from visual to verbal symbols in forming representations enhances the rational and abstract qualities of symbolic thinking.

Visual depictions such as tapestries, stained glass windows, figures on an ancient vase, and patient's dreams, limit interpretation to abstractions about that, which is concretely present. One must be ever on the alert to realize that the establishment of linkages through which referents can be expressed using visual symbols evokes the human tendency to make identifications on the basis of superficial physical similarities and propinquity

(pseudoabstraction and abstract thinking). Visual thinking supports arbitrary linking through condensations, and displacements. Arbitrary identifications between gods and concepts can be made through visual clues of similarity. A gathering of symbols in one visual image creates a representation that elevates predicate identification. Goodenough (1953 vol. 5-6) noted that " . . . (t)he clustering of symbols upon the single figure is the symbolist's way of expressing the abstraction . . . " (P 181). The relationship is fixed and there is no room for rational challenge.

Manifest concrete symbols are based on representations, which are related to their referents through symbolic linkages between visual elements that have superficial similarities. Abstract symbols are established through symbolic linkages that involve intrinsic similarities that can only be conceptualized and communicated through words. Thomas Cole, Lucas Cranach, and Richard Dadd (V.I.) were aware of this. As a result they added written descriptions to fix in place the meaning of their visions. Symbols based upon abstract symbolic linkages may or may not be affected by repression. When not transformed by repression, abstract symbols appear as metaphors.

Visual symbols are vassals to the priest who can shape interpretations to fit an old order without fear that its logic will be challenged. Books steer men and offer more opportunity for reflection and challenges to logic than

exposure to visual symbols. Verbal symbols and written commentaries can carry concepts over time periods that dwarf the life is of individuals. Written words extend the period within which reaction can take place and concepts can be evolved that challenge fixed beliefs. Reservation of sacred texts only for the initiated is a technique used to limit such challenge.

"PRIME SYMBOLS" AND THE "MOTHER LANDSCAPE"

Spengler (1918) called the symbols, which are at the root of a culture's world view "prime symbols" (P 279 Vol. 2) noting that " . . . there are a series of prime symbols each of which is capable of forming a complete world out of itself . . . " (P 180) through " . . . endowing that which is outside . . . with the whole content that is (within)" (P 164 Vol. 1). What is being described is projection. Prime symbol refers to the core referents of the "Mother Landscape" (P 203 Vol. 1). These contain the impressions through which the world is interpreted. Their extension into the world shapes the worldview through which symbolization transforms its essence. Spengler noted that "Each of the great Cultures, then, has arrived at a secret language of world feeling that is only fully comprehensible by him whose soul belongs to that Culture." (P 178 vol. 1) There are " . . . as many worlds as there are waking beings and like living, like-feeling groups of beings. The supposedly single, independent and external world that each believes to be common to all is really an ever-new, uniquely-occurring and nonrecurring experience in the

existence of each." (P 164 Vol. 1) "It is particularly the common symbolic of language that nourishes the illusion of a homogeneous constitution of human inner-life and an identical world-form . . ." (P 179 Vol. 1). The mother landscape contributes to the " . . . birth of its outer world through the symbol of extension (P 174 Vol. 1); and thenceforth the symbol is and remains the prime symbol of that life, imparting to it its specific style and the historical form in which it progressively actualizes its innate possibilities." (P 174 Vol. 1) "The spirit of the mother landscape unites with the soul that has sprung from it." (P 203 Vol. 1) Indeed culture arises from the mother-landscape.

Cassirer (1955 Vol. 2) assigned the source of the mother-landscape to transcendent religious content, stating that the structure of society " . . . is decisively determined by . . . religious imprint . . ." (P 193) for it is through the figure of his gods that man remakes his identity. (P 211)

New cultures produce new boundaried groupings of symbols. These are the defining characteristics of culture. Manifest symbols that are specific to each culture's myths, color local explanations of reality. Examples of such explanations are symbols of Greek mythology such as weeping Niobe whose despair came after the murder of her many children by Aphrodite. She had bragged that her prowess exceeded that of the goddess who had but one child. In response the goddess turned her into a rock from which flowed tears. Her plight and metamorphosis explained the presence of a rock from which

water flowed. Such manifest content is available to anyone. Referent secret meanings, which are handed down rather than inherent, are known only to the initiated.

Each society has a proprietary "mother landscape" made up of such symbols. They are based upon a consistent arbitrary set of referents, which conform to the cultural worldview of a society and can be grouped in a contiguity that creates logical connections suitable for representation by visual groupings, whose meaning can be locked into place though verbalization. The cultural definition of reality is identified with these symbols. Man's place in that reality and in his role in the world is derived from maps constructed from a landscape made up of these symbols.

CHAPTER 2
UNIVERSAL SYMBOLS

INTRODUCTION

Certain symbols appear to occur universally. Scholars of transcendent symbolism see such symbols as manifestations of the ubiquitous influence of deity, their origin likened to a meteor falling to earth from the firmament above. Scientifically oriented scholars postulate an origin for such symbols, in the symbolizing function of the mind. They note that, faced with the problems of processing yearnings and fears based on shared drives, shared early childhood experiences as well as universal questions about cosmogony (from whence has come the universe) and eschatology (what is the thence beyond death), the symbolizing function, which is universal in all races, produces symbolic expressions and resolutions with universally shared characteristics.

Explanations for the existence of universal symbols, other than the explanation for transcendence, were described by Goblet D'Alviella (1894), a late nineteenth century Belgian student of the migration of symbols. He identified two natural processes as possible explanations of the existence of universal symbols. One process that explains the multilocal presence of symbols, described similar symbols as springing de novo in separate places as

the result of a creative capacity shared by all mankind, which is both intrinsically and superficially similar and which as a result can produce symbols that are similar, wherever men live and culture thrives. Similarity of content across cultures can be explained by similarity of the experiences of all men. One can find in support of this idea in Goetz' (1959) comment that " . . . it is a common geographical background which induces (cultures) to make use of the same stock of traditional forms and symbols, the same climate which inspires them to similar ways of self-expression . . ." (P 10).

The second process described by Goblet explains the universality of symbolic forms as the result of the migration of symbol and myth overland from one culture to another in the way that a tint spreads from a colored drop through a pool of water.

Core Fantasies and Transcendent Symbols

Transcendent symbols are held by their believers to have an existence independent of the mind. God derived, they enter the mind through dreams and visions. They always appear in the context of a culture. The scientific approach sees transcendent symbols as expressions of *core fantasy* content shaped by educationally preinfused mythic contexts, molded into manifest forms by the structures of the mind that create dreams and visions.

Core fantasies contain the simplest elements of a myth, before it has

been elaborated into a conscious representation. They consist of just enough content to make a recognizable story. Core fantasies are the simplest, least elaborated often preconscious, verbal representations created during the construction of mythic narratives. Core fantasies can be compared across territories and time to myths and personal fantasies that have been similarly reduced.

The uncovering of a core fantasy by an investigator entails the reduction of a myth to its simplest form, exclusive of local cultural determinants. Core fantasies as such can be useful tools in cross-cultural studies. From the standpoint of the fantasy-creating function of the ego, core fantasies are the most primitive contexts within which expressive (as differentiated from interpretive) symbols can appear. These expressive contexts are derived from unaltered wish fantasies within the system UCS.

Modification into neutral conscious fantasies of anxiety laden unconscious fantasies about primary objects takes place through a series of displacements from the primary objects (referents) to symbolic representations. At first these displacements create preconscious fantasies that require elaboration and further symbolization if they are to be understood with affect comfort. These further displacements to symbols, which do not stir up undue anxiety, result in conscious fantasy, either personal or mythic.

Universal core fantasies appear in that zone of displacement in which sufficient softening of affect associated with content has occurred to make that content acceptable to consciousness. It is within this part of the spectrum of displacements that universal core elements of meaning can be identified.

Manifest *personal fantasies* and *cultural myths* result when there is displacement from core fantasy with elaboration through symbolization to a form that permits conscious awareness. The former, *personal fantasies*, can be distinguished by their fleeting availability to consciousness, the presence of anxiety when they are reported to others, and content that strays a bit from the values and ideals of a person's culture. They are creative products of the mythopoetic function, which are used in the personalized discharge of drives.

Anxiety elements when present can be vented and mastered through the telling of cultural myths. *Cultural myths* are culturally infused, shared and readily accessible. They are usually free of anxiety and can be discussed freely. Their content consists of fully displaced cryptic symbols, whose manifest forms reflect the values of a culture through the use of poetic symbolization.

Creative artists actively discharge their drives through the mythopoetic function. For those who are not artists, the mythopoetic function provides a passive outlet through participation in established myths. The everyday man

is served by myths, which provide him with the fantasies through which he can discharge drives passively and with social approval. The content product of the primitive personal fantasizing function is transmuted by the culture oriented mythopoetic function into adaptive patterns of behavior that conform to the demands of social reality. These demands define acceptable limits within a culture for the utilization of core fantasy derivatives during conscious drive-gratification and object relations. Breakdown and failure of the mythopoetic function is manifested in active recruitment of reality to serve personal fantasy, as occurs in the fate neurosis.

Clues for Tracking Core Fantasies across Cultural Boundaries

Similar mythic symbolic forms are found universally. Polylocal origins theory, which portrays the appearance of symbols as multiple spontaneous generations, offers the simplest explanation for this. Its validity seems to be supported by the presence of the same manifest symbol or mythic core fantasy in different geographic areas, especially ones, which are isolated from each other. By contrast symbol migration theory, offers the concept that the consistent content of universal myths reflects the existence of a core fantasy that migrated through space and time during cultural evolution. Symbol migration theory explains the presence of few symbols spread wide. The theory is supported by histories of migrations. Such migrations have been identified repeatedly. The migration of the Greek pantheon to Rome is an

example. In all probability both processes (polylocal generation and migration) have been at work during the evolution of culture.

Migration of Core Fantasies

Tracking the migration of core fantasies across time and territory requires that one keep in mind the fact that varying degrees of culturally localized alterations in the fantasy narrative produces variants. These include some in which reversal into the opposite and repression make relationship of a fantasy to universal core myths difficult to identify. Repression of core fantasy content, as fantasy moves across the land, does not erase the relationship between modified core fantasies and manifest content in multiple cultures, both distant and distinct. Indeed a core fantasy may have derivatives that are negative images of itself. This occurred for instance, when repressive forces transmuted symbols into masked forms, as occurred when stone penises in ceremonial centers were transmuted into serpent gods during the evolution of Mayan religion and when semen as ritual fluid was replaced with wine during the introduction of the Judeo-Christian tradition in the Middle East. Early manifest blatantly sexual symbols such as semen as the divine fluid, which served in rituals as the bearer of fertility, failed to persist in their original form as Western civilization evolved. This was the result of repression of sexuality in the rituals of Middle Eastern cultures during the first millennium B.C. The absence of similar manifest fantasies in a culture

does not negate the presence of similar and universal core fantasies.

Cross Cultural Study Of A Core Fantasy

The core Fantasy to be studied in this chapter were first identified for the author in 1955, during his search for symbols, myths and core Fantasies in the once geographically isolated Precolumbian Cultures of the Western hemisphere.

Figure 1
Map giving general location of Precolumbian cultures and cities.

If symbols were universal, there would be independent spontaneous similar cognate forms in many cultures of the world, for which one could search. Since the Precolumbian Cultures of the Americas and Western Civilization had developed high levels of culture in complete isolation from one another until the fifteenth century AD, an ideal situation presented itself. No migration was possible. The setting provided a natural experiment for use in exploring the concept of polylocal independent origins for universal innate core fantasies and symbols.

After the Precolumbian and the European cultures were forcibly mixed by conquest in the sixteenth century, the period of mixing was marked by the destruction and mutilation of the Indian Culture. Precolumbian religions were suppressed and their symbols all but forgotten. Those elements of the culture,

which were carved in stone or buried in the earth, were left in fields distant from the centers of the new Western-oriented cultures. The great cities of the Indians crumbled in the wake of conquest and the wilderness reclaimed the land. Covered by a blanket of moss and jungle trees, they became the domain of monkeys, locusts and jungle cats. Though all else was lost or distorted, their myths slept in the stones. These have only recently been recovered through the awakening touch of archaeological inquiry. The symbolizing function of the artists of that long hidden isolated culture has been made available for study. A comparison of these remnants with Western and Asian cultural elements becomes a source of information about just how universal are the symbols of unconscious content and core fantasies.

Comparison of Symbols in Precolumbian Myths with the Myths and Usages of Other Areas

Precolumbian myths were derived for use as the basis for this study from sources in antique stone carvings and pottery designs. The author ranged far and wide through deserts, jungles, mountains, and high plateaus during a five year period, searching for varying representations of pictorial themes, at archeological sites and museums throughout the Western hemisphere. As one stone after another spoke with slight variations, a theme was clarified and a consistent manifest fantasy was revealed.

At first, data was collected haphazardly. After about two years, sufficient

data had accumulated to point towards sustained and repeated symbolism in Mayan Bas Reliefs. Subsequently, personal fantasies similar to the myths derived from Mayan stone carvings were found in clinical reports in the psychoanalytic literature. Eventually the search for related core fantasies was extended to encompass world literature, Preincan culture, Western culture, Asian rupestral carvings and the fantasies of psychiatric patients.

There was a difference in the frequency of appearance of the symbols and myths, which were uncovered and the degree of their penetrance into the consciousness of other cultures. The Mayan core fantasies and their related symbols were found to be rare in the West, while they were found to be quite prominent in the ancient culture of the orient and its modern day derivatives. Prodigal appearance of these core fantasies was found in all but Western culture.

FLUID FROM THE BODY OF A GOD CREATES LIFE

The first myth uncovered had the core fantasy 'fluid from the body of a god creates life'. Its representation in Mayan stone carvings was a flat strip connecting a bodily orifice with an arborizing structure containing living things. Its most graphic representation is a stone panel found in the ball court at Chichen Itza, Yucatan (Figure 2).

Figure 2
Scene of Human Sacrifice. From the Ball Court at Chichen Itza, Yucatan, Mexico

A man has just been beheaded. The gush of blood from his neck turns into individual streams; six become snakes. The seventh becomes a strip of raised stone that resolves itself into fruit and animal bearing branches. The modern local legend related to this stone relief, as told to me by a native in Yucatan in 1955, is the following:

"Each year, ball teams come from all different tribes to play here. The captain of the winning team becomes a great hero. (He is treated like a god.)". It would be a good idea to point out at this time that the veracity and antiquity of this story is challenged by reports from people who saw the game who reported that the successful player could claim prizes from observers. In addition, the main player is not wearing the customary padding for a player. (See Von Hagen, (1961). He is dressed as an important person with a fine

costume and a pendent around his neck. To return to the native story, "He is beheaded and his blood goes into the ground. See how the blood becomes snakes and one snake becomes all living things." Other graphic representations show mask like rain god faces with a flow of fluid from the eye that resolves into fruit and animal bearing branches (Figure 3).

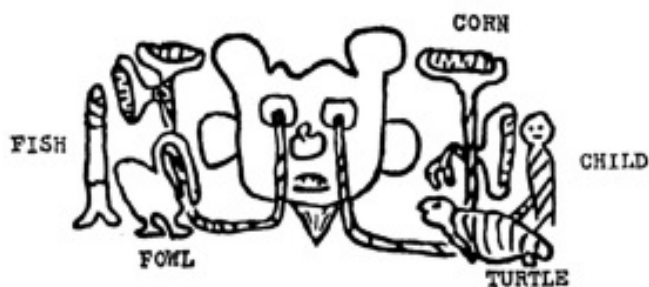

Figure 3
Rain God Mask with Tears That Resolve into Fruit and Animal Bearing Branches

There are even some figures in the round with hollows running through the head to the eyes through which water could flow to appear like tears. (Figure 4)

Figure 4
Head with Eyes through Which Water Flows

The result of a search of Western world symbolism for core fantasies relating to the myth "fluid from the body of a special person brings fertility (to the earth)", unearthed few and isolated examples. For instance the presence of a personal fantasy, in which blood spurts from the decapitated body of an important progenitor, has been reported. Annie Reich (1951) described this fantasy in a patient who masturbated with the fantasy that he was cutting off his father's head, and that the ejaculate represented the stream of blood spurting out of the father's body. There is striking surface similarity between this manifest fantasy and that, which was carved into the ball court wall. This bas-relief has been neglected by Mayan scholars. Eight scenes of human sacrifice among the Mayans are described by Morley (1956). This scene is not

mentioned. This is helpful information, since the patient could not have been aware of a neglected Mayan Bas relief in the scrub jungles Of Yucatan. In the religious precincts of ancient Babylon, rituals were devised through which surrogates for the gods partook in sexual intercourse. The product of this coition was semen, which was used to assure growth in the fields. Substitution of wine for this ritual need accompanied the transition to monotheism. The manifest symbol was changed. The core fantasy remained the same.

THE SERPENT THAT GIVES BIRTH

The second Precolumbian myth "The Serpent That Gives Birth" was found in both Pre-Incan and Mayan reliefs. The basic representation is an elongated snakelike animal with humanoid forms (full bodies, heads, faces and torsos) attached (Figure 4). This representation is sufficiently ubiquitous that everyone, from students of primitive art to local residents, has a theory about its meaning. Students of primitive art (Christenson 1955) have said the following. "A human head with nose and earplugs was added to the serpent body to turn the serpent motif into an anthropomorphic being, the human head protruding from the serpent's jaws. A fusion of animal body and a human head was developed by the Maya in an original manner. A mere increase in size of the animal body to suggest divinity was not sufficient; the god had to be imbued with intellect, hence, human heads appeared within

serpent's mouths, In some examples, the human head is more important than the serpent's mouth, suggesting that the head is not a victim, but part of divinity. In other examples, this head in the serpent's mouth may have been intended as the victim. It shows a head and shoulders armed with spear and shield as coming out of the serpent's mouth. Serpent heads devouring human heads were represented convincingly."

The major native theories are: a. A man shows his bravery by sitting in the serpent's mouth. b. The man is being devoured by the serpent. c. The serpent is giving birth to the man. d. This is the way the Mayans imbued an animal with intellect. Setting aside theories, let us turn to the stone carvings themselves to see the myth. A depiction on the disc altar from Tikal (Figure 5) shows human forms in the mouths of a serpent.

Figure 5
Disk Altar with Depiction of Human Forms in the Mouths of a Serpent

A stone carving from Chicken Itza (Figure 6) shows a snake with bodies attached at the side and head.

Figure 6
Snake with Human Forms Attached

A Lintel from Tikal (Figure 7) shows both arrangements around one snake.

Figure 7
Small Humanoid Forms in the Headdress of a Figure in the Mouth of a Snake

In figure 7 smal1 figurines are to be seen at the sides. The mouth contains a fully developed torso. The combination suggests gestation. Support for this interpretation comes from Pre-Incan (Nazca) polychromes. There are many representations of caterpillars with faces lined up along a central white stripe. This drawing (Figure 8) made from a design on a fifth century water jug in the National Archaeological Museum in Lima is an example.

Figure 8
Line of Faces Leading to a Head Issuing from the Back End of a Caterpillar

The Myth of the Snake That Gives Birth
As It Appears in Other Cultures

Related mythically organized symbolic contexts, which suggest identical core fantasy determinants, can be found to have arisen independently in the mythology of Western cultures (i.e. Italy and Wales), ancient Egyptian, Chinese, and East Indian Cultures.

Western Culture—To this day, the coat of arms of the Visconti family emblazoned on the walls of a palace in Milan depicts a snake with a child in its mouth (Figure 9 right).
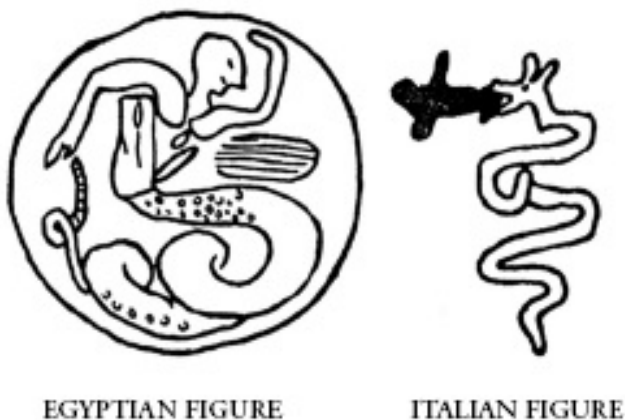
Figure 9
The Snake who gives birth in Egyptian and Italian Culture

Milan, Italy—The people of Milan say that it has something to do with wisdom.

Ancient Egypt—There is an Egyptian myth quoted by Bayley (1957), which depicts the following fantasy. "Osiris enters the tail of a great serpent, is drawn through its body and came out through its mouth, and then was born anew." (Vol. 2, P 299—see figure 9 left.) Bayley (1957) describes such birth as expressing the core fantasy of the purifying transit of the soul through wisdom.

Wales—Support of this link between rebirth and wisdom is found in the Welsh myth of Taliesen described by Bulfinch. (1993 P 521) Taken as an

infant, brow first, from the mouth of a bag removed from the water, Taliesen is a person of great intelligence. At one time, he sings, "Three times have I been born, I know by meditations; all the sciences of the world are collected in my breasts, for I know what has been, and what hereafter wil1 occur."

The myth of the snake that gives birth to life was detected in the art of early agricultural people who had large empires with great cities, and who entombed their kingly dead. Linton (1955) has pointed out that there have been three major areas of development of culture related to the cultivation of three different cereal food staples. These are: the Central South America maize eaters of which the Mayans and Incas are representatives, the Indo-European eaters of grain which the ancient Egyptians represent, and the East Asian eaters of rice, which include the peoples of the Shang dynasty of China and of the Indus valley. The former two have aleady been discussed. The search for snakes that give birth in the Shang Dynasty and the Indian subcontinent follows.

The Chinese Shang Dynasty (2nd century AD)—entombed their kingly dead, had no iron, and used pictographic script. They stood in the evolution of culture at the level of sedentary farmers with organized religious and social practices for dealing with a vast population. They practiced human sacrifice. In the evolution of Asian Culture, they appear to parallel the Mayan and Egyptian peoples cultural positions in their own territories. It is therefore of

interest that in Shang art there also appear representations of the snake that gives birth. Speiser (1960) calls our attention to a "snake gives birth" representation in Shang bronzes. I paraphrase his comments: On the lid of a finely shaped portable vessel in the Minneapolis Museum, a bird stands on the wide-open mouth of a snake. The bird stands upright, happy and ready to fly away. It is not anxious or struggling on the defensive. It is not trying to attack the snake with its beak. The implication is that the snake, that is the earth, has spewed up or given birth, to the bird, and is letting it go into the air and light. This interpretation is made more convincing by bronzes of the fifth century B.C. in which this motif was unmistakably expressed through a bird with its wings outspread who is flying out of a snake's mouth.

India—The core fantasy "a snake gives birth" appears extensively in Hindu lore. Campbell (1962) described carving on reliquary mounds dating from @ 100 A.D. in which "flowering vines and lianas pour forth from mouths and navels of mythological monsters. Conches, masks and vases likewise emit lianas, lotuses, and auspicious fruit and jewel bearing plants, from which animals spring." (P 298) The foremost of the serpent like monsters that give birth is the makara or "Chimeric Water Beast" (P 326). Tettoni (1989) notes that "Nagas (snakes) are often represented as emerging from the mouth of a makara, a colorful creature combining the characteristic elements of crocodiles, dolphins and elephants." (P 64) Jansen (1993) describes the " . . . Makara, (as) a sea monster which is half fish and half-antelope." (P 68) The

makara can be seen in a sculpture of Kamadevi in the Metropolitan Museum of Art in New York City. Kamadevi is the prime Hindu god of love. (MMA 1993.175) Kamadevi is identified by the presence of a Makara, who is the keeper of the quiver of the love god, over his left shoulder. Here the Makara carries five arrows in its mouth. Kamadevi (Prince of Love) shoots these arrows at potential lovers, as did cupid. Fisher, R.E. (1993) in describing Indonesian and Indian architecture notes that makaras served as door guardians up to the late classical period. (P 202) Sahi (1980) describes an archway " . . . like an orb rising from the ocean . . .", which "seems to spring from the gaping mouth of a makara, which is a mythical sea monster . . ." (P 131) The manifest resemblance between snake shaped makaras and Mayan stone reliefs that depict serpents giving birth is striking. (See Fig. 10)

The snake (Naga), which dwells in and emerges from the earth, is frequently used to represent the earth (i.e. a cthonic symbol). It is a symbol of the earth in its guise of that, which brings forth life. The snake that symbolizes earth as a source of life and wisdom occurs universally. For instance, it also served in the tholos precinct at Delphi, where the oracle offered wisdom.

Figure 10
Makara at Khajuraho Temple Complex, India

Clinical Examples of The Serpent Who Gives Birth to Life in Western Society

Insight into the sources of the core fantasies that are referents for the myth that serpents give birth to life may be explored in psychoanalytic studies of personal manifest fantasies, dreams, transference and associations, which involve beings issuing live from the months of serpent like creatures. No important universally observed myths containing these elements are to be found in modern Western culture.

A personal fantasy was recorded by David Beres (1960), who quoted a seriously disturbed child to the effect that he saw "An inchworm could be

laying babies" during a Rorschach test. (16).

The analysis of a six-year-old girl in treatment with the author demonstrated the fact that the core fantasy "a snake gives birth" can be a manifestation of the undoing of oral cannibalistic wishes directed at the mother at times of separation. One of Jill's presenting complaints was repeatedly dreaming of a thousand snakes led by a bloody headed monster. The snakes wound themselves around the mother to kill her. Another complaint was inability to eat her breakfast on school days. This stemmed from a fear that she would throw up on the way to school. Going to school necessitated separation from her mother. The resolution of her anorexia was related to the appearance in the analysis of fantasy material such as the following. "It's better to be eaten by a whale than a shark because a shark grinds you up and kills you while a whale swallows you down and you can live in there and eat the fish he swallows and when he dies he always goes to shore and then he'll vomit you out and you're O.K. Once a man was swallowed by a whale and was living in the tummy. The whale swallowed a plane full of people. Something went wrong. The whale made a B.M. in the wrong direction and a pipe broke and all the duty and sissy went into the plane and they thought it was hamburger and lemonade and they ate it. Later the whale died and he went to Europe and let the people out. Then the whale went to America where he let the man out." The death and rebirth theme is clear in this production of the patient, as is the doing and undoing of oral cannibalistic

fantasies.

After she was able to verbalize devouring fantasies, the patient began to eat breakfast in the morning more often. In fact, she ate breakfast for the first time in three years while working through these fantasies. She then developed a new symptom. She had to have her mother with her while she dressed. She related this to frightening dreams, in which there was a person she feared. She feared the person in the dreams while awake. She refused to tell about the dreams. Then one day her parents planned to go away to the city and prepared to send her to sleep over in the house of a friend for the first time. She explained that the person, who appeared in the dreams, and whom she feared, was myself. As she told of the dreams she illustrated them by making clay objects. She made a long thick snakelike object, which she explained, was the spook and was Dr. Sarnoff. She made a large stomach that left the snake a shell from stem to stern. A large mouth two eyes and a control box completed the figure. She then set little pieces of clay on the table. "Watch him eat houses and people and junk. I'll make the mouth bigger. Watch him kill and eat people." She put the clay houses and objects into the snake's stomach.

In association to the dream, she told a story using the clay snake and a small doll family. She told of the kidnapping of children who are killed and eaten by the analyst-snake-spook and return from his stomach through the

mouth healthy and intact. Amongst the mechanisms that permit the displacements that allow these fantasies to come into consciousness are the reversal and projection of oral cannibalistic wishes toward the mother and mother earth, transferred to the analyst. Doing and undoing of oral cannibalistic fantasies are clearly among the determinants of these fantasies of birth and rebirth through the mouth. Unconscious fantasy remnants of parental separation and denial of death form the core of this patient's manifest symbols of birth through the mouth. Birth through a snake's mouth appears to be an undoing of maternal (mother earth, Gaea) separation and loss; perhaps it is an attempt at mastery of the loss of closeness to agriculture and the earth that occurs as a society moves its emphasis and respect toward art, administration, commerce and manufacture.

Discussion

It is at levels close to the system Ucs, where words are first assigned to concepts on their way to consciousness, that universal content should be sought, not in the zone of the manifest symbol. Comparison of myths on the basis of single manifest symbols in common is a faulty approach. It is an example of predicate identification (syllogism). In actuality, when comparing myths across cultures and across cultural evolutionary steps, it is best to reduce them to their core fantasy (the elaborated symbol series) and compare on that level. When this is done, for instance, the equivalent Greek myth to

"fluid from the body of an important person gives life," is not the bleeding head of Medusa but the bleeding Uranus (Bulfinch 1993), when "from (his) terrible wound (castration) black blood dropped and drops seeping into the earth, gave birth to the furies, to monstrous giants and to tree nymphs. The debris turned into white foam from which was born the goddess Venus."

Myths consist of series of symbols, which have been woven into preexisting cultural and historical contexts. The manifest symbols used in myths are drawn from elements such as language and remembered or infused memory contents that define specific cultures. The context that shapes these elements into myths is derived from the core fantasies of the culture. Referents for core fantasies are held in the mnemonic structures of the System UCS. The latter are drawn from universal childhood experiences and from infused culturally accepted answers to universal questions about cosmology and eschatology. The path to consciousness for such mythic infrastructures is eased by the formation of symbols.

The conscious (manifest) content or details of myths vary with the local objects and customs of the land. They may appear to be universal cross-cultural boundaries, but are universal in form not in meaning. They may be chosen to be representations on the basis of suggestive characteristics, such as the phallic nature of the flagpole. The content and technique of assigning mythic symbolic meaning to manifest symbols is not innate.

Core fantasies are most often not conscious. They are amongst those fantasies decribed by Freud (1900) when he noted that "There are unconscious fantasies in great numbers which have to remain unconscious on account of their content and their origin from repressed materials." (P 492) Such fantasies enter consciousness altered through symbolization. It is in these fantasies that the universality of the unconscious is manifest. It is through this level of representation that myths should be compared, when tracking cross cultural similarities. It is on this level that one can establish an identity of thought content in a modern personal fantasy, a Hindu legend, a Greek myth and a representation of the mythology of the independently developed Mayan civilization. An historical parallel in the psychoanalytic literature underscores this approach. In establishing the identity of the stories of Moses and Prometheus, Abraham (1909) says in 'Dreams and Myths' (P 91) (I paraphrase) The Moses of the bible corresponds to the Prometheus of Greek Mythology, but we find two figures who have little in common, Displacement in both is considerable. Yet both ascend and bring something to man from God.

Conclusion

Myths are a series of symbols, which in representing a core referent are elaborated into the cultural and historical context of a culture. The manifest symbols used in myths are drawn from elements such as language and

remembered or infused memory contents that define specific cultures. The referents for core fantasies are imbedded in the mnemonic structures of the System UCS. The latter, drawn from universal childhood experiences, together with answers to universal questions about cosmology and eschatology, form the infrastructures of the myths that are festooned with manifest symbols as they find their way to consciousness. The context that gives shape to the manifest myth is derived from the core fantasies of the people associated with the myth. It is at levels close to the system Ucs that universal content should be sought, not in the zone of the manifest symbol.

Comparison of myths on the basis of single symbols in common is a faulty approach. It is an example of predicate identification. In actuality, when comparing myths across cultures and across cultural evolutionary steps, it is best to reduce them to their core fantasy (the elaborated symbol series) and compare on that level. Based on the specific examples presented in the comparison of the Precolumbian myths, personal fantasies in Western culture, and Asian symbols, we can draw the conclusion that there is an universal potential for a discharge of drive energies through the formation of the same core fantasies. In the Amerindian cultures, and Hindu-Buddhist cultures, this expression of the drives was culturally sanctioned, encouraged, and contributed a common set to the manifest symbolic forms. In Western cultures this shared manifest expression of the drive through generalized mythological derivatives did not develop. Core fantasies, identical with those

that were widespread in the lands of the Amerindian, Hindu and Buddhist religions, are to be found in Western peoples only in very limited personal wordworlds created by the spontaneous evocations of minds not driven by communicative needs, and in psychotherapeutically tapped verbalizations.

SUMMARY

The same specific manifest symbol series can occur independently in multiple loci of origin. Basic core fantasies can be similarly ubiquitous. Direct manifest representations of basic core fantasies do not necessarily exist in all cultures.

The existence of a cross culturally shared myth—based on a universal core fantasy—when it does occur, is aided by but do not necessarily depend on migration along paths, which provide geographic cultural continuity between cultures, one of which had such a myth at the start. Migration is a possible but not a necessary source of mythic content. The universal experiences of childhood inform the content of the universal core fantasies that appear in a given society. Common symbolizing functions shape the form that the fantasies take.

Traditions and sanctions that are characteristic of the culture and its landscape elevate some core elements to the level of a myth, which is culturally shared within limited geographic boundaries. Manifest

transcendent symbols remain unchanged within the borders of a culture. Evidences of change indicate a transition to a new culture. (See "the great repression" in this volume Chapter three.) Cultural sanction guides the elaboration of personal core fantasies into a manifest culture defined myth. The factors involved in these influences will be discussed in the following chapter.

CHAPTER 3
THE GROWTH OF SYMBOLIC FORMS AND THE LIFE AND DEATH OF MYTHS DURING THE EVOLUTION OF THE SYMBOLS OF RELIGIOUS MYTHOLOGY AND HISTORICAL BELIEFS

Introduction

A developmental line of symbolic content and forms related to the religious appreciation of world origins and the organization of history is created during the evolution of culture. For instance at first the symbols of early religious myths contained animals as gods, magical rituals through which man could evoke the powers of nature and blatant sexual content. More chaste forms followed, which epigenetically inhibited drive expression and intensified the use of repression dominated symbol formation, which with its emphasis on realistic manifest symbols, increased the influence of reality on judgment. With the advent of science, the sources of beliefs were dehumanized and beliefs in the shape of reality came to be expressed in numbers and mathematical formulas (See Langer 1942). Deistic control of the universe is now being abdicated by man in favor of the laws of physics. This chapter is devoted to the interactions between men and myths that occurred during the development and demise of a sense of reality that was increasingly

based upon cryptically symbolized and desexualized remembrances, which were encoded in myths about the past and that define the world as interpreted.

Maturation of the Symbolizing Function Confronts Frank Sexual Content In Non-Western Myths

In religious mythology frank sexual content appears in the early stages of culturally based symbol evolution. Examples of the frank sexual symbolism that characterizes early stages of culture are: ritual penile subincision amongst the aboriginal peoples of Australia (prehistoric to recent), the gathering of semen for ritual libations in Mesopotamia (first and second millennia BC), frank sexual situations in ancient Egyptian myths (beginning third millennium BC and then absorbed into Greek mythology), the sexual predations of the Greek gods. (1400BC to 200AD), the great phallus at Mayan Old Chichen Itza (600 A.D.), the Lingam (Phallus) and Yoni (vulva) stones of Hindu worship (ancient to present day), the Yab-Yum (God and Goddess in sexual congress symbolizing the unity that exists between worshipers and their gods) of Tantric Buddhism. These symbols reveal a manifest view of sexuality, which sees a sexual act as a model for the relationship between adoring men and their gods as well as a source for tithes including those, which consist of fluids with powerful influence on harvests.

These blatant sexual contents, which were found in early myths, were

interrupted in Western culture by a great repression in which the sexuality of the early myths and related rituals were criticized and effaced. Then the old rituals and legends were reinstated with displaced and more acceptable symbolic substitutes, which replaced the "abominations" of the old beliefs. As the new symbols were selected from elements of the world in place of fantastic dream elements, reality came to mean that man and the universe were generated and controlled by an asexual prime mover.

Semen as divine fluid used in rituals existed in the roots and rituals of Western culture before repression and symbolization produced a masking cryptic symbol (i.e. wine) for use in fertility rituals and myths. The transition from semen to wine as a cryptic symbolic form was motivated by the emphasis placed by ethical monotheism on repression of sexuality outside of marriage. Celibacy is required by monotheism. It prevents expansion of pantheons to include new godlings. Acquisition of a limitation of sex set the tone for an equivalent transition in the lives of men and in the contents of religious symbolism, and interfered with the use of sex in religious ritual. Concurrently the displacements that influenced the symbolic forms found in dreams reflected the subjugation of the id to the new ways of the world, as monitors from the new mythology organized the cultural patterns of evolving society. (See this volume Chapter 5.)

Strengthening of the ego is also involved in the maturation of the

repressive forces that transform a society. This takes the form of strengthening of goal directed neutralized energies and the replacement in the sense of reality of symbolized "facts" by reality tested components. In addition the symbolizing function transitions from the use of evocative to communicative consensually validated manifest symbols. Under these circumstances, the existence of magic is less tolerated as an explanation of natural phenomena. Maturation in the choice of symbols is manifested in a strengthened capacity for repression, which is supported by the benefits derived from shifting expenditures of effort into work in the world of external reality. Examples of changes in symbols influenced by repression are the shift from frank Mayan phallic symbolism to worship of a symbolic snake, and the adaptation of water and wine as a symbol to replace semen as the divine fluid used in the promotion of fertility and crop growth in the world religions of the West (See Chapter 3 in this volume.)

Cryptic Symbols Serve as Vents for Drives

Symbols that hide secrets were a product of the invasion of myth by repressive refinements demanded by the requirements of evolving cultures. Through cryptic symbols forbidden antisocial wishes could be expressed without endangering society, much in the way that movies and sports serve as outlets for audience aggression in twenty first century industrial societies. As manifest cultural symbolic manifestations strayed further and further

from the impulses they represented, the impulses became more private and their surfacing in individuals became a source of anxiety for social leaders. This situation was countered by symbolization, a process, which resulted in suppression of impulse and repression of the link between the symbol and the impulse. Simultaneously cryptic symbols served conscious preservation of the inner secrets of cults for kings and priests who were initiated into their meanings.

When new religions appeared they replaced symbolic elements that served human need in the old religions. For instance the earliest religions served the need for an explanation for man's existence and destinies after death. Gods arose who were known to control cosmogony and populate an eschatology. To explain storms and the rain, gods for the ground water and for the control of the seas were found. There must also be a fluid symbol to represent the fluid from the body of the god that fills grails as well as a fluid that heals the faltering genitals of god kings so that through sympathetic magic, fruitfulness can be returned to the earth. Semen, acquired through temple prostitution served early religions as a symbol to be used in religious rituals.

The symbols chosen by the priests of new religions to replace those of the old, must satisfy the needs served by the symbols of earlier religions. Little displacement is needed if the transformation of faith is mild. If the

transition is severe and colored by impassioned anger, the old symbols are destroyed along with the structures and the saintly acolytes of the old order. In the latter case, cryptic (Psychoanalytic) symbols become weapons in the political repressions generated when new religions replace old ones. New symbols repress by replacing old symbols. For instance, semen acquired through temple prostitution (see below) is replaced by ritual wine by the worshippers of chaste gods.

Manifest Symbols Identify Stages of Culture

The level of evolution of a culture can be identified through the manifest forms found in its web of symbols. In progressive stages of culture, the symbols, which are involved in the formation of both myths and dreams, have stage distinct characteristics. Cognitive level and psychological mechanisms, such as degree of displacement from direct expression of drive, used in the selection of manifest symbols in myth formation, are the tokens that mark the stages in the cultural evolution of symbols. In this evolution, the number of the year is less a factor in assessing that, which is early, than the stage of development of the culture. For instance, the degree of cryptic form given to the contents of the memory panels by which religious truth is defined offers insight into the amount that internalized control has developed. And the principles by which reality is defined lets us know how far a society has advanced in replacing myth with scientific method in defining reality. (See

Volume 1, Chapter 11, "Symbols and the Sense of Reality".)

Blatant Unrepressed Sexual Symbolism in Early Religious Mythology

Psychoanalytic symbols, which present distorted substitute content in art and dreams, were available by 10,000 BC. However, the effect of their application in the myths that define the horizons of a culture did not begin to be felt until circa 2000 BC. Prior to that, myths, which served to control procreation, successful hunting and fertile harvests could have depicted gods in blatantly erotic sexual situations, which were thought to have a sympathetic magical influence on individual and cultural survival.

Goodenough (1953) described such blatant sexual symbolism in the myths of the "early Semites of Syria" as they appeared in poems written in the mid second millennium B.C. He recognized poems based on "The Ugaritic Myth of El" to be precursors of "later forms of Syrian religion which seems to center so much in the great Goddess and Adonis." These "Ras Shamra" poems contain "direct reference to divine sexual intercourse which was presumably mirrored in human sexual intercourse in the celebration of rituals." (P 136) Presented as a ritual drama, the poems tell of the restoration of the virility of a deity. At first when El attempts intercourse with his wives. " . . . his rod lowers and he is unable to impregnate them. He then shoots a bird and roasts it on the fire." When the bird is thoroughly roasted, his potency returns and

he is able to impregnate his wives. (See P 110 of Volume 12 and Pp 127-37 in Volume 5.) It may be inferred that this myth was the source of rituals involving sacrifice of animals through fire, which were used as a means of restoring the reproductive powers of gods, kings, penises, and plowed fields. Equally blatant sexually were the symbols in the myths of India. For instance (Atri) "was a great ascetic. Wishing to have issue, he practiced severe penance for three thousand celestial years. His semen, drawn upward, was changed into ambrosia, and sprang forth from his eyes. It broke into ten parts, which illuminated the ten corners of space . . . the goddesses of the ten corners received it in their wombs. And seeing the soma (the divine seed) fall, the Immense Being, the Patriarch, considering the welfare of the world, took the moon in his car and with him went thrice seven times round the earth. Some drops of lunar ambrosia fell upon the earth and became the useful plants on which the world lives." (See Mahabharata Salya parvan, Ch. 36 1591; see also Bhjgavata urina 6.7.23-24.) The parrot is sometimes connected with myths of Agni the fire god. It is told that he had watched the love play between Siva and Parvati and then stolen the blazing seed of the god in its beak. Equally sexually explicit are tales of the titans (giants) in Greek mythology. The directness of sexual symbolism in these early myths is apparent. For instance, at his death, "the blood of (Uranus') . . . . genitalia flowed from the fountains and the waters of the rivers." (Goodenough Vol. 12, p 137) Egyptian religious beliefs contain equally direct sexual references. In one myth a fight between

gods culminates in the feeding of semen on lettuce to the loser. Goodenough (1953) quoting Plutarch tells us that "Osiris is the Nile fertilizing Isis, the earth . . ." " . . . the casting of Osiris' phallus into the river gave the river divine spermatic power, the power which antecedently had produced all generation in the cosmos . . . The flow of light to man from Osiris as sun and moon is the same divine flow." (P 119) In Ancient Egypt symbols of ritual were also blatantly sexual in content. For example, Goodenough (1953) describes " . . . the seminal fluid of the sun god, which was offered in ritual to the king of Egypt". This was the nmst vessel. It contained Nile water. In presenting the vessel to a king the prophet described it thus: "I bring to thee that which has issued from Nun, that which first issued from Atum in its name of nmst" The succeeding texts make it clear that it is the seminal fluid of the sun god which is in the vessel. Goodenough Volume 5 (P 183 Volume 5 footnote 277). The symbolic forms used in these sexually blatant religious mythologies were a step beyond late protosymbols. The simple displacements involved in the creation of these stimulating direct expressions of sexuality were kin to the symbols of the sublime.

With the evolutionary steps in culture that led to self disciplined behavior, latency states, abstract conceptual memory, cultural identification through myths with less magic and incipient monotheism, the manifest forms of sexual symbolism in myths were increasingly shaped by repression. Mythologically guided sexual rituals such as temple prostitution and

bacchanalias were sequestered in ancient Rome. Ritual sexuality took the form of ever more evolved indirect symbolized manifestations such as the autocastration expected of the worshipers of Cybele in Rome. With the introduction of monotheism sexual references that persisted were cloaked in cryptic form. Displacement and repression shaped the condemnation of erotic rituals. With the sexual repression associated with the need of monotheism to avoid procreative children of a sexually procreative god, who could become gods themelves, fully formed repression linked psychoanalytic symbols took precedence in myth formation and ritual. It became a small step to move from conception through a shower of gold to procreation through annunciation.

Stages in the Evolution of a God

Mahesha is a four headed god. His statue stands in the Metropolitan Museum of Art in New York. This statue represents three levels in his evolution. At first and most blatantly sexual is a portion of the statue devoted to Siva as a lingam, a standing stone, depicted as an erect phallus. This is Rudra, an early (Vedic) form of Siva. A transitional stage is next. It takes form of a lingam with a human face on its side. Finally Mahesha takes the form of a many headed humanoid deity, made up of Siva with Vishnu and Brahma facing to the side.

A similar development can be seen in the Mayan ruins at Chichen Itza,

Mexico. In old Chichen the god is represented as a phallus projecting from a wall (circa 600 AD.). After 900, it is represented as a life-giving serpent.

The Great Repression[1]

In its sexual history mankind started with an approach dominated by spontaneous expression of the sexual drive. This approach contained remnants of the sex life of primates including physiognomic immediate responses to sexual opportunity. These innate mechanisms of response created primate females, usually in heat[2] , with freedom to accept the strongest of males, and primate males with freedom to gain for their seed priority in influencing the makeup of future generations. Man evolved a sexuality free of estrus. As it became subject to delay of discharge and self-reflexive awareness sex became facultative. Selective expression enabled evolving mankind to trace a course from a primate's sexual freedom to superego enslavement, from frankness to inhibition, and from eroticism to asceticism.

Both primate and evolved human approaches are found in direct confrontation in Kalamantin in Borneo. There orangutan and human societies share the forest and the use of a frontal approach during coitus. Rape of a woman by a male orangutan can and does occur occasionally.[3] For this reason, women are instructed not to enter jungle terrain while menstruating.

Sex for orangutans and sex for men and women is recognized to be conceptually different by local people. The woman involved in sexual contact with an orangutan is seen by her community to have been physically assaulted, rather than involved sexually with a primate cousin. A study of the psychological sexual transition from primate to modern man follows.

Symbols, Sex and Religion

A new tributary was added to the contextual flow of evolving human sexuality, when with the advent of the tool of verbal memory and thought, sex became the subject of self-reflective awareness. The evolved human approach to sex arose when the advent of simple symbols permitted delay of discharge and deferment of direct expression through displacement of drive discharge from immediate objects to thought substitutes.

Simple symbolic images were used in representing sexuality in thought, fantasy and myths. Obvious links to fertility, descent of god-kings, the strength of herds, and the wealth of harvests were expressed in these images. For example Upper Paleolithic Gravettian (20,000 B.C.) female fertility figurines appeared. Clark (1961 Pp 38, 47, 48) described them as " . . . found over a wide territory from southern Russia, Italy and France." "Clearly what interested their makers were the sexual characteristics of the women . . ." (P 38) They reflect at the least " . . . primitive man's concern with fertility and the

reproduction of his own kind . . ." (p 38) Their sexual symbolism is widely recognized. Erotic (ithyphallic) male images also appeared. They represented clear evidence that sex was regarded with deep concern and was respected as a central life supporting function. Such figures continued in widespread use during the Neolithic period, indicating that sex and reproduction had become linked to worship and the magical rituals of religion.

A growing power for women occurred when delay of action as a result of civilizing forces shifted power over sexual favors to women. They were the ones who would suffer most or even die during childbearing. Continence became a choice. In response to this shift in power, which limited reproduction, there arose in the ancient Middle East, a counter position. This called for the suppression of women's new power through the use of the symbols of a religious dogma that added—use as an erotic religious ritual as well as an event subject to tithes—to the sexual experience. A new social contract was generated which suppressed the freedom of women through rules, which proclaimed blatant sexuality to be suitable as a ritual for use in worship. Temple prostitution, which is described below, is an example. This orientation towards female sexuality is in keeping with the early Mesopotamian myth of Ninlil (See Jacobsen in Frankfort 1977 P 155). In this tale, sexual relations take place in a social context in which public sex was acceptable and personal honor was an irrelevant concept.

In Babylon sex with a stranger activated obligation to make a donation to the church. Sex in marriage was not taxed directly for marriage gave rise to its own tithe. By way of contrast, in the Middle Ages of Christendom sex in marriage was the only form permitted by the church. Extramarital relations were punished by death.

Ancient Babylonian Erotic Religious Practices

Ancient Babylonian erotic religious practices used temple prostitution as a source of ritual fluids. The historical reality of temple prostitution is reflected in a number of direct and indirect ancient sources. It was described by Akurgal (1966) as a source of the semen that was used in temple rituals. He quoted Herodotus to the effect that " . . . every Babylonian woman (was obliged) once in her life to go and sit in the temple of Aphrodite and allow a strange man to have intercourse with her . . . for the most part they sit in a great crowd, wearing a cord around the head in the precinct of the goddess . . . straight gangways are left clear passing in all directions between the women, and along these the strangers walk and make their choice. And a woman who has once sat down there will not leave and go home until a stranger has thrown a silver coin (*the hire of a harlot*?) into her lap and lain with her outside the temple. After throwing the coin the man must say: 'I demand thee in the name of the goddess Mylitta.' (the ancient Babylonian equivalent of the biblical phrase "let me come in unto thee"), for so the Assyrians call Aphrodite

. . ." "By having intercourse she has discharged her duty to the goddess and she goes away to her home . . . In some parts of Cyprus there is a custom of the same kind'." (P 144) The seminal fluid that was produced was collected in a goblet for ritual use. There is no indication of the means by which the collection took place. Coitus interruptus seems indicated in light of a later negative reference to the sin of Onan, which appears (Genesis 38.9) in the biblical story of Tamar. (V.I.)

Indirect Insights into Frank Sexual Rituals in Babylon

Countererotic shaping of details in the biblical tale of Tamar offers insights into elements that were repressed with the introduction of the biblical ascetic religion. Solle (1994) describes the story of Tamar (Genesis 88.6-30) as a clash of the rules of sexuality of the Hebrews, which was controlled through marriage and inheritance laws, and the sexual rules of the Canaanite religion, which welcomed as well as taxed sexual expression. Taxation can be assumed from the statement that a woman who " . . . gave herself to a stranger by the wayside . . ." was expected to consecrate a kid to Astarte, the goddess of love. (P 91) If we apply Solle's theory that the story of Tamar (Genesis 88.6-30) retains traces in negated details of the religion of the Canaanites, we can add indirect insights to our presumed knowledge of the ancient religious symbols of the people of the Middle East.

The Story of Tamar

In the Old Testament story of Tamar, there occur biblical age symbols, which are mythically altered derivatives of referents that are remnants of the rituals, which governed the sexual use of women amongst the polytheistic peoples of the ancient near east. Tamar has been widowed. Her father in law Judah gives her Onan, another of his sons, to replace her husband with the admonition to Onan that he " . . . marry her and raise up seed to thy brother." Rather than give seed that " . . . should not be his . . . (Onan) spilled the seed on the ground . . ." For this sin (onanism), he was killed by God.

So much negation of onanism in the story of Tamar indicates, through a reversal into the opposite, the use of coitus interruptus in rituals aimed at the collection of semen. This action is more direct and quicker than the collection of drippings. Here one finds lingering evidence of the ancient concept that one can "raise up seed" to another, transfer ownership and implied origin, as well as the inherited privileges associated with semen of the mythical father. This may be a remnant of the Babylonian idea that seed taken from temple prostitution and raised up for gods in mythic reality was of the gods,.

In the lands of Baal seminal fluid produced from temple prostitution was collected and was poured on the ground to fertilize the earth or was used as a sacred libation. Goodenough (1953 Volume 12) identified this religious usage. The product of temple prostitution, semen saved in a goblet, (See

below, the whore of Babylon.) was given to the Babylonian church for ritual use. Such ritual use was described by Goodenough in his exploration of activities of ancient people in regard to fluids thought to be divine. Goodenough (1953) described a ritual in which " . . . seminal fluid of the sun god (was) . . . offered to the king of Egypt". (Vol. 5 P 183 footnote 277) He (1965) also noted that "the Syrians so craved the life fluid that they would use any available symbolic form to express it." "No one symbolic formulation was so important as the getting of the fluid itself for their cups and for themselves." (Goodenough (1993) Vol. 12) equated the repression of this usage with the later evolution of myths and religious rituals in which semen as divine fluid became symbolized by wine. (P 114)

In the tale of Tamar as told, the transmission to the temple of a price (a goblet filled with sacred fluid) by a 'woman by the wayside' no longer existed. Wine had become the ritual fluid. The hire of a harlot still existed. It was made use of by Tamar to catch her father-in-law. The widow Tamar covered herself with a veil and sat in an open place. Her brother in law, who had been offered to her, was grown, and she was not given unto him to wife. She wished to snare her father-in-law into giving her issue with the birthright that descended in his family. When her father-in-law saw her sitting in disguise in an open place by the side of the road, he thought her to be a harlot. He turned to her and said, "let me come in unto thee" She said, "What wilt thou give me, that thou mayest come in unto me?" (In the story of Tamar, the hire of a

harlot is expected as of old.) He said, "I will send *thee* a kid from the flock." She said, "Wilt thou give *me* a pledge, till thou send it?" He said, "What pledge shall I give thee?" She said, "Thy signet, and thy bracelets, and thy staff that *is* in thine hand." "He gave *it* her, and came in unto her, and she conceived by him. Then she put on her garments of her widowhood. Her father-in-law sent the kid by the hand of his friend and expected to receive back his pledge. She was nowhere to be seen. About three months after that it was told that Tamar was with child by whoredom. When she *was* brought forth she sent the tokens to her father-in-law, saying, 'By the man, whose these are, am I with child'. She was freed.

The father-in-law of Tamar was tricked by her request that he pay the expected hire of a harlot. Such an entity existed and was apparently derived from the rules of temple prostitution of prior religions. The hire of a harlot in Babylon had been a silver coin.

Other Evidences of Religious Sexual Passions in Babylon

Use of a goblet to hold seminal fluid is described in the text of "Revelations" in the New Testament. In the description of the whore of Babylon there is reference to a practice in which a woman holds a goblet filled with abominations. The passage reads: "And I saw a woman sitting on a scarlet beast, full of names of blasphemy with seven heads and ten horns. The

woman was garbed in purple and scarlet, and gilded with gold, gems, and pearls, and bearing a golden goblet in her hand full of abominations and filthiness of her fornication". (Revelations 17:3,4)

An erotic religious ritual involving semen is reflected in Kramer and Sprenger's[4] (1484) description of the theft of semen by succubi for use in impregnating witches. (P 112) If the witch is "disposed to pregnancy, then if he can conveniently possess the semen extracted from some man, he does not delay to approach her with it for the sake of infecting her progeny." (P 112) Since there are no succubae, clearly this accusation is a projection of a repressed fantasy of the above-mentioned authors.

Deuteronomy (24:18) contains rules that add to our information about the sharing of 'the wages of sin' with the temple of the earlier religion. The rules may be seen as a contradiction of the orientation toward sexuality of the Mesopotamian peoples in which religious harlotry was seen as an eleemosynary resource yielding church revenue. It is forbidden for there to be a " . . . harlot of the daughters of Israel . . ." (18) and "Thou shalt not bring the hire of a harlot into the house of the LORD thy God for any vow; for . . . these are an abomination unto the LORD thy God." Apparently it was customary for the harlots of Baal to devote some of their earnings to the donation of religious objects. Of what else did the contribution to the temple consist? The answer could well lie in the description of the whore of Babylon,

whose golden goblet was filled with the "filthiness of her fornication" (17:3,4).

Asceticism: Cryptic Symbols Open The Way

Self-reflective verbal representations of sex as an agent of human survival became precipitates in unconscious human memory with the advent of cryptic (psychoanalytic) symbols. Inner feelings and disquieting recalls that were related, became the referents for conscious representations. These masked awe stimulating inner pressures that were beyond direct control and which posed a potential threat to society. Their affects were responded to with repression in service to civilization.

Sexuality rejuvenates society. It offers a gateway through pleasure to the sustained population that supports culture. Because sexual favors taken at whim can undermine the structure of society, sexuality represents a possible source of danger to society, whose content, beliefs, and sublimations it threatens. A protective renunciation was added to the human regard for sexuality. The positive aspects of sexuality became subject to a counterflow, when the historic flow of human sexuality based on wishes for delight was joined by fear. This affect was defended against by countererotic asceticism. The latter blunted the force of the drive in ancient times and shaped the ambivalent attitude toward sex that permeates the religions of the Western

World (by way of Savonarola and witch trials) today. The most striking modern manifestation of asceticism is religious continence and modern distortion of Greek myths, which lose sexual details in their telling. (See for instance "Epilegomena to the Study of Greek Religion" of Harrison, J. (P. LIV.)

In the ancient world asceticism arose from evolving reactions toward human sexuality. Fear revolved around the power of the sexual drive to disorganize man and culture and return man in culture to a feral state. Should the symbols that provide substitutes threaten, they were defended against with further displacement to symbols that shaped a new sensed "reality", till a more acceptable ascetically oriented world was created.

Asceticism displaced sexuality. It did not replace it. Though incompatible, both elements were maintained in culture as opposing forces that persisted side by side for millennia. Erotic cults observing fertility oriented sexual rites persisted side by side with cults that dictated ascetic continence. Murray, M. (1931) in describing worship of the god of the witches in sixteenth century ascetic Christian Europe, mentions "orgiastic ceremonies . . . in the religion of the Horned God, as in the cults of Bacchus and other deities of fertility . . ." which were aimed at " . . . promoting and increasing fertility." (P 128) Those cults existed side by side with worship of virgin goddesses.

In the world of Rome, there were gods and goddesses who stood for love and of eroticism. Bacchus, Venus, and Eros represented love. Conversely there were gods and goddesses who symbolized asceticism, such as Athena Parthenos, the virgin warrior for whom the Parthenon was named[5], Heracles, and there was Artemis, the huntress and goddess of the moon, whose cult of virginity produced the myth of Actaeon. He was torn apart by dogs as punishment for having seen some of the goddess' young nymphs at bath. A battle between the acolytes of both divinities is presented in the Greek play "Hippolytus" by Euripides. In this play, Phaedra, a follower of Venus attempts the seduction of her stepson Hippolytus. Hippolytus, a follower of Artemis, refuses her. In revenge, she has him killed. He is brought back to life and transported to a temple dedicated to Artemis at Lake Nemi in Italy where he protects himself with a golden bough from those who would overthrow him.

With the generation of gods to uphold eroticism as well as gods who condemned such joys, mankind developed banners under which to organize forces to sally forth to battle for the souls of men. Thenceforth the socially accepted expression of sexuality resulted from a battle for priority and prominence between erotic frankness and ascetic inhibition. Through windows into the history of sexuality we will reconstruct this battle and the role of symbolism in its unfolding. This alteration of the relation of sexuality to religion was forecast by the cultural context of the time.

Polytheism to Monotheism to Ethical Monotheism

Multiple names for and images of the gods characterize polytheism. Many symbols incorporated into a single figure express the abstraction "an all powerful god". This symbolization of power based on the mechanism of condensation is a characteristic of a monotheistic god. Examples of an approach to this state are the Egyptian sun god Akhnaton and the Hindu goddess Durga, who took on the attributes of all the gods in order to achieve her conquest of the buffalo demon. This simple monotheistic symbolization accrues great power for a single god. Improved ethics is not part of the system. Survival of a single god required that he be continent. Children grow up to challenge the power of a father. Greek myths are filled with this oedipal theme. Therefore a god of a monotheistic religion cannot procreate. The single god who evolved through displacement and repression into the symbol of asceticism had to be a single sexless God without issue. This motivated a great repression of sexuality and introduced sexual self-discipline to religion. A leader god, who ruled man's relationship to nature, was transformed through symbolization into an ethical monotheistic god whose purpose included control of a conscience with a sexually moral dimension. This step foreshadowed continent saints and a sexually neutral and parthenogenetically procreated God. The existence of a single god image of great power, who could be courted through imitative self denial, provided a countercathectic manifest symbol that held man's attention at the expense of

the symbolic power of erotic deities such as Baal.

Asceticism Augmented by Ethical Monotheism Activates a Great Repression

The trend toward an ascetic response to manifest sexuality in myth and ritual that grew in the ancient world was augmented by the introduction of monotheism[6]. Sexually repressed myths, which were introduced with "Pure gods" provided less affect-loaded symbols. The absolute reign of sexually active gods began to totter. Monotheistic religions arose with their continent gods, whose failure to generate issue guarded against the impact of too many newly generated godlings, around which regressive transitions to old polytheistic beliefs could be organized. Repression was especially active against early blatantly sexual local ritual practices. The use of temple prostitution as a source of a symbol of divine fluid for use in ritual divination was replaced by wine as a symbol. This change, paralleled the pervasive inhibitory ethics that became the tissue of monotheism.

Mutual support between monotheism and asceticism enhanced the role of sexual repression in creating the symbolic forms that characterize the Judeo-Christian tradition. An example of the ascetically driven shift from frankness to inhibition in the religious expression of sexuality can be seen in the substitution of wine for semen as a symbol of divine fluid to be used in religious ritual. (See Goodenough Vol. 5). Goodenough (1965) noted that "In

classical antiquity the symbols of wine themselves had only pre-empted . . . primeval symbols which seem to go back to the period long before wine had been invented." These primeval symbols were " . . . blood, water, semen, milk, sap, and even the fluid of antiquity, light (Mazda/ Mithra)." (Vol. 12 P 108) (For extended evidence for this hypothesis, see pages 105-109 in this volume.) In the ancient Near East semen was used as a symbol acquired through temple prostitution for use in rituals related to fertility of the land. With monotheism this symbol was repressed and replaced with wine.

Effects of the Great Repression

After the great repression, *the hire of a harlot* continued as a secular culture element. The transfer of the "hire" to the church was forbidden. The transfer to the church of semen in a goblet for ritual use was also forbidden. The divine seed that was spilled on the ground was carried by a new symbol, wine, which was put in its place. (Genesis 38 1-30)

The Great Repression and the Dream Interpreter

Blatant sexual content in myths decreased markedly after the influence of the great repression was carried to the ends of the known earth by the monotheistic religions. In contrast, overt sexual content continued to appear in everyday dreams. Any discomfort that may have been generated by such

dreams was diminished by the interventions of professional interpreters of dreams. Their interpretations served as external symbolizers, who finished the dream work. They produced countercathectic contents that drew the dreamer's attention away from socially offensive blatant dream symbols. In this regard White (1975) in commenting on the work of the Greek dream interpreter Artemidorus noted that manifest "Undisguised Oedipal dreams . . . were common . . . in later antiquity. Artemidorus' surprisingly detailed treatment of them could be taken to imply a less rigorous repression of incestuous longings than is usual in (a more evolved) society. The forbidden impulse was not disguised in the dream images themselves . . . (Disguise) was . . . accomplished through an interpretation, which attached an innocent symbolic meaning to it." (P 81) Here may be seen the diluting effect of dream interpreters. They slowed the influence of repression on manifest content during the evolution of symbols. They extended the anxiety blunting part of the symbolizing function by providing a countercathexis on a more displaced surface level than the dream. They enhanced the process of hiding the true meaning of dream symbols, while supporting a channel for drive discharge in the dream. The dreams of individuals remained less disciplined while in waking life the impact on myth and ritual of the refinements demanded by evolving culture enforced the conformity that was the hallmark of the great repression.

Asceticism Enforces a Great Renunciation

A Roman Proverb "Bathing, wine and Venus wear out the body but are the stuff of life" is quoted by Aries and Veyne (1987 P 183). It serves as a summary of the erotic life of second century Rome. The cult of Cybele with its voluptuous self-castrative dances, and the existence of orgiastic Bacchanalias and Saturnalias attest to the religious application of this observation. At this time a group of people, soon to be called Christians, brought new emphasis to the role of asceticism in the sexual priorities of Rome. Brown (1978 p 263) describes their "austere sexual morality" which included " . . . total sexual renunciation by a few . . . and exceptional sexual discipline . . ." for the many. Galen described a number " . . . of individuals who, in self-discipline and self-control attained a pitch not inferior to that of genuine philosophers." (P 263) The appeal of asceticism and celibacy was the product of rejection of the force of drives, fear of pain and death in childbirth, and the need of the developing church to use the time, strength, and power of celibate worshipers. The miracle of the conversion of holy fluids to wine and the miracle of its transubstantiation gained complete power with the vision of Constantine's dream, the conversion of Rome to new symbols, and the death of myths and symbols of the old Pantheon.

THE BIRTH OF SYMBOLS AND THE BIRTH AND DEATH OF MYTHS

The Birth of a New Symbol

Symbolic representations are introduced to societies by mystics with a special form of poetic creativity at times when the world is ready. Thomas Cole, (See this volume Chapter 8) the American painter, who founded the Hudson River School, was such a person. He served a role in society that transcended that of an artist. An artist's skills capture a momentary mood and image, or portray a moment from literature or history that is so well known to the viewer that the image of the moment is all that is needed to awake a total concept. A mystic artist offers more. He offers "transcendent" symbolic elements from the mystic way that fit emerging spiritual needs for change in an evolving culture. From the pages of Bunyan's "Pilgrim's Progress" to the paintings in Cole's "Voyage of Life", the mystic carries a mythic message of such newness that it is not easily absorbed into the repertoire of culturally shared and acknowledged symbols, unless there is an unfulfilled spiritual need to welcome it as part of the accepted iconography.

Seaver (1955), an historian of American Art, described the role of the artist mystic in the introduction of such new symbols to a society hungry for a fresh iconography. In America in the early nineteenth century, art patrons commissioned paintings such as Cole's "The Voyage of Life". Such paintings played a special role in the life of the time. The paintings or their copies, which had religious and philosophical messages were used as "decorations for chapel like 'meditation rooms' . . ." (P 16) "Meditation upon history along with nature had become almost a religion for many intellectuals." (P 16)

America lived in a milieu of religious symbol hunger in the early mid-nineteenth century. The symbols in Cole's paintings, of man guided and protected by an angel through life from birth to death, filled a spiritual and iconographic vacuum left by contemporary Protestant churches at the time, whose Calvinist and Puritan foundations had little use for religious art. (See p 160) Emerson's transcendentalism was in the air. The image of the guardian angel, who watches over the voyager in the "Voyage of Life" as he passes through the four stages of life from "Childhood" through "Youth" and "Manhood" to "Old Age", serves as a benevolent symbol to be shared with others in need of succor and a guide through harm's way.

Influences that Alter Living Symbols The Great Mistranslation

Myths within a culture evolve as the result of cultural factors, which alter the sources of their manifest content. For instance, in the fifth century, Western visual imagery experienced a specific transition. Priests shifted the emphasis in establishing roots for manifest religious symbols from sources in dreams to sources in visions. There was a shift in emphasis from the divine power of dreams (creative power of the mind in sleep) to the divine power of visions and revelations. The paraphrase "Your old men will dream dreams; your young men will see visions" sums up the situation. The change in emphasis occurred as a result of a mistranslation in the preparation of the Vulgate by St. Jerome (419AD). (See Savary 1984 p 16 also Joel 2:28-29 and

this volume, Chapter 5.) The word *anan,* which means "observing dreams", was mistranslated as "witchcraft". The result of this has been a shift of the pendulum away from the evocative mystic dreams of sleep to the induced mystic visions of the wakeful state as a source of transcendent symbols. Dream symbols tend to be more personal and divergent in their content. They are influenced more by personal experience and memories than are mystical visions. Mystical visions reflect reality, culture, current custom, and spiritual needs to a greater extent than do dream visions. The communicative symbols that are found in visions tend to support conformity to the conscious thought patterns of a culture, and are more apt to be shaded by the sense of reality and the symbols contained in the memory panels of organized religion.

An example of such a change of emphasis in the source of details of a gospel may be found in the depiction of Christ's nativity as it was modified to accord with a vision of St. Bridget, a 14th century Swedish saint and visionary. (See Kup (1957). She experienced a revelation in a vision in which St. Joseph became an active participant in the story of the birth of Christ, replacing his usual iconic image as a sleeping man or pale observer. Joseph had formerly been depicted as a figure in deep contemplation, asleep.— ". . . not so (for Bridget). He became a holy knowing man, who brought straw for Mary to rest on, and after leaving a candle for a light went outside so he might not be present at the birth." "The burning light symbolizes the sacred light which he too now experiences."

Since the great mistranslation had shifted emphasis to visions over dreams, her experience was taken quite seriously and lead to a change in depictions of the nativity throughout Europe. Kup (1957) noted that "dissolution of the older iconography begins about the end of the fourteenth century and the tendencies in representation (that follow Bridget) make themselves felt soon thereafter, first in Italy, then in Germany and France." (P 7)

The revelation as revealed to Bridget also led to a change in the depiction of Mary. In Bridget's vision, Mary was freed from travail at Christ's birth. Mary had previously been described as giving birth in pain, then lying down and holding the child in her arms. In Bridget's revelation, birth occurred "while the Virgin knelt in prayer; there was no pain". She described Mary with " . . . her hands extended and her eyes fixed on the sky . . . Knelt down in ecstasy, lost in contemplation, in a rapture of divine sweetness . . . while she was thus in prayer. Suddenly in a moment gave birth to her son." (P 7) There was no physical knowledge of the birth. The birth conveys a sense of divine mystery. Thenceforth Nativity scenes depicted "The Virgin in a kneeling position with the child lying on the ground and not in the manger." P 7

Metamorphoses During The Migration of Symbols

Even a manifest symbol that seems to migrate and appears to be thereby universal does not merely move from place to place following a simple arrow across boundaries and through cultures and centuries. Cultural symbols like dream symbols serve and mask referents through the mechanisms of condensation, repression and reversal into the opposite. Symbolic transit and metamorphosis are seen for instance, when manifest symbols are adapted to serve new needs that arise with the evolution of culture such as that which occurs when new religious expressions of old rituals appear on the landscapes of history. For instance, the enchanted cup of the pagan grail legend with its salves, which brought health to the Fisher King and to the harvests that depended on the state of his genitals, was adapted for use for Christian Redemption. It became the Sangrail: the cup Christ first used to offer his blood transubstantiated into the wine that afforded men grace in the first Eucharist.

Though it is told that Joseph of Arimetha, had brought it to England after the death of Christ, it is known that before this time, there had existed in Britain another referent meaning for the cup. It was the cup for which men searched to cure the wounds of the Fisher King. It was a cup filled with a balm

to cure the genital injury that created a wasteland of his kingdom.

The cup is a manifest symbol used universally. Long before the British Sangreil and the Christian "Silver Chalice", there were, as noted above, cups of semen in the lands of Baal, which were collected from the products of temple prostitution. This was poured on the ground as a sexual ritual whose sympathetic magical power gave fertility to the earth. With the arrival of ethical monotheism, the whores of Babylon were suppressed. The cup continued on as a symbol with subtle changes in meaning. Referent contexts behind its manifest symbol contents were reshaped to conform to the demands of repressive forces in the cultures through which the cup was passed.

Translations of old symbols into new meanings occur in many cultures. The elephant headed Hindu god Ganesh has one tusk. He is known to be most kind and the remover of obstacles. In prevedic times, he was known as Ekadonta (see Sahi 1980 p. 32), which means one tooth. His single tusk was a symbol of the plow, which has one tine and can be used to remove stones and other obstacles to the progress of a farmer. Today the referent has changed. It is explained that he tore the other tusk from his face to throw at the moon, which had laughed at him when Ganesh fell off his vahana, the rat. This was strange behavior for this kind god. Old wine found its way to a new bottle when the culture evolved. Though the old explanation for the single tusk has

been replaced, Ganesh is still turned to as the remover of obstacles.

Symbol Transitions During Migrations Associated with the Establishment of New Religions

Where there is an apparent loss of a given symbolic theme during the migration of belief across a cultural boundary accompanied by the creation of a related new religion, the cultural and historical factors that lead to the suppression or exclusion of the theme from the manifest new beliefs can be studied. Such a migration of symbols is accompanied by the introduction of substitutes produced when symbolic forms are masked through displacement, or de-erotized as a result of new cultural pressures. As a result a potentially universal symbolic dyad may not be apparent in all climes and cultures. In the cultures in which it is discouraged from making a manifest appearance, the referent concept (latent symbolic form) expressed in the symbol is maintained in place in the cognitive unconscious. It is held there by cultural forces, which motivate repression through the neglect that accrues when another manifest symbol is favored in the verbal ecology of the culture. The culturally neglected manifest symbol may appear in awareness in infrequent isolated productions in the thinking of divergent or immature personalities.

The Myth of the Death of Symbols

Though symbolic entities may fall from use when the symbol networks of their cultures dwindle, they do not really die. Their manifest forms retain the power to migrate. There are two categories.

FIRST there are those symbols with extensive participation in the symbol webs that declare the identity of their society. They appear to die, when their culture wanes. For instance symbols of royalty or a flag which defines a culture have a life cycle, which includes a time to emerge and a time to wane that parallels the life cycle of their culture. Through conquest and commerce, through attrition and time's passing, this form of manifest symbol may become divorced from its cognitive roots and used to express the needs of new cultures that adopt them. In this situation the symbols of the vanquished contribute to the symbol webs of successor cultures or are adapted to new technologies. For instance, the crown of kings becomes the symbol for the paragon of excellence, which characterizes an outstanding car. Though such hand me down symbols are seen to have the characteristic of eternality and universality, only the manifest symbol crosses the boundaries of culture, and then may be grafted onto new referents. The eagle, which signified the power and glory of empire in ancient Rome before man could fly, becomes the symbol of Air Force when man can.

There is a common belief that some ubiquitous psychoanalytic symbols are not dynamically produced. They are seen to be absolute in meaning,

universal—and never dying—perhaps eternal. Such manifest symbols, which occur in many cultures are offered by their acolytes to be a proving manifestation of a transcendence that places them in an eternal zone of being that only occasionally offers its contents to human awareness. Their referent is held to be the creativity of an eternal prime mover god. This theory falters when the manifest forms of symbols migrate across borders and though apparently universal are found to represent a latent meaning other than that to which they were linked in their culture of origin. The latent meanings of manifest symbols vary with new cultural contexts, for manifest symbols in transit may be subject to adaptation to the unique inner cares of the varied and newly emerging cultures of mankind. Often all that migrates is the manifest content of the symbol, which is soon adapted in new settings to new beliefs. The manifest symbol persists, while the affect and referent components of the original symbol triad changes so that the original symbol triad is no more. For instance the early Greek symbol "Icthus" which was a secret symbol for Jesus and was indicated by a drawing of a fish, became a visual calendar symbol for a meatless day in the Roman Catholic Church during the 1920's.

Exceptions occur which prove the rule. The preoccupations and referent contents that beset man universally easily adopt migrating symbols into new cultures with the same latent meaning that they had in their culture of origin. Strong links between migrating symbols and referents persist, when referents

reflect universal needs. For example, all men in their individual lives experience patterns of memory and fantasies that are derived from early family relations, jealousies and aspirations. All the parts and particles of mankind have descended through eons of development in which they have achieved an unfolding awareness of the elements of life and of fate and of death. These acquisitions have left an universal imprint on all man's legends and have given rise to latent referents in common. It should be no wonder therefore that some but not all symbols and their referents should appear to be universal. Examples are the snake that represents a phallus, the small animal that represents a sibling, and the references to dialing telephones that signal to the analyst that associations that deal with masturbation will soon appear.

Symbols seem eternal simply because there is a finite limit to the number of manifest representations that can serve the need to retreat into myths. This results in overuse of a few symbols. Repeated use of symbols selected from a limited number of possibilities gives rise to an illusion of ubiquity that can be confused with universality. Symbols fade from view when the symbol webs in which they are imbedded fall to the challenges of new languages and new cultures, as well as the social and political needs that shape the content of and demand for myths.

SECOND there are those simple symbols that are so transparent to their

referents that they are self reinforcing and appear unchanged for new generations and new cultures. They take easy root in new and varied climes. Thus the dawn is a constant symbol of birth and new beginnings, and the westward journey of the sun is an universal symbol of decline into the night, which is death.

At times, such symbols are adopted for use for the communicative value implied by their easily perceived connections to their latent content. They often can be used as simple symbols. When sales appeal, monetary value, and artistic merit become the measure of a painting, replacing the religious context that originally contributed to its power, the painting ceases to carry the power of the transcendent symbol of the original god. It becomes instead a servant of mammon. When a religious worldview changes, many symbol laden works of art are shifted from venues of worship to art museums. For example the transcendent landscapes of Frederic Church passed from inspiration to admiration with the introduction of Darwinism. When religious paintings have become so well known that they are used as metaphorical simple communicative symbols, their glamour is acquired at the expense of transcendent mystery and power. The works of art, not that which they represent, become the target of attention. Contact with their religious referents is diminished. When symbols pass from use it is not the symbol that fades, it is its link to latent meanings that dies.

There are religious rituals, which are used to reinvigorate the symbolic power of religious symbols. These are used when an idol is returned to its worshipers, or when reassertion is required by beliefs. Examples are the repainting of the eyes of Siva and the yearly restoration of the virginity of Hera.

Transcendent symbols fade when manifest symbols themselves come to serve a common meaning agreed upon by convention. An example would be the pyramid symbolism on the American dollar (the obverse of the Great Seal), which is universally recognized as a symbol of America. Its true reason for being is rarely known. The power charge of a symbol diminishes when its referent becomes apparent, as happens with a psychotherapeutic interpretation or when culture changes and the symbol are no longer needed. In these cases the symbol weakens in what it conveys and its power to influence. This waning of function and effectiveness is that which gives the impression that manifest symbols die.

The Curriculum of Symbols

Loss of manifest symbol elements change the curriculum that defines an educated man in a given culture. For instance, the symbolism based on Greek mythology, which was necessary for understanding Victorian poetry has fallen into disuse before the college juggernaut of scientific course work. The

shift to the study of the sciences and technology in our own generation has taken much study time away from the humanities. This has left the symbol web of classical mythology to wither untended and to slide swiftly towards oblivion. The poetry that had carried it forward and that it adorned is less and less read or studied. As Jacobi (1943) an expert on Jungian approaches to symbolism, has noted, the symbol is not an allegory and not a sign, but an image of a content that largely transcends consciousness. Yet symbols can 'degenerate' into signs and become 'dead symbols' when the meaning hidden within them is fully revealed, when it loses its richness of implication because its whole content has been made accessible to reason, it has died as a symbol.

In the history of Human Societies there is a life cycle to symbols. They wax and wane. They are created. They grow and they decline. The migration of symbols across the boundaries of cultures is often not a move of intact symbol triads across cultural boundaries. Instead, it consists of grafting the manifest symbolic forms of one culture onto a new culture in service to the referent requirements of the latter. The meaning of Coleridge's poem "Xanadu" underwent a sea change when it moved from China to England. It came to stand for enchantment, while its inspiration, Kublai Kahn's Shang-Tu in the summer palace of Yenching, was denied existence in the academic worlds of the west. Shangri-La, whose origins are obscure to Western eyes, has taken on a modern meaning as a land of prolonged life or the name of a hotel chain in Asia. The mystical kingdom of Shambhala, which was the

inspiration for the Shangri-La of Hilton's "Lost Horizon" has deep religious and political import for the Mongolian people. It remains locked and unlinked in the mountain wilderness of central Asia.

THE BIRTH AND DEATH OF MYTHS

Introduction

Unlike symbols, which can be carried over and adapted from one culture to another to represent latent content, myths are born and they die. The myths of major cultures appear and disappear like living shadows. The myths of India find few cognates amongst the myths of the Western world. The wheel of samsara is unknown in mainstream Milwaukee. Symbols express ideas and contents, while myths answer cultural needs. When their ability to fulfill needs falters, old myths fade and new myths take their place.

Myths are syntaxes in which symbols serve like the words in a sentence. Myths come to life when needs dawn in a society for templates by which "realities" or "truths" that can support the rituals and beliefs of a culture can be identified. Myths support contexts that explain natural phenomena or support the aspirations of leaders. The manifest symbols from which myths are constructed may go on to ornament new societies and their myths, like the old parts of autos that find new life on newer cars after their old auto has

fallen out of use. Myths dwindle in the gloamings of cultures, when they are no longer needed to support parochial "realities".

Let us trace the concept of the birth and death of a myth through a study of the myth of the Hunnenschlacht (The Battle of the Huns), which was used by Freud as a metaphor to illustrate the dynamic force of the unconscious mind in the "Ego and the Id". (1923B P 23)

THE MYTH OF THE HUNNENSCHLACHT

In 451 A.D., a Roman army fought the forces of Attila the Hun near the city of Chalons in what is now France. Reportedly over one hundred thousand soldiers died in a few hours. A century later, the "Hunnenschlacht" legend appeared. It spoke of the quick, who while gleaning in the killing fields below, heard from the sky above the din of continuing battle between the dead souls of both armies as they ascended heavenward.

The legend was spawned as a support for the neoplatonic dualistic concept that the personality and its affects can persist after death. The myth persisted for over fourteen hundred years. In (1837) it was so well known that the German artist Von Kaulbach was commissioned to paint a mural depicting the legend. The painting and myth were well enough known in 1923 for Freud (1923B) to use a reference to them as a reinforcing simile to convey the image that conflict can find conscious expression after it has been

repressed. The theme of aggressive activity in the hollow halls of death was adapted actively by Freud to create a monistic paradigm for the dynamic unconscious. In this way, the Hunnenschlacht legend was invoked to support the psychoanalytic observation that repressed drives can persist in the unconscious where they retain a potential to reach conscious expression. By 1957, the myth of Die Hunnenschlacht (the Battle of the Huns) had lost currency to the point that it could no longer serve as a reference for the general public.

Myths As Metaphors

Freud used a myth as a metaphor or simile to explain a concept. This is a common technique. Ideas and elements drawn from common cultural knowledge are often used by writers as metaphors and similes. They are chosen because they clarify or emphasize new ideas by allying them with past familiar experiences. With the passing of decades, such elements of common knowledge are prone to fade or be lost. Should this happen, they lose their power to explain, leaving references in classic works that dangle. Similes, based on referents to shared knowledge that time has shorn of meaning, offer enigma in place of clarification.

Such an enigmatic simile involving the Hunnenschlacht confronts us on page 39 of the "The Ego and the Id" where Freud (1923B) states—". . . the

Oedipus Complex['s] . . . energic cathexis . . . springing from the id, will come into operation . . . in the reaction-formation of the ego ideal." "The struggle which once raged in the deepest strata of the mind, and was not brought to an end by rapid sublimation and identification, is now continued in a higher region, like the Battle of the Huns (Hunnenschlacht) in Kaulbach's painting." Freud's reference bears witness to persistent vitality of the myth during the early twentieth century.

Such a simile is relevant if there is awareness in the mind of the reader of the meaning of its referent. By the late thirties the "Hunnenschlacht" had faded and so served awareness poorly. At the time that the Standard Edition of Freud's works was published, knowledge of the "Hunnenschlacht" which had once raged ubiquitously in the universal cultural memory of Europeans and Americans, had dwindled before the workings of time's attrition and the use of other myths to support propaganda, till it became an item only to be found in rarely visited corners of the academic storehouses of culture.

In a footnote to the quoted passage from "the Ego and the Id" (Freud 1923B P 39), the editor of the Standard Edition of Freud's works tried to correct the situation and clarify the simile. The picture itself had become unlinked from the mainstream of common knowledge, as did the myth it depicted. The editor could only give us verbal leads to follow. He tells us (Freud 1923B P 39) that the battle was the Battle of Chalons, in which in 451,

Attila the Hun was defeated by the Romans and Visigoths. We are told that the German artist Wilhelm von Kaulbach made it the subject of one of his mural decorations, originally painted for the Neues Museum in Berlin. "In the mural, dead warriors are represented as continuing their fight in the sky above the battlefield, this accords . . . with a legend that can be traced back to the fifth century Neo-Platonist, Damascius." (Freud 1923B P 39) There is far more to the picture and to its story. Let us trace the myth of the Hunnenschlacht in terms of the cultural needs, which spawned it, its impact and the reason for its demise.

The History of the Painting

Von Kaulbach's painting, depicting the legend of a raging battle that continued between dead soldiers on the way to heaven was ordered as a mural for the New Museum in Berlin. It was included in a set of murals used to illustrate Western history. The date of completion of the painting was 1837. Its existence testifies to the strength of the then contemporary universal knowledge of the myth.

Wilhelm von Kaulbach, the artist who painted the Hunnenschlacht bore witness through his art to the vitality of the myth during the early nineteenth century. He was a famous illustrator, muralist, and painter, associated with the German Romantic movement. He was known especially for melodramatic

illustrations. As a muralist, he worked in a style derived from that of Raphael and Durer. He was (Encyclopedia Britannica (1994-1998) on CDROM) " . . . one of the most renowned artists of his day . . ."

The painter and painting were well known at the time of von Kaulbach's death in 1874. His paintings had been distributed through oil copies and steel engravings, on both sides of the Atlantic. Von Kaulbach's painting "Hunnenschlacht" was described in his obituaries (undated American journal articles, pasted in a scrapbook {MCK x K22.N5} in the collection of the New York Public Library) as follows.

" . . . in 1837, he produced his masterpiece, "The Battle of the Huns' taking his subject from the old legend that tells us how the spirits of the Huns and the Romans slain in the fight before the walls of Rome [sic] meet in the air and fight their battle over again. This great painting has been admirably engraved and is well known in this country. [USA]" An obituary in a periodical, the ALDANE (no page) dated 1874, noted that copies of the painting were made to order in these words, "In 1837, he painted in sepia for Count Rapzypki, one of his masterpieces, "The Battle of the Huns."

Apparently the painting was quite popular. There are references to the sale of at least two color sketches. One of these color sketches was four feet five inches high by five feet six inches wide. A steel engraving, which was

distributed in both Europe and the United states, has excellent detail as can be seen in the photograph of it that is in the scrapbook in collection of the New York Public Library mentioned above. (See Figure 11)

Figure 11
Steel Engraving of the Hunnenschlacht (the Battle of the Huns) by an unknown engraver after Von Kaulbach

One color sketch for the mural (farben skizze fur das wandbild) is of particular interest. (See illustration on front cover of Volume 3.) It was delivered to the Princess Caroline Sayn-Wittgenstein in 1837. She met Franz Liszt and took up residence with him in 1847. The painting went with her. In 1857, Liszt wrote the tone poem, Die Hunnenschlacht. Interest in the painting and the myth was certainly reawakened by this tone poem. Richard Wagner,

Lizst's son-in-law, later depicted dead soldiers borne heavenward in glory in his opera "Die Valkyrie".

Theme-Becker (1927 vol 20 p 25) reports that the color sketch was in Munich in 1921. In 1923, the fame of the painting and the myth was sufficiently strong for Freud to use its content as a simile. The oil sketch is currently at the Stuttgart Staatsmuseen. The original oil painting is presumed to have been lost to allied bombing during World War II.

WHO WERE THE HUNS?

Who were the Huns that they could suggest a myth of postmortem rage and valour? The word "hune" apparently referred to a group of powerful second through fifth century warriors with origins in the eastern steppes of Siberia. These warriors had early on attacked the Han Chinese, who took the Sanskrit word for the warriors, and adapted it to Chinese speech as Hiong-Nu, which was transformed by the Latins into Hun. The term has come to mean capable of savage brutality. Current usage conveys the concept that the Germans are the Huns, though this is an historically recent usage.

The term Hun is not generically related to German speaking people. In the Nibelungenlied, Attila appears as a king of Hungary called Edsel. He is represented to have been a benign ruler such as those who ruled before Attila during the 50 years of peaceful reign and alliance with Rome that

characterized the Huns when their holdings were limited to the Hungarian plain. Edsel's great army was needed by the singer of the epic to move forward the story of Kriemhild's revenge for the murder of Siegfried.

Interestingly, Malia (1999) reports that in 1768, Frederick the Great of Prussia, called the Russians "Huns" (P 74). In the movie "Alexander Nevski", the eleventh century forces of the Mongol Golden Horde are depicted. They are not called Huns. In this movie the term Hun is reserved for the Swedish army. In WWI The French used the term Hun to describe the Germans. "Hun" is apparently a term, which calls an enemy an extreme barbarian without regard to ethnicity. In our time in the cycle of musical chairs that we call history, the Germans have become affiliated with its expletive meaning.

The Hunnic People

The original Huns were one amongst the many warlike nomad Mongol empires. They roamed the grasslands (steppes), which extend from northern eastern Asia, sweep south of the Ural mountains and extend into Europe as far as France. The Huns were skilled horsemen and archers, who created mobile cities on horseback. With no sure boundaries they took their cities wherever there was fodder to sustain their horses. Going forth to conquer, they inflicted rage, rape and murder on their way to creating empires. Morgan (1986) noted that "The longest lasting of these . . . empires was that of the

Hsiung-nu, {Hun) which reached its apogee in the third and second centuries BC, but survived to trouble the Chinese until the fourth century AD." (P 45)

Ferrill (1999) in quoting The Roman historian Ammianus Marcellinus, (end of the fourth century AD), describes the savage customs of the Huns and elaborated on their military tactics thus: "They make no use of fire, nor any kind of relish, in the preparation of their food, but feed upon the roots which they find in the fields, and the half-raw flesh of any sort of animal. I say half-raw, because they give it a kind of cooking by placing it between their own thighs and the backs of their horses." They fight at a distance with missile weapons having sharpened bones admirably fastened to the shaft. When in close combat with swords, they fight without regard to their own safety. The Huns late fourth century attempt to conquer the Han Chinese ended in defeat for the Huns. The Chinese numbered amongst their fighters, a young girl named Mulan, who took her father's place and fought dressed as a man.

Defeat in the East usually prompted the Mongol empires to devote their forces to an invasion of Europe in the West. Following this pattern, the Huns swept west towards Rome, when they were turned away by the forces of the Chinese Empire. Riding their war horses out of the vast steppes of Asia, the Huns arrived on the fringes of the Roman Empire in the late fourth century.

When the Huns had first appeared on the steppe north of the Black Sea,

they were nomadic mounted warriors. In Europe, however, the grasslands were confined to smaller plains. The Huns could find fodder from grazing that would support only a fraction of their former horse borne legions. Soon they could only field sedentary armies with emphasis on foot soldiers, who became capable of siege operations, and fixed battles. They settled in the Great Hungarian Plain along the Danube. For nearly fifty years they were allies of the Romans. Young hostages were exchanged as a means of preserving the peace. During one such exchange, Aetius, the future Roman general at the battle of Chalons, and Attila learned each other's language and ways and became personal friends.

Enter Attila

The turning of the Huns to pillage and conquest directed at their Western Roman allies came when Attila took power, after murdering his brother and making himself the sole King of the Huns. At the outset of his reign (sometime after 435) Attila began his brutal assaults on his European neighbors. The brutality of the Huns can be seen in the aftermath of Attila's attack (441-42) on the city of Naissus, which is south of the Danube on the Nischava River. The Huns so devastated the place that Roman ambassadors passing through to meet Attila several years later, had to camp outside the city near riverbanks that were still filled with human bones. The smell of death was great. No one could enter the city.

The Hunnic army was enormous for the fifth century AD. Some of the greatest cities of Europe were sacked and put to the torch: Rheims, Mainz, Strasbourg, Cologne, Worms and Trier. Many cities of Gaul would soon suffer the same fate. According to Ferrill (1999), the total destruction visited on Gaul by the Hunnic forces before the Battle of Chalons in 451 AD informed medieval folklore and tradition for generations to come. It fueled the rage that surfaced with the legends that told of the battle of Chalons and its aftermath.

Impelled by a lust for conquest, Attila had sought a reason to attack Rome. He found it in a romantic gesture from Honoria, the Roman Emperor Valentinian's sister. In 449, it had been discovered that she was having an affair with her steward. Honoria was confined in seclusion. Her response was to smuggle a ring and a message to Attila asking for his protection. Attila interpreted this gesture to be a marriage proposal. He demanded half of the Western Roman Empire as a dowry. He already had conquered the Eastern Roman Empire. Under the circumstances, were his armies to cross the Rhine, he would be able to assert that he sought by force to gain property that was his as dowry as a result of his betrothal to Honoria.

Rome was not without its champions. Attack on Paris was not undertaken for it had the advantage of having St. Genvieve as a resident. Her ministrations were said to have caused the city to be spared. The Romans had as their general, Aetius (known as the last of the Romans). By the year 451 CE

he had served for many years as the foremost general in the Roman Empire. In addition he was the chief political adviser to the western Roman Emperor, Valentinian III.

Events Immediately Preceding the Battle Of Chalons

In 541, Attila crossed the Rhine, bypassed Paris, and moved into central Gaul where he laid siege to the city of Orleans. The Roman reaction was fierce. Attila abandoned the siege on June 14. He thus avoided entrapment between the Roman forces and the walls of Orleans. The Hunnic forces withdrew into open country east of Paris. About June 20 the forces joined in battle on what was then called the Catalaunian Plains. The battle is referred to by name as the battle of Chalons, a city on the river Marne.

The battle started in the late afternoon of the longest day of the year. This left time for extensive maneuvering before nightfall. The battle took place on a plain, which rose in a sharp slope surmounted by a ridge. The struggle for the yet untaken ridge began. Aetius gained the high ground ridge first. From this position of advantage he faced the ascending Huns. The Visigoths stood to the right side of the Roman line. Aetius and his Romans held the left. A weak group, the Alars took the center. In the uphill moving battle line of the Huns, Attila and his best soldiers had taken the center against the Alars. Hand to hand clashes during fierce, unrelenting fighting

took many lives. Attila attacked and advanced against the weak center. The Alars fell back. The forward momentum of the Huns in the center exposed their flank to an attack on either side. The Romans taking advantage of the high ground attacked the flank of the Hunnic right wing while the King of the Visigoths attacked from the left. The Romans and the Visigoths had caught the Hunnic leaders in a vise. The Visigoths fell on the Huns and nearly killed Attila. He fled to his fortified wagons.

As the battle dwindled with the coming of the night, a brook in the field of battle filled to overflowing with the blood of the wounded and the slain. Injured men driven by thirst drank water thickened by gore that poured from their own wounds. Confusion reigned. In the end the Roman-Visigothic army had won the field of combat. Losses on both sides were extraordinary. As many as one hundred sixty thousand soldiers are estimated to have died in one brief late afternoon and evening. At the next day's dawn, the Huns did not venture forth. The fields were piled high with corpses in what was called cadavera vero innumera ("truly countless bodies"). The battle was over. Victory had fallen to the Romans. Attila withdrew across the Rhine.

The following year (452) Attila's army pillaged and destroyed Northern Italy. The city of Aquileia at the tip of the Adriatic was wiped off the face of the earth. The fugitives from that city are said to have fled into the lagoons of the Adriatic and to have founded the new city of Venice. Then Attila turned his

forces toward the city of Rome, which was the seat of the Roman Catholic Church. (The secular capital of the Roman Empire had been moved to Ravenna.) It was the pope who was called upon to confront the Huns. Pope Leo I went to meet Attila in Northern Italy. He persuaded Attila to leave Italy. Attila's servants asked him why he had capitulated to the request of the Bishop of Rome. Attila answered that while the Pope was speaking, there appeared above the Pope's head a man dressed as a priest. The man held a sword in his hand. His actions carried the threat of death unless Attila consented to Leo's demands. The man was St. Peter! There were other factors contributing to Attila's decision to withdraw. There had been a famine in Italy in 450-51 and a plague was sweeping through the army of the Huns. Attila planned a new attack on Italy for the following year (453). However destiny in the form of Attila's avarice intervened. He had added to his coterie of wives a young and beautiful young bride (Ildico). The wedding party was marked by heavy drinking. The next morning he was found to have drowned in his own blood, from a nosebleed. In 454 the Germanic tribes revolted successfully against the Hunnic hegemony. So ended the history of the Huns. Attila's legend lived on, inspiring a novel, a character in the Niebelungenlied, a title role in an opera by Verdi and eternal fame as a murderous leader.

The Hunnenschlacht Myth Is Created

The term Hunnenschlacht is reserved for the myth of a continuation of

rage and battle in the sky above the battlefield at Chalons that involved the souls of the slain, who crowded the air in their haste to reach heaven. The myth is derived from a description written one hundred years after the event by the Platonic philosopher Damascius. As he described the situation (see Thompson (1999) " . . . no one survived except only the leaders on either side and a few followers: but the ghosts of those who fell continued the struggle for three whole days and nights as violently as if they had been alive; the clash of their arms was clearly audible." (P 155)

Damascius sought to use the occurrence of so many deaths at once as a means to established proof of the Platonic belief that soul and motivation continue after death. "Still sentient, still unsatisfied", the warriors " . . . flit about the places where they died." Still soaked in rage, the dead souls, it was said, fought on as " . . . ignorant armies clashed by night." They made "havoc in heaven". The clang of swords and the sound of battle resounded on the earth below. The term Hunnenschlacht is reserved for the episodes of rage and combat that involved the souls of the slain while on their way to a heaven beyond and above the skies of the battlefield of Chalons.

The Myth of the Hunnenschlacht Persists for One and a Half Millenia

The myth of the Hunnenschlacht, which dates from its first telling by Damascius (551 AD), persisted for over a millennium. It supported the

concepts of the neoplatonically oriented world. In 1837 the myth was well enough known to become a topic for a mural in a Berlin museum. Reflections of its theme appear in nineteenth century retellings of the Norse Eddas. In 1923 the myth was familiar enough for Freud to use as a simile. Then the myth faded. By 1961 an explanatory note was needed in the Standard Edition of Freud's works to clarify his use of "the *Hunnenschlacht"* in the "Ego and the Id". There has been no return to life for this myth. The most recent link forged in its historical chain of being is its consignment to the limbo land of lost legends.

Freud and the Hunnenschlacht

There is no way of knowing whether Freud's contact with the painting preceded his discovery of the dynamic unconscious. The myth was certainly available to him. The least we can infer is that reference to the painting served for Freud as a metaphor for his concept of dynamic activity in that which seems lost through repression. At most, we can surmise that the theme of aggressive activity amongst the departed may actually have been introduced to Freud by the painting. There is a precedent for this sort of sourcing. Freud was introduced to the concept of catharsis by the work of his future wife's uncle, Jacob Bernays, the Greek scholar who was the first to understand Aristotle's (ant-"Poetics") use of the word (P 240ff) (see also P 484 of Ellenberger, H (1970). The faded legend of the Hunnenschlacht itself

continues in transformed guise in the part of Psychoanalytic theory in which we are told that drives and concepts, though repressed, continue to express themselves.

The Life and Times of Myths The Birth of a Myth

The myth of the Hunnenschlacht is remarkable in itself because of the finiteness of both its origins and its demise. As such, it offers an opportunity to enhance knowledge, test theories of myth dynamics, and study the intricacies of their life trajectories. Myths like cryptic dreams have origins that are both immediate and remote. Dreams contain residues of the day and intimations of childhood hopes. Myths are amalgams of the current needs of a people and their ancient strivings. Yeats (1961) described mythopoetic man as " . . . himself mingled with the procession." And the symbols found in myths to be forged " . . . out of the dreams of one poet and of a hundred generations whose hands were never weary of the sword." (P 64) Myths tell us of the current hopes of a people and of the shared history, which binds them together. Abraham (1909) tells us that "It is in legends and fairy-tales that the phantasy of a nation is revealed." (P 154) Among these fantasies are myths, which when handed down through generations lose links to the circumstance of their beginnings and in the process knowledge of him, "who first recounted them" (P 154). This explanation is limited to a description of the origin of content. Someone had to have been there to create the myth and there had to

be an affect charged motivation that inspired its creation and persistence. In the case of the Hunnenschlacht, the name of the creator is known. The person who in Arlow's (1961) words created a myth " . . . to alter the harsh facts of reality by manipulating symbolic representations of these facts." (P 374) was Damascius. His Neoplatonic belief was that the body is only a temporary abode for the soul. The fact of reality that this belief addresses was the inexplicable event of death and its companion, the extinguishing of the personality. The incredible number of people who died at Chalons became for Damascius a manifest symbol for death. The platonic belief that the body and the soul are separable and that the life i of the soul continues after death was applied through the myth as a means for death's undoing. The fact of an after-battle fought out in the sky was used as a symbol for persistence of the soul. It establishes a venue for the pursuit of grace and Christian salvation.

The Origin of Myths in the Transformation of Data

As noted above, the myth of the Hunnenschlacht is an adaptation of an impressive historical event, the battle of Chalons (451CE), which was fought on the Catalaunian Plains of eastern Gaul. This kind of adaptation of data is an example of what Sperber (1975) has described as " . . . the transformation into myth of data . . ." from history rather than "the transformation of other myths, endogenous or exogenous . . .". (P 79)

Applications and Uses of Myths

Many stories have been told which are soon to be forgotten. Only those stories onto which a people can in the words of Karl Abraham (1909) " . . . project their fantasies . . ." and permit "the people themselves (to) form the central point of their own myths (in which) they experience the fulfillment of their wishes." (P 206) survive as myths. The myth of the Hunnenschlacht filled this requirement for well over a thousand years. It accompanied the Western world so long because it fit well into Spengler's (1918) concept of a " . . . culture . . . born of its mother-landscape." (P 174) It supported the core Western cultural concept of an eternal life beyond life. The myth of the Hunnenschlacht fit the culture well enough to be chosen as the topic for a mural for a Berlin museum. In the nineteen thirties elements of the myth faded and lost their power to enhance explanations, leaving as its only trace, a reference in a classical paper that dangles.

Decline and Death of the Myth

By 1961, the time that the Standard Edition of Freud's works was published, knowledge of the "Hunnenschlacht" had suffered the workings of time's attrition, politics, and the inroads of propaganda that shifted the attention of German society to other collective fantasies. Such relegation to rarely visited academic vistas of culture is a characteristic of Karl Abraham's

(1909) concept, "disappearance" (P 207) of a myth. So ends the final fragile trajectory of this myth's career.

It is interesting to speculate as to why the Hunnenschlacht fell from grace. About 1870 there was an eroding of religious mythology with the introduction of the concept of evolution. This undermined transcendence. This fits Abraham's (1909) concept that "The fact that myths disappear is well known . . . No absolute forgetting ever occurs . . . a time comes when a people forgets its myths . . . . discards its traditions . . . (and replaces it with a) progressive understanding of natural phenomena and . . . the attainment of increased mastery over reality."

The fading of dualism is only the beginning of the story. The "mother landscape" of German culture was undergoing other changes that diminished the usefulness of the myth of the Hunnenschlacht by intruding a competing stronger countercathectic focus of attention.

The situation is described in Marie Bonaparte's (1945) review of the landscape of "German Mythology" (P 7) during the period of the Hunnenschlacht's decline. She speaks of the despair of the German people in the face of the sanctions of the treaty of Versailles. Germany needed a mythic hero who could attract attention from their plight and symbolize a rescuer for their nation. Hitler appeared to be an "avatar of Siegfried" (P 7), the demigod

who killed a dragon to recover lost treasure. The Hunnenschlacht offered no such hero. Attila's reputation for rapine disqualified him as the source of a noble image whose appearance could reverse into the opposite the image of Hitler, a tyrant leader whose rage filled projective identification with those who had defeated Germany in World War I, was soon to reveal itself as a lust to annihilate the world that was not he. In addition, the desired mythic image did not tolerate identifying through a legend about Huns. "Hun" has become a term to use when one wishes to call an enemy an extreme barbarian. The term is not good stuff for creating the image of a just hero.

Bonaparte (1945), following the lead of Professor Rosteutscher of the University Du Cap thought of Siegfreid as the heroic sword of vengeance who was conflated in the minds of the German people with Hitler. She predicted that the death of Hitler will be followed by a new legend, retrieved from the legend of Frederic Barbarrosa, who waits sleeping along with his knights in a cave near Berchtesgarten for the time when Germany will be in need and Barbarrosa will be called upon to provide victory and vengeful glory.

Hitler's own associations lead us elsewhere. It seems that the primary hero that Hitler identified with while yet he lived was Barbarrosa. He had posters made of himself as a knight in armor. When Russia was invaded, the operation was named Barbarrosa. There was no longer room in German awareness for a cathexis of the Hunnenschlacht. The myth, which was created

to serve Platonic dualism was pushed aside and way was made for the myth of Barbarrosa, the mythic hero who could serve Germany in a time of need.

Discussion

Man's relation to his dreams and his myths are similar. They are both transient. Their timelines differ. Dreams disappear within moments. Myths can last for eons, then they too pass into oblivion. In regard to dreams and myths, mankind is fickle.

Notes

1 I am grateful to Dr. Dagmar O'Connor for her contribution to this section.

2 Ford and Beach p 204.

3 Personal communication to the author during a visit to the Tanjung Putting preserve in Kalamantin, Borneo during Aug. 1991.

4 In the Malleus Maleficarum, a book, which stood on the desks of every judge during the 15th century in support of suppression of primitive religion in Christian lands.

5 The only ancient temples left intact in Greece were the Parthenon, which was used as a church dedicated to St. Mary and the Heracleon in the Athenian agora.

6 The effect of the great repression on polytheistic religious systems is presented in volume 3, section A, Chapter 2. ("Universal Symbols")

SECTION B

SYMBOLS AND THE TRANSMISSION OF CULTURE

CHAPTER 4
SYMBOLIC MORALISM:
THE ROLE OF SYMBOLS IN THE TRANSMISSION OF ETHICS
ACROSS GENERATIONS

INTRODUCTION

Symbols serve communication between men. As denizens at the fringes of memory, symbols serve communication between the remembered past and the present. When placed in the context of myths and legend, whether written, spoken, or transposed into pictures or stained glass, symbols become tools of communication between generations and as a source of identities and ethics for men in societies.

Symbolic Moralism and Symbolic Interactionism

Symbolic Moralism is a term used to convey the concept that moral values and related judgmental evaluation of behavior are carried to new generations of society by symbols set in myths and traditions. *Symbolic Interactionism* is a related phenomenon. It refers to the communicative role, of the symbols of myth, drama, literature and art, which informs conscience and ethics. In the latter role, symbols interact with young minds to shape moralities in statu nascendi. Such interactions leave a residue in the culturally

defined and shared ethics and beliefs that make up superego demands.

History of Symbolic Moralism

The origins of *symbolic moralism* as a sociological theory can be found in the works of eighteenth century Scottish moralists such as Adam Smith and David Hume. (See Shott (1976) and Meissenhelder (1977).) Smith and Hume propounded the idea that the behavior that defines a culture is a carry over from antecedents in preexisting patterns of society. During the 1930s through the 1960s, George Mead (1931) and Hugh Duncan (1968, 1969), while exploring the role of *symbolic interactionism* in the process of symbolic moralism, placed the symbols contained in myth, drama, art, and religious teaching at the center of the communicative conduits, which carry moralities from the past to the vast attentive audience of young people, who are on the brink of independent responsible behavior. Duncan (1968) noted that "Art creates symbolic roles which we use as a dramatic rehearsal in the imagination of community roles we must play to sustain social order." (P 222) Moral symbols delivered through dramatic action create and sustain social order. Symbolic action is communicative in nature. It contributes to the shared patterns of behavior, which give shape to culture. We see the latter process in the work of latency, (See Sarnoff (1976.) which uses fairy tales and legends in shaping the child's awareness, so that it fits the beliefs of the dominant culture (cultural capture). It is also to be seen in the role of religion

in the establishment of the mythological curriculum from which is derived education about the evaluation of reality in cosmological theories. (i.e. Evolution vs Intelligent Direction as the explanation of the origins of earth and life.)

Symbolic interactionism may be summarized by Duncan's phrases " . . . symbolic—dramatic action functions to create and sustain social order." (P 269) " . . . social order is created through an agency of symbolic principles of order that function for society as imagery does for the individual. Through mythic principles, order emerges in the present." (P 270) In this regard Meissenhelder (1977) noted that, "Art gives form to society. It supplies us with the symbols through which we communicate and thereby create an integrated social order." Symbols shape psychic reality (P 271). Sources of ego ideal are found in art and narrative (P 334). The use of these resources through passive symbolization contributes to the acquisition of cultural identity. (P 7)

Shott (1976) introduced the concept of the storage of symbols of experience in panels of memory for use in interpreting psychic reality and moral appropriateness. Meissenhelder (1977) devoted his efforts to explaining "How . . . symbols create and sustain order in social relationships?" (P 267) He noted that "An image . . . purely and formally symbolic . . . of the future of an action orders that action in the present." (P 267) He described

"Symbolic Interactionism" (P 267) as a source of the infused truth that defines a culture and its mores. He stated that " . . . symbols create and sustain order in social relationships." (P 257) and that " . . . social forms are symbolic forms." (P 268)[1] "Symbolic interactionism" describes the role of the symbols of drama, literature and art, as they interact with minds and moralities to create a culturally defining code of ethics and beliefs for transmission across generations. For instance the myth in which Promethius is chained to a mountain because he defied the gods by giving fire to men teaches one not to challenge entrenched power.

Literary and dramatic catharsis as experienced in latency fantasy and adult theatre going, is evocative in nature. It preserves society by providing pathways for the personal venting of potentially disruptive affects. Latency fantasy uses communicative mode symbols when it is transmuted into socially conforming future planning during early adolescence. Its symbols are then derived from reality elements, though its contexts continue to be shaped under the guidance of superego demands derived from the fantasy based symbols of earlier experienced dramatic action. Dramatic catharsis continues through life.

Symbolic Interactionism and Social Change

The adaptability of liberal societies is contained in their ability to use

the cryptic symbols of art to launch subtle changes that serve adaptation to new influences. Conservative societies are characterized by the persistence of loyalties, shaped into familiar symbols, in organizing adaptations to new pressures. Art can activate symbols that can alter the speed of change. An example of this can be seen in satirical plays that challenge the slowness of old orders during adaptation to new influences and technology. The difference between the adaptation of conservative and liberal approaches to new influences, whether they be war, conquest, ideas, or inventions, lies in flexibility in the symbolic content of their responses. As examples, one need look no further than the anthems to which men march on their way to war. Old orders march to old songs. New orders march to new rhythms.

"Symbolic Interactionism" describes an actualization of the potential of the human personality to participate in immediate and delayed transmission and transmutation of culture. As secret messengers of cultural potentials and aspirations held in reserve, cryptic symbols provide a bridge across the generations. They store culture elements that can be activated to produce a self-identity that adds new dimensions to a society's capacity for adaptation to stresses that demand change. "Symbolic Interactionism" also offers a point of entry for the current programs and ideas of charismatic leaders to find their way into the identities of their subjects. There is a pernicious aspect to this human attribute. Throughout history and as a part of it, charismatic leaders have used mankind's capacity for passive symbolization as a Trojan

horse to influence, populate, and bend the verbal concept memory of their people to the shape of their programs. They use passive symbolization as a vessel to carry their own symbols, wills and ways through the boundaries of their subject people's selves, creating identities compliant to the leader. Part of this process through which, "The old order changeth, yielding place to new . . ." is the use of symbols as tools by charismatic leaders in manipulative interactions to bring under their control the masses, which they need to support their bids for power.

Some examples follow:

In writing the constitution of Indonesia, Sukarno, its first leader, recognizing the power of the number five in the belief systems of his people, increased the basic principles of the constitution from four to five, creating Panjksilla to enhance its appeal. This necessitated a search for a fifth principal, which resulted in the inclusion of the phrase "one god" in the constitution. As a result the polytheists of the land had to name a god (Balihindu) to lead their other gods. Today at the border of the smallest villages one sees a five part sign, which carries the five-part message of Indonesian identity proclaimed by the constitution.

Napoleon selected the bee as his emblem. The bee as a single symbol carried two meanings. It is small and industrious as was the emperor. In

addition it was the well-remembered symbol of the first French king. This symbol empowered Napoleon's escutcheon with an implied royal lineage that was not a part of his natural endowment and created for the Corsican a French identity. Such a manipulation of symbols was not foreign to the French tradition. In support of the myth that French royalty could be traced in mythic reality to the kings of Troy, they called the heir to the throne the Dauphin (dolphin) a symbol of Troy, and changed the name of the city of light (Lutece) to Paris, the name of a Trojan prince, thus tightening their link to Troy.

Hitler set his summer retreat, the "eagle's nest" on the top of the mountain in which the Holy Roman Emperor Rotbart (Frederic Barbarossa) is known in mythic reality to be sleeping surrounded by his knights. They wait for a call to arms that will signal that Germany is in peril. Should danger threaten, Rotbart and his cohorts will, it is believed, sally forth in defense of the fatherland. Through such manipulative identification with known symbols, Hitler projected himself into the mythologically prepared self-image of the German people. Note here the demonstrated reawakening of old myths and their manipulation by current leaders in forging a new identity for a people.

Charismatic speakers use metaphors and mythological references in their speeches. They enhance their appeal by tapping into mythic foreknowledge in their listeners. The sense of familiarity induced by the

situation helps the purposes of the speaker as he conveys them to his listeners. As Schele (1990) has noted, rulers of nations can manage governments and rule large populations through the shared myths and symbolisms of their culture. (P 401) Meissenhelder (1977) in referring to the control of a populace through the manipulation of symbols by charismatic leaders, states, "The creation and sustenance of social order is accomplished through symbols, and social power is the ability to control symbols and their arrangement in social dramas. This power sustains order." (P 270)

Symbols Shape History

Not only do symbols order societies, they can also influence the events of history when they are manipulated to serve as agents of supernatural causality. The latter enhances belief in the power of prophecy. Predictions brought into the arena of mythic consciousness from a selection in the mythic memory of a people have often empowered the pen or the sword in altering the fates of nations.

Penders (1974) has described Japanese propaganda during World War II as giving Indonesians the impression that Japan would accommodate to their political aspirations. As such Japanese troops were welcomed by the Indonesian people with neither panic nor obvious fear. Why? The Indonesians took the " . . . invasion calmly because they firmly believed that

the Japanese victory was the realization of the first part of the prophecies of the legendary king Djojobojo, who had predicted that the Dutch usurpers would finally be forced to surrender to the 'forces coming from the islands of Tembini, the members of which are yellow-skinned, short legged, and they will occupy Java but only for the life-time of the maize plant." (P 58) The Japanese military had carefully studied the political situation in Indonesia and having learned of these beliefs released thousands of airborne leaflets stating that the Japanese army would make " . . . the prophecies of Djojobojo come true." (P 59)

Schele and Freidel (1990) note that there was recorded in the sacred books of the ancient Mayan Indians of Mexico, the following prophesy: "The ladder is set up over the rulers of the land. The hoof shall burn; the sand by the seashore shall burn." (P 400) "No one shall arrest the word of our Lord God, God the Son, the Lord of Heaven and his power, come to pass all over the world." (P 400) "No one shall prevent it; this then is the drought. Sufficient is the word for the Maya priests, the word of God." (P 400) These prophecies decreed a belief that made success possible for Avendallo, a Spanish captain, in defeating a Mayan leader. The fatalism at the heart of the Mayan's thinking came from prophecies. "This fatalism was part of the legacy of [Mayan} Classic-period attitude toward history and its relationship to cyclic time and supernatural causality." (P 400) " . . . events unfolded within the symmetries of sacred time and space. They looked for symmetries and parallelisms as

part of their political strategies, and when they could not find them, they very probably manufactured them." (P 400) This type of thinking predicted history, locking the future into place through awakening old symbols in support of new ambitions and hopes, and introducing fatalism into the resolves of the Mayan leaders.

THE ONTOGENESIS OF SYMBOLIC INTERACTIONISM

Introduction

The acquisition of superego memory content provides infrastructure for the development of symbolic moralism. This process is spread throughout child development. As a result, contents enter identity at times and in a form that fit the age specific receptive capabilities of the growing personality. In infancy words shape ethical expectations of oneself from the moment that in learning to speak we develop a lens of remembered language for interpreting the shape of parental intentions. Internal moral demands acquired in infancy are derived for the most part from introjections of parental admonitions during reactions to separations.

The infant, who early on had been capable of symbolic distortions as a result of projection of aggression, acquires memory consisting of remnants of past projections. These in turn inform future interpretations. Projection of

aggressions and introjection of early parental admonitions, which have been symbolically distorted as they are encoded in memory lead to distortions of later acquired reality information.

Early conscience consists of direct conformance to parental demands and of symbolic deformations that shape internalized parental admonitions. The child's reaction to a parting parent and his adult transferences are informed by these distortions. For instance tearful episodes, when parents leave the child in nursery school or when they deposit the child with a baby sitter, reflect a child's distorting sense that he is being deserted. In essence the parent's comment, "I'm leaving you so that you can learn to be without me.", when loaded with the child's projected aggression becomes "I'm leaving you because of something you did. You are not worth anything." This can lead to a child's belief that he has done something that must be corrected, and that the parents are leaving never to return. This sensed misbehavior, the nature of which the child cannot conceive, contributes to a potential low self-image shaped by symbolic distortions. These can be activated to intrude a dark image on a person's image of his true self in times of later separations, criticisms and stresses.

Conceptual Memory Transmits the Content Elements of Symbolic Moralism

Symbolic moralism requires entryways for introducing memory content

to the child. During the last half of the first year of life, the acquisition of words enhances the process. At first words serve to please parents and to name things; but words as simple concrete symbols are soon harnessed as potential signifiers of sensory memory contents with an enhanced potential capacity to transmit large volumes of memory content efficiently. Much of this memory content informs ethical behavior. By 18 months, early abstract symbolic forms are introduced. They increase the volume of ethical expectations recalled at the expense of accuracy. At 26 months, repression and psychoanalytic symbols come into play. The activation of psychoanalytic symbols introduces an enhanced group specific potential for the formation of conceptual distortions in memory that create the touchstones in conscience that define the shared beliefs of new groups and societies.

Conceptual memory is defined as the ability to evoke recall of learned patterns. Conceptual memory may be divided into the earlier appearing verbal conceptual memory (begins at 18 months to 3 years) and the relatively late-appearing abstract conceptual memory (begins at 8 years). Verbal conceptual memory exists when recall is organized around verbal signifiers, such as words and related symbols, which were shaped by socially dictated verbal schemata for naming and understanding perceptions. The use of words both in the form of simple symbols and psychoanalytic symbols as a potentially more efficient medium for the recall of experiences is the intrinsic characteristic of the verbal conceptual memory organization. Group identities

can be defined by the presence of the shared symbolized content of verbal conceptual memory, which shapes interpretation of sensory inputs. They are derived in common by all members of a group from shared roots and cultural experiences including myths, which are remembered in terms of socially dictated symbolizations based on symbolic linkages based on external characteristics. The content of such memory remnants reflect membership in a culture. They are hard to argue with and rarely change. An easily observed phenomenon of group membership based on shared ways of symbolizing new inputs is the use of language, metaphors, and myths, characteristic of the culture. In organizing and categorizing information to be taught preconceptions shape the categories.

Verbal Conceptual Memory Organization after the Third Year of Life.

The verbal conceptual memory organization becomes an organ of memory available to augment preexisting affectomotor memory, by the third year of life at the latest. It does not become the primary means used for memory until about 6 years of age, when latency defenses are activated. In highly verbal literate cultures, in which words are handled as though they are the things they represent, the use of verbal conceptual memory may become so intense that verbal constructs are employed as the only means for retention of events in memory. For instance, in courts of law, testimony in words is given precedence over testimony guided by feelings.

Verbally encoded ideas influence the interpretation of perceptions involved in the process of recall and perception. During the introduction of a cultural set of realities, words are used to convey and verify perceived realities in discussions with others. In describing worldviews and cosmological and eschatological verities, words from valued infused sources introduce and verify taught truths. Individuals who use verbalized concepts alone to verify taught truths lose flexibility and become truly locked into the automatic symbolizations of their culture, for they have no means to challenge the slogans of their faith.

The development and primacy of the verbal conceptual memory organization is influenced by environment. The extent to which it is used is strongly determined by environmental and social factors. Verbal conceptual memory is not wholly dependent on cognitive maturation. The level of verbal conceptual memory that one reaches is a social phenomenon. A culture that is preliterate limits the symbols of the verbal concept memory while encouraging sensory-affectomotor memory. Primitive tribes block abstract conceptual memory.

For the latency-age child, (6 to 12 years) memory elements have a highly personalized appeal; they reflect experiences, feelings, and repressed affectomotor memory elements, which cannot be shared with others. Even mythic elements and symbols, which bind memory elements into repression

at the same time that they sweep the verbal skills of the child into channels of expression that reflect cultural capture, are selected with little emphasis on communicative value. Companions and observers cannot crack this symbolic cryptic code of the unconscious. This serves well the purpose of fantasy in the latency years, since latency age fantasy's purpose is to prevent the sharing of mood and memory. Witness the child in therapy who plays out fantasies with toys that are blocked from the view of the therapist. Limited sharing can also be achieved through the use of the evocative mode in selecting symbols. The observing object in the mind's eye has little demand to make on the child's world of creativity during the latency years. Curiosity and concept hunger support the educability of those in the latency years. There is a need for culturally oriented stories, legends, myths, and other verbal schemata to be adapted for use as patterned outlets for the drives, whose expression previously had been through fantasy evocation of sensations and experiences related to prior gratifications. As these patterned outlets are acquired, associated ethical concepts augment the shape of the ego ideal. The influence of society through cautionary tales presented in the media of the culture (Dhondy 1985) skews these contents to match needs of the culture and to ensure conformity and proper fit for the individual in the society of the masses. With the shift to communicative mode symbols during late-latency through early adolescence, symbols and the moralities that they represent enter the part of conceptual memory that informs the superego through

cultural gates provided by drama, myth and ritual. Ethical decisions encountered in the lives of others and in the activities of characters in the histories, myths, folk tales, and current events, with which the child comes into contact, have far-reaching effects. They shape the ethical characteristics that influence the ego ideal acquired during latency. A verbal catalog of ethical solutions begins to accumulate. Awareness of diversity of views and the awareness of motivation in selecting a course of action introduce the potential for ethical considerations in evaluation of one's own decisions and those of others. Much more subtle and complex problems can be solved through the use of the virtual library of potential responses acquired during the latency period.

During early adolescence, for youngsters sitting on the hinge between childhood and the adult world, religious rites of passage dictate the behavior that is to be expected in their adult years. The early adolescent child begins passively to be guided in his identity, behavior, and morality by the myths and symbols of his culture. He begins to recognize ethical crises akin to those he is himself experiencing in the adventures of the protagonists of cultural myths and historical legends. The hero serves as a symbol for the child himself. Any movie or story that tells a tale of a person in a moment of life transition can influence a child's ethical sense in early adolescence. Luke Skywalker in "Star Wars" is followed as he makes the transition to independent manhood. Ulysses in the Odyssey is in transition from war to peace. Tales that tell of the

preambles to marriage predominate in movie plots. For each problem that a tale presents, there is a solution, which the watching child adds to the armamentarium of memories that will be called upon when he must choose to do the right thing in a new situation. Tales told by teachers and situations presented in fiction and the cautionary tales of parents and friends serve for many children this prime function often served by myths. For many, if not most, the religious tale still serves this purpose. Values such as morality, ethics, the sanctity of marriage and home, channel the life pattern and foster acceptable decisions. These culture elements "supply the symbols" (Campbell 1968) of the symbolic moralism that carries the spirit and essence of a society forward and shape character for the next stage of life for children on the "thresholds of transformation" between prior stages of life and adulthood.

Abstract Conceptual Memory

Abstract conceptual memory is organized around culturally dictated symbolizations that enable recording of experiences through shared abstract concepts. These are based on symbolic linkages derived from similarities in the intrinsic substance of things and events. The abstract conceptual memory organization approximates reality in its recalls as a result of the less arbitrary nature of the connections upon which it is based. This enhances the development of individual identities, conceptualizations, and moralities as well as myths that produce explanations, which are closer to scientific

observations. They are pragmatic and since they are based on intrinsic characteristics of things and events perceived, are more malleable than fixedly intuitive. Abstract conceptualizations open the way to progress, changes, and true tomorrows.

Symbolic Transactionism in Adolescence

When the child expresses his drives through fantasies, identifies with characters through internalization, and introjects certain components related to that character, he becomes himself like the character. This is the essence of symbolic transactionism in adolescence. Myths, tales, and concrete symbols are provided by society for use in acquiring a tolerable armamentarium of mechanisms and skills for the expression of drives. Those story elements, which are familiar and comfortable for him, provide the child with responses that he can use in his own problem solving. Mechanisms similar to those involved in actively producing discharge fantasies and symbols, in which the hero can be covertly identified with the teenager's own self, can be utilized by social authorities to encourage passive identification of the child with the myths, legends and ethics of a child's culture. Ego organizations constructed from these mechanisms perpetuate into adolescent and adult life the civilizing function of the ego structure of latency. As a result of these

structured rites of passage, the individual acquires, and can continue to acquire, the fantasy images that myth and cautionary tales provide that set the rules for cultural patterns of behavior, ritual, and belief that will guide him, his mores, his opinions, and his social reactions for as long as a lifetime.

The fantasies around which cultures are organized, having proven themselves to be an effective way to shape the individual to the world as seen through the verbal conceptual cognitive organization, are taken over as the tools of priests and kings. Symbols, magical gestures, and rituals are emphasized and intuitive and ritualized approaches are reinforced in the organization of the masses. Abstract conceptual memory that could have opened the door to insight and have supported perceptive challenge to authority is given short shrift. The door is closed to new insights and to knowledge derived from an understanding of the intrinsic nature of the phenomenon under study by the freezing of concepts into invariable mythic entities.

The Observing Object in the Mind's Eye Intensifies in Adolescence

The internalized observing object becomes part of conscience. It shapes behavior and choice. It represents the public when it is absent. Even when alone, a child experiences the influence of parents and society. This shapes the boundaries of his thinking. This remnant of parents and society is

sustained in the memory as an observing object. Such an object becomes more important and influences the symbolizing function in the selection of symbols on a prospective aesthetic (i.e., communicative) basis when the audience it represents becomes more important to the child. This occurs when the communicative symbol comes of age in adolescence. Then a strengthening of the communicative mode in the use of symbols in fantasy occurs because the needs and understandings of others are responded to by the adolescent, when emphasis is on communication. The expression of drives connected with being in love is guided by the loved one's contribution of priorities to the observing object in the mind's eye of the lover.

The communicative symbol dominates art and therapy from the beginning of adolescence. Its domination by society increases then. This form of symbol takes into account the real world and the needs of the audience in the selection of the signifier. Communicative symbols are shaped by choices based upon consensual recognition of meaning. Communicative symbols play a significant part in communicative work, art, and writing.

The shift in symbol from those that function in the evocative mode to those that function in the communicative mode is strongly influenced by the internalized representation of the audience for which a work of art is conceived. This is an important conduit for the transfer of values that occurs in symbolic interactionism. The ethics and ideals of the child are shaped by

the expectations of those around him.

The latency-age child conceives of a word as a means of expressing himself and his drives, whereas the adolescent conceives of a word as a communication to a significant other. This change in emphasis reflects the characteristics acquired during adolescence by the observing object in the mind's eye, which is after all at this time an internalized cultural conscience. Shott (1976) introduced a sociological concept of " . . . an internal, social agent that promotes self-control . . ." (P 42) extending the work of Smith and Mead. This concept is comparable to the observing object in the mind's eye. Such an internalized social image, for use in setting up identifications, colors and intensifies the tuning of oneself to the needs of others and society.

The first love affair with society that is engendered by this developmental step produces a lasting mark on the tastes and choices of the child in a manner that transcends the moment and tints the future. The internalized audience is retained in memory to shape the creativity and hopes of the adult years. If an act of creation occurs when the social initiate is alone, and representatives of society are absent in reality, as occurs when a child reads, the internalization of socializing myths can occur without external personal influences.

As a result of these developmental steps, interpretations of new

situations come to be guided by stereotype-dominated patterns of memory, which represent the imagoes derived from the culture in which one lives. They are patterned after myths approved by the culture. Henceforth the values of the individual are dominated by the value judgments so learned. As Schachtel (1949) noted, "Voluntary memory recalls largely *schemata of experience* [italics mine] rather than experience [itself]. These schemata are mostly built along the lines of words and concepts of the culture" (P 19) Culturally infused guided memory shapes a man's world and its customs.

Primitive societies encourage the use of rote memory for verbal concepts averting abstract challenge for the morality that the concepts sustain. This is the core cognitive support for any society controlled through magic and mythic symbols. Literate societies tend to encourage the development of abstract memory skills, leading to a gathering of insights about the intrinsic nature of real phenomena. Abstract memory skills provide the potential to topple simplistic myths.

Projection Using Communicative Symbols

During the adolescent transition from emphasis on evocative to emphasis on communicative symbols, displacement and symbolization of affects as well as interpretation of other's motives become less involved in the discharge of drives and more with communicative modes. There is a shift in

early adolescence from defensive to sublimative projection. Through the projection of the ego ideal to others, the superego is opened to influences from the peer group and the environment. Group pressures and examples are internalized after the introjection that follows early adolescent projection. (For Example, before going to a party a girl said, "I'm afraid to go to the party cause they'll think I'm icky." "I must be really uncool." After going to the party the girl said. "They liked me. I must be OK.") Thus changes are introduced to the self image, which enhance the potential to fulfill the ego ideal and the conscience when there is introjection following the controlling mastery of new situations that is achieved by projecting an image that is off putting but acceptable. An internal remembered audience is developed from these introjections, whose requirements augment the internal motivating demands of the childhood superego. This early adolescent process within symbolic transactionism provides sources, stored within the self, of the words and customs that make it possible to enter the strange land beyond the self and beyond the experiences of one's parents with a sense of familiarity and ease. In this way society creates a sensed social reality that can be experienced concurrently with or in place of natural or other realities as defined by reality testing.

The successful shift to communicative symbols is necessary if the needs of society are to become operative in the formulations of a person as he explores future planning. Communicative symbols are the piers of a bridge to

the object world that permits the observing object in the mind's eye to influence behavior. When communicative symbols serve an observing object in the mind's eye, that represents a loved society the symbolizer will spontaneously produce fantasies and planning that takes into account the preconscious demands of society on the level of tertiary elaboration.

Tertiary elaboration (see Hoffer 1978) refers to modifications of latent fantasy that take into account social demands and audience expectations in the area of symbol formation and storytelling. It may be present early on to some degree, but it achieves an effective level first during the transitional developmental phase associated with late latency-early adolescence. When a loved society joins the observing object in a mind's eye, that mind comes to belong as member to a flock of minds. As such one need never again feel quite alone for now and ever more in the mind's eye, the leader of the flock becomes its shepherd.

Summary

Humans begin to acquire social definitions of sensed reality from the moment they begin to understand word meanings during personal interactions. There is a "Symbolic Moralism" by which word symbols shape ethical social expectations of oneself from the end of the first year of life. In latency this process is enhanced when fairy tales and moral stories dictate

expectations characteristic of a given society. Such verbally encoded symbolisms in abstract verbal societies replace the rituals of passage, which for primitive people dictate to youngsters, on the brink of the adult world, behavior to be expected in their adult years.

Important sources of superego content and the ego ideal are introjection of the characteristics of parents during repeated separations, and passive participation in symbol bearing myths of culture, which are taught. Symbolized distortions of parental admonitions also become part of the parent's influence on the child. As the child grows, he relates to an absent parent through obeying remnants of these admonitions. He obeys the distorted and remembered parental authority. Right or wrong does not govern what's to be done. Good behavior is defined as acquiescence to the distortion enhanced will of authority. Peer substitutes in early adolescence participate in this process when they become for the moment the primary objects of the child during late latency-early adolescence. In early adolescence projection of ego ideal influence to peers, such as happens when the child seeks to join the social group and take on its coloration, results in a reorganization of the content of the ego ideal. Internalization of the influence of this experience results in an alteration of superego guides to behavior. The latter can be persistent through life, or pass with the reassertion of parental imagoes that occurs in the late twenties.

On a less personal interactive level such as reading or viewing movies or plays, passive participation in the myths of culture becomes possible. An experiencing of ethical crises in the adventures of symbolic, mythic, and religious protagonists occurs. When the events of the myth are identified as being akin to those that he himself is experiencing, the responses of the protagonists influence the potential of the child's ego ideal. This becomes a source of identity during adolescence. The child finds elements within stories that he can use in his own problem solving tasks. As the child expresses his drives through identification with mythic characters involved in fantasies, internalization and introjection of ethical components related to a mythic character, result in the child becoming himself like that character, whether he is a hero, saint, or leader. As a result the reality of a mythic character, as the child senses it, interprets it, and symbolizes it, becomes the landscape of the child's own morality.

Notes

1 See Duncan 1968).

CHAPTER 5
THE INFLUENCE OF MYTH ON THE NATURE OF SYMBOLIC FORMS IN THE MANIFEST DREAM

An Historical Study of the Use of Dreams By Cultures

"Gleams of a remoter world visit the soul in sleep."

Shelley.

INTRODUCTION

For the searcher combing through the historic world of dreams, no bit of antique glory may escape the eye. Intent on finding clues to culture in tattered recalls of dreams from the past, we search for facts in the reports of anthropologists and from neglected historical recalls of primitive manifest dream symbol content. Many scientists declare such data to be useless for they cannot be used for understanding the principles of brain function nor can they help us to learn about unconscious meanings and latent dream content. Manifest dream symbols were not always held in such low regard. In past times they served as keys to the future and as manipulative tools for societies. There were eons when societies reached into the minds of their sleeping members and mauled that now private place which is the world of manifest dreams.

In antique cultures, manifest dream symbols were molded to conform to myths about that which dreams were believed to be. Dreaming, that ultimate bastion of individuality in the Western world was harnessed to the needs of cultures by dream psychologies that were shaped by local myths. As Dodds (1951) has pointed out "side by side with the familiar anxiety-dreams and wish-fulfilling dreams that are common to humanity, there are others whose manifest content, at any rate, is determined by a local culture pattern." (P 103)

The latter most process was very intense in nations for whom rational science was nonexistent and for whom magic was the key to the powers of the universe. For these nations, that which we now call "useless manifest dream elements" were transmuted into entities exalted in their time to the same high level as augury, mystical experiences, visions and revelations (See Savary 1984 P 51). In this regard, Dodds (1951) has noted that "there are types of dream structure which depend on a socially transmitted pattern of belief, and cease to occur when that belief ceases to be entertained." (P 103)

Mutual influences of cultural shading and latent content produce variations in the manifest symbolic forms of dreams and myths. In primitive societies this interaction skews manifest dream symbols in the direction of serving cultural needs. In modern dreaming, manifest dream symbols, containing personal and idiosyncratic content, predominate.

ON THE STUDY OF MANIFEST DREAM SYMBOLS

The study, for their own sake, of the manifest symbols found in dreams is a relatively neglected field. This is especially so in psychoanalytic dream studies, where clinically manifest symbols are used as touchstones—starting points—for the associations that will lead to the latent dream content wherein lies the true meaning and value of the dream. Psychoanalysts who linger to look for value in manifest symbols as they stand alone cannot expect that their effort will be welcomed kindly. As Pulver (1978) has stated, "To many analysts, the very mention of the value of the manifest dream is equivalent to sounding a general alarm, seeming to imply an attack upon the entire analytic theory of dreams"(P 679). What "many analysts" object to is the wild, guess-oriented approach to finding meaning in manifest dream symbols. The main thrust of this chapter is an investigation into the cultural factors and processes, which influence the form and function of manifest dream symbols.

What follows is an example of the use of a manifest dream symbol in which the clinical use of the form of the symbol is emphasized rather than its latent meaning. Fitzgerald (1971) described the dreams of a number of patients who had recently been blinded. "One woman, widowed six months and blind one year, dreamed 'of my husband, that he hasn't died and of sight, that I still can see or have recovered my sight. I am very disappointed and fed

up when I wake. So I prefer to go to bed earlier for these dreams."

This woman's dream could be interpreted to be a simple wish-fulfilling dream, with a manifest content, which restores her dead husband.

Such an approach utilizes the symbol in the manifest content as a key to dream meaning. There is more to be derived from this dream's symbols, if we turn our eyes from the search for latent symbol meaning and direct our attention to symbolic forms and structures. Their very existence offers meanings in a world of knowledge all their own.

The fact that symbols found in the manifest content of dreams have a primarily visual form (Freud 1900, Piaget 1946) and are experienced as real had appeal to this dreamer. She went to bed early. This was done in pursuit of the manifest dream content, for when she went to dream, this blind woman could see once more. She adapted the phenomenological visual aspect of manifest dream symbols to her needs.

The phenomenological characteristics of manifest dream contents and symbols, especially the sense of reality that accompany them, have been seized upon and adapted by human societies to support their created realities. Mythological contents have been wrought from them, providing a place and a purpose in the social order for manifest dreams. An attempt is made here to explore the social evolution of the role of the manifest symbols

of dreams in an individual's life, and to answer such questions as the following. How do dream symbols fit into the dreamer's life in a way that fits the dreamer into society? How has it come to be that in Western society this process (a central role for the dream in a social context) has been so minimized that the very concept is hard to grasp?

This information is of more than theoretical interest. Each psychiatrist, analyst and therapist comes into daily contact with a number of manifest dreams. It could be of value to have available a study of the vagaries, the glories and the ills that may beset, distort and otherwise mold the form and function of those reportedly paled and passive messengers from the system unconscious, manifest dream symbols. There is value in knowing that it is possible that sometimes the form, the function and the content of a manifest dream can be effected by and can effect culture. This is especially true when working with people from cultures foreign to one's own. These insights add to our knowledge and do not in any way contradict the fact that the key to the latent meaning of manifest dreams resides in free association nor is it meant to diminish the importance of the contents of the system unconscious.

TERMS AND DEFINITIONS

In studying the concept that the myths of a culture can influence its dreams and the symbolic forms that make up those dreams, it is important to clarify the particular meanings of the key words that will be used throughout this chapter. A definition of each form follows.

Dreams:

How does one define "a dream"? The common definition, 'a cluster of symbols perceived during sleep as a coherent entity', is not sufficient to our purpose: neither is the dictionary definition—"a series of thoughts, images or emotions occurring during sleep" (Webster 1959, p. 785). In this chapter I use the term "experienced dream" to mean "more or less coherent imagery sequences occurring during sleep" (Hallowell 1966, p.27—paraphrased). This should be differentiated from the "reported dream", for reported dreams are a mixture of experienced dreams and culturally determined post dream interpretive elements.

Coherent imagery sequences make up the experienced dream. Drive impelled hidden (latent) content arising from the system unconscious shapes the choice of imagery that arises in the dream. The experienced dream is transmuted into remembered imagery through visuo-verbal associations that are rooted in culturally determined symbolic linkages. In this way the dream makes sense to the dreamer (secondary elaboration). More intensive tuning

of dream content to culture occurs when the dream is told to someone (tertiary elaboration). Mutative influences that add communicative mode characteristics to dream symbols are generated in the dream to ready it to be told to a listener or dream interpreter. The manifest (e.g. reported) content of the dream is a socialized construct. Multiple cultural and social factors cause this mutation of dream content to take place. By the time the dream experience is reported by the dreamer to the analyst or dream interpreter, it has, to varying degrees, been elaborated to conform to linguistic forms, culturally congruent interpretations, myths, and the shared expectations of skilled listeners.

Levels of Experience Encountered during Dreaming:

There are four levels of experience encountered in any reported dream:

1) There is the *latent content*. "Latent dream content" refers to the hidden meaning of the dream. This is the shape or armature which, when fleshed out with sensation and symbolic forms, becomes the experienced dream. Latent content is influenced by culture when external prohibitions foster the repressions, which enhance the content of unconscious themes. Through this, certain instincts, wishes, and drive derivatives are relegated to the repressed portion of the system unconscious from which many latent contents are derived.

2) There is *the experienced dream*. This consists of sequences of sensations and coherent images that are sensed by the dreamer during sleep. This is influenced by culture to the extent that cultures provide the visual elements that contribute form to symbols.

3) There is *the remembered manifest dream product*. This is the product of sensitivity to the broad influences of the dreamer's remembered personal synthesis of culture and myth. Preexisting fantasy contexts and cultural myths are superimposed on the experienced dream to integrate the dream into the dreamer's conscious thoughts. This last is called secondary elaboration, which in Freud's words (1900), creates a situation in which " . . . the dream loses the appearance of absurdity and incoherence, and approaches the pattern of an intelligible experience." (P 391) Secondary elaboration is the psychological process, which underlies, for the most part, the harnessing of dream experiences to the demands of culture. Secondary elaboration provides a conduit through which the myths of a culture gain access to and shape the form of the remembered dream. In some cultures, such as our own, mythic influence is minimally exercised. The dream remains primarily an expressive channel under the hegemony of the system unconscious. In a psychoanalytically educated society, "the dream" is automatically regarded to be solely a prerogative of the system unconscious. As such, dreams in our culture are primarily the symbolic evocation of the repressed unconscious. In many other cultures, this mythic influence is organized as a culture element, which is usurped in the

service of mythologically educating social forces, which generally dominate their mental life.

4) There is *the dream as reported to another*. Here the expectations of the dream interpreter as listener pull dream content, in the context of the dreams of many nights, in the direction of symbol nets that are familiar to or championed by the dream interpreter. The process of giving final shape to the reported dream was called by Bernfeld (see Hoffer 1978) tertiary elaboration.

Cryptic Dream Symbols:

Cryptic dream symbols are perceived dream elements, which represent a thing, concept, experience or affect at odds with its manifest content. The important symbolic forms experienced in dreams are simple symbols, psychoanalytic symbols, transcendent and oneiric symbols. In addition each symbolic form has evocative and communicative polarities.

Simple symbols are direct representations of remembered events and meanings.

Psychoanalytic (cryptic) symbols were described by Jones (1916), as symbols (see above Unit 1 Chapter 2) about which " . . . the person employing the symbol is not even conscious of what it actually represents" (P 116).

Transcendent symbols are recognized by their champions in dreams populated by deities.

The term *Oneiric symbols* refers to all the symbolic forms, which appear in dreams. Oneiric is the word for dream in the language of the ancient Greeks. These include both cryptic dream symbols and those symbols whose full meanings are apparent to the dreamer such as those symbols, which occur in the simple wish fulfilling dreams of the very young child, and in the traumatic dreams, which follow and emulate devastating experiences. (P 182)

The Characteristics of Oneiric Symbols:

The absence of contact with objects of the outer world and the concomitant heightened influence of inner urges and memory that characterize the psychology of the sleep state imparts certain characteristics to oneiric symbols. These characteristics can be summarized as follows in an elaboration and paraphrase of Piaget's (1945) study of the matter:

1). The appearance, disappearance, and activity of the oneiric symbol are not under the conscious control of the dreamer (P 179).

2). A special group of oneiric symbols have the characteristics of psychoanalytic symbols. These are the cryptic symbols of night dreams. The oneiric symbol has a heightened potential in its psychoanalytic symbolic form for becoming porous to the affect against which it defends.

3). The oneiric symbol tends to be derived from the visual rather than the auditory sphere and cannot involve the use of material substitutes as, for instance, do the symbols (ludic) of play.

4). Oneiric symbols have the quality of real experience, imparting believability to the experience of the dreamer.

5). The verbal conceptual memory organization, which begins at the point that a child learns to use words, dominates until eight years of age, and continues to influence cognition throughout life, (See Sarnoff 1976 Chapter 4.) requires that experiences be processed so that they can be remembered and recalled in verbal form. (See Head 1920). Because original experiences undergo modification when they are transformed into verbal concepts, verbal memory is inexact. These limitations met with in the use of words for recording experiences alter remembered reality. A verbal reservoir that contains an approximation of the experiences of the potential dreamer is created as a result of this transformation of perceptions into verbal representations. (See Langer (1942 p 146). The verbal conceptual memory organization supports the memory panels that are utilized for recognition recall and the interpretation of experiences. Memory distortions, value judgments and the cultural influences (myths) of the society in which the subject lives are also contained in memory. These influences inform the interpretation of new perceptions, intensify preconceptions, and model the myths that reshape individual realities for a lifetime. These wells of knowledge also serve as the memory reservoirs from which is fetched the momentary flashes of

drive impelled coherent imagery that are experienced as dreams in sleep. (Piaget 1945 P 205) During this conversion of memory into dreams, symbols and other forms of dream imagery are drawn from memory contents, which have been rendered into visual derivatives. The shift to visual representation is the product of the blocking of retinal input that comes with the eye movements and the shift to acetylcholine domination that occurs during REM sleep. (See this Book Volume 1, Pp 201 and 218.) This alteration of brain function forces the transmutation of the contents of verbal memory reservoirs through a gamut consisting of symbol and visual rebus formation that produces the sight images of dreams.

6). Cryptic Oneiric symbols may express either the evocative or communicative polarity of the psychoanalytic symbol. A definition of these polarities follows.

Evocative and Communicative Symbols

Evocative dream symbols are idiosyncratic. They express highly personalized content. They are dominated by and motivated by irrational, primitive, instinctual contents. Their purpose is the discharge of drive. Communication and comprehensibility are minor considerations. Cultural influence is minimized and limited. Evocative symbols predominate in the dreams reported in Western society. The deeper the sleep level, the more evocative is the symbol. The greater the communicative barrier that exists

between the reality sensing cognitive systems of sleep and the manifest content of the dream, the greater is the potential of the symbol to be experienced in its evocative form. For example, the symbols of pavor nocturnus, which occur during arousal from fourth stage sleep, are horrifying when reported by the child to his parents. Yet they are not remembered by the child the following morning, when he is using waking cognition. The persistence of such dream states with burgeoning awareness of evocative dream content unaltered by tertiary elaboration in the telling is part of an aberrant process approaching psychosis.

Communicative symbols are shaped primarily to carry meaning to others. They are heavily weighted with the influences of myth and the memory of social interaction. As such, their content is easily recognized by a listener with similar experience or social background. The "coherent imagery sequences" that constitute the initial direct dream experience are modified during secondary elaboration which produces the communicative symbol of the manifest remembered dream.

Tertiary elaboration based upon the influence of a therapeutic dream interpreter causes further modifications in the dream symbol. For instance dream experiences are often interpreted to conform to myths through the process of tertiary elaboration, which reshapes and transmutes dream events till in the telling they come to fit the mythic patterns of the culture. The

expectations and symbol vocabulary of the culture of the dream interpreter influence the content of the dream. Through this process, subjective dream experience is altered to serve the perpetuation of the source material from which the communicative symbols of myths were taken in the first place. Communicative dream symbols dominate dream reporting in many cultures to the extent that the line between the influence of myths and the influence of internally motivated content on dreams becomes blurred.

Myths and Dreams:

Myths place into verbal form primitive understandings about those things that objectively are barely understood. The definition of a myth as an ancient tale of kings, of gods, and famous men who did heroic deeds catches only a descriptive remnant of those powerfully influential cultural memories, which in retrospect we call myths. A myth is a tool, sought by societies facing a need to explain "the unknown". It is used to organize and convey information about that which would otherwise remain an uncontrolled mystery. Myths adapt mankind's belief that through naming one can understand and control that which one can name. Some of the items brought under control are storm, death, life beyond life, harvests and destinies. The mythopoetic process makes it possible for social groups to be organized around the belief that they alone have "the secret of control over the unknown" and of the powers of the universe.

As the awareness of evolving mankind expanded, mankind's arenas of reflection, bewilderment and conscious fear increased to include preoccupations with nature, unexpected events, and the future. Men came to ponder the impotence of mankind before inconstant harvests and rainless skies, death, the waxing and the waning of the light, the coming and the going of the stars, seasonal change and the regeneration of depleted herds, the difference between the sexes, and the vagaries of fate that make one man ill and one man strong, one man—pauper, one man—king. These preoccupations are the fruit of a broadened awareness. They call forth a basic human response. That is the impulse to explain the unknown to a point at which one could predict and control it. A product of this impulse was a comfort for individual men in the thought that in all this confusion, in which natural events go their own way with no apparent heed to his need, those who are wise and are his leaders can call the universe to order and offer him logical explanations through myths.

The production of myths, which explain the unexplainable, was derived early in history from sequences of coherent imagery experienced during sleep. Dreaming seen as communication from supernatural powers became a hallowed source of data, explanations and history. The concepts produced became characteristic of specific groups, which organized their identities around shared explanations and common definitions for reality. In their role as explainers, myths presented hypotheses that ordered the world. From

within this seminal cauldron came forth explanations of natural events. These were tales that lived for men and which men lived by. It was here the gods were born, and here, too, hardly noticed, in a primitive and magic form, science slipped into the world.

Established myths are far from being simple, entertaining tales. They are the templates and patterns, which guide men on the courses of culture and shape interpretations of future dreaming. One of the mechanisms, by which mythic patterns transmute the lives of men, involves authoritarian manipulation of the memory components that shape reporting of the manifest content of dreams.

A sense of reality, which occurs as a characteristic of regressed cognition in sleep, cloaks the oneiric symbol. It reinforces the quality of reality found in those myths whose content had earlier been shaped by similar dreams. Mythologized dream content, by an exercise in circular logic, is called upon as testimony to the truth of the myths that gave them form. Thus, dream content may seem to reinforce myth, when in actuality myths had initially informed the content of dreams. Dreams are not the only means by which mythic culture elements are reinforced. There are also visions and revelations, as well as politicized control of the content conveyed by the media for the transmission of culture. Such media could be temple carvings, stained glass, the written word, or the reported experiences of mystics in

states of transportation.

The Evolutionary Timelines Of Man

In exploring change and continuity in the characteristics of individual features during the sequential evolution of individual cultures, we will be delineating a developmental time line. Our points of emphasis on this time line will be the evolutionary stages experienced as culture progressed, rather than the commonly dated eras of more typical studies in history. These evolutionary stages are early man, primitive man, both non-literate; and ancient man, medieval man and modern scientific man—all literate. The manifest symbols which the peoples of a culture chose to use in dreams, vary from stage to stage. Between stages, there are distinct hinges, which mark the changes in the symbolic forms that typify manifest dream symbols. The most striking change of all is the advent of literacy, which accompanies the shift from primitive to ancient man.

The Dream Psychology Of Non-Literate Early And Primitive Man

Introduction

The dreams of early man are obviously lost to us. However, knowledge of the evolution of the symbolizing function places at our disposal the raw material from which the nature of their dreams can be reconstructed.

Primitive men still exist. Their dreams can still be explored and their dream psychology studied and used as a source for the reconstruction of the dreams of early man.

The low order of the socializing mythopoetic organization implied by the concept "early man" makes it likely that his dream symbols were protosymbolic and limited to evocation of inner needs and the mastery of trauma. The more highly developed mythological penetration of the cultures of contemporary primitive man makes the appearance of communicative symbols in his dreams more likely. This shift was probably supported by the fact that dream symbols could be used to support the myths and pretensions of emerging culture leaders. Dreams could add a unique contribution in support of the myths that emerged at the dawn of primitive society. The characteristic of the manifest dream symbols of early and primitive man, which forges a link between religion, myth, and dream, is the sense of reality experienced when dreaming. This has been described by Callois (1966) as "the dream is seen to bear stronger witness than reality" for primitive man. This characteristic dominated early dream interpretation and was harnessed by Western cultures until well into the medieval period. Since dreams seemed to be real to the dreamer, they could be used as veridically experienced confirmations of unrealistic elements in myths. The malleability of dream symbols coupled with the sense of reality associated with dream experiences made the integration of dreams into the world of myth and religion a

mandatory political step. As Morgan (1932) has noted "Myths influence dreams, and these dreams in turn help to maintain the efficacy of ceremonies." (400).

Dream Psychology Of Early Man

The earliest dreams of evolving man were probably like the dreams of animals or very small children, "coherent imagery sequences" evoking simple and undistorted memory elements. Such concrete symbolic forms were all that these minds were capable of achieving at the point in primate evolution that bipedal locomotion developed and hands took from the mouth the tasks of gathering and holding food. The mouth was freed to evolve till through speech it could convey a form of direct naming recall called "declarative memory". These were the first simple symbols. With the development of disjuncture (capacity to delay expression of drives), the autonomic reactions to drive expression that had impelled flight or fight became sustained affect states. To adjust to these affect sensations, displacement within declarative memory to representations that had less valence for attracting attention to affect introduced the first psychoanalytic symbols.

Once hands could carry tools, and declarative memory for syntaxes of work patterns (called implicit "skill memory") developed to accompany each tool,[1] the way was open for the identification of variations in work patterns

from group to group. Recognition of variations in work and skill patterns became the basis for identification and differentiation of group members. Since they could be used to establish the characteristics of the group, recognition of work patterns presaged the function of myths in providing a touchstone through which group identity and cohesion could be established.

The more that skills and tools were developed and differentiated, the more were there possibilities for variations in the vocal signals of declarative memory that differentiated tools and accompanied motor work syntaxes. The storage of such vocal signals associated with motor patterns could, if spontaneously recalled, give rise to a reflective verbal consciousness, at first to be used for giving orders or coordinating efforts. At this point, dream content could reflect self-awareness related to tool use and associated skills. Multiple tools and multiple learned motor patterns (tool skills) provided mankind's precursors with alternative concepts. After alternative memory elements became available, delay of drive discharge and shift of action through displacement to alternatives became possible. At this point, Hartmann's (1948) differentiation between man and lower animals—"man's adaptive behavior has a characteristic plasticity in contradistinction to the relative rigidity of that of lower animals." (P 81) had its origin. At this point in disjuncture, displacement could appear in dreams. The mental mechanism of displacement that utilized alternatives to substitute one idea for another, increased when there occurred a burgeoning of memories of alternative

technical syntaxes for performing work.

Once one idea can be substituted for another, we have a symbolic form called a symbolic equivalent. Symbolic linkages are established through these equivalents. It is generally agreed by workers in the field of paleoanthropology (i.e., Washburn and Avis, 1958) that primitive speech was possible when brain size increased to 750 cc. This is the brain size of Homo erectus. Homo erectus of all early men was probably the first to accomplish a degree of verbal conceptual memory. Creatures with primitive speech could have developed concrete symbolic representations containing memories and primitive words to represent them. If a primitive word were blended with another to represent two concrete concepts in a single word, a new kind of word would be introduced. It would be an abstraction since it is not linked solely to a single tool, syntax or concept. Rather, this new type of word could take on a career all its own. At this point in evolution, the idea of the word and the idea of the thing could become separable entities. The memory for things could be carried in images and words. These images and words used as symbols for things could enter dreams.

The Dream Psychology Of Primitive Man

With Neanderthal man (100,000 B.C.) there appear signs of the capacity for representation of abstract non-concrete concepts. Flowers are found in

graves, and burials occur, signifying a self-reflective concept of life and awareness of death. During the Cro-magnon period beginning about 35,000 B.C., painting representing direct and realistic depictions appear. If dream symbols did not exceed in their complexity the limits on symbolic forms superimposed by their evolutionary phase, then Neanderthal and Cro-magnon dreaming were limited to non-distorting wish-oriented symbols.

Distortion dominated symbols first appear in cave paintings about the fourth millennium B.C. There may have been psychoanalytic symbols before this. However, there is no direct evidence of this in art. Historic dreams are lost, giving no clue to the time when distorting symbols, which mask meaning, first appeared in dreams. It was certainly not before 100,000 B.C. probably not before 40,000 B.C. and not after 4,000 B.C.[2] That gives us about 36,000 years to play with. Actually, it's probably better than nothing. The dreams of primitive peoples, living today in a cultural milieu like that of the advanced cultures of 4,000 B.C., have distortion dreams. The time of the beginning of distortion dreams is likely to have been earlier than that. Actually, the timing is not as important as the fact that there was an evolution. This evolution of symbols was congruent with the evolution of society. One can use this as a starting point for conjecture on the possible relationship between the development of culture and the development of masking symbols in dreams.

As cultures evolved, repression that influenced dream symbols

emerged. The Philosopher Alfred North Whitehead (1927) defined the role of masking symbols in maintaining the structure of society: "In the place of (social) instinct which suppresses individuality, society has gained the efficacy of symbols, at once preservative of the commonweal and of the individual standpoint"(P 113). This thought has special meaning in regard to the development of dream symbols. As man evolved, traditions developed which interfered with the direct expression of an individual's drives. Traditions, such as tool skills, became the means for identifying group members. Traditions served as survival tools for the group. The individual man was reduced to the status of an element in the organic unity of mankind. Traditions, as in the case of sexual customs and prohibitions of aggression, transcended the needs of individuals, causing limitations in the expression of the instinctual aspirations of single beings.

In the face of repression, drives continue to push for expression. Where can individual needs find satisfaction and discharge in such a system? Overt challenges to tradition resulted in expulsion or death. Satisfaction of urges denied by the traditions of the group had to find a secret place for expression. Even the individual must be sheltered from his own drive expression. Psychoanalytic symbols expressing drives through the secret world of dream symbols could have been adapted to serve this need. Since forbidden wishes can find release in dreaming, group intactness could be preserved by the presence of this safety valve.

By the time of this turn of events, dreams filled with cryptic symbols became a part of the every-night experience of man. Social traditions evolved. Forbidden instinctual wishes found expression through dreams, which transmuted their derivatives into acceptable symbolic distortions. In this regard Bernstein (1986) quoted Marc Bloch to the effect that " . . . visual images were 'Very often the refuge, as it were, of certain values which could not find expression elsewhere.' (P 9) Thus, the visual symbolism of dreams could enable the limitation of the actions of a man to the traditions of his culture as it evolved, while giving mental license to the secret discharge of private drives and their desires. Mead, M. (1958) recognized the importance of the cryptic (Psychoanalytic) symbol in the evolution of man and of society. She noted "There is good reason to believe that man's evolutionary progress depends also on his ability to dream . . ." (P 488n).

As man's awareness expanded, and as early concrete explicit dream symbolism was invaded by evocatively driven cryptic symbolic elements, one more item was added to the perplexing world of unexplained events that confronted early man. What were these things, which felt real and which one saw when one left this world and entered the night world of dreams? Try to imagine that you have never dreamed or heard of strange and cryptic dream symbols and suddenly one appears in a dream. You'd want an explanation. So, I think, did early man. Traditions and mythological explanations were expanded to include these new events of the night. Callois (1966) has culled

the essence of this interpretation by primitive man of the meaning of dreams and dream symbols, "The dream (as seen by the primitive) does not only presage reality, but is a kind of lien on it which has to be redeemed quickly, lest some irremediable split appear in the tissue of events capable of causing the dreamer's death." (P 30) The dream was seen as a part of the very tissue of life. It became a commanding link in the chain of life events. It became necessary to have a dream of the hunt before one hunted, and to dream of victory before going to battle, or there would be neither game nor victory. Life events were shadowed by the manifest symbols of dreams. Dream symbols, in turn, were derived from memories of life events. The effect of this dual reflection was that dreams and life's realities both verified cultural truths. The content of the culture was reinforced by dreams. In turn dream content was understood to be appropriate to the social context (see Bastide 1966.) to which it had contributed form in its formation.

Eggan (1966), in studying the Hopi indians, found that "much of the learning process among the Hopi, especially with reference to religion, involved perception through imagery derived from dramatic rituals enacted over and over again before learners and that this imagery later, according to individual need pattern, could easily be and frequently was translated directly into dreams." (P 241)

There are a multitude of possible symbolic forms available for

dreaming. Each society places emphasis on a few forms as a result of the influence of myth on dreams. Other dream elements may continue to occur. However, they are devalued and are relegated to the zone of the unimportant. A society's dream psychology creates a worldview. For instance a belief that a dream symbol can dictate one's profession (see below "Ojibwa Dream Fast") makes of a dream symbol a culture element to be used in ritual. A related belief that dream symbols are mirrors of the future makes of dreams the stuff of augury and clairvoyance.

The dreams, which were valued by primitive man contained symbols heavily weighted for communicative value. Communicative symbols were the order of their night. Primitive man placed his dream priorities far from the personal unconscious. By way of contrast, communication is not a primary function for modern dream symbols, since modern industrial society emphasizes dreaming which evokes the content of the unconscious. From dreams, primitive peoples sought skills, career guidance, power, and predictions of the future. Specific symbols with established meanings were searched for and when found, were used in support of social patterns typical of the society.

Dream Symbols of Primitive Man that Support the Aquisition of Skills

The Ojibwa Dream Fast

Among the Ojibwa (a Canadian Indian tribe which functioned on the preliterate primitive culture level), as Hallowell (1966) tells us, "boys between ten and fifteen stay in a tree fasting for ten days awaiting a dream in which they communicate with other than human persons, such as the 'keeper of the wild herds'." In this way, communication is established with nature for the benefit of the future hunter (P 284). In this tribe, there is evidence regarding the transmission from one generation to the next of the pattern of the dreams. An example of one of these dreams and its effect follows.

The pawagan (non-human dream figure) appears in anthropomorphic guise. Later this creature said to the boy, "I think you are strong enough to go with me." He danced, and as he danced, he grew feathers. The boy looked at himself and found he was covered with feathers. Henceforth it was known that the boy was capable of changing himself into an animal.

Dreams That Direct And Give Power To The Dreamer

Amongst the Jivaros of Equador, there is a ritual in which one takes a drug and sees a vision which, when touched, explodes (Harner 1973). After nightfall, one goes to sleep and awaits the creature of the vision that is expected to appear in a dream. The creature appears as an old man who says to the dreamer, "I am your ancestor. Just as I have killed many times, so will you." The soul of the old man is believed to enter the body of the dreamer.

The dreamer is believed to be changed once he awakens. He is strong, invulnerable and prepares to kill someone. This dream was part of the rites that precede the taking and shrinking of heads amongst these former headhunting people of South America (P 138). A belief in transmigration of the soul with manifestations of that soul in socially derived dream symbols (communicative symbols) is indicated here.

Mantic Dreams And Prediction Of The Future

One of the most important uses of manifest dream symbols in primitive societies is in the prediction of the future. Dreams, which predict the future, are called mantic dreams. This is based on the myth that dream symbols provide a key to an extra human world where future events are known. There is for each society a rich vocabulary of dream symbols whose mantic implications have been learned by individuals who are talented in their use. In primitive societies, manifest dream symbols do not usually reveal directly what these events to come may be. A dream interpreter must be sought out by the dreamer. No one else, save the dream interpreter, must hear the dream. Once the interpreter predicts, the predicted future must be acted upon. If the interpretation involves hunting, the dreamer must go in search of game.

The presence of a person to whom a dream is to be told places the task

of secondary elaboration in the hands of the dream interpreter. Under these circumstances, the evocative aspects of the dream symbols become less subtle, often depicting genitalia and themes usually associated in industrial society with latent content. Indeed, dream symbols throughout history have probably been multiply determined. Each symbol draws form from unconscious sources, evoking gratification of personal needs as well as from socially defined elements, which serve communicative and community needs. Where a dream interpreter can suggest a new defensive manifest content with an implied countercathectic defensive function, latent sounding content can surface in the manifest dream with impunity.

Krakke (1975) has given an example of a dream symbol with such content, in a dream of a Kagwahiv man. The Kagwahiv are Amazon River Indian tribesmen. The man dreamed of a penis. He was told by his dream interpreter that this means good hunting, and that he would kill a tapir.

Crapanzano (1979), in describing a Moroccan tile maker, tells of the persistence of ancient mantic dream psychology in the experience of dreams of a man living in the twentieth century. He states, "Dreams . . . are believed to be true and indicative of the future." Dreams are produced by the soul, which reports on wanderings from the body and tells of things witnessed elsewhere (P 187). Apparently, this includes journeys far into tomorrow.

The strength of the influence of mantic dreams on the primitive mind was as great as any reality. The realistic quality of the oneiric symbol gave rise to the myth that dreamed events are real. At times the tide of history was changed, if only briefly, by the primitive tendency to equate dream events with reality. Chief Joseph, in his recollections of the battle of the Little Big Horn, reported that Sitting Bull had just passed the age where he could be considered to be not only a military leader, but also a person with special spirit strengths. His dreams were considered to be very important. The night before the battle took place, he dreamed of blood. This was interpreted to mean victory. The Sioux were encouraged by this not to break camp, but to stand and fight. As is well known, in the ensuing battle General Custer and all his men died.

Summary

In the preliterate world, early and primitive man had a mythological tradition that assigned to dream the quality of reality, the ability to predict the future, prestige as a source of power and the ability to carry messages from the extra human world. The communicative aspects of dream symbols were sought out by preliterate peoples to serve a social purpose. The unconscious, irrational roots of dream symbols were ignored. In this psychology and dream tradition can be found the roots of a dream mythology, which with modifications in keeping with changes in social structure, became

the basis for the interpretation of manifest dream symbols in the ancient and the prescientific world.

Transition In Dreaming From Primitive To Ancient Man

Two elements occurred that changed the psychology of primitive dreaming into the dream mythology of the ancient world. First, there was the development of writing. This afforded the codification—in books to be used by the seers of dream prediction—of fixed interpretations drawn from broadly accepted traditions of dream symbol meanings. These interpretations persisted, even when the language itself changed, to create the worldview that a dream offered a window into tomorrow and that dream symbols had mantic power.

Second, there was the growth of cities and their priest-kings with the ensuing hypervaluation of one man, who was thought to be priest, god, king, and leader. There was no lessening of the mantic (Predictive) dream as a resource for the common man. However contact with non-human intelligence through dreaming was reserved for the most part as a privilege for the king who was also a god. As a result ancient dream mythology enhanced the power of the king. His dreams and their symbols conveyed to the common man the unique relationship of their king to their gods for whom he served as a messenger. Evocative aspects of dream symbols, with their reflections of

individualism, went largely ignored in ancient dream psychology.

The Dreams Of Ancient Man

Some examples of the dream mythology of the ancient world follow. This material is based on literary dreams and dream books as well as real dreams reported by observers contemporary with the dreamers. This is in contradistinction to the dreams reported for preliterate peoples, which appear above. These were either reconstructions or reports of anthropologists who interviewed people living in primitive social organizations.

Notes

1 See Robbins (1996) and Knowlton (1996).

2 See Sarnoff (1976) evolution of symbols.

The Dream in Mesopotamia

In the earliest literate culture, dating from the fourth millennium B.C. in Mesopotamia, manifest dreams appear to have been regarded as guides to one's fate (mantic dreams), and as messages from the deity (message dreams). Mantic dreams, a carryover from preliterate times, appear to have been available to all. Message dreams, which carried the words of gods, were reserved for the king and for those whose legend of arising to importance required dream messages that loomed large.

Oppenheim (1966), in explaining Mesopotamian dream psychology, has emphasized the limitations involved in trying to develop a universal dream theory for Mesopotamia, or any other culture for which the habits of the multitude are unsung, especially for those multitudes whose dreams have been lost deep in time's cauldron. In ancient Mesopotamia, dreams are recalled in contexts, which demonstrate the way that dreams were used. These appear in literary works, written documents, and the reported dreams of famous men. We can presume that such dream use conformed to the accepted dream psychology of the time. The contexts had to conform to the attitudes and the customs of the people for whom the tales were told. The fact that there are dream books (compendia of dream symbols and their meanings), leads us to conclude that people who lived ordinary lives also

dreamed and used dream interpreters. There may be a limitation to this conclusion, since Artemidorus, a famous second century dream interpreter, (White, 1975) reported that only the educated in Ancient Greece dreamed interpretable symbols.

Mesopotamian dream mythology used dream symbols as a means for predicting the future. Dream symbols were broadly integrated into the cultural way of organizing time and the future. The understanding of natural events and prediction leaned heavily on divination. Divination refers to the use of signs to discover truths, such as the location of water, and to predict the future. Dream symbols were included amongst those signs to be used for divination. Frequent among such symbols were those enclosed in duplicate dreams. Throughout the ancient Near East there appeared as a convention in literary dreams the duplicate dream in which elements repeat in two dreams that have occurred on the same night. Such dreams appear clinically in the evocative symbol-laden dreams of contemporary Western man. Freud (1900) pointed out that duplicate dreams represent the same latent content. They are, in essence, the same dream. For ancient man duplicate dreams predict the same event. In the Gilgamesh legend, Gilgamesh dreams of a star to which he is attracted as to a woman and cannot move. Then he dreams of an axe to which he is attracted as to a woman but cannot move. He tells the dream to his mother who interprets the dream to represent a strong friend who will never forsake him. Gordon (1962) described duplicate dreams in the Old

Testament. He noted that "The dreams of Joseph, where the members of his family are first represented by sheaves and then by heavenly bodies; and the dreams of Pharaoh, where the years are symbolized first by cows and then by ears of corn; are familiar examples of duplicate dreams" (P 64).

Message dreams, which conveyed their god's commands, are frequently reported as having occurred in Mesopotamia. Man's relationship to the gods of Mesopotamia could be likened to the role of a slave to the absentee owner of an estate. The king served as steward of the estate. The king was, in essence, the ensign of the gods. Dreams were the conduit through which messages were delivered from the owner/gods to the ensign/king. The dreamer of a message dream had to be a male, a king, hero or priest, though such symbolic dreams could be interpreted by ordinary people. Male interpreters were called ensi, female—endique. (Kilbourne 1979) Such a message dream was the only kind of dream that was considered worthy of notice by the priests.

Typically message dreams appeared in moments of crisis. In the dream the needed deity appeared. He called the noble sleeper. He gave the message in clear terms. The dreamer awoke suddenly as the deity disappeared. For instance, Jacobsen (1946) tells of Gudea, Ensi (king) of Lagash, who had noticed that the ebb and flow of the Tigris River was amiss. To divine the meaning of this, he took himself to the temple and there had a dream[1] . "In the

dream he saw a gigantic man with a divine crown, with wings like a great bird, and with a body which ended below in a flood wave. To the right and left of this man, lions were lying. The man commanded Gudea to build his temple" (P 189) Day breaks in the dream. People appear and show details of the building. After Gudea awoke, he went to a dream interpreter because some of the details were unclear. The interpreter sent him back to the temple to dream some more. It took several nights, but eventually the god (Ningirsu) appeared to tell in detail "what units the new temple should contain." (P 191)

Such a dream readily conforms to one of the themes of this chapter as phrased by Oppenheim (1960), "It is well known how culture conditioned and standardized actual dream experiences can become in certain typical situations" (P 348). As an example, Kilbourne (1979) has pointed out the pervasiveness of a "tall man" in message dreams, which are sought out by people who are seeking an answer to a question or cure for a malady. In such dreams, known as incubation dreams, the dreamer goes to a sanctuary or temple and waits for a dream. When the dream occurs, usually there is a god or a tall man in the dream. Such tall men appear in the incubation dreams of men in present day Morocco (Kilbourne 1979) as well as in the Aescalepia (medical settings) of ancient Greece.

Acceptance of the myth that dreams and the future are related phenomena provides a starting point for the exploration of the possibility that

magic control over natural events, including weather, harvest, and death is possible through the use of dream symbols. Two dreams from the Epic of Gilgamesh (Sandars 1960) illustrate this approach to the dream. Gilgamesh was traveling with his friend, Enkidu, looking for the monster, Humbaba. When they came into Humbaba's territory, they lay on the ground and said, 'O mountain, dwelling of the gods, bring me a favorable dream.' They sleep. Gilgamesh dreamed, and at midnight sleep left him, and he told his dream to his friend. He said, "(There was) terror and confusion; I seized hold of a wild bull in the wilderness. It bellowed and beat up the dust till the whole sky was dark, my arm was seized and my tongue bitten. I fell back on my knee; then someone refreshed me with water from his water-skin."

Enkidu's interpretation of the dream follows. "Dear friend, the god to whom we are traveling is no wild bull. That wild bull which you saw is Shamash, the Protector; in our moment of peril, he will take our hands. The one who gave water from his water-skin, that is your own god who cares for your good name. United with him we will accomplish a work the fame of which will never die."(P 78) Here, dream symbols were used to predict the outcome of battle.

The following dream was experienced by Enkidu and told to Gilgamesh, accompanied by a self-analysis. The two had been successful in the battle, but Enkidu fell ill. He dreamed, "The heavens roared, and earth rumbled back an

answer; between them stood I before an awful being, the sombre-faced man-bird; he had directed on me his purpose. His was an eagle's talon. He fell on me and his claws were in my hair, he held me fast and I smothered; then he transformed me so that my arms became wings covered with feathers. He led me to the house from which none who enters ever returns, down the road from which there is no coming back." His interpretation: "misery comes at last to the healthy man, the end of life is sorrow." He called the dream "ominous". (P 93) This ominous dream was part of a tissue of events. Were one not to alter the tissue to reverse the flow of these events, death could be expected as a matter of course. Such ominous dreams were described by Oppenheim (1966) as part of a process that was understood by ancient Mesopotamians that supported the myth of the power of ritual that could change fate if applied to the dream. Ominous dreams were interpreted to be manifestations of a state of desertion by one's protective spirits. A man in such an exposed position could expect death. The process could be reversed if the dream were dealt with magically. Should the dream be manipulated for magical change, all the associated aspects of the process, even its outcome—death—could be changed. The magic was affected by speaking the dream to a lump of clay. The clay was then dissolved with appropriate prayers. This resulted in freeing the dreamer from the grip of the dream and the ongoing process of decline of which the dream was a manifestation.

The Dream in Ancient Egypt

Ancient Egyptians thought of their Pharaoh as God. Their mythology limited important message dreams to those dreams used as a means for communicating with other deities. Dreams of everyday life were the subject of much interest. There were media (Stelae and Papyri) devoted to the meaning of dream symbols (Gardner, 1935). It is implied in today's popular legends that our contemporary dream symbol books originated in ancient Egyptian works.

Belief in an extrahuman source for dreams was the basis for dream interpretation in preliterate man. This belief persisted in ancient Egypt. The hieroglyphic sign for "dream" depicted an inner eye to the mantic world of prophesy. It reflected the ancient Egyptian belief about dream content.

Dreams were selectively told to individuals talented in dream interpretation. These interpreters drew information about the meaning of manifest dream content from interpretive dream books (White, 1976-p. 257). No room was left for addressing unconscious influences. Such an interpretation from the Chester Beatty Papyrus follows: "If a man sees his face in a dream, it is bad; it means a new wife."

Clark (1960) reported that such dream experiences influenced the lives of people in ancient Egypt. He stated, "In the ritual for 'opening the mouth,' the chief officiating priest pretended to sleep and dream that his father had

called out to him." This sets in motion a ritual, which depicts Horus descending into the underworld to embrace his father, Osiris. The power of the dream was invoked to justify a feature of this religious observance. There is a legend in regard to Tutmos IV, which emphasized the regard with which dreams were held as support for "facts." They could easily be called upon by a leader in support of his legitimacy as ruler. Tutmos dreamed that a sand accumulation of centuries should be removed from between the front paws of the sphinx. When this was done, an inscribed tablet, which attested to his legitimacy, was uncovered.

Dreams of the Ancient Hebrews

The Bible contains dream symbols, which reflect the future and which contain messages from God. Prediction of the future amongst the ancient Hebrews was not dependent on divination, which required sacrifice of animals or astrology. Prediction was served by dreams. Spero (1975) described dreams as ordained vehicles for prophesy as well as channels for God to speak to man. There were special receivers for message dreams. They were called prophets by the Lord, who proclaimed, "Hear now My words: if there be a prophet among you, I the Lord do make Myself known unto him in a vision, I do speak to him in a dream." (Numbers XII-6, Cohen, 1971)

For the biblical Hebrews, visions and dreams provided a view into the

future as well as a conduit for messages from God. Joseph's interpretation of the seven lean animals and the seven fat ones that appeared in the Pharaoh's dream as years of feast and seven years of famine to come, and his interpretation for his fellow prisoner's dream of a basket lifted from his head to mean that the dreamer would be beheaded, indicate the sort of interpretation of manifest dream symbols as predictors of the future that was current amongst the ancient Hebrews.

The most famous prophetic dream in the Bible is that of Jacob, who while fleeing the wrath of his brother Esau stopped to sleep. He dreamed this dream (Genesis XXVIII, 11): "behold a ladder set up on the earth, and the top of it reached to heaven: and behold angels of God ascending and descending on it and behold, the Lord stood above it, and said, I am the Lord, god of Abraham thy father, and the God of Isaac: the land whereon thou liest, to thee will I give it, and to thy seed; (these words redound to this day) and thy seed shall be as the dust of the earth, and thou shalt spread abroad to the west, and to the east, and to the north, and to the south: and in thee and in thy seed shall all the families of the earth be blessed. And behold, I am with thee, and will keep thee in all the places whither thou goest, and will bring thee again into this land; for I will not leave thee until I have done that which I have spoken to thee." In response, Jacob sets a symbolic pile of stones that represents the house God had commanded him to build on earth.

Notice in this dream the appearance of the deity, the clear and strong statement and command, so like the god-sent message dream from the Mesopotamian gods to the Ensi. As with so many ancient peoples, the dream carries weight with readers. This literary dream[2] is recognized as an acceptable pathway for communication between God and man.

The ancient Hebrews reported their dreams to dream interpreters. A certain amount of talent was recognized in this work. Some people, notably Joseph in Egypt and Daniel in Babylon, were singled out for biblical mention. Spero (1975) indicated that frankly sexual material was often reported to these interpreters. They interpreted such symbols as having a non-sexual connotation. This followed the general trend in the ancient world that supported the interpretation of dream symbols as elements of the world at large and as representations of future events, rather than as reflections of the dreamer's body or irrational inner drives.

The ancient Semitic peoples had aspects to their use of dreaming that were considered foreign to monotheism and forced their exclusion from the officially recognized documents from which history has been derived. There is a clear principle in the history of dreams that applies to Semitic peoples and to the Greeks as well. When polytheism gives way to ethical monotheism, divinities and the rituals, which have been bypassed in the process, persist in the form of saints or are transmuted into weavers of black magic, leaders of

demon hordes, rejected progenitors for all evil, and as denizens of erotic dreams.

In reconstructions of ancient customs, we find descriptions of Semitic peoples of old who have both male and female gods (Patai, 1967), some of whom shared the beds of mortals (i.e. Ishtar and Lilith). Patai (1967) tells us that Lilith, the succubus, spent her life seducing men. She bore children from them and afflicts them with sickness. "Spontaneous nocturnal emission is the visible sign of Lilith having succeeded in arousing the desire of a man in his sleep" (P 196). There is a tale of Rabbi Joseph de la Reina of Spain who used incantations to lure Lilith to his bed in an attempt to slay Satan (P 200). Tales of Lilith go back to Adam. Temple prostitution permitted ritual intercourse with goddesses in ancient Mesopotamia. Harrison, J. (1903) described such couplings amongst the Ancient Greeks. These produced Dionysius, Hercules, and Helen and Clytemnestra. Sacred marriage was part of the Eleusian mysteries.

With the ascendance of monotheism, erotic deities were assigned to lesser status or were excluded altogether. Banished gods are not dead gods. The human need that created them nourishes and sustains their existence. They persisted in hiding, worshiped in secret cults and covens. Or they continue their amorous ways in dark night's dreaming for dreams provide a unique arena for the perpetuation of banished symbols and beliefs. Secret,

hidden, capable of producing ejaculation and orgasm associated with sexual fantasies, dreams become testimony to the existence of forbidden sexual urges.

Overt manifestations of erotic contacts between man and divinity lost favor as a result of the advent of monotheism. Metaphor replaced intercourse when a monotheistic deity wished to place his child on earth. It had not been so with Zeus. Dream contacts and night contacts with lovers from the world of the supernatural were organized into traditions in displaced form. Observations from medieval and modern times attest to the vital presence of these traditions, whose strength has carried them living to our time in spite of a lack of support from liturgy or respected institutions and organizations of religious belief.

In a tale based on a folk legend of recent vintage, Singer (1979) tells of Teibele, a woman deserted by her husband, who is denied the companionship of men. At night she is seduced by a man whose claim to be a demon conforms to the folklore tradition by which she has learned to live.

Bilu (1979), in his study of dream interpretation in present day Jewish Mystical Tradition confirms the Hebrew dream psychology described above, which sees the dream "as wish fulfillment, as symbolic in nature, and as a means of expressing sexual impulses" (P 3.) as well as a phenomenon capable

of being interpreted. The sexual metaphor is especially vivid in regard to the "
. . . Shekinah female aspect of God" (P 4 See also Patai, 1967, pp.99-121). Bilu
tells of a medieval mystical (Kabalistic) tradition with inferred ancient roots
in relation to dreams. "Sleep is the state in which the soul seeks to realize its
fundamental yearning to be united with the Shekinah in the 'Heavenly
World.'" A long way to the goal is described. The way is strewn with well-
known demons from folklore. A veritable world of culturally shared
threatening communicative symbols lies in wait for hopeful dream
wanderers. Most of the searching souls are captured by demons and evil
spirits on their way. Dreams transport these wayfarers on these sometimes-
erotic spiritual journeys. "Valid dreams of righteous people are nurtured by
angels and carry messages indicating future events; dreams of sinners are
false." (P 5)

Some dreams can be interpreted in terms of Gilgul (i.e., transmigration
of the soul). This is "reflected in the interpretation of some human figures in
dreams as spirits of the dead" (P 7). Here we have an element of a dream
psychology that reflects the influence of the dream psychology of primitive
man on that of ancient man with remnants that persist to this very day.

Crapanzano (1978) described contemporary people whose dream
psychology had ancient roots, when he studied the dream life of an illiterate
Moroccan tile maker. In addition to formal current religious beliefs, he shared

with a multitude of his peers a sense of demonic interference attached to manifest dream elements in situations in which the students of psychoanalytic symbols would interpret unconscious forces. Within this matrix, dreams with their capacity to utilize communicative symbols and their realistic quality, become a meeting place for man and demon or saint. The specific demon who possessed this person and stirred sexuality is called "'A'isha Qandisha . . ." (P 27). Saints and demons (Jinnizza) in Morocco manifest themselves in dreams, visions and other states of consciousness. (P 97) Commonly, people go to the tombs of saints for a dream to direct their lives. They must follow the orders of the saint who appears in the dream. The dream symbols are direct and non-cryptic, requiring little interpretation. Specific orders are given. The symbols are primarily communicative, therefore. As in the incubation dreams of the Greeks, people may await dreams for years. The reality quality of the dream demon is so great that the sexual life of the dreamer can be limited to the dream, and the person considered to be married to the demon with strong sanctions from her should he seek a wife from the mortal fold. The tile maker "Tuhami was married to a capricious she-demon, a camel-footed jinnizza, a spirit who kept a firm control on his amorous life. (She) was a jealous lover." (P 4)

I am postulating on the basis of persisting traditional elements, that among early Semitic peoples, dreams served as elements in a broad tradition of sexual communication between man and gods. This tradition can be traced

to Mesopotamian sources. With the advent of monotheism, forbidden traditional elements became communicative symbols, which were drawn upon to produce erotic dreams. Through these dreams, congress with the supernatural could continue unhindered. Folk traditions, though frowned upon by the "powers that were", took support from these dream events.

Dreams in Ancient Greece

In Greece the scope of dream interpretation expanded. Additional types of manifest dream symbols (i.e., incubation or healing dreams) were given greater emphasis as culture elements. Dream symbols were categorized into groups according to type and became the objects of deep reflection. Joseph's admonition about dream interpretation to the effect that, "Do not interpretations belong to God?" (Genesis XL) was replaced with conscious reflection on the nature of dreams and the process of dreaming. A leader in this area was the second century dream interpreter, Artemidorus (see White, 1975). His work on the subject is called "The Oneirocritica." This translates as "The Interpretation of Dreams." Freud took the title of his dream book from this reference. Artemidorus traveled the known world. He collected thousands of dreams. He felt that dream symbols had meanings that could be learned through careful studies of successfully interpreted dreams. Most of his work focused on mantic or predictive dreams. He was a leader in the categorization of manifest dream symbols. His two main categories of dreams

were the oneiros and the enhypnia.

Oneiros, he defined as "a movement or condition of the mind that takes many shapes and signifies good or bad things that will occur in the future" (P 15). Oneiros were subdivided, in turn, into theorematic dreams, which predict the future exactly and allegorical dreams, which "signify one thing by means of another." (P 15-200 A.D.).

Enhypnia refers to a dream, which predicts nothing. One of its possible motivators is "an irrational desire" (P 184) of the dreamer. These dreams were disregarded by the Greek dream interpreters as of no worth since they do not predict the future. Freud, who refers to Artemidorus in his own "Interpretation of Dreams", held such dreams to have greater meaning.

Artemidorus felt that mantic dreams were the province only of the educated. "The masses", said he, "do not have the same dreams as those who know how to interpret dreams" (P 185). The latter see their wishes expressed in symbolic dream forms that reflected future events without riddles" (P 185). He and his predecessors defined which symbols and dreams predicted the future and which did not. He reported such interpretations as; "If a sick man dreams that he is fighting, it means that he will go mad." (P 161) He filled five books with such interpretations.

The characters who appeared in dreams followed certain rules. Thus

(White, P 147), "Only certain gods were supposed to impart knowledge through dreams." Only Aesculapius, Serapis and Minerva could prescribe a cure for bodily ills. These "messages" were often cryptic. A special group of dream interpreting priests were developed to interpret them.

A cryptic character was common to the dreams reported by the Greeks. Dreams reported from earlier cultures could be cryptic, as in the case of Jacob's ladder dream or the dreams Joseph interpreted for the Pharaoh. However, god-sent dreams in earlier cultures for the most part, tended to have greater clarity of meaning. This was especially so where the dreamer was a king, priest or leader. Kings, priests and leaders were usually the ones who had god-sent dreams. The myths of the culture limited such dreams to message dreams. These god-sent dreams had a clarity of meaning to their manifest content that made it possible for them to be understood by ordinary mortals with little interpretation. They served to support the policy of the king. It is not possible to determine the extent to which these dreams were political projections of the kings's own wishes into the words of the god in the dream. One cannot rule out the possibility that at times there appeared consciously fabricated dreams which gave the aura of divine approval to the personal decision of a powerful, albeit mortal, king.

There now follows an example of ancient Greek dream interpretation reported as part of a legend. Illustrated are culturally determined motives for

dream presentation and interpretation shaped by concepts of that which was a dream in ancient Greece.

The quote is from the "Voyage of the Argo." of Apollonius of Rhodes— 250 B.C.

"Euphemius then remembered that he had had a dream in the night, and in deference to Hermes, god of dreams, he took pains to recall it. He had dreamt that he was holding to his breast the lump of earth which the (son of Poseidon) had given him and was suckling it with streams of white milk. The clod, small as it was, turned into a woman of virginal appearance; and in an access of passion he lay with her. When the deed was done he felt remorse— she had been a virgin and he had suckled her himself. But she consoled him, saying in a gentle voice: 'My friend, I am of Triton's stock and the nurse of your children. I am no mortal maid, but a daughter of Triton and Lybia. Give me a house with Nereus' daughters in the sea near Anaphe, and I will reappear in the light of day in time to welcome your descendants.'"

Euphemius, after committing his dream to memory, told it to his leader Jason, whose interpretation was that Euphemius had been blessed by a god and would be a founder of a dynasty if he would only cast a clod of earth into the nearby sea. "When you have thrown this clod of earth into the sea, the gods will make an island of it, and there your children's children are to live."

Jason based this interpretation on an oracle of Apollo that he recalled.

From this literary dream we can postulate a dream psychology of the Ancient Greeks with which this dream and its handling is likely to have been wholly compatible. Dreams are important. In deference to Hermes, dreams are to be remembered. Dreams consist of symbols with universal meanings that can be found in books. They are told to a dream interpreter who translates somewhat undisguised manifest content into a well-defended, secondary elaboration which is dominated, not by the associations of the dreamer, but by socially influenced knowledge of the dream interpreter such as an oracle of Apollo.

How important were dreams and their interpretation thought to be? Apparently, they were very important. Witness the words of Achilles in conference with his peers in the Iliad of Homer. "But could we not consult a prophet or priest, or even some interpreter of dreams—for dreams, too, are sent by Zeus—and find out from him why Phoebus Apollo is so angry with us."(P 24 in Rieu 1950).

The ancient Greeks differentiated between god-sent dreams and nightmares, which were thought to be sent by Ephialtes, the nightmare demon. "Hepiales is a disease caused by a Ker" (a flying demon, the nightmare bacillus described by Harrison on P 167 1903). Such demon sent dreams

were painful to experience and direct in content.

God-sent dreams amongst the ancient Greeks typically contained more cryptic symbols set into allegorical contexts than were to be found in the message dreams of their predecessors. There is a trend in the history of dream symbols. The more recent is the culture, the more masked are the symbols. The dreamers of such dreams ceased to be kings alone and had added to their numbers any serious mantic dreamer (White, p.222). Paradoxically, the unconscious content of secular dreams became more explicit among the Greeks. A contemporary, Artemidorus, called attention to the frequent appearance of undisguised Oedipal dreams amongst the ancient Greeks. (White, 1966-p. 81, 237) White (1966) suggests that dream interpreters made this possible. He noted that "the forbidden impulse was not disguised in the dream images themselves; this disguise was subsequently and necessarily accomplished through an interpretation, which attached an innocent symbolic meaning to it" (P 81). Thus, we may conclude that the conceptual myth that dreams can be interpreted permits greater freedom in symbol selection in personal, non-mythologized dreaming. This occurs when interpretation provides the mask and secondary elaboration becomes the task, not of the dreamer, but the dream interpreter. As a parallel to this, we might imply that the more a society is involved with dream interpretation, the more will latent content of personal dreams become overt.

From this mélange of symbolic forms that have a place in social contexts, some order can be derived. In cultures in which there are dream interpreters who actively interpret dreams according to a tradition, dream symbols tend to be either close to latent content or molded by socially determined patterns. Where the tradition of manifest content dream interpretation ceases, dream forms become displaced, cryptic, and highly personalized evocations of socially prohibited drives and infantile wishes.

Artemidorus' transcendent view of dream symbols did not stand unchallenged. Humanism, which had its beginnings in ancient Greece, devalued phenomena that drew sustenance from an extrahuman world. The dream as a message from the extracorporeal world was soon to lose ground. The decline of dream interpretation for Western civilization was in sight by the second century A.D. In its ebbing days, dream interpretation in the West experienced a mighty last gasp that involved most of the classical world.

A health related mythology based on dream interpretation took hold and pervaded the Mediterranean basin (Meier, 1966). The idea that dreams could be used for instruction in the ways of cure for illness (see p.315) became the basis for the Cults of Esklepios and of Poseidon. An ill person could seek help for his ills at one of the 420 health centers or Aeskelapiads spread throughout the ancient world. Each was an extensive temple grouping set in a beautiful landscape. Epidaurus in the Peloponnesus of Greece was an

example. The ill, the deformed and the crippled came for stays of a few days to a few years. In seeking health, one underwent purification rites. These included cleansing ablutions in lustral baths during which catharsis of ones sins and the sins of one''s fathers were flushed away. This was followed by a sacrifice offered to the local deity. The patient then went to a cubicle, called an "abaton" to sleep and to dream. This was called incubation. If the dream contained the god Esklepios, one awakened cured or armed with instructions (sometimes cryptic and needing interpretation from the priests) for cure. In the manifest dreams so experienced (P 315), Esklepios appeared "as the bearded man of his cult image"—or as a boy—or accompanied by "his virgin wife or his daughter, Hygeia, and sometimes by yet another daughter, Panaceia." At times he came as a dog or snake and touched the stricken part of the patient (P 315).

Harrison (1903), in her broad overview of ancient Greek religion, stated that Asklepios was only the god around which the concept of healing gods was finally organized (P 343). According to her view of Greek mythic dream psychology, healing power was in nowise peculiar to him. Indeed before him the healing oracular power of the dream was the proper domain of earth-born heroes. The prescribed ritual of sleep could be performed at the grave of any hero, while no one slept in the sanctuaries and precincts of Zeus or of Apollo (P 343) (though the sanctuary of Poseiden in Tinos served this purpose.) "When men came to the beautiful little sanctuary of Armphiarnos at

Oropus, they purified themselves, sacrificed a ram, and spreading the skin under them, they went to sleep awaiting a revelation in a dream."(P 343)

The use of incubation dreams persists today, though the Olympian Greeks no longer prevail. On each August 15th in our time, on the timeless island of Tinos in the Aegean Sea, there gather the sick and the lame. At first, the casual visitor is bewildered by the crowds which include legless men clawing their way up a holy road to the hilltop church of St. Panagia to pray for limbs. Once inside the church, the visitor is struck by the myriad families whose blankets are spread within the cloistered precinct of the church. They have come to sleep the night in hopes of a curative dream. Harrison (1903) tells us-

"Today, year by year, on the festival of St. Panagia, a throng of sick from the islands round about make their pilgrimage to Tinos, and the sick sleep in the church and in the precinct and are healed" (P 45). The following day, those seeking blessing kneel in the center of the holy road (Via Sacra). A procession passes, carrying a sacred icon over their heads. The goal of this ritual is cure.

From all the possible dream symbols which ancient man is capable of producing, and from all the many symbolic forms that appear, individual societies create and then select the ones they need in support of their

cultures. Shared evocative symbols are the ore from which communicative symbols are refined. Dream books, which carry dream traditions from generation to generation influence dream symbols at the point of selection as well as through dream interpretation. (See also Kilbourne 1979)

Dreams In Western Culture

The Dreams of Christendom

With the dawn of Western Culture, Greek mantic tradition gave ground to rationalism, undermining dream interpretation to a modest degree. The fatal blow to dream interpretation that accompanied Western Culture came from a different direction. Newly developing cultural forces had arisen that pushed dream interpretation aside as a conduit for contact with God and the future. One force that undermined such interpretation of cryptic dream symbols was the newly developed tradition of Christian mysticism which insisted that, as Wilder (1970) has pointed out, "Though God Himself is hidden, He does not speak ambiguously" (P 70) "He wills to be understood." Indeed when dreams appear in the New Testament, they are clear in meaning, and "There is no dream interpretation in the New Testament" (P 70). "No New Testament witness thought of basing the central message, the gospel, on dreams" (P 70) or the interpretation of cryptic dream symbols. This change in the intellectual climate seems to be reflected in Acts 002:017, in its

declaration that "Your young men shall see visions, and your old men shall dream dreams."

Three dreams of clear meaning, which motivated action, occurred early in the history of Christianity, before the fifth century A.D. They presaged the twilight of polytheism and of the power of the gods of Greece. They stand out in Christian tradition. St. Joseph's acceptance of a pregnant Mary resulted from a dream in which an angel explained the source of Mary's pregnancy (Mathew 1:18-25) St. Paul crossed the Bosphorus when he dreamed that a Macedonian man had bid him "Come over to Macedonia and help us" and Constantine converted to Christianity and brought the Roman empire with him in response to a clear message from an angel in a dream.

A force antithetical to dream interpretation in search of transcendence has been the monotheism of the Judeo-Christian tradition, which implies denial of oracular power and the right to exist for other deities. This force became especially immanent during the fifth century A.D. As described above, the Old Testament contains many interpretations of cryptic dreams. New Testament content in translation reflects fifth century monotheistic suppression of other religions accompanied by concomitant suppression of their necromantic rituals involving dreams.[3] During the first five centuries A.D. both Roman Catholic and Greek Orthodox worshipers had welcomed dreams as a means of encountering God. During the fifth century theologians

of the Roman church rejected such dreaming. A leader in this movement was St. Jerome (342-420 AD) whose "Great Mistranslation" (Savary 1984 P 51) led the way. In the preparation of a Latin translation of the Bible from Greek and Hebrew sources he mistranslated a Hebrew word in such a way that condemnation of transcendence in dreams was introduced into the Holy Scriptures. The Hebrew word for witchcraft or soothsaying, *anan,* which is associated with augury, paganism, superstition, and sorcery, appears ten times in the Bible. In doing the translation, Jerome used two meanings for *anan.* He used "witchcraft" primarily. However in two contexts, both of which condemned witchcraft, "*anan"* was translated as "observing dreams." (Vulgate —Leviticus 19:26 and Deuteronomy 18:10) Henceforth theologians who were familiar with the Vulgate (Jerome's translation of the bible) found within its teachings, a prohibition meant to keep people from turning to their dreams for hope, religious insight, and contact with a transcendent God. The mistranslation probably was part of a condemnation of a then current heresy that included dream interpretation in its codes of necromancy. With the power of dreams diminished, thenceforth vision and mystic revelation became the primary conduits for personal contact with the Deity. As a result, in the burgeoning western Christian world, the value of the manifest dream as a means of contact with the future and the deity was de-emphasized. Mantic dreams were reduced to the despised level of demonology, animal sacrifice and augury. Waking visions and revelations took center stage in mysticism.

The low repute of manifest dreams as revelation is reflected in Hermes Trismegisthus (2nd century) comments that some "fancy visions in their dreams" (See Chambers (1882.)

Aristotle's demurrer in relation to mantic dreams, which relegated them to the realm of superstition and their successful predictions to the zone of "coincidence", and St. Jerome's mistranslation did not extinguish the folk belief that dreams somehow have valid religious significance, predict the future or, alert one to chances in the world of "the about to be". In later centuries isolated examples persist in tales of Christian Hagiology, (legends of saints) containing mantic dream elements. For instance, Durell (1977) tells us that it was believed that St. Rosalie of Palermo was translated by angels directly to heaven. In reality, she had retired to a hermit's cave on Monte Pellegrino, there to pass a long life of anonymity, and finally there to die without letting anyone know what she had done. This was in 1159. A long silence fell. She was forgotten; all trace of her was lost. Then in 1624 while the town was in the dread grip of the plague, a holy man was troubled by a dream of her. He dreamed her history, and quite clearly saw in a vision that her remains lay buried in a mountain cave—he could indicate the exact spot. He suggested to the proper authorities that if these relics, which had in the interval acquired great magical power of healing, were reverently gathered and carried in triumphal procession round the walls of the city, "the plague would abate" (P 193).

Brown (1975) reports, "A twelfth century knight, crippled by a stroke, first thought that it was just his bad luck. Then he dreamt that he was slapped in the face by the Virgin and reminded that he had poached on the fishing rights of the local monastery" (P 147).

These reports present undoubted evidence of persistence of religious revelation through dreaming in medieval Christendom. However, these should be considered to be spontaneous responses, not mainstream events. They were aberrations or intrusions from past practices or had sources in parallel cultural revelation, such as dream interpretation and mantic dreams, which have persisted in Islam and in Kabalistic mysticism. (See also Lecerf, 1966; Corbin, 1965; and Grunebaum, 1965.).

Relegation of mantic dreams to the precincts of demonology did not put an end to them. Williams (1969) in his footnotes to these lines in Pope's "The Rape of the Lock" (Canto I, Lines 21-23)

> "Her Guardian—Sylph—prolong'd the balmy Rest.
> Twas he that summon'd to her silent Bed
> The Morning-Dream that hovered oer her Head."

explains that (in the time of Pope, 1711)

> "morning dreams were considered to be especially portentious." (P 80 N22)

Dream Symbols and Demonology

Demonology persists in the western world as folklore often supported by the testimony of dreams. The nightmare, especially, has served as the basis for the use of manifest dream content to express and support the concept of demons. Murray (1921) speaks of "the undoubted fact that in many cases the witch confused dreams with reality and believed that she had visited the Sabbath". (P 15)

Western Theories of Dreaming

Until Freud, no other explanation than transcendent forces were applied to dreams. In "Dreams and the Occult," he propounded the current Western scientific view that there is no validity to the use of dream symbols for mantic purposes. There were for Freud no premonitory dreams. In his (1900) "Interpretation of Dreams," he sought the origin of dream contents in irrational drive dominated latent content derived from the system unconscious. Of the symbolic forms he recognized in dreams, he singled out the psychoanalytic symbol as the key to the unconscious forces that dominate content in dreaming. This opened the door to neurophysiological exploration of the timing and shaping of dream forms. (See this book Volume 1, Section C, Chapter 9. Jung (1941), on the other hand, holds forth a connection between dream symbols and the tissue of the infinite, as " . . . autochthonous revivals

independent of all tradition . . .". (P 71) Alongside the shaping influence of science on theories of the dream today there remain atavistic remnants of ancient myths about dreams.

MYSTIC SYMBOLS AND PSYCHOANALYTIC ONEIRIC SYMBOLS

Psychoanalytic symbols and transcendent symbols have subgroups, which occur under conditions of sensory isolation. This includes dreaming. These subgroups are the Psychoanalytic oneiric symbols and the transcendent symbols of the mystic way, (see Underhill 1910). In both of these symbolic forms there is an exclusion of sensory input that frees one's attention so that one can experience the symbolic forms of one's deepest yearnings and urges divorced from external influences.

The severe sensory deprivation of sleep makes the oneiric psychoanalytic symbols of dreaming possible. This can be the spontaneous experience of every sleeper. Those initiated into the world of religious sensibility know of a way to exclude external sensations, as a means of mobilizing transcendent symbols for communication that establishes a personal (I-Thou) relationship with one's deity. Such symbolization is the product of active steps aimed at achieving states of sensory deprivation. Symbols are generated under this condition as the result of the human tendency to fill thought vacuums, left by the absence of external stimulation

with mental content derived from memory and longings, inner needs and yearnings.

The goal of mystics, in seeking to achieve conscious states of sensory exclusion, was explained by St. Thomas Aquinas (1258-64). He noted that "The higher our mind is raised to the contemplation of spiritual things, the more it is abstracted from sensible things . . . the mind that sees the divine substance must be totally divorced from the bodily senses . . ." (P 361) The active search for the mystic experience begins with isolation, which leads to a state of self-concentration. Isolation encourages the appearance of a period of voices and visions. A strong level of symbol cognition is present in this stage. Recognized culture elements are called upon to represent latent content. This supports the production of its frank symbolic forms, such as voices asking that churches be built or directions to the location of the remains of saints. This symbolizing strength differentiates the stage of voices and visions from the later final unitary stage. Expectations of communications to follow arising from the experiences of voices and visions are not immediately fulfilled. A reaction of disappointment follows, which creates a time of hopelessness sometimes called "the dark night of the soul" Eventually a state of unity with one's god is experienced. " . . . The person becomes directly . . . aware of God's loving, purifying, enlightening, and unifying presence." (Meisner 1992 P 279) The latter state of infused contemplation is accompanied by affects of a strength that generates awe. The state is accompanied by sensations of light,

fire, odors, and ecstasy. These are the latent affects, which had generated displacements to structured manifest symbolic forms (voices and visions), when they impinged on cognitive states with strong symbolizing functions. One can perceive related affects peep through into consciousness as a result of the inadequate displacements that give rise to affect porous psychoanalytic symbols. The final stage of unity with god interposes little evidence of the symbolizing process in bringing latent content to consciousness. This results from the generation of protosymbolic unprocessed awe level affects, such as bright light, which require intensive secondary elaboration to convey communication of meaning. Meissner (1992) described such a bright light experience of St. Ignatius Loyola, which occurred when he had been left alone in a dark room. Nieces who entered the room in response to his loud voice " . . . found the room illuminated by a bright light." (P 291)

An alcoholic patient in his late thirties reported that about ten years before he had had an episode of extreme rage when his wife interrupted his attempt to steal bottled baby food from the family pantry. He had intended to sell it in order to obtain money to buy whiskey. Just at the moment that he raised his hand to strike down his wife, he reported that the room filled with bright white light. After this, he began a period of sobriety, religious conversion and Sunday school teaching, which lasted for years. The white light experience is described often in reports of the mystic way.

There are alternate ways to activate visions and hallucinations. Some examples follow. Many symbols generated during grandiose and psychotic states are influenced by culturally derived content, which supports self-interpreted transcendental meanings. A woman was admitted to a mental hospital proclaiming that she was St. Mary; She was placed in restraints in a room shared with another woman, who had also declared that she was the Virgin. The second woman resolved the issue by declaring herself to be St. Ann. The first woman expressed her bewilderment at this solution in a loud question, "Is she my mother?"

States of incidental personal isolation such as solo sailing over long distances can generate interpretable hallucinatory imagery. Passively experienced mystic symbols such as the visions of St. Bernardette and St. Francis of Assisi occur to the devout and the lonely. Authorities given the task of evaluating the miraculous nature of mystic visions and visionaries themselves are careful to take these into account so as to accept true visions and saintly states of ecstasy and rule out false, irrelevant and psychotic experiences.[4]

Intoxicants can produce alterations of cognition, which are associated with hallucinations such as the use of laudanum by Coleridge, which produced his poem "Kublai Khan". Practitioners of the Native American religion use toxic mushrooms, which alter cognition and produce pietetic

trances. The effectiveness of alcohol in releasing deeply personal content to consciousness was early on described by Eratosthenes. (see Caratelli's (1996) thoughts on this in the poem that follows:

> "Wine is as powerful as fire, when it overtakes man: it upsets him as Boreas and Notus do the Libyan sea, revealing what is hidden in the depths, and ravaging the whole of his mind." (P 514)[5]

There are thus waking states which are capable of evoking symbols similar to the symbols of dreams.

Dream Symbols Used as Transcendent Symbols

Dream symbols, are at times interpreted by those initiated into a given system of belief to be transcendent symbols. They are recognized to be messages from their gods or from streams of consciousness, which exist beyond the physical boundaries of human creative cognition. Most of the dreams described in this chapter were interpreted by the dreamers and their dream interpreters as god guided advice or as imbued with mantic significance, which is capable of supplying keys to future events. Even in antiquity, such dream prophecies were not accepted without challenge. Prescriptions dictated during Greek incubation dreams were only considered to be valid if given by one of three gods. In the Odyssey, dreams are classified as false, "passing through the Gate of Ivory" or true, "passing the Gate of Horn"

Other influences on visions are: migraine auras as inferred by modern writers to be the origin of the visual content of the visions of St. Hildegard of Bingen, cultural sanction, such as the multiple experiences of visions of the Madonna seen in a group of schoolgirls from Staten Island, following vivid presentations in the classroom, and states of intense artistic concentration as described in the chapter on Thomas Cole (below).

Of all the interpretations of the symbols of mankind, perceptions of transcendent symbols are the most plentiful. This family of symbols appeared in protean abundance at the dawn of reflective awareness in man as mythic symbols, mantic dream symbols, and the symbols of mysticism and revelation. Psychoanalytic dream symbols have been recognized by an informed few for only 100 years.

The Dream Symbols Of Western Industrial Man

A limited armamentarium of symbolic dream forms characterizes modern Western industrial man. Their dream forms, which are free of mythic influence, have dominated dreams for a relatively brief few hundred years. The symbols of modern man have for the most part been limited to frank wish fulfillment, expressions of irrational inner wishes and mastering trauma. They are personal and evocative and their manifest contents are made up of simple and psychoanalytic symbols. They draw on elements of everyday life

for their form.

Summary

There is a concordance between the nature and use of dream symbols and the local culture myth that explains that which a dream is. This occurs because the form and use of dream symbols can be adjusted to the cultural mythic interpretation of that which a dream is thought to be. This can create a distortion in the body politic, for a distinct hinge develops at the interface between the beliefs of the old order and of the new. This can be seen clearly in the transition between the dream symbols of ancient times and the dream symbols of medieval Christianity. In ancient times, dream symbols were believed to serve the gods and to bear portents of the future. As a result of the reassignment of dreams from a role as an augury for predicting the future to the role of a device for demonological from necromancy, dream symbols became tools of the devil. Like Lucifer they fell from grace. Their use diminished as revelation through visions replaced dreams in their role as a conduit between the extra-human world of the Almighty and man. In the world of legends that created medieval Christianity, cryptic dream symbols as deistic messages were de-emphasized and converted to demon errands.

New ways of viewing dreams accompany changes in culture. Old ways are not forgotten. Once a way of using dreams as a culture element, in the

many expressions described in this chapter, is established, it tends weakly to persist or if lost sight of, to reappear far removed from its origin, yet still intruding upon the more sophisticated successor thought processes of the incumbent culture. This is a thought one should keep in mind while conducting analyses of the dreams of sophisticated patients. Potential for magic persists in the labyrinths traversed by usurped drive derivatives.

On limitations in Technique in Studying Dream Symbols from the Past

In exploring dream experiences reported as having occurred in the past, we must depend on third-party reports. These provide us with two types of dreams, those reported as the true experiences of individuals and those, which are essentially the creative works of poets. In the case of the former, the dreams are relevant without commentary. In the case of the latter, the dreams need some degree of processing before being acceptable for our use. Without question, their form and content conform to what must have been the accepted theory of dreams for their time. As Devereux (1978) has said, "literary dreams are meant to be consciously understandable for theatre-goers more or less familiar with traditional systems of dream interpretation" (P 28). There is no modern mythology of dreaming to shape dreams or intrude on their form save the new dream mythologies of science. An exception is the patient in analysis who creates tertiary elaborations of dreams that take into account the interests and interpretations of his analyst.

For instance Oedipal themes are frequent in the presented dreams of patients in Freudian analysis and there is a plethora of Greco-Roman classical mythological themes in the presented dreams of patients in Jungian analysis.

CONCLUSIONS

The typical cryptic dream symbols which we have come to expect as the only possible symbols to occur in dreams are only a few of the symbolic forms of the many that are possible. Our tendency to see them as unique is a product of ethnocentrism. Where magic and myth dominate in the lives of men, communicative symbolic forms are inserted in dreams, which stretch the dream form to reflect the society. Where science dominates, dreams are devalued and when no longer harnessed to the will of the world, they become playgrounds for expression of unconscious content and forces.

In spite of the advances of science in dealing with manifest content, beliefs in myth and magic live on. Manifest dreams are still scanned by a dwindling few in search of superficial meaning or for predicting the future. Frequently seen, even today, are dream books to be used for "playing the numbers". One should keep in mind in analyzing in a cross-cultural context, possible antique determinants of manifest content from other than the system unconscious.

For western scientific man, all that is left of man's dream heritage is an

awareness that dreams once had a power in the lives of men greater than we dream of for them now. The power lives on in metaphor. When the Man of La Mancha sang of "the impossible dream" or Martin Luther King said, "I had a dream." they were calling forth evocations of an ancient myth that taught man that he can find a guide to the future in dreams. This skill still gains recognition through the persistent belief that a dream is not a wish, but is a mirror set into the night to catch reflections of a burnished blush that might well be tomorrow's dawn.

Notes

1 For additional comment on this dream, see Unit I Chapter 13.

2 Called literary, for it had been written down we know. Whether such a dream took place, we only have the testimony of the scribe. The power of such a dream in a sacred book attests to a belief in the mystic power of the dream.

3 See Savary (1984). chapter 4 pp 50-52.

4 See Van Biema (1996). P 72, and Underhill (1910). p 281.

5 The psychobiology of these regression activated symbolic forms is discussed in Vol. 1 Chapter 10.

CHAPTER 6
THE POWER IN THE SYMBOL

INTRODUCTION

In the classical view of transcendent symbol formation, the symbols described are believed to be beyond man's mind's creative reach and to have innate power to generate reactions in men. The symbols involved are thought to be independent of human mental processes, capable of disappearing for millennia and then able to reinsert themselves into human awareness after long periods of absence. They are assigned to a stream of consciousness, which is distinct from that of man and whose time domain transcends the boundaries of many lifetimes. Transcendent symbols are represented to have an universal spiritual power that evokes affects and motivates actions in men. They are the weapons of gods.

In the most extreme deistic views, transcendent symbols have an innate vitality that gives them the power to shape the reactions and beings of men. The minds and muscles of men serve solely as agents for those symbols, which represent the iron wills of their gods. Freedberg (1989) has offered a quote from the "*Journey of Man towards God*", by St. Bonaventure in support of this view to the effect that "All created things of the sensible world lead the

mind of the contemplator and the wise man to eternal God. They are divinely given signs set before us for the purpose of seeing God."(P 165) Freedberg also notes St. Bonaventure's brief summary of medieval symbolic theories. "omnis creatura est signum, cum ducat im deum" P 470 (Every creature is a sign, which leads to God). The acolytes of Platonic dualism expand without limit the world of transcendent symbolic forms. Their conclusions in relation to transcendent symbols find God's presence in mighty mountains as well as in the fall of a sparrow. In Christian theology, at times pictures have been considered to have transubstantial power, at times this power was denied. Wars have been fought over this issue. Poulsen (2002) notes that in Catholic usage and belief, " . . . meaning was linked to the actual physical pictures—in contrast to the Lutheran, where the meaning was rather linked to the human intellect." (P 79)

Freedberg (1989) has focused on the interaction between transcendent symbolic forms and the innate or infused reactions that shape the mind's response to them. He notes that such seemingly recurrent (P xix) images are " . . . endowed with qualities and forces that seem to transcend the everyday . . ." (Intro P xxiii) and have " . . . compelling power to arouse emotions and to evoke strong effects and responses . . ." (See front flap of the cover of Freedberg (1989). He describes the power in the image as the resultant of an interaction between the symbol and the prepared mind. The response that is activated by " . . . the power of images . . . arises from inherence . . ." It is that

which " . . . gives (power symbols) their miraculous and miracle working qualities . . ." (P 423) Freedberg links the power of the image to inherent or infused responses to symbolic aspects of objects. These responses are in memory prior to the perception of the object in context.

The research world, which is identified by their use of the scientific method, works within a lesser scope. They recognize a thin zone, at the margin between the world of symbolic forms and the reactions of the mind that provides the infrastructure for the existence of transcendent symbols. Here they study the reactions of the mind that support the phenomenon of apparent power in manifest symbolic forms. They are not committed at the outset to find a place for deities in the generation of power symbols. They, with some exceptions (v.i.) place emphasis on the reaction of the mind to symbols, in contradistinction to Freedberg who studied the power of the symbolic object to activate the mind's response. Scientifically inclined students limit their study to evolved interactions between internal mental responses and affects that signal external danger in response to a symbol.

A Spectrum of Opinion about the Power of Symbols

The outcomes of research into power symbolism have been hobbled by the preconceptions of its practitioners. There is a complementary series of expectations that shapes their results. The series begins at a near dualistic

deistic pole with full power on the part of the symbol to create and induce reactions independent of elements in memory associated with an image. It ends at a far monistic pole with a limited ability on the part of the image to activate preexisting strong learned responses in memory.

Bernbaum (1992) in his study of mountain symbolism places emphasis on the capacity of images to generate sweeps of emotion and infuse responses. He takes a view on the extreme dualistic deistic pole of the spectrum when he sees innate in " . . . mountains their extraordinary power to awaken the sense of the sacred." (P IX) "Of all the features of the landscape, mountains most dramatically . . ." he notes, " . . . inspire a sense of awe in the presence of forces capable of annihilating us in an instant." Bernbaum (1992) emphasizes the sweep of emotions generated by an image as the element that qualifies it to be a manifest power symbol.

Some brain scientists have made observations about symbolic forms that suggest that symbols have an intrinsic power. Damassio (1999) for instance has noted that " . . . certain images are tightly associated with certain options for motor response." (P 183) Werner and Kaplan (1963) describe non-static characteristics of the potential symbol as the activators of responses of the mind. They highlight "Dynamic-Vectoral characteristics, physiognomic qualities, rhythms . . .", which " . . . Are inherent in the objects and events of our perceptual experience as much as do the geometric-

technical properties." (P 20) These scientists recognize activating factors in symbols that enhance the potential of an object to produce a response in an observer. The authors link these potentials for activation to transcendent universal responses of the mind. They note that "It is characteristic of organismic schematization of events in terms of expressive features that the same dynamic-physiognomic qualities may be perceived in a variety of objects and actions-phenomena which are markedly different from a pragmatic-technical standpoint. It is this *transcendence of expressive qualities* (italics theirs), that is their amenability to materialize in disparate things and happenings . . ." (P 21) Freedberg (1989) attributed man's attraction to the use of such symbols to the human " . . . propensity and need to search for anything that might help us to make organic, anthropomorphic, or merely lively sense out of what otherwise might seem a large, puzzling, all too mysterious a block." (P 454)

The Role of Paratactic Cognition in the Development of Power Symbols

In the pure scientific monistic approach to power symbols the capacity of manifest objects to stir awe and activate symbolic responses depends on the brain's capacity to respond. This is at the core of the power in images. In support of this concept, Werner and Kaplan (1963) postulated that the cognitive underpinnings that support brain based responses to external objects and images, which serve as power symbols, are derived from the

innate residual responses of primitive thinking. An example of such primitive thinking would be the paratactic cognition present in the child who is organizing perceptions into concepts in the process of learning to express himself in words. Paratactic cognitive organization is based on recognition of events as related because they are "co-occurrent or in sequence" when first encountered. (P 171) Such newly apperceived relationships between external events are independent of prior experience. This is an early form of abstract thinking, which leaves residues in memory. These in turn produce linguistic expressions that describe relationships of events. " . . . the use of paratactic patterns that correspond closely to the apprehended relationships of events . . ." (P 171) is an inherently distorting early childhood cognition that is part of a protosymbolic cognitive style (See paratactic constructions, Werner 1963 P 182). This protosymbol introduces post hoc ergo propter hoc causality (After this, therefore because of this.), which is shaped during its creation by a cognition that organizes perceptions according to temporal relationship. Jung (1964) described such symbolic forms briefly as positively produced manifest forms, which are generated from memory elements. (P 38) Werner (1963) offers a similar observation saying, the appearance of such protosymbolic interpretations of perceptions precedes simple symbols created out of traces derived from concrete perceptual experience and "arbitrary" combinations based on prior agreement. (P 17) These observations imply that there are objects in the natural world, which generate a universal response when they

are perceived symbolically, because they are partners in remembered symbolic linkages that were formed from associations based on temporal contiguity at first and prior contacts. The existence in the mind of memories of prior universal human experiences, linked to affect laden elements through paratactic (time linked) cognition, supports the existence of interpretations and responses to symbols that are universal. This observation could be used to explain affect strong symbolized reactions to an image, where there is a lack of prior education as to its meaning.

Jung (1964) also related the power of images to responses in the observer derived from preexisting influences. (P 47) He differed from Werner in that Jung placed emphasis on antique sources for symbols arising from the unconscious. These he felt were inherited for " . . . the images that dreams contain cannot possibly be explained in terms of memory." (P 38) To Jung these were inherent givens, while Freud saw them as "archaic remnants" of human experiences, surviving in the mind from ages long ago. These universally shared preexisting memory traces, if affect linked, imbue the unconscious with an affect power to produce a powerful new image. The image is interpreted to be the real source of its own existence. As a result a new "reality" is generated in which similar images are interpreted to be manifest transcendent power symbols.

The Characteristics of Objects and Images that Recommend Themselves as Manifest Power Symbols

Manifest power images are symbols that appear to activate the same responses in everyone. They are experienced as external transcendent symbols. Evoked internal dynamic responses to them reflect recognition of superficial similarity links involving temporal sequences as well as abstract similarities to strongly affect linked latent contents. Werner and Kaplan (1963) added to this a less obvious similarity. They describe "The transcendence of expressive qualities, the manifestation of the "same" expressive-dynamic features in objects that are otherwise dissimilar." (P 20) These similarities are used to establish connections between representations and that, of which they will be interpreted to be representations. Symbolic linkages in this case are established through suggestive expressive-dynamic features in common rather than similarities of sequencing or form in the appearance of the image.

Werner and Kaplan (1963) assigned power to the image to actuate responses to the characteristics of objects whose form or dynamic expression suggests themselves as potential symbolic vehicles. As such they are suitable to be " . . . exploited for the representation . . ." of " . . . the (actual or potential) expressiveness of objects, . . . the experience of expressive features in things seen and heard." (P 19) "The nonrepresentational construing of *objects as expressive* (their italics) is basic . . ." It permits an object to be transmuted into

a " . . . mirror of a given objective world . . ." (P 20) which is transformed by fantasy. This bestowing of the power of the referent onto the manifest image mutates the symbol so that it takes on the qualities of the referent. When fantasy in the mind dominates awareness, reality loses priority. When cryptic manifest symbols are recruited to express power inherent in its referents, conscious perception detects forces that cannot be explained without the creation of a myth. Werner has tried to keep the explanatory myths at a minimum. He has extended the characteristics of the linkages that are used in symbol formation in order to explain the power of images. At the same time he has pruned out dualism and repression as factors. In his view linkages are made through physical similarities, intrinsic (abstract) similarities, paratactic cognition that links entities through temporal connections, and expressive-dynamic features whose similarities in action produce a transcendence based on expressive qualities. He excludes symbol sources from extra-human cognitions, inborn memory elements, and the dynamic processes, which involve latent contents (referents) that have been transmuted into manifest cryptic symbols through denial, displacement, and countercathexis. One can see from his approach why it is so difficult for serious scholars to agree on the theory of symbolism.

Power Symbols and Memory Panels

Freedberg (1989) noted that "When we see an imaqe, we strive to

constitute it according to some graspable form with which we are already visually acquainted . . ." (P 281). We try to identify it by comparing it with images that we already know. Affinity groupings of known images make up a memory panel. Comparison of new perceptions to remembered images or contents of a memory panel, some of which contain symbolic distortions, is an initial step in interpreting the meaning and power of newly perceived objects and images.

A potential fault in this mechanism for identifying perceptions can occur when as a result of their form, images give rise to illusions of reality when they activate and use for comparison superficially similar but intrinsically unrelated panel elements. A superficial similarity between the newly perceived image and the remembered form contained in the panel releases a sense of reality in support of the illusion that the image represents the form and its power.

Release Phenomena

Power symbols effect humans. Animals confront similar stimuli. In humans memory panels are involved in the comparisons used for recognizing danger signals. In subhuman species such recognitions are automatic and innate. Watson (2000) refers to such reactions to such stimuli in animals, which need not be taught, as release phenomena.(P 45) These are under

genetic control in lower animals. The genetic character of this phenomenon can be seen for instance when newborn snakes follow the scent of " . . . the usual prey of (the species.) . . ." (P 29) Release phenomena appear to be the ethological precursors of power symbols and general danger clues in humans. They are the underpinnings of the ability to activate recognition of situations of peril in living organisms. They persist in humans in the reflex responses that are transmitted through the colliculi. Automatic response to releasers differs from the reflective recognition of danger inputs that occurs in higher animals such as elephants, the great apes and humans. The latter creatures require time for making a decision before a response is possible. Compare the fly's immediate reaction to a shadow with the slower response of a lead elephant. The latter studies an intruder before acting. Of interest in this regard is the immediate response of affect and a motor avoidance to any perceived pattern that cannot be matched to memory trace panels by higher level mammals.

Responses to Awe and the Sense of the Sublime

One type of manifest natural symbol that has power over the observer is the overpowering potential manifest symbol, such as a great waterfall that generates a response of awe. This was described by the first century A.D. Greek philosopher, Longinus. He described a sense of the sublime, which is generated in response to images that create awe far in excess of the limits of

credibility. (P 177) In reports of these phenomena, reaction strength is altered when affect intensity triggers the conversion of awe into a sense of the sublime. This is achieved through hyperbolic reporting and through reducing the sensed reality of the experience. The latter is achieved through transforming the experience from three dimensions of reality within a time frame that promises progression, into two dimensions in paint in a stalled moment in time. Starobinski (1982) in describing landscape paintings noted that "sublime" images are created through transforming a reality image into paint. As a result the threatening nature of the image is reduced. This process removes the viewer from the immediacy of the reality represented. The safe distance that is produced gives a sublime sense of power to the viewer in dealing with awesome reality images. Starobinski here echoes Kant's (1790) comment that confronting something awesome either in distant nature or in paintings " . . . gives us courage to measure ourselves against the apparent almightiness of nature."(P 101) Stress becomes tolerable (P 114) through displacement of its reality to comfortably removed situations and representations.

The creation of sublime awe is a mechanism used by man to counter the power of images. Burke (1757/1968) summed up the role of this invocation of the sublime in the following, "When danger or pain press too nearly, they are incapable of giving any delight, and are simply terrible; but at certain distances, and with certain modifications, they may be, and they are delightful

..." (P 40).[1]

The processing of dangerous realities in perception and memory into sublime images is achieved through the symbolizing mechanisms of the mind. Internal responses to reality become sublime and reassuring when they are transformed into a symbol through which fierce reality and memory are converted into safe substitutes.

Early in the life of the mind the mastery of discomforting perceptions was achieved through substitution and distancing. Distance created through displacement offers comforts in the mind. As abstraction and displacement become stronger, manifest symbolic forms become powerful enough to deliver the impression that there are ways of thought through which we can find, in the words of Kant (1790) " . . . in our mind a superiority to nature . . ." (P 101) Humans gain dominion over awe and fear affects by creating images that cause extremes of sensation. Since they serve the mind's sense of being in control, they are recognized to be tools with potential to provide a feeling of mastery. They handle the threatening passivity imposed on men by true reality by generating a new symbolized reality. In this reality one can play an active role through symbols and dreams, which master danger through distancing. This is done through displacement to the point that fearful awe is transmuted into the sublime. Such symbolizations free the personality from the bonds of anxiety so that one becomes able to engage in conflict free

pursuits.

The creation of sublime symbolic images utilizes the mechanism of repression supported by displacement. Repressive exclusion from consciousness removes awe. Displacement changes the "set" and supports a sense of power and a prideful self-image that makes it possible to deal with the adamantine strengths of nature and painful memories of unalterable past experiences. Displacement defuses the power of perception to overwhelm and of memory to threaten as it converts affect from a sense of horror to a sense of the sublime.

The Power Symbols of Sexual Arousal

Freedberg (1998) explored sexual arousal potential inherent in the image as one of the sensory inputs that generate awe (P 281). Others are a powerful waterfall, pain, danger and the almightiness of nature. Visual configurations that generate erotic desire complete the triad of affects of response to power in the image. These are "awe, terror, and desire". (P 433) Freedberg sees stimulation of desire to be a passive symbolization. This occurs when there is " . . . fetishism that turns the picture into something that is threatening to his libido." (P 419) Such " . . . stirrings of fear, or sexual arousal, (can be) so strong that they threaten to arouse us to visible behavior." (P 282) Freedberg illustrates a visual image that incites to love

with a quote from the Mozart's Magic Flute. Tamino, the young hero, describes a portrait as "bewitchingly beautiful" (P 337). Freedberg adds that "a history of art that stands back from the natural symptoms of response merely toys with the small change of intellectualism." (P 282)

Contemporary Studies in Transcendent Symbolism

Freedberg an art historian, and Sperber, an anthropologist, are students of symbolism, who focus their attentions on those symbols (transcendent) which one meets easily in works of art and the myths of their subjects. Freedberg (1998) describes representations with all the characteristics of psychoanalytic symbols on P 17. He does not identify such symbols by name. Instead he describes symbolic forms in which "dense iconographic (cryptic?) readings . . . obscure the analysis of responses. They also enable the repression of feelings that pictures . . . may . . . evoke." Though they are not named as such, the dynamics of the countercathexes implied in psychoanalytic symbol formation are included in his sentence, "The visual image on the page . . . forces a synthesis that obliterates abstraction and the logic of differentiation." (P 188) Symbol formation is reinforced when the system preconscious is yoked to visual representations causing derivatives of the id to be locked out (repressed).

Freedberg's researches and theories focus on "transcendent" symbols.

This close attention to the study of the transcendent symbolic form is not without merit. It offers important insights into the power of images to release the innate and learned response patterns and mechanisms of the ego and personality, that are described in more detail by Sperber (1975) as "reconstructed by means of traces left by previous acts of construction. (P 141) and by Langer (1976) as " . . . the function of *symbolic transformation* (italics her's) . . . a high form of nervous response, characteristic of man alone amongst the animals. (P xiv) Freedberg (1998) identifies power symbol activated responses as reactions with sources in prior acquired or induced memory content. The latter is used to " . . . establish the relevance of new information." (P 121) He places these "traces" in panels of encyclopaedic knowledge, which he calls "evocational fields". (P 121, 135, 138) Of the latter he describes two types, personal experience and cultural.

Sperber's (1975) conclusion that symbolic meanings are based on "previous acts of construction" (P 141) is close to the conclusions of Freedberg. It supports the concepts of Jones and Werner. It does not support the transcendent concept that symbols present a universal expression of the spiritual realm and that " . . . symbols might be interpreted according to a code that humans share, without being aware of it." (P 34) His idea of "previous acts of construction" clashes with Jung's and Freud's idea of universal symbols with a constant innate relationship between symbols and referents. Sperber leaves no room for Andrae's views (1933—see Unit 1) or

St. Bonaventure's description of transcendent symbols as living entities, which persist through time in a stream of consciousness with a locus independent of the brain.

Freedberg's findings (1998) therefore do not support a dualistic view of transcendence. All responses to symbols are derived from the recorded experiences of individual lives. Responses to symbols are contained in acquired memory panels with the exception of the power symbols that activate awe, terror, and desire. The latter responses are not based on transcendent power in the image. They are triggers that activate universal inherited mental mechanisms.

Universal Inherited Mental Mechanisms Create Universal Symbols.

Freedberg (1989) resolved the problem of source of power in inputs that generate awe, terror or desire when he noted that although the content of responses to power symbols may come from induction and experience " . . . the basic principles of the 'symbolic mechanism' . . . are not induced from experience but are on the contrary part of the innate that makes experience possible." (P 79 and Fn 83 on P XII). Personal psychological capabilities invest images with the power to activate responses and to seem real and lively. Through them empathy is roused in us. They give humans a way to recollect fragile reminders that serve as map like panels for orientation to new inputs.

Innate response structures and mechanisms are coupled with the meaning elements activated by the symbol to produce recognitions and actions in the observer. A key element in the innate structure is the ability to form countercathexes through which (Freedberg P 187) sense perception yokes the imagination locking out the wandering of awareness implied when the reality perceptions that guarantee the primarily autonomous functions of the ego are lost.

Humor and Memory Trace Panels

There has been a drift in the theories of transcendent symbolism from the concept of symbols with absolute power in which manifest objects are seen to be avatars of gods, with the power to deliver meaning and invest the observer with reactions independent of his experience, physiology, and innate givens, to the concept of symbols with the power to release, activate, or block innate internal preset patterns of response within the brain. Either mechanism could explain logically the appearance of universal symbol content. The latter process is favored by Freedberg. Study of this process offers insight into the process of interaction between external stimuli and memory content in the establishment or identification of symbolized memory traces to represent new perceptions. Classically this has been described in terms of a search for a fixed memory panel with cognitive content elements that match perception and contribute to its interpretation or failing this, the

creation of a new memory panel. This classical concept does not leave room for repression or displacement in the search for meaning. Nor does it explain humor or false links leading to illusions of reality. Ninio's (2001) work on illusions suggests that inputs generate a diffuse scanning of many memory panel traces (including trace panels that support the illusion of reality) in a search for prior memories of experience that could provide explanatory matches and endow a perception with familiarity and a sense of reality.

Clinically such a false perception of a symbol is seen in paranoid delusions. In this situation, a sense of reality is attributed to a perception, which can be related to a memory trace on the basis of a superficial characteristic. This jump over logical boundaries between concepts is called a predicate identification. An example would be the man who felt that all men with red neckties are his persecutors. The spill over effect seen here is a developmental terminal derivative of the process of synaesthesia. Through this mechanism errors in identification and word finding as well as the nature of humor can be better understood. By way of explanation for the latter, let us analyze a joke.

To start, the joke teller (hereunder referred to as J.T.) challenges and engages a listener (hereunder referred to as L) by asking him to search for answers to a riddle in his fields of memory. Each latter element of the riddle draws the listener away from memory panels in which the answer will

eventually be found under the control of the joke teller and to set up surprise in the listener.

> J.T. "I'd like to ask you a riddle."
>
> L. "Go ahead"
>
> [The following first line is presented.]
>
> J.T. "If the voice of a man cries out in the wilderness . . ."

[The concept presented in the first line of the joke activates a search that spreads a broad focus of the mind's attention to superficially related entities based on individual words in the riddle. These include the motto on the shield of Dartmouth College "Vox in Deserta Clamatis", Christ in the wilderness, and the cry of a lost child.

The second line when presented focuses the search back toward excluded traces that relate to personal interaction. It is:]

> J.T. "and there is no woman to hear it?"
>
> [The search has now been narrowed to traces that deal with the relationship between men and women, especially in regard to comfort and motherly care, and to tenderness. This is presented in the context of the first line. This has reduced the possibility of thought of an aggressive interaction which though possible now has a lowered priority. Therefore the third (punch) line, which follows, offers a surprising and unpredicted possibility.]
>
> J.T. (Punch line) "Is he still wrong?"

L. "laughter"

It is apparent that the J.T. has manipulated the process of trace and panel search in order to set up a surprise for L., who experiences a release of tension when he realizes that he has been misled away from the surprise containing panel which holds the key to the punchline.

Summary

Images can be perceived as being identical to that which they represent. This can give images of certain entities the power of its referent to impress and cause a feeling of awe, terror, and sexual arousal. This effect can be attenuated as a result a successful search for substitute representations with less valence for attracting affect. Such modification of the image alters the totality of the response to the experience. For instance sublime symbolic images, which have been displaced to another medium for representation, comfort by interposing a sense of distance and control between the sublime manifest image and the awesome perception that it represents.

The closer the image comes to the referent the more real becomes the sense of the symbol until it's experienced as having the power of the referent in reality to create an affect. This gives experiential support to the animistic experience of the presence of a will or spirit in the existential totality of empowered symbols. For instance a great tree or active volcano can be

interpreted to contain a powerful spirit. The sense of reality associated with these experiences strengthens the impact of symbols to the point that they are experienced as real. Such characteristics recommend these symbols for use universally. The belief of Platonic Dualists that there are symbols with lives and powers that influence the reactions and the mind of man are strengthened by the existence of such power symbols. Scientific observations that identify symbol characteristics, which activate human reaction and memory universally, can add to this impression. If looked at more closely however, one can see that these releaser signals, (i.e. inputs that inspire awe, terror, and desire), activate primitive cognition (paratactic and physiognomic) or activate recognition based on fantasies derived from universal human experiences. A venue for the residence of universal symbolic forms, which is independent of the brain, is a matter of dualistic belief. It is not a product of monistic scientific observation.

Notes

1 For a more extensive treatment of symbols, awe and the sublime see Chapter 4.

SECTION C

SYMBOLS AND ART

CHAPTER 7
Thought Disorder, Symbols, and Art

Introduction

The ways of poetic symbol formation are subject to pathological influences. There are two views of such pathology. One view, exemplified by Psychiatric thinking, holds that schizophrenic thinking disorders can invade the creative process. A second view, exemplified by Ellmann 1983 p.680, holds that the productions and the thought processes of an artist, sui generis, cannot contain a thought disorder such as those that occur in people who suffer from a disorder within the schizophrenic spectrum.

In Psychiatric parlance, thought disorders are seen to be discrete pathological variants that occur during the process of thinking. In the selection of manifest symbols they guide displacements according to rules that diverge from those dictated by acceptable shared vocabulary meanings and Aristotelian logic. Such unchecked displacement and distortion intrude upon comprehensibility. As a result the communicative potential of poetic symbol formation is quenched and the creative process altered.

The sharp differentiation implied by the two schools of thought is not

consistently observed clinically. Schizophrenic artists during acute episodes may shift between normal and pathological symbolization. This makes the identification of pathology problematic. "95% of psychiatrists" (Andreasen 1994A P 394, 1994B) taking part in a study in which they were given unattributed writings by James Joyce to evaluate, detected thought disorder in the work of Joyce, yet only "48 percent diagnosed its author as having schizophrenia." (P 394) The impression of psychiatrists that Joyce's work contains thought disorder, with only half identifying the underlying condition as schizophrenia was interpreted by Andreasen, N. (1994) to "indicate . . . that even clinicians are not clear on the boundaries of abnormal thinking" (P 394).

Thinking Disorders in Works of Art

The presence of thinking disorders in works of art may be interpreted to be a disorder of the symbolizing function signifying the intrusion of disease into an artist's work. One should not rule out a schizophrenic spectrum diagnosis just because the person in question is an artist who is at times logical. The temporary absence of thought disorder does not rule out a schizophrenic spectrum disorder diagnosis. Schizophrenic thought disorders are rarely consistently present in any afflicted person. They may be quite rare in a given individual. Consistent occurrence appears only in the most severe of illnesses. It is usual that thought disordered symbolization in an affected person intensifies with the presence of anxiety. During the same period of

pathological involvement a poem or a letter may contain coherent thought in one stanza and total confusion in the next, depending on the affect involved.

The influence of thought disorder on poetic symbol formation advances and ebbs from moment to moment, and from month to month. In the English painter Richard Dadd's letters and paintings evidences of loss of goal directed thinking appears in one production but not the next. The temporary presence of thought disorder implies potential for psychosis. It is possible for only parts of one's functioning to be involved. In describing Joyce's late work "Finnegan's Wake" which many find hard to follow, Andreasen (1973), representing the psychiatric group, notes that "Joyce the artist completed the autistic withdrawal foreshadowed by his schizoid character. Although eccentric, the man never became psychotic. But his art did." (P 71)

Creativity, Poetic Symbols And Thought Disorder

Though creativity and thought disorder are not mutually exclusive, the evocative tone of thought disorder can reach a level, which undermines the communicative potential in a creative act. The extent to which thought disorder interferes with the capacity of poetic symbols to communicate indicates the degree to which the creative process has been interdicted. Creativity reflects the presence of talent, awareness and a will to create. The degree to which *communicative* motivation is intended and successfully

expressed through elaboration of verbalization to conform to the experience, education and needs of the audience or auditor, defines the success of the creative process in developing poetic symbols. The dominance of *evocation* in thought disorder introduces a contradictory trend. Emerson (1845) explained the role of communicative symbols and the definition of a healthy poet artist in the following: "A poet is no rattlebrain, saying what comes uppermost." " . . . but a heart in unison with his time and country." " . . . seeing what men want, and sharing their desire, he adds the needful length of sight and arm, to come to the desired point." (P 719)

A person beset by a schizophrenic thought process with the will to create beauty through the use of words can still produce a lyrical word salad. Mild looseness of associations introduced to one's thinking by a schizophrenic thought disorder, if present, has a potential to enhance the music of poetic prose to the point that it attracts an audience, though losing some. Should the process proceed to autism and incoherence and the poetic sense be lost, more readers will become estranged. Autism (self centered personalized conceptual orientation) can introduce original and divergent verbal elements into the creative process. Mild autism mixed with creativity can interact to produce a pleasing though somewhat eccentric personality and artistic product, which attracts disciples and imitators. Severe autism involved in such a tincture produces an art so personal that new schools of art and literature cannot follow. Creative originality can exist in the absence of

evocation and autism. Creativity can stand on its own, when its divergent insights are based on reality or emulate tradition.

Symbol, Autism, and Thought Disorder Thought Disorders

There are twelve marker thought disorders by which the presence of a schizophrenic process is recognized when accompanied by a flat affect, autism and ambivalence. Nine of these thought disorders (marked with an asterisk in the list below) are structurally allied to poetic symbols. Poetic symbols are prone to pathological alterations in the presence of these thinking disorders. Of the nine, numbers four, five, and eight, are based on condensations, displacements and links of similarity. These three are especially apt to interfere with poetic creativity since poetic symbols are woven from these threads. The difference between an healthy poetic symbol and one that is pathologically tainted depends on the degree of autism manifested in the disordered thought. The more autism that is present, the more impaired is the ability of the symbol to evoke empathy.

The marker thought disorders of Schizophrenia are:

1. * Loss of object ground differentiation—This is seen in paintings in which the surface is filled with detail, providing no point of focus. The art of the mentally ill is known for "the abhorrence of a vacuum" that results in diffusion of the center of interest in their paintings.

2. * Concrete thinking—This refers to direct representation without abstraction. An example would be the answer "an ambulance" to the question "What brought you to the hospital?" asked by a doctor who is trying to focus the interchange on diagnostic facts. Another example of concrete thinking is "A wet stone" as the interpretation of the proverb, "A rolling stone gathers no moss." When asked why "A wet stone"?, The patient replied, "Moss slides off a wet stone."

3. * Magical thinking (See Frazer 1922 P12 and P43). There are two types of magical thinking, contiguous and sympathetic.

   Contiguous magical thinking (P 43) results in fingernail cuttings, hair and entities contiguous with the body being hidden or buried lest some malefactor find them and destroy them and in the process destroy the person who is the source.

   Sympathetic Magical thinking (P 12) is expressed in casting water on the dry ground in hopes that the clouds will do likewise and cast down rain in sympathy.

4. * Loosening of associations takes a number of forms. These are:

   Word salad—is characterized by communicatively meaningless autistic unfocused wandering between words and ideas.

   Verbigeration—overproduction of word salad.

   Mediate Associations—Words associated to other words through a personalized intermediate association that is

incomprehensible to the listener as an association to the triggering word.

Loss of Goal Directed Thinking—Associational links between words are comprehensible to someone who tries to understand what is being said on a paragraph level. However, the patient never gets to the point as his thoughts wander on with no evidence that there is a guiding principle.

5. * Predicate identification and physiognomic thinking present as a belief that the appearance of a single sparrow makes a spring. Through predicate identification one thinks that "Planes fly. Birds fly. Therefore birds are planes." and anyone who wears a red tie or a frown is feared as a member of a group that intends to hurt the patient.

6. * Bizarre use of words refers to personalized use of words in a way that is incomprehensible to others. This is an autistic exaggeration of the search for divergent new symbols. At times it can just be a sign of poor overreaching in a word search in poetic expression.

7. * Condensation refers to the phenomenon of portmanteau words. These are newly created words that have too many meanings tucked into them. For instance one newly created word may contain elements of a number of words with antecedent meanings, as in, "Abortion is not cethical." "Cethical" was formed by combining Catholic and ethical.

8. * Neologism refers to the creation of a new word. For example there is James Joyce's word "contransmagnificandjew

bangtantiality" which appears in "Finegan's Wake" (see Campbell (1970 p 3.) and a patient's objection to a therapist's interpretation by saying "I don't like the "pertainment" of that."

9. Blocking (stoppage of thought) occurs when speech stops suddenly, reflecting thought blocking, which implies that the patient is dealing with threatening new thought content.

10. Pressure of Thought—This is seen when a patient's thoughts pour in so intently that he does not have enough world or time to say it all.

11. * Clang Associations are words used in a bizarre fashion, where similarity of a single sound element suffices to give direction in finding the next association.

12. Stereotypy and Mannerism refer to styles of presentation (i.e. in art), which repeat prior presentations without regard to the guidance of meaning.

Other mental illnesses are recognizable by the existence of thought disorders.

For instance:

Organic brain disease is characterized by thought disorders such as confabulation, paramnesia, circumstantiality, perseveration, and concrete thinking.

Manic-depressive disease is characterized by topical flight, clang associations, and pressure of thought.

Organic thought disorders cannot by definition predominate in schizophrenia, which is diagnosed by finding schizophrenic symptoms in the presence of a clear sensorium. Where organic thought disorders appear in schizophrenic productions, a bizarre quality or another schizophrenic thought disorder contained within it identifies the schizophrenic nature of the thought process.

Schizophrenic thought disorders are clearly defined entities, most of which are easily recognized by the trained psychiatrist, whose education contains extensive communication with schizophrenic patients under supervision in pursuit of thought disorders. These are usually written down lest the healthy secondary process thinking of the student strip the bizarre quality from the thought disorder in favor of a transmutation of the thought disorder into a production with normal form.

During his training the student at first recognizes a disordered confusion and has the impression that thought disorder is an ill-defined concept, which is of little value in defining the pathological structure of thinking in the schizophrenic syndrome. This is reinforced by the fact that many patients produce thought disorders irregularly or primarily when

anxious. (Note below how Richard Dadd's poem is described as more confused when close to that which is personally difficult for him.) Slowly, as the student works at an understanding, the disorders begin to take clearer form. The situation is like the transition to familiarity associated with orientation to a new local. At first the sight of a landscape is confusing. When studied long enough, it resolves into a forest, which soon becomes trees and finally turns into families of species. In like manner, the thought disorders of schizophrenia become familiar entities with persistent qualities that support identity and a name. They define disease and are of inestimable use as an ongoing clue to diagnosis during the continuing practice of psychotherapy.

In evaluating a poet or other creative artist to see if his work contains reflections of a schizophrenic process, look for thought disorder. There are other clues to the presence of the schizophrenic syndrome. Vesanic traits (family history), personal history, inappropriate affect, poor relatedness, autism, ambivalence, and goalessness, should be reviewed.

I chose not to assign the diagnosis "Schizophenia" arbitrarily without supporting data about the artists we discuss. Since I have not personally interviewed the artists to be described, diagnosis will be determined from data reported by a contemporary of the artist. Diagnostic terminology will be limited to "Psychotic process associated with thought disorder". This provides a handle that fits our needs, while leaving to the reader the

opportunity to explore further diagnostic possibilities based on clues available in the clinical data.

This terminology is handy because it diffuses the misapprehension that views a schizophrenic diagnosis as a description of an illness which is an all or nothing matter, which if present could not leave neutral time for creativity. In actuality, many schizophrenic patients can function well in society, at times with no external signs of their illness. Some maintain encapsulated delusions that are unsuspected by colleagues. During periods of apparent wellness thought disorder can appear as an occasional accompaniment of anxiety associated with specific topics. This explains the works of a painter who can alternate normal with thought disordered paintings.

There is a progression in the work of many artists, which reflects pathological thinking characterized by expanding encroachments into thinking marked by grandiose autism (i.e. self centered thinking and idiosyncratic word choice in poetic symbol formation). An evolving pattern of pathology that follows this path in an artistically gifted creative person can be seen with remarkable clarity in de Chirico. The pattern starts with a disappointment in reality. This is responded to with depression which is the result of turning aggression inward onto the self. As a result aggressive pressure is diverted from the need to solve reality problems. At any time a return to health can occur. However it often happens that there is a

regression from the self directed aggression of depressive states, where the self is the symbol of the hated lost object, to a state of regressed symbolization in which protosymbolic use of body organs expresses aggression psychosomatically. The offending and frustrating real world as object is replaced by preoccupation with the protosymbolic organ. Alternatively a compliant new world is created in fantasy. A creation in plastic art, or in poetic symbolic phrasing presents a diversion. A world of fantasy or delusion is created, which provides symbolic resolution for the original conflict or disappointment. During this retreat from life, the world feels to be within one's own control. This new world, bright or dark, may resonate sufficiently with the experiences of others to permit the artistic product to be used passively by them to evoke inner emotional processes and memories. This helps in the resolution of stresses. Should the intrusion of autism into the process occur thought disorder will broaden the pallet of possible symbols to the point that the artistic product fails to communicate. Mental disorganization can become so severe that the artist's product becomes a web of disconnected meanings, each a point of focus disarrayed across a pointless canvass. The artist can pass into psychosis, sometimes irreversibly, sometimes with migration back to health, only to return again and again to autism. Depression may lift and paranoid preoccupations organize into delusion or into a paranoid state, with thought disorder mildly detectable. The informing attitude of the artist may become so marinated in projection

and predicate identification that he enters the low point in the process of artistic decline into madness. At this time there appears an enhancement of grandiosity, which permits the development of a self-image in which the artist sees himself as the center of the world he has created. A sense of reality develops that overrides reality testing to the point that a conviction develops that conclusions drawn from thought disordered thinking are more valid than the reality that the world shares. The "reality" of his imagination when translated onto canvass is free of meanings to others.

A typical clinical pattern of pathology consists of a slide from normal creativity into a defensive phase that retains communicative value. This is interrupted by an acute psychosis in which there is little production. This is followed by a return to productivity in which artistic production shows varying degrees of penetration of the symbolizing function by autism or thought disorder. Krystal (1965), and Kris' (1952) both described schizophrenic artists in whom there was a period of creativity with conspicuous object restitution using art images. The period of creativity was closely related to the psychotic process and resulted in a modification of the style of the artist. When overwhelmed by autistic ideation which represented the conflict at the core of the precipitation of psychosis, " . . . expression becomes bizarre, magical and filled with clang associations, displacements and condensations that identification was no longer possible for the viewer." (Krystal 1965 P 210) As Kris (1972) pointed out "In extreme cases the works

of psychotics are "unintelligible" as is their speech." (P 115) for "Symbolisms of this kind are not "evident," do not reverberate in others, and isolate the productions of the insane." (P 168) There are in the painted works characteristically a "horror vacui" a "tendency to fill space, to crowd in, . . . stereotypy and rigidity of all shapes, and the hypertrophy of symbols" (P 152). Symbolic imagery takes priority over the concepts that at first the symbols were chosen to represent. Thus images and symbols become the focus of the patient's productions at the expense of communication. The observer loses access to latent concepts at the root of the work of art as a result of the diffusion of representation produced by impaired object— ground differentiation.

Now we look at the life of some artists, whose work was intruded upon by diagnosed mental illness. We search for the effect of thought disorder on creativity. The artists to be studied are Giorgio de Chirico, Richard Dadd, Torquato Tasso, and James Joyce.

GIORGIO de CHIRICO

Introduction

Giorgio de Chirico (1888-1978) is considered to be one of the finest

painters of our time. His metaphysical works were the forerunners of Surrealism, Dada and abstract expressionism. He influenced Dali, Picasso, Magritte, Ernst, and Carra. The origin of Giorgio de Chirico's fame and influence lies in paintings that he did between 1911 and 1914. It was then that he introduced metaphysical symbolic images. These symbols replaced classical art symbols, which for him had represented external patriotic feelings, stories, events, and thing realities. The new metaphysical poetic symbols represented and expressed personal feelings and private thoughts. This was a new and divergent concept for Western art. He linked manifest symbolic objects to their latent content through " . . . fusion between a subject's state of mind and the atmosphere inherent in [the objects in] his immediate physical environment." (Lista 1991 p 29) As Krystal (1965) has noted, metaphysical paintings "impart an immediate and profound impression upon viewers . . ." (P 215) and have "been important in influencing the directions of the artistic expression of our time." (P 215) Paintings from de Chirico's earliest metaphysical period conveyed themes of inner emotions such as " . . . departure, melancholy, strangeness and emptiness . . . ." (P 215) An internal landscape of emotion was conveyed through symbols that unlocked shared affective responses in the viewer.

During the years from 1915 to 1918, de Chirico's Metaphysical works entered a second phase. The symbols that he chose changed. Shadows and the planes of buildings were preempted by mannequins, (i.e. figures without

faces). Krystal (1965) notes that these later pictures " . . . had lost their feelings and passion, were not coherent, and evoked no empathy". (P 223) Their symbols were characterized by a shift toward an evocative symbol mode derived from symbol nets with privatization of meaning; they estranged the attention of viewers. It was late in the period of this shift in the nature of the symbols in his metaphysical paintings that de Chirico returned to Italy from Paris, entered the army, and was hospitalized for mental illness.

Lista (1991) has noted that for de Chirico, " . . . each period of major creativity was preceded by a serious deterioration in his intestinal complaint and by a journey to a new place of residence." (P 55) The intestinal complaint occurred during periods of severe emotional problems manifested in psychosomatic symptoms and depression. The shift to mannequin symbols was accompanied by this pattern. At the time of this transition in symbolic form to a severely evocative mode, his emotional problems required hospitalization. He was hospitalized from 1916 to 1918.

When he left the service in 1918, de Chirico was improved but not cured. Thought disorder persisted and severely invaded the communicative aspect of the symbols used in his paintings. His paranoia persisted and grew. (see below). There resulted a loss in his appeal to audiences. A similar persistent influence had derailed the artistry of Tasso (see below). In the early 1920s de Chirico's art changed again. He returned to classical symbols

in his painting, and he began making copies of his earlier paintings, which contained his metaphysical symbols.

The Early Years

De Chirico was born and raised in Greece. His was an Italian family. His father, a railway engineer, was a well-educated man who paid close attention to his son's schooling. In this regard it is interesting to note the number of times that trains appear in the metaphysical paintings. Signs of artistic talent led to art lessons. Of his two siblings, a sister died, and a younger brother survived. Soby (1958), quoted and expanded by Krystal (1965) reported that "As a child, Giorgio was solitary, did not make friends, and was given to an extreme reverence for inanimate objects." (P 212)

From de Chirico's memoirs one can see that he came from an exciting home with much culture and family activity. As a boy he was exposed to the domestic impacts of a war with Turkey. His father so distinguished himself during the war by keeping the railroads of Thessaly in repair, in spite of military incursions, that he was awarded a medal by the king of Greece.

De Chirico in his "Memoirs" (1962) offers some recollections from his childhood, which seem harbingers of the intense projection with paranoid ideation that came to the fore with his return to classical symbols in the 1920's, and estranged him from his contemporaries. He recalled boyhood

fights with local children, which were initiated by him. These involved stones thrown with a belt or sling. On one occasion he responded to the destruction of a kite by local urchins with a stone fight from which he and his brother had to be extracted by a servant. Why had his kite been destroyed? Thought de Chirico retrospectively in 1962 " . . . they saw that I lived in a house that was more beautiful than theirs; that I was better dressed than they were and that I must be more intelligent and must know much more than they did about many things, and therefore I was anathema." (P 22) The similarity of his explanation for the attack on his kite to his later life projections was not lost on de Chirico. He noted in 1962, that "In the same way now among intellectual, modernistic and asinine painters a kind of Holy Alliance has been formed for putting spokes in my wheels and causing me harm in my work as a painter;" (P 22).

De Chirico projected aggression onto things inanimate when still young. An example of such boyhood fear to be found in his memoirs (1962, 1994) was de Chirico's response to " . . . an enormous mechanical butterfly, which [his] father had brought [to him] from Paris . . . From my bed I looked at this toy with curiosity and fear, as the first men must have looked at giant pterodactyls . . ." (P 14). Such an experience is not unusual for an early latency age child. Persistence of such projection with a strong sense of reality after the age of 12 is unusual, except in the presence of exaggerated grandiosity. (See Sarnoff 1972B, 1976B.) Exaggerated grandiosity, when persistent

intensifies cathexis of inner fantasy at the expense of reality perceptions. This results in giving credence to one's own fantasies and projections at the expense of reality. Grandiose self-evaluations predispose one to depression should the narcissistic images it generates be undermined by reality. A typical example of a grandiose self-evaluation in adult years is de Chirico's (1962) statement that " . . . in addition to my exceptional intelligence, so far as true painting is concerned, one must have my mighty personality, my courage and my ardent desire for the truth." (P 225), and " . . . I am an exceptional man who feels and understands a hundred times more strongly than others." (P 24)

Years of Apprenticeship and Years of Wandering

De Chirico's father died in 1905 when the artist was sixteen years old. His father suffered from acute episodes of illness for a number of years before he died. "At this time (his) mother suffered from a kind of long nervous exhaustion . . ." which was treated with medication. (de Chirico 1964 P 30) His father's death affected him profoundly. Though he continued to work at painting school, he failed the final exams. In his memoirs, he noted that "The emotional shock following the death of my father, [and] frequent intestinal troubles . . . made me feel tired, melancholy and discouraged, which certainly affected my work." (P 49)

After his father's death, Giorgio, his brother, Andrea, and their mother visited Italy. They stayed briefly in Venice and Milan, and a little over a year in Florence. His artistic work was impaired by the presence of his emotional condition. In 1906, the brothers moved to Munich to continue their art studies. They remained in Munich for four years. While in Munich, de Chirico read Nietzche, Weininger, and Schopenauer. His art work came under the influence of Boethius and the Symbolist school. Symbolist iconography emphasized established mythic symbols such as those seen in portraits with death or unicorns at the subject's side. From early on, de Chirico's art was infused with a romantic cast that held purely representational art at bay. He worked in a Symbolist orientation described by Delavoy (1978) as " . . . specially designed to be at once experienced through an imagination focused by history, perceived through an altered sensorial system, and read in accordance with acquired codes." (P 9) With his shift to early metaphysical symbols, the source of de Chirico's imagery pushed beyond these described limits of the symbolist school. He drew metaphysical symbols from zones quite far from conventional symbolist icons. His new sources carried moods from the evocative heart of the artist's personal experience. At first he used symbols whose ability to convey mood was derived from unmapped, shared, and universal experiences. Twilight, shadows, statues, long vistas and distant trains conveyed an uncertain sense of loneliness. By way of contrast in 1916, he moved on to late metaphysical symbols, which were derived from a

personal iconography beyond the ken of others.

Metaphysical[1] from de Chirico's point of view referred to potential unique intrinsic latent meanings hidden beneath the surface of a poetic symbol. The objects that contribute manifest form to such symbols have latent meanings, which are unlocked when scanned against memories during the search for meaning. Should the network of memories to be scanned for recognition been symbolically modified or the chain distorted, there arises a disquieting evocation of meanings whose " . . . ghostly and metaphysical aspect . . . only a few individuals can see in moments of clairvoyance and metaphysical abstraction." (de Chirico quoted by Faerna 1995 p14). Breaks in the associative chain of memory are products of thought disorders associated with manifest loose associations.

De Chirico was afflicted between 1909 and 1914 with severe depression and a chronic intestinal illness. These were accompanied by debility and severe pains. (See P 212.) As usually happened during such long episodes of illness, he did very little painting especially during 1910. It was then that de Chirico returned for a year to the Italian cities of Milan, Florence, and Turin. Krystal (1966) describes a "painful intestinal disorder" (P 13), which occurred then. It was similar to that, which combined with depression afflicted him when his father died. De Chirico (1994) in describing his severe melancholia while in Florence said, "My bedside table was always covered

with little boxes and bottles . . . [which] . . . served no purpose and my condition did not improve. As a result I did very little work. I did more reading than painting . . . . and was overcome with severe crises of black melancholy." (P 61) In spite of this de Chirico's 1910 stay in Florence left an imprint on his work.

The Early Metaphysical Period Begins

It was in Florence that his metaphysical painting took form after a "revelation" in the Piazza San Croce. (Faerna 1995 P 7) As de Chirico (1994) later described this formative moment: he was recovering from a severe bout of debilitating intestinal illness, when "The whole world around me, including the marble of the buildings and fountains, seemed to me to be convalescing." "The autumn sun, strong and warm, brightened the statue and the facade of the church. I then had the strange impression of looking at those things for the first time." Thenceforth he was guided by a desire to liberate art from an anthropomorphic symbolism that was based on commonly accepted associations. This revelation informed his metaphysical period of which "The Enigma of the Day" was the first painting. (See figure 12.)

Figure 12
"The Enigma of the Day" 1914 Georgio de Chirico
© 2003 Artists' Rights Society (ARS), New York/SIAE, Rome

Notes

1 Faerna (1995). p 14

De Chirico's Symbolism in the Metaphysical Context Munich

The first application of the term "Metaphysical" to a work of de Chirico is attributed to Guillaume Apollinaire. Lista (1991) assigns the origin of this use of "metaphysical" to Otto Weininger, who used the term to describe a thought or insight that elucidated "the profound meaning of things". Seemingly unrelated words, images, and things can be used as symbols for such latent contents. "The functions and relational values of [these manifest symbolic forms] . . . could be neutralized [deaffectivised] to the point where the [manifest forms produced] became a symbol or a thing vested with mysterious allusions." [Sic] (P 27) Weininger's thought was available to de Chirico as early as May 1907, when he was in Munich. De Chirico (1960) reports that he had read Weininger's book "Concerning Supreme Things" in which Weininger[1] " . . . says that the sun setting on the horizon is like a severed neck." and in which he equates lava with solid animal waste. (P 164)

PARIS

After leaving Munich, de Chirico continued to paint using the manifest symbols of a classical "symbolist style". Weininger's concept of a symbolism derived from an idiosyncratic symbol net that could communicate mood was held in reserve, ready to be used in the creation of the world of painted

symbols into which de Chirico would later escape. Through metaphysical symbols, he would be able to flee from melancholy into a world where "harmony seemed possible" (P 28 in Lista 1991). This step awaited his voyage to France.

In 1911, De Chirico left Italy to join his brother who had gone to live in Paris. On the journey there, he suffered from severe pains associated with his intestinal disorder. Krystal (1956) reported, "He rarely left his dingy studio." (P 214) during what Lista (1991) calls " . . . a year of inactivity."(P 117) Krystal (1956) describes this period as a year of total withdrawal and isolation. When he began to paint again he expressed "intense mysterious feelings" through his early metaphysical paintings. (P 218)

The early metaphysical paintings of de Chirico depicted deserted, silent urban landscapes, arcades of bland mystery, stretched perspectives, elongation of shadows, shadows as people, towers, distant trains, clocks set at 1:29, and chimney towers. The manifest symbols underwent a slightly menacing artistic transformation that divested objects and places of their comforting familiarity, and replaced them with a depiction of life and mood that spoke through a triggering iconography, which though recognizable, had an unfamiliar spectral quality to it. As Crosland (1999) noted, de Chirico's "early painting reflects a world where direct human contact has been lost—all that remains of people are statues and shadows." (P 8) In de Chirico's own

words to describe his work in Paris as quoted by Lista (1991) the " . . . way in which I can conceive of a work of art. It is essential that thought detach itself from everything we call logic and meaning, that it distance itself to such a degree from the shackles of humanity that things appear in a new light, as if illuminated for the very first time by a dazzling constellation." (P 83) During this period, in every painting, "every object is absolutely isolated, which is to say totally autonomous, and every space is distinct from the next." (P 83) Yet the symbols still remained accessible and could offer a participatory catharsis to the viewer.

By 1912, de Chirico had recovered his health to the degree that he was able to exhibit at a Paris Salon. He had exceptional success. He sold his metaphysical paintings, made the acquaintance of the leading painters of his time, and was offered the opportunity to paint for a retainer by an art dealer. (See Lista 1991 P 116)

FERRARA

Military Service and Mental Hospitalization

In 1915, Italy entered world war I. Soon after the war began, de Chirico and his brother obtained passes to return to Florence where they reported for call-up in the military district in which they had been registered. As de

Chirico (1994) explained it, they wished to affirm their identity as Italian citizens through military service. Their Italian identity had been challenged by some in light of their country of birth. Once he was in the service, he was assigned to clerical duties. He found the surroundings distasteful. A decompensation occurred. His depression and intestinal troubles intensified. The shift in his symbolizing function to a regressive plateau, which utilizes psychosomatic protosymbols in the expression or fulfillment of needs, intensified. (de Chirico "Memoirs" P 84)

The pace of the war quickened. More soldiers were needed at the front. De Chirico was interviewed by a medical officer whose own sons had recently died in battle. De Chirico felt sure of a combat assignment. The officer, recognized de Chirico's vulnerability and recommended mental hospitalization. As a result, as described by Soby (1958) there was a time before 1917, when "de Chirico was . . . obliged to spend much of his time in the military hospital at Ferrara." (P 113) Here no duties were required of him.

The Shift to Mannequins
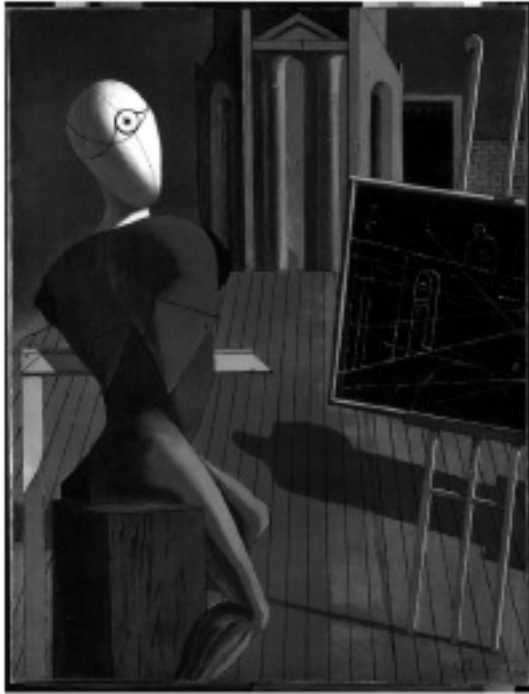
Figure 13 "The Seer"—1915 Georgio de Chirico

While hospitalized de Chirico began to paint again but with an alteration in the symbols of his metaphysical style. He began to use "predominantly mannequins without faces." (See Krystal 1966 P 222 and Figure 13) There was neither cultural precedent nor was there audience empathy for such mannequins. De Chirico had shifted to an autistic-evocative level of symbol selection, regressing to strongly evocative poetic symbols. "These pictures

had lost their feelings and passion, were not coherent, and evoked no empathy." (P 223) "Thus, the paintings of the later period acquired that looseness of associations which also makes schizophrenic art (a riddle)." (P 223) De Chirico [had] relinquished "fantasy objects" and replaced them with "calculated, mechanical and empty robots". (P 224)

Lista (1991) notes that "the artist mastered his anxiety at the price of relinquishing fantasy objects . . ." "substitution of concepts for objects." " . . . and loosening of associations, (as a result) his paintings lost appeal to viewers." "(A)utism controlled the associations involved." (P 225) Lista (1991) strongly emphasizes the loss of empathic potential of the late metaphysical paintings. With the late metaphysical symbols, de Chirico's works started to exhibit a closing off of spatial relationships within the canvasses. (P 89) "The mannequin, frozen into immobility with a practically enclosed space, eliminates the last traces of carnal potency embodied in the statue, with the result that the body itself becomes a 'thing'." (P 89)

Mannequins as Symbols

With the end of world war one, De Chirico (Lista 1991) was mustered out of the army. An exhibition of metaphysical paintings populated by mannequins, which had been painted during his hospitalization were offered for sale at an exhibition. The exhibition was a mediocre success. Only one

painting was sold. It was the only non-metaphysical picture in the entire exhibition. (P 89) De Chirico's late metaphysical paintings had little appeal. As Lista (1991) put it, "No mystery radiates from these canvasses: instead, they show a world which has withdrawn into itself, a world that stares out at us but provokes no resonance." (P 99)

Return to Classical Paintings and Symbols

In 1918 according to Lista (1991) de Chirico settled in Rome with his mother and "[went] through [a] period of abject misery." (P 117) In 1920 he went to live with an uncle in Florence. (P 116) He moved to Paris in 1924. He lived in the USA from 1936 to 1938 and then in Italy. He married twice, once in 1924 and once in 1930.

From the twenties onward, de Chirico returned to classical principles in producing paintings. He replaced personal landscapes of memory with images from the shared world. Tully (1994) quotes Soby's (1955) opinion of these paintings to the effect that the 1920 NeoClassical Paintings " . . . are tiresomely sweet, even chic, and with them it seems fair to take leave of de Chirico as a vital force in modern art." (P 155)

On occasion he returned to the production of metaphysical paintings. This took the form of literal reproductions of his pre-mannequin works. On other occasions, he impeccably reworked the stylistic conventions that,

arising from the pre 1915 inspiration, had generated the new direction in art that inspired Surrealism, Dada, and Abstract Expressionism. At this point, his art had become "mirror to imaginary associations rather than being a source of their creation." (See Lista 1991 P 103, 111.)

De Chirico's art thus resolves into five phases. These are; classical and symbolist training and painting in Greece and Munich up to 1911; Early metaphysical painting in Florence and Paris from 1911 to 1915; Mannequin metaphysical painting in the Ravenna Army Hospital from 1915 to 1918; and occasional Metaphysical reproductions during his return to classical style themes and symbols in Italy, Paris and the USA after 1920.

De Chirico's metaphysical works continued to influence the surrealists after 1916. When de Chirico moved to Paris in 1924, he was at first accepted and then ill used by the surrealists who found inspiration in his early metaphysical works, but not in the man or his late metaphysical or classically toned works. Identifying the dates of his paintings after 1920 is complicated by the fact that in addition to painting self copies, he declared many of his original paintings to be fakes (de Chirico's "Memoirs" P 198.) De Chirico died in 1978.

The Psychology of de Chirico's Metaphysical Symbols

An ever repeating cycle of emotional reactions began to effect de Chirico

in 1905 following his depression at the death of him father. Each cycle would begin with a move of his place of residence followed by depression and GI symptoms severe enough to interfere with his ability to work for as long as a year. He would then return to his artistic work. Krystal (1966) describes affect and agitation as controlling factors in this cycle of reactions, which influenced his symbols and art style from 1911 to 1918. Such cycles were experienced repeatedly until 1920.

The end of the emotional cycle of 1911 occurred while de Chirico was in Italy and later in Paris. The resolution of his depression paralleled the introduction into his paintings of depersonalized early metaphysical symbolic forms. These consisted of symbols, which retained some communicative mode characteristics in spite of the abstruse organization in space in relation to each other. Lista (1991) detected in the development of de Chirico's metaphysical language of 1911, transcendent influences, including a "focus on the world of "things" which lies beyond objective reality" (P 53). He also saw adjustment to affect in de Chirico's ability to express sensations via objects (P 72), to the extent that he could convert " . . . disturbed psychic condition into 'thoughts'" which can be represented by things in paintings." (P 22)

De Chirico quelled his own personal affects through the use of his early metaphysical symbols. Lista (1991) described his affect and agitation as controlling factors that activated his regressed symbolizations. Krystal (1966)

noted in regard to this that during "the flight from reality into the world of fantasy, the removal of the sense of reality from its perception was an accomplishment for him in his struggle against depression and the dread of destruction." (P 214) De Chirico himself noted that at times agitation was replaced by an intense stillness, albeit eerie and "ghoulish." (P 215)

Since the early metaphysical symbols worked in the communicative mode, they were accessible to viewers. They could serve as vehicles for sympathetic catharsis through passive symbolization. Paintings of this period appealed to viewers. The early metaphysical paintings sold well and inspired new directions in art.

De Chirico's return to art, after a deep disorganization associated with the emotional cycle that occurred when he returned from Paris to join the army (1916), was dominated by the presence of his late metaphysical symbols. These were derived primarily from evocations of obscurely privatized webs of meaning. His symbols became intensely depersonalized through their 'disincarnation' in the form of mannequins. Disordered thinking invaded his creativity. His paintings and their symbols strayed so far from common experience and meaning that they stirred little emotional empathy in viewers. They did not sell.

Why Early Metaphysical Symbols Worked and Late Ones Failed

To understand why de Chirico's early metaphysical symbols worked and his late ones failed, it is necessary to understand the role played by the production of symbols in the creation and appreciation of a work of art both by an artist and by his audience. There are uncontrolled elements in life in response to which a person can only be passive. In this circumstance, man hungers for reliable entities to which he can turn for reassurance. Transcendent symbols are most often sought for they offer comfort wherever there is chaos. Mythic contents are steadfast. They do not change for the arc of their active lives. Cultures evolve with the development of such entities. The reliability of geometric forms, the organization of time, and the constancy of cosmologies and eschatologies provide a sense of control. They represent the divinely endowed and humanly created predictable realities of man's world and cultures. This has a therapeutic role in banishing uncertainties for mankind.

Lista (1991) described the evolutionary road that preceded the emergence of "metaphysical pictures" (pitura metafisica). He saw it as a path traversed by Pythagoras, St. Augustine, Shopenauer, Neitzche, and Weininger (Pp 29-31). An example of one such evolving culture element, would be the use of geometric forms to bind the expression of affects associated with uncertain localization in space (i.e. being lost). Grid plans for cities such as those developed by the Greek colonists of Italy (see Mertens and Greco 1996 P 243 etseq.) in their city planning, allay confusion.

Visual symbols such as linear structures, which evoke by tradition, and shadows, which evoke by their inherent capacity to generate affect (see affect porous symbols), are troubling because of the power they have to stir affect. Organized geometrical shapes (i.e. town squares and colonnades), statues that hint of the past and in the process give direction to time, and empty windows pointing toward the horizon have become a part of the spatially organized human context that make of life a reliable and calming experience in the face of uncertainty. De Chirico's work was but one further step in this visual tradition. The reassuring old city forms of antiquity when mixed with personal symbols of separation and loss (i.e. train stations, distant trains, shadows, lonely vistas) created a new and accessible language for art. The early metaphysical pictures consisted of the symbols of a self-created world under the artist's control, which drew his attention from depressing aspects of his own world of reality.

A substitute world created through a work of art resolves narcissistic blows associated with failure or disappointment in the real world. The symbol net partaken of and appreciated by a prepared (mythological educated) populace and also by de Chirico in his early metaphysical symbols gave rise to an art that could "engender a peace inducing catharsis:" (See Lista 1991 P 35.) This is a potential inherent in the communicative symbolic mode. A similar balm for uncertainty is (infused) shared mythic explanatory belief to which one can turn when perplexed. De Chirico consciously participated in

such transcendent thinking. He noted, "The divine mystery encompasses in its immensity the mystery of art. I was able to comprehend that the divine presence is revealed in art and that contemplating art constitutes a rite of purification." (See Lista P 35.) Mythological education not only holds together cultural identity. It also certains individuals in need of comfort.

The roots of individual transcendent symbols are not accessible to science and therefore not scientifically provable. Their existence as a body of culture elements infused through education, and of great influence in shaping the form of reality as seen by believers, cannot be denied. Such symbols populate art. Symbols drawn from this group have potential even when used in unique situations to generate empathic responses in the viewer. In this regard Emerson (1845) noted that symbols communicate because they contain both personal and culturally informed meanings and associations. The icons represented in the early metaphysical symbols of de Chirico comforted because they appeared as familiar structuring items in ordinary, albeit non-narrative contexts.

The icons chosen for the late metaphysical symbols offered no such comfort. Following a cycle of travel, hospitalization for depression, idleness and then return to art with a lessening of his emotional symptoms, de Chirico created a late metaphysical symbol vocabulary (mannequins), which was unique and much divorced from the elements that had served as sources of

comfort for his culture. Mediate association, a form of the loosening of associations thought disorder (see above), following in the wake of expanded autism and grandiosity, became the tool that squandered empathy. Attention to the skills of recognition of the audience was ignored. Interpretation of de Chirico's idiosyncratic personal mythology and its symbols exceeded the skills or memory of the viewer. They failed to offer intellectual or emotional resonances. Failure to attract an audience and buyers ensued.

The Shift in Psychological Dynamics after 1918

After 1918 de Chirico developed regression in thought patterns that presaged a regression in object relations that would mark his character in later years. By 1920 he had relinquished the use of metaphysical symbols as an element in the cycle of adjustment that influenced his creative work. The loss of this dynamic adjustment resource was associated with the clinical advent of a shift in the way that he handled aggression. His discharge of hostility went from turning in on the self, manifested in depression and gastrointestinal symptoms, to projection of hostility onto persecutors. The sense of reality of the latter was reinforced by ever increasing grandiosity. There was a shift of symptom from idiosyncratic late metaphysical symbols in paintings to idiosyncratic interpretations of the behavior of others. The latter was charged with grandiosity and paranoia. This was noted by Crosland (1999) who described his growing paranoia. In the hospital de Chirico had

been described as " . . . closed, withdrawn and (saying) very little." (P 64) "(His) resentful, distrustful attitude . . . was to deepen as time went on—so much so that he became "totally self centered" (P 97) and in a "State of paranoia" P 70)

By early middle age we can find in de Chirico's ("Memoirs" 1991) own words, increasing paranoid grandiosity, feelings of omnipotence, and feelings about himself as the center of the universe. When speaking about critics of modern painting, he said, "before one really has the right to speak in such a way one must in the first place be a painter of great intelligence and one must have been capable of painting the paintings, which only I have succeeded in painting in the first half of our century." (P 116) De Chirico's "Memoirs" (1991) of his post military service years are filled with examples of a fixed style of paranoid tinted response (P 137, 193, 219) in which de Chirico asserts his identity as the "center of the universe" (P 8, 9, 116, 225). Such paranoid coloring can be especially seen in three instances. In one instance ("Memoirs" 1991 P 137), de Chirico attributed the failure, of his new paintings, to persecutors who are organized into "cliques" made up of allegedly envious less intelligent and stupid artists, dealers, experts, painters, and critics. His description of an experience while attending the opera is the second instance. In the latter situation he stated "I noticed, however, at La Scala that there was a persistent and subtle hostility towards me that emanated even from the more active sides of the theater. The reason was

always the same: envy on account of my artistic strength and my personality as a man."(P 193) The third instance is contained in de Chirico's description of an encounter with the critic Longhi. "He saw me, calculated the distance between us in an instant and probably deduced that if he had continued to go forward we would have met like two steamers in the fog. There was no time to lose and he resorted to an extreme method: magic. He stretched out his arms and dived into the pavement . . . how [can one] do such things without possessing the gift of ubiquity and the faculty of being able to arrange at will the disappearance of one's own person?" (P 93)

Hallucinations

Grandiosity reaches a height when self-created entities are seen to be more important that the reality that two people can touch. De Chirico's (1991) own descriptions tell of his experience of hallucinations. In one example, he recalled that "an indescribable hysteria, of which no instrument could have measured the power, caused the heavy marble tables to levitate, and they rose half a centimeter from the floor; a phenomenon, moreover, which I alone was able to observe." (P 106) During 1919 "[He] saw tongues of fire appear in the gallery, while outside, beneath the clear sky over the city, rang out a solemn clangour as of weapons beaten in salute, and together with a great cry of righteous spirits there echoed the sound of a trumpet heralding a resurrection." (P 97) In these highly personal experiences the metaphysical

symbols of de Chirico had found a new home.

SUMMARY

Symbols are a manifestation of creativity. When a psychotic process associated with thought disorder appears in the life of a creative artist, there is a transmutation of symbolic content that draws upon personalized often idiosyncratic symbolic linkages. Thought disorder and schizophrenia may be seen to influence the creative products but are not primarily creative in themselves.

There is a degree of exception to this axiom. When such altered creativity is present in mild degree new directions can be opened in art, provided that the symbol content remains invested in the course of the pre-existing culture pattern. The backbone of cultural evolution is an evolving set of emulations in which each new step is but a step away from the last. One of the hallmarks of disordered creativity in an artist is a break with the emulative progressions in the cultural evolution of his society. Under the influence of thought disorder the created symbol can stray so far from socially shaped ongoing concepts that it replaces tradition with private trends.

RICHARD DADD

Introduction

Richard Dadd worked in the mainstream of a movement in 19th century British painting, which emphasized facility in painting fairy scenes and the depiction of the wee folk who in imagination populated the gardens and leas of England. He was born in 1817 and functioned well until the development of mental illness in 1842. He was hospitalized in 1844. He never recovered. He died in 1886 after 42 years of hospitalization. The intrusion of thought disorder into his artwork showed a variability, which paralleled the inconstant intrusion of autism into his ordinary thought and speech.

He showed remarkable talent for fine line and depiction. This skill captures the attention of the museum-goer to this day. He clearly influenced the works of contemporaries such as Stanier and Huskisson. He became ill before he had the opportunity to introduce an influential divergence from the main flow of the fairy painter's trade. His precipitate descent into madness was accompanied by a degree of aberration in thinking that exceeded that which could be tolerated in the process of establishing a new school of art.

Dadd showed evidence of a labile affect early on. One description tells of

his blue eyes, " . . . at one moment almost wild with the varied lights of mirth and fancy, and then so deep and solemn in their thoughtfulness" (Allderidge (1974 P 15). As a young artist, his work attracted private commissions and projects. One early commission gave him the choice of topic for the decoration of a large home. "The subjects . . . chosen himself, were from Tasso's 'Jerusalem Delivered' and Byron's 'Manfred'." P 17. An 1842 commission to accompany a gentleman engaged in Middle East travel required him to make illustrations of the sites seen. While in Egypt, he experienced feelings of awe at its ancient mythology. This contributed the element of Egyptian religion and the god Osiris to his later delusional preoccupations.

In May 1843, He became guarded and suspicious of the motivations of others. He became unpredictable and at times violent. He developed ideas of reference. He thought he was being watched. He is reported to have "cut a birthmark from his forehead, saying it was planted there by the devil" (Allderidge 1974 P 2) He saw and heard haunting evil spirits and became preoccupied with the devil. (P 22) These ideas became the content of persistent delusions, which could be detected on interview thirty years later.

Family History of Vesanic Traits

Dadd's family history was rich in vesanic traits. He was the fourth child

of seven children born to Mary Ann and Robert Dadd. There were four sons and three daughters. Four of the siblings died insane. Only one, the eldest son, Robert, lived a full and balanced life. Two of the sisters never married. Their lives consisted of moving from job to job as governesses and companions. A sister, Maria Elizabeth, attempted to strangle her youngest child during a distraught episode of rage and was committed to the Royal Asylum in Aberdeen in 1863. She died there after thirty years of confinement. The youngest brother, George, became mentally ill at the same time as Richard. He was hospitalized in 1844. He died in Bedlam in 1863. Yet another brother, Stephan, died insane in 1860. He had been kept at home with a private attendant since 1853.

In August of 1844, Richard was taken for consultation to an alienist, who recommended restraints. In spite of this, the family history and the concurrent illness of George, Dadd's father did not discern danger in Dadd's dementia. His father attributed Richard's behavior to sunstroke and expected spontaneous recovery. A few days after their meeting with the alienist, Dadd invited his father to accompany him to a favorite haunt, Cobham, where he promised that he would 'unburden his mind'. (See Allderidge 1974 P 23.) While on a walk in Cobham Park, Richard Dadd stabbed his father with a knife, which had been purchased for that purpose alone.

Allderidge (1974) describes no doubts that " . . . the killing was

premeditated" (P 24), as Dadd himself explained " . . . the idea of a descent from the Egyptian god Osiris, induced me to put a period to the existence of him whom I had always regarded as a parent, but whom the secret admonishings I had, counseled me was the author of the ruin of my race. I inveigled him, by false pretenses, into Cobham Park, and slew him with a knife, with which I stabbed him, after having vainly endeavored to cut his throat'. P38[2] In his deluded state Dadd believed that his father was the devil and that his own allotted task was to be an envoy of god (Osiris?) assigned to kill those possessed of the demon.

Immediately after his father's murder, Richard fled to France. There he was apprehended a fortnight later, during an attempt to murder a fellow passenger in a coach he had taken on the way to attempt the assassination of the Emperor of Austria. Upon being returned to England he was adjudged insane and sent to Bedlam Hospital.

Dadd's first year in the hospital was one of great agitation during which he did no painting. When he finally began to paint, two styles emerged. In one, his work was realistically balanced as it had been before his illness started. In the other, there was a distinct change of style as illustrated by the "Fairy Feller's Master-Stroke" (1855). This painting (Figure 15) displays the need, sometimes called horror vacui, to fill all the space on the canvass. This is a characteristic of schizophrenic art (v.i.). The material features of the picture

seem "explicable only in terms of some private obsession." (Allderidge 1974 p 82) There is loss of object ground differentiation with no focus or center of attention. There is a disordered orientation of figures in space, (a feature more prominently found in Dadd's 1849 painting "The Flight Out of Egypt" (Figure 14).

Figure 14
"The Flight Out of Egypt" Richard Dadd

There is little in the way of a central theme to tie together the multitude of characters and events depicted. There are affectless expressions on faces. His "later eastern scenes" showed "remoteness" (Allderidge 1974 P 29) " . . . there is about many of Dadd's pictures a far more characteristic atmosphere of trancelike stillness, as though time and motion had been arrested by the

intensity of his observation; and this is nowhere more perfectly exemplified than in 'The Fairy Fellow's Master-Stroke." (figure 15) "The earliest fairy pictures do not have this static quality, and much of their drama arises from the frenzied animation of the dancers." (P 42) Even in his early pictures one can find examples off this "air of cataleptic suspense." (P 42) This may be an early manifestation of the ebb and flow of psychotic process that so characterized his life and invaded his work after the first acute surge of his illness.

Figure 15
"The Fairy Fellow's Masterstroke" Richard Dadd

Mercurial shifts of mood and thought content were manifested in his daily interactions with people. For instance, while engaged in serious discourse about a painting he was showing, Dadd perceived " . . . a fly stuck to the paint and identifying it as the devil in one of his disguises, became excited and distraught." (P 34) Dadd provided a poem to go with "Fairy Feller's Master-Stroke" (sic). It is a web of digressions, which catches the ear of the reader but cannot engage his mind. In this poem he uses mental illness as a

metaphor. This is a process also seen in Tasso's work. Dadd describes 'pendants' which wind about the picture as representing vagary wild, and mental aberration styled. (P 125)

The poem is called "Elimination of a picture & its subject—called the Feller's Master Stroke" (sic) Allderidge (1974) notes that the name has nothing to do with the picture and explains that the word "elimination" could be an error, a pun, a play on some word such as 'illumination' or 'elucidation'. (P 128) Should this be so, the title of the poem contains a condensation or a bizarre use of words. The poem is thought disordered. Allderidge (1974) describes "In this long rambling and sometimes incoherent poem, Dadd explains the action in his painting 'The Fairy Feller's Master Stroke.' and digresses on a number of subjects, some tenuously related to it, and some which seem to have slipped in while no one was looking (loosening of associations). While he is describing the picture and the characters in it the sense emerges quite clearly." (P 127) Although the topic he is talking about is usually obvious, it is not always so certain what exactly he is saying about the topic (autism). Little of the verse holds together under close inspection. "Some of the wilder passages suggest that he has become so involved in personal preoccupations that the medium has simply got out of control." (P 127) In painting the picture, Dadd used no external guide for the content. " . . . he gazed at the canvass, and thought of nothing until pure fantasy began to give form . . ." (P 125). This is the kind of exclusion of external influence that

prompts dreaming and which when admixed to a tincture of anxiety breeds thought disorder in disordered minds.

Prominent among Dadd's thought disordered paintings is "The Flight out of Egypt 1849-50" (Figure 14) It is filled with characters and without focus. This is another example of the schizophrenic artist's horror of the vacuum. The following is an adaptation of a description of the painting by Allderidge (1974).

The Roman soldiers seem to have strayed in from another world, which may be why they are being ignored. (loosening of associations). Trumpets which in one part of the picture are behind a tree have bells, which are in front of the face of a woman who is clearly standing in front of the tree (loss of object ground differentiation). " . . . it is doubtful whether even a full explanation by Dadd himself would have made it wholly accessible to us." (autism) (P 82)

Summary

Thought disorders may affect artistic creativity intermittently. Such was the case with Dadd. The intrusion of thought disorder becomes more intense, when the artist becomes agitated. There is a point beyond which the intensity of affect closes down creativity. Therefore there are mentally ill artists who may show no sign of thought disorder in their artistic productions. The latter

situation was the case in the work of Tasso.

TASSO

Introduction

Torquato Tasso (1544-1595) was the last great poet of the Italian Renaissance. He has been most celebrated for his heroic epic poem Gerusalemme Liberata ("Jerusalem Liberated" 1581), which with interpolated fantasy diversions, tells of the capture of Jerusalem during the First Crusade. In his lifetime, the Gerusalemme Liberata was imitated and translated into many languages.

Torquato Tasso was born into good fortune. His father, Bernardo Tasso, was a famous poet in his own right, whose skills gained him positions in Renaissance courts. While his father served in the court of the Duke of Urbino, Torquato was educated with the son of the Duke. In his adult life, Torquato's poetic skills earned him a place in the court of the Duke of Ferrara. In 1579, Tasso was imprisoned by the Duke for erratic behavior caused by mental disturbance.

The Art Life of Tasso

Tasso contributed to the art of his time. He influenced its course and

brought to it new concepts that reshaped culture. He is credited with establishing a new literary genre, pastoral drama, (such as the "Aminta"), which deals with idealized rural life. He was, along with Ariosto, influential in the development of "ottava rima". Tasso's life and his poem "Jerusalem Liberated" illuminated Western thought and influenced Western culture's creative world in a style and degree that have only been reached by the works and lives of Homer, Virgil, Shakespeare, Heine, Byron, and Goethe. There are paintings, which relate the adventures of his hero, Tancred. For instance Rosenblum (1967) described a painting (1822) by Francois Gerard, "Corinne at Cape Miseno" which depicts the heroine of a novel by Mme de Stahl as singing "of the ghost of Tasso". (P 118) In the nineteenth century, the torments of Tasso's life became the basis of an opera by Donizetti, and of a play by Goethe with an overture by Liszt. The latter became an independent tone poem entitled "Tasso, Lamento e Triunfo". Liszt's main musical theme for the overture was based upon a song sung by a Venetian gondolier. When Lizst asked the origin of the song, the gondolier sang the words. The tune, it turned out, served as a setting for a then three hundred year old poetic text from "Jerusalem Liberated" The "Lamento" refers to the misery of Tasso's late life crises. The "Triumpho" refers to the legend, which through telling of his persistence, life, creativity, and spirit, gave content to romantic elements in the cultural world for hundreds of years. The Gerusalemme Liberata, has been the source of plots for many opera librettos. Handel's first opera

"Rinaldo" best remembered for the immortal melody of the aria "Lascia ch io Piangi" (1711) is based on the Tasso poem. There are also Monteverdi's "Combattimento di Tancredi e Clorinda", Lully's "Armida", Hayden's "Armida" and Dvorak's "Armida." Four of the five operas mentioned are currently available on disc at local recorded music stores. Last, but hardly least in support of Tasso's status as an established and highly influential artist, Clark (1992) tells us that Delibes ballet "Sylvia" first produced in 1876, was inspired by the "Aminta", a renaissance theatrical spectacle written by Tasso and first produced in 1583.

PREMORBID PERSONALITY

Tasso was described by Brand (1965) as a weak man, who was easily affected by external pressures. He was " . . . lacking in courage, patience, moral fiber, strength of will, shrewdness, love of his fellows, humility, [and] dignity . . ." (P 37). "His greatness was all in his writings." (P 37) His life was marked by "periods of sanity and lucidity" (P 206) Montagut, as quoted by Brand described Tasso as a man with a " . . . psyche formed at a certain stage of life, an adolescent psyche."[3] (P 223)

For five years before his imprisonment, there were signs of increasing instability. Brand (1965) described Tasso in 1574 (P 16)—as " . . . subject to fevers, which effected his mental lucidity. He had a constant irresolution and a

certain disequilibrium of the brain." "He heard or believed that he heard malicious and envious tongues all round him and his sensitive temperament led him to magnify the slightest neglect into loss of favour and affronts to his dignity." (P 16) Tasso believed himself bewitched. "He saw apparitions and was convinced that a 'Folletto' was stealing his money and his papers and upsetting his books." In 1575 " . . . in one of his fits of madness, he threw a slipper at a doctor and forced his servant to drink his medicine." (Brand P 31) In 1577 Tasso "tried to have a servant sent to him from Urbino as he believed that the Ferrarese serving men were planning to kill him." (P 19) Harvey is quoted by Brand (1965) as describing Tasso at this time as a person having "so hyperbolical a conceit, overhawty for the surmounting rage of Tasso in his furious agony."(P 207) Roncorino is quoted by Brand (1965) to the effect that Tasso had deliria of persecution, grandiosity, hypochondria and religiosity. (P 224) (Hallucinations and delusions were not differentiated verbally until the mid 19th century. Prior to that they were called spirits or deliria).

Tasso's general behavior before 1579, the year of his imprisonment, was that of a person who was fastidious and self-important. He complained of persecution, and was unable to live amicably with his fellow courtiers. In his relationships with others, he was difficult and dependent.

Weiss (1962) in describing the stresses that ushered in Tasso's breakdown noted "Fear of the Inquisition and anxiety caused by the strictures

of rhetoricians and grammarians proved eventually too much for Tasso's mind. Fears became an obsession, which . . ." (in turn led to insanity and seven long painful years at St. Anna).(P VI) Since Tasso often gave samples of works in progress to others and was stung by criticism, he added to his own difficulties.

It is part of the legend of Tasso that when noblewomen of the Ferrarese court offered him support, he mistook kind ministrations for erotic interest. When he responded to this fantasy, he was rebuffed with devastating results. In Goethe's play "Tasso", this is a major factor in the precipitation of his psychotic episode. By way of contrast one should note that Donizetti blamed Tasso's imprisonment on requited love. In the opera, when Tasso was released after many years, he went to seek his love only to find that she had died.

"The language of his letters betrays the fevered, excited state of his mind." He feared that the purge given by the doctors was poisoned. " . . . his letters, at this time, reveal his confused thinking and "lack of moral fibre." His mental state was often confused. "He thought that he had given offense or been deliberately snubbed when no such thing had happened." (Brand P 33) "Above all he hears voices." "and has hallucinations. He has terrifying nightmares and comes to believe that he is bewitched . . ." "Under these conditions he becomes languid, depressed and unable to write." (P 34) He

showed extreme egotism, with no interest in the lives of others and was lacking in humor. (P 34) The pattern of his response is monotonously constant." (P 36) His mental state was marked by alternating periods of lucidity and rage and confusion. (P 37) "His whole life in the sense of his action was a pathetic failure." (Brand P 37)

Using the medical techniques of the time, "He was bled and purged but his "Humours" did not abate." Derangement reached the point at which restraints and domiciliary care were required. One evening in June 1579, he suspected that a servant was spying on him. He drew a knife and attacked him. He raged at the Duke of Ferrara. Attempts to restrain him provoked further outbursts. He was arrested "and chained in a cell as a raving madman."

During his hospitalization, Tasso was able to work. Brand (1965) notes that "Many of Tasso's poems were published during his imprisonment."(P 217) Boulting (1968) describes his letters while in confinement as "full of unsoundness to the discerning mind." (P 304) He quotes a letter written on Oct. 18, 1581 (Confinement began in 1579) in which Tasso says he knows that there are two kinds of spirits that visit him, devils and human souls. "I hear human cries, and particularly of women and boys; there is derisive laughter, and I am worried by noises of animals and inanimate objects moved by hands. There is also diabolical witchcraft and enchantment; and yet I am

not certain; for rats, that are as if possessed by the devil, overrun the room; or human artifice may be the explanation. But I am bewitched, for sure, and the operations of necromancy are very powerful." (P 249) "In addition he claimed that the Duke communicated with him by signals" Boulting (1968) reported further that Tasso saw "The glorious Virgin and her Son surrounded by a halo of colour, who appear to me that I might not despair." (P 250)

Brand (1965) reports that while in confinement "His depression and persecution mania led him into fits of anger and violence when he lost control of himself." "Imprisonment brought him fits of hallucinations and melancholia."(P 23)

After seven years of confinement Tasso had recovered his self-control to the point that although not cured, he could be released from his "prison madhouse". He rewrote "Jerusalem Delivered", changing the name to "Jerusalem Conquered". Weiss (1962) in describing his work states that "during the last years of his life when he was only partially recovered, though fully released from confinement, Tasso began rewriting his poem."(P VI) As in the case of de Chirico, his artistry was blunted after an acute psychosis. There was an immediate flurry of interest followed by neglect. "No one gives a thought to the "Jerusalem Conquered". Boulting (1968) calls the "Conquistata" empty of all poetry, of every claim." (P 262) It remains unread. Bellisario Vinta, Tasso's contemporary, is quoted by Boulting (1907) to the

effect that "he still hears voices, sometimes gay, often sad . . . that bore some tone of the authentic presence and came . . . through the gates of horn." (P 205)

Summary
Thought Disorder and Art

Before he became so ill, Tasso's works were free of thought disorder. Careful reading of "Jerusalem Delivered" reveals no signs of divergent thinking in a text rich in charming fantasy. One canto of "Jerusalem Delivered" (Tasso (1575) P 284) refers to irrational fears in a metaphor informed by his own experience.

"As an innocent child has not the courage to look where he has a foreboding of strange spirits, or in the shadowy night he is afraid, imagining monsters and prodigies still; so did they fear, without knowing what it can be for which they feel such terror—except that their fear perhaps creates for their senses prodigies greater than chimaera or sphinx." (13:18)

When too disturbed, Tasso wrote little. This may explain why thought disorder does not appear in his professional writings. The poems he did write while hospitalized, retained their appeal. Thought disorder was reserved for deliria and his personal letters. In the post hospitalization period, the communicative appeal of his work was lost. The latter phenomenon is also to

be seen in the late works of Joyce, de Chirico and some of the works of Dadd.

JAMES JOYCE

Introduction

Of all the great artists of the twentieth century, James Joyce (1882-1941) is thought by many to be the most important. His ideas and innovations influenced scholars, poets, and generations. Amongst these a cadre of intellectuals sprang up whose binding shibboleth afforded entry to their cult for those who rejoiced in Joyce and reserved time to celebrate Bloomsday (the birthday of the protagonist of his novel, Ulysses). His secretary, Samuel Beckett continued his style and became a successful playwright who won the Nobel Prize in literature.

Positive critical acclaim enhanced Joyce's reception by the public. On a general level, William Butler Yeats (see Ellmann 1982) declared Joyce to be the equal of Padraic Colum, George Bernard Shaw, Rabelais, and John Millington Synge. (P 799) More specific is the contribution of Bonamy Dobre (1934), who in his book on "Modern Prose Style" (Quoted in Cairns 1948) extolled Joyce by saying "The writer who has taken experimentation furthest of all is, of course, Mr. James Joyce." (P 1389) To support this view, Dobre offered the following quote from "Finnegan's Wake" (1939) "Can't hear with

hawk of bats, all thim liffeying waters of. Ho, talk save us! My foos won't moos." (P 1389)

The longer Joyce wrote, the more did the content of his work become obscure. Puns, fractured rhetoric, condensations and neologisms dominated his work, as did emphasis on the music rather than the meaning of his words. Joyce's way was summed up by a friend (Paul Leon), who wrote that "I've found it wonderfully amusing to translate simple ideas into incomprehensible formulas and to feel it is a masterpiece." (See Ellmann 1982 P 630.) Joyce welcomed this evaluation. His fans and his readers were helped to handle his digression from the communicative goals of art, through guidebooks and skeleton keys to his works, which cut through the brambles that had sequestered meaning from the public eye. In spite of all attempts to clarify Joyce's meanings, there persists the impression that the shadow of something eldritch has blurred the mechanisms of his genius.

Family History of Vesanic Traits

In Joyce's family and in his life adjustment, evidences of a mental infirmity at times associated with thought disorder is apparent. There is an history of frank schizophrenia in James Joyce's family. As we have seen in the study of Richard Dadd, there is evidence that genetics influence the schizophrenic syndrome. Kallmann (1938) in his classical text "The Genetics

of Schizophrenia" noted that there were a number of wanderers and drifters in the descendants of the probands (1,000 hospitalized schizophrenics) in his study. Joyce's father John Joyce was described by Joyce himself as a person who spent "many years of sitting around." (P 744) He was "a heavy drinker and known to have broken off two engagements in fits of jealousy (P 18). Ellmann (1982) called Joyce's father a "reckless, talented man, convinced that he was the victim of circumstance." (P 21) On his mother's side, Joyce's family included a "priest, who became harmlessly insane and lost his parish." (P 20) Joyce's daughter Lucia, who died on Dec. 12, 1982, after a long period of confinement at St. Andrew's (a mental hospital in Northampton), suffered from a full-blown chronic schizophrenic syndrome. She was subject to catatonic (P 650) episodes. Nurses who stayed with her "had great trouble saving her from serious harm . . . " (P 684), so suicidal was she. She was often unmanageable (P 681). She was diagnosed as "Hebephrenic psychosis with serious prognosis." (P 651) She had marked thought disorders. Her letters were characterized by Joyce as having "lack of even casual connections" (P 658) "Joyce had a remarkable capacity to follow her swift jumps of thought, which baffled other people completely." (P 650)

Jung (P 679) who interviewed both father and daughter personally noted a similarity in their use of portmanteau words and neologisms. Jung saw them as " . . . Like two people going to the bottom of a river, one falling and the other diving." Joyce who recognized the affinity between his creativity

and his daughter's problems wrote in 1932 that "Whatever spark of gift I possess has been transmitted to Lucia, and has kindled a fire in her brain."(P 650) Joyce at one time described his daughter's thought disorders as "anticipations of a new literature." (P 679)

Pathological Aspects of Joyce's Personality

Joyce's own adjustment was described by Ellmann (1982) in the following words, "The surface of Joyce's life seemed always erratic and provisional."(P 744) He speaks of James Joyce during 1932-1935 as "the fragile edifice that was Joyce during his years in Paris." (P 652) Ellmann speaks of Joyce's thoughts as reflecting ideas of reference (i.e. thoughts that one is being persecuted). He describes "(Joyce) talk(ing) of mistreatment in the stylized way that had become habitual to him." (P 688) Ellmann tells us that Joyce in 1936 broke with a friend telling her "she had been poisoned against him for ten years and against his daughter for two. The charge was as unanswerable as it was unjust." (P 698) Joyce was diagnosed by Carl G. Jung M.D. after meeting him to discuss Joyce's daughter as "a latent schizoid who used drinking to control his schizoidal tendencies." and who had "no emotional rapport with others."(P 680)

Ellmann (1982) offers descriptions of the emotional adjustment of James Joyce, defending Joyce's sanity at every turn. Again and again, clues to

diagnosis are explained away. In spite of this, when the *clues* he gives are gathered together, (see below) one is led to the conclusion that the cadre of psychiatrists, 95% of whom found thought disorders in Joyce's work (Andreasen (1994) P 394), was a well trained group which had made an accurate appraisal of the presence of thinking disorder.

The Clues follow-

THOUGHT DISORDER—Joyce adapted his capacity for neologism and condensation to his work. He aimed only at the control of the expression of his inner awarenesses. He did not work to polish or write primarily with the intent to convey meaning. In a letter to his daughter he wrote "Lord knows what my prose means. In a word, it is pleasing to the ear."(P 702) Joyce aimed at the enhancement of the musicality of his prose at the expense of meaning.[4] For instance, it was Joyce's habit to dictate bits of Finnegan's Wake to his secretary, Samuel Beckett. "In the middle of one such session [during the creative process] there was a knock at the door which Beckett did not hear. Joyce said, 'come in'. and Beckett wrote down these words. Afterwards Beckett read back what he had written.

Joyce said, "What's that 'Come in'?"

'yes you said that,' said Beckett.

Joyce thought for a moment, then said, "Let it stand."(P649)

So much for the communicative intent of Joyce in writing prose. "At a time when others were questioning the liberties he took with English, Joyce was conscious only of its restraints on him." (P 397)

EGO DISORGANIZATION—Joyce was subject to episodes of emotional collapse. On Aug 17, 1917 an attack of severe glaucoma left no choice but that there be an operation, an iridectomy, on Joyce's right eye. The operation " . . . so unnerved Joyce that he *collapsed,(italics my own)* and for three days even [his wife] Nora, . . . was not allowed to see him." (P 417)

During a depression, which was attributed by Ellmann to a reaction to his daughter's illness, he had six or seven days of insomnia and nightmares. "During the day he was troubled by auditory hallucinations."(P 685) He sought the help of a doctor who attributed the hallucinations to nerves.

AFFECT—Joyce's affect was labile and at times inappropriate. "Those who expected to see him melancholy were sometimes surprised to see him buoyant and full of banter." "Joyce's conversation moved in sudden rushes of indignation followed by renewals of composure that were quite serene." (P 688)

Ellmann's (1982) clues tell us that Joyce had:

1. Thought Disorders, which both he and Jung recognized as part of the same process that affected his daughter, who was incapacitated by the severity of the schizophrenic process from which she suffered.

2. Autistic involvements in his relationship to the audience.

3. Labile Affect.

4. Ideas of reference.

5. Hallucinations.

6. Family history positive for vesanic traits

7. Depression.

From this, one can conclude that Joyce experienced intrusions into his life to varying degrees of a psychotic process associated with thought disorders similar to those found in the thinking of those afflicted with the schizophrenic syndrome. In contrast to the other artists described, Joyce's condition rarely proceeded to a level of incapacitation and when it did, he recovered quickly. As in the other artists here described, the process of the creation of poetic symbols was invaded during psychotic regressions in which thought disorders undercut the communicative pole of symbolic expression.

Discussion
The Differentiation of Transcendent Symbols and Thought Disordered Symbols

Transcendent symbols are not thought disordered. Simple, poetic, and psychoanalytic symbols are scientifically observable. Transcendent symbols are not. They are abstract concepts, which are thought of by transcendentalists not to be products of inner forces. They are broadly shared. Belief in their reality is not a sign of psychosis. Spiritual influences are invoked as the source of transcendent symbols. Eyes, caste toward heaven, proclaim their reality and diminish any search to understand the influence of brain maturation, regression, or pathological conditions on their formation. Participants who share the symbol nets of a given culture consider transcendent symbols to be, (in Lista's (1991) phrasing), " . . . scion[s] of a spiritual line stretching back to time immemorial."(P 39) They are held to preexist man rather than be his product. To achieve communication to an audience the manifest contents of transcendent symbols are shaped so that they can be matched to memory panels that reflect the culturally shared icons of a tradition. Except for the insights of mystics, they are derived from education and shared experience. Environmental influences are easily detected in their contents.

In dynamic thinking applied to the thinking of the artists studied in this chapter, thought disorders can be seen to alter manifest symbols by shifting influences on symbolic contents and syntaxes from shared culture elements (such as those described above, which contribute to the formation of transcendent symbols) to divergent internal sources. Primary amongst these internal influences are evocative autistic elements. The symbols of psychosis serve personal relatedness less, when culturally determined symbol nets are replaced by groupings of concrete superficially associated pictorial icons and phrases that are not shared or easily recognized. These consist of disconnected and nonlinearly associated meanings piled up in one place, as seen clinically in word salad. Such loosening of associations and other thought disorders alter verbal productions to produce patterns of disorganization in the paintings of manifestly psychotic schizophrenic artists. An example of this would be filling a picture to quell what Morgenthaler (1921) has called the horror of the vacuum (Horror Vacui). (P VII) The latter is a concept that is irrelevant to the expectations of the outside observer and undercuts the composition of the painting.

Often a psychotic artist's most influential works come at the stage in which the drift toward total estrangement is passing through an early phase of divergence from an established culture defining symbol net. Communicative possibilities are still present. If the descent into madness does not proceed beyond this stage, a sustained source of divergent creativity,

which masquerades as originality, may be produced. Artistic production following a psychotic episode is usually not a strong source of inspiration for an audience, as is the product of early stage divergence. The effect on creativity of the schizophrenic syndrome varies as the pathological life pattern evolves.

Classically the schizophrenic syndrome is described as having an onset in the late teens. At that age, prodromata of illness are seen, such as intermittent social withdrawal as a means of dealing with the interpersonal misunderstandings produced by the incipient psychotic process. This is followed in a few years by florid psychoses from which recovery or temporary remission is possible, but in which persistence or recurrence is to be expected with gradual deterioration of the intellect over time. Some patients recover to the point that they function with intermittent and limited surfacing of thought disorder and evocative symbol organizations. For most, the illness persists with a progressive shift toward greater paranoia and grandiosity manifested in delusion and self-cathexis. This eventually supports a sense of reality and appropriateness in creating and interpreting symbols, which in actuality are estranged from the ways of the world. This process in varying degrees invaded the lives of all the artists presented in this chapter. For Joyce, progression was slowed by a defensive alcoholism that helped avert acute breaks in reality testing, and by the establishment of a social acceptance for his art that made of it for him a pseudosublimation.

When thought disorder becomes active, there develops in an artist's symbolizing function an emphasis on autistic evocations. This leads to a de-emphasis on a choice of poetic symbols at the communicative pole. As a result symbols are produced with a diminished capacity to hold attention and stir empathy. In that case, artistry becomes blunted and its products lose appeal.

Summary

In both art and everyday life, with early adolescent maturation out of latency, psychoanalytic and poetic symbols are transformed from products of evocative mode symbolization into products of communicative mode symbolization. Thought disorders in adults distort symbols in both picture and prose by effecting a reversal of this developmental shift. As a result the symbolizing function loses its communicative potential. The reversal is expressed clinically in a regression from symbols that communicate in the service of object relations to symbols that evoke autistic reveries in service to oneself. Non-communicative creativity develops. This process becomes more severe with agitation. In states of severe agitation creativity ceases.

Notes

1 Weininger died of a self-inflicted bullet wound at the age of 23.

2 From William Wood "Remarks on the Plea of Insanity" (1851) pp41-42. See P 160 in Allderidge (1974).

<u>3</u> Translation by the author.

<u>4</u> In support of the idea that the music of Joyce's prose was one of its justifications see also Ellman 1982 P 382.

CHAPTER 8
"FEELINGS, WORDS and VISIONS"

The Use of Symbols in the Late Series Paintings of Thomas Cole with Links to Changes in Cole's Personality.

> "An invincible diffidence led him to avoid society and to wander alone in woods and solitude, where he found that serenity which forsook him in the company of his fellows."

<div align="center">

"Funeral Oration for Thomas Cole" by W.C. Bryant (1849).

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INTRODUCTION

Thomas Cole (1801-1849) was the founder of the Hudson River School of American art. The literature of his time makes reference to his intense shyness and his tendency to become depressed. He earned his living through the sale of landscape paintings. He dreamed of painting inspirational tales that required a series of pictures to depict cause and effect in the context of the passage of time. Such a series was the "Voyage of Life" Commissions for such paintings were few. Often he planned and designed such works in vain. In the last years of his life, Cole overcame his psychological symptoms for the most part. Concomitantly, he became active in organized religion, and chose to become independent of patrons by becoming the sponsor of "The Cross

and the World", his last great allegorical series of paintings.

His shift from shy dependence to independence was paralleled by a change in the personal cryptic symbols he used in his paintings. There was a shift from oral dependent to phallic assertive symbols. His preference for religio-cultural transcendent symbolic contexts, which traced the transit of a mystic toward unity with Deity remained alive for him. They continued to serve as a source of inspiration with an important change in form. He split the tale he told. The single dedicated voyager of his early works was split into the two assertive pilgrims in his later series who chose their ways. One chose the mystic way that promised pain on the way to paradise. The other selected a road with a promise of many pleasures from which to chose, each of which lead to perdition.

Transitions in the Art Life of Thomas Cole

The vicissitudes that befell the cryptic symbols that changed in Cole's paintings, as he grew older and became more assertive, reflected Cole's life adjustment. The changing nature of these symbols can be traced in the drawings and verbal sketches that formed an ongoing and direct bridge between his basic mystic series "The Voyage of Life" painted in 1839 and the "The Cross and the World", Cole's final statement about the mystic way, on which he was working when he died in 1849.

"The Voyage of Life" consists of a four painting series. Each was accompanied by a poem by Cole, which explained the meaning of the painting. First there was Childhood. (Figure 16)

Figure 16
"Childhood" after the "Voyage of Life"
by Thomas Cole. (See P 275.)

This picture depicts a child in a boat with an hourglass on the prow. He is watched over by a guardian angel. The boat was driven by the wings of smaller angels set on either side. Second there was Youth. (Figure 17) The angel, out of sight, watches over the voyager as he steers toward a castle in the clouds, which we are told in Cole's poem represents imagination and ambition. An halo about the castle extends beyond the upper border of the painting. It is a symbol of the limitlessness of fantasy.

Figure 17
"Youth" after the "Voyage of Life"
by Thomas Cole. (See P 275.)

Third there is Manhood. With the angel watching from afar, the voyager sails his rudderless craft through treacherous waters. Fourth there is Old Age. (Figure 18) The hourglass is gone and the ever-present guardian angel guides him toward the hereafter. In "The Voyage of Life" the voyager travels through life accompanied by a maternal guardian angel who guards and guides him.

Figure 18
"Old Age" after the "Voyage of Life"
by Thomas Cole. (See P 275.)

Cole kept notes and conveyed his feelings in sketches letters and notes. These have been retained by the Albany Institute of History and Art and the Detroit Institute of Art. The evolution of Cole's concepts can be traced in them.

Cole continued to be occupied with thoughts about the series "The Voyage of Life" from 1839 until 1844. In early 1844, he turned his attention to a new series to be called "The Mortal Pilgrimage". With this began the transition that by 1846 had converted the "Voyage of Life" into "The Cross and the World"

Cole conceived of "The Mortal Pilgrimage" as a series of four pictures. First there is "A child in a flowery land ascending a pleasant valley with its

staff enwreathed in flowers". Second, there is a youth in a magnificent scene, a rainbow in the distance. Third, " . . . there is a man in a broken scene in a tempestuous weather, a mountain current." Fourth there is an old man with tottering steps descending into a dark valley. As one can see, the pictures parallel the "Voyage of Life". There are a number of important differences, which depict the pilgrim as a more self-reliant person. He carries a staff. He climbs a landscape rather than being carried by a boat. The angels and the distant visions are gone. The voyager has become his own guide on a voyage in which he is carried forward on his own two feet. There was no sponsor for this series.

Late in 1844, Cole turned his attention to planning for a series called "Life, Death and Immortality", which was to have consisted of three pictures. It is described in a letter to Daniel Wadsworth, who was a possible patron. (See Noble 1853 p266.) In this series, there still is a single male character. A guiding male figure, replacing the angel from the "Voyage of Life" is introduced in the first picture as he later appears in the first picture of the final version of his concept, the "Cross and the World". A cross in the sky is introduced into every picture in this series. This cross is to be found in each picture in the final form of the "Cross and the World". In the third and final picture, "Immortality", there is depicted once again a greeting by an angelic creature at the gates of heaven. To explain the message of the third picture, Cole offers one of his typical explanatory poems. "Angels conducting a spirit

through the gates of heaven. An angel on either side of the spirit gazing upward. The spirit bewildered with astonishment and delight—a flood of light bursting on the ascending figures—through the opening gates of heaven and piercing the troubled gloom that lies behind them." "Life Death and Immortality" found no sponsor.

Cole's imagination sped ahead to yet another series, which reflected a new insight that required the splitting of the tale of the Voyage of Life into a tale of two lives. Its title was "The Pilgrimage of Life and the Pilgrimage of Death". In two pictures, Cole presented mankind's ambivalence about delayed reward for sacrifice. The split in motivation was expressed through two voyagers. Each in his own picture conveyed one arm of the ambivalence. There is expressed in the "Pilgrim of Life" an acceptance of Christian salvation. There is expressed in the "Pilgrim of Death", a willingness to decline it. In the "Pilgrimage of Death" the protagonist turns his back on the angel and the cross and choses to take a course that leads down a deep valley, which at first glitters but at length is wrapped in darkness.

One of the contributions of Cole's life experience to the shape of the "Cross and the World" was his religious conversion under the guidance of Louis Noble, his Catskill pastor. Cole had little in the way of a formal association with a church in his early years. During his last years in Catskill he found the comfort that the promise of salvation offers. He had reason to use it

as a reward for living an arduous life, marked by depression and all the pain that accompanies an ambition that exceeds the willingness of the world to join in the celebration of his talents. The introduction of a perdition bound hedonist as the second protagonist in The "Pilgrimage of Life and the Pilgrimage of Death" appears to reflect this change in Cole's life. In the "Voyage of Life" the presence of despair in adult life (Manhood) was presented as an expected event based on the life template of the Mystic Way. (See Underhill 1910.) Cole interpreted life and painted the Voyage of Life according to this philosophy. Once he was introduced to the idea of choosing between two life courses he was impelled to introduce into his paintings two separate histories pursued by two separate men with contradictory ambitions, which determined one's fate,

The concept of two protagonists was carried forward into a five picture series, which Cole called "The Two Pilgrims". It is the penultimate form in the transition from the "Voyage of Life" to "The Cross and the World." In figure 19 one can clearly see the image of a lone pilgrim following the directions of a sage to seek salvation.

Figure 19
Thomas Cole 19th century "Pencil Sketch for the Cross and the World"

The close relationship between the two series can be seen when we compare Cole's description of the fourth picture of the "Two Pilgrims" with his description of the fourth picture of "the Cross and the World". In the fourth picture of the "Two Pilgrims" Cole tells us, "The first pilgrim, (who followed the road to salvation,) is now an old man. He has left the tempest behind. In the company of angelic beings, he approaches the cross, which now sheds a glorious light on all the scene." In this picture, Cole evolved a derivative of "Old Age" (the fourth picture—figure 18) of the "Voyage of Life", which depicts angels greeting the voyager of life on his way to heaven. This image was carried into the fourth painting of "The Cross and the World". In

this picture, titled the "Pilgrim of the Cross at the End of His Journey" (See figure 22.) the pilgrim approaches a heavenly brightness where angels wait.

No step in the evolution of these pictorial concepts found a sponsor for a translation to canvass. Cole's conceptual peregrinations came to an end when he decided to complete his own journey by sponsoring the paintings himself. By this time (1864), he had matured and had taken the helm of his own life. He was the father of children and had engaged in investments and a real estate venture.

In its final form, there were five parts to the projected series "The Cross and the World". In the first painting, titled "Two Youths Enter Upon a Pilgrimage—One to the Cross, the Other to the World", the beginning of the journey is shown. (See figure 20.) A patriarchal guide stands in the center of the painting before a mountain, which divides the terrain into two plains. The guide holds a holy book and directs two young pilgrims to go to the plain to the left of the picture, where a cross in the sky surmounts a depiction of darkness, storm, and travail. The pilgrim of the cross is shown walking to the left to traverse this "dark night of the soul"[1], this "slough of despond"[2]. The guide ignores the plain to the picture's right, towards which the pilgrim of the world is shown walking in pursuit of brightness dominated by a phantom pleasure palace. (See figure 20.)

Figure 20
Steel Engraving after Thomas Cole "Two Youths Enter Upon a Pilgrimage
—One to the Cross, the Other to the World"

The second and third paintings depict the two pilgrims as young adults on their chosen paths. The second painting shows "The Pilgrim of the Cross on His Journey". He confronts riven trees, and a plangent stream that courses across his way. The third painting, which exists as an oil sketch, (See figure 21.) details the adventures of "The Pilgrim of the World on his Journey". A lush landscape offers the pilgrim three choices as he traverses the world. The choices are a fantastic castle in the sky, a temple to Mammon, and a bucolic woodland grove filled with dancers. Three boats wait to transport him toward the goal of his choice.

Figure 21
Thomas Cole Oil Sketch for "The Cross and the World—The Pilgrim of the
World on His Journey"

The fourth and fifth paintings depict death, the end of the pilgrimage.
The fourth painting follows the "Pilgrim of the Cross at the End of His
Journey" (See figure 22.) Having weathered a storm, he approaches the bright
light of heaven where angels wait to greet him in a replay of the painting, "Old
Age" from the "Voyage of Life" series.

Figure 22
Oil Sketch by Thomas Cole of "The Pilgrim of the Cross at the End of His Journey"

The fifth picture, which exists as an oil sketch, depicts the "Pilgrim of the World at the End of his Journey" facing a deserted shore, with demons threatening and ruins all about. The third picture was left unfinished at Cole's death. The fifth picture was never begun.

Cole died during the painting of the third picture. The incomplete series was honored and exhibited until 1870, after which it was lost from view.

There is an oil sketch for each of the five paintings. There are photographs of the three completed paintings in the collection of The Long Island Historical Society in Brooklyn.

There are two choices in the first painting of "The Cross and the World". They are the road to salvation and the road to perdition. There are three choices in "The Pilgrim of the World on His Journey." These are wealth, fantasy, and carousal. The "Voyage of Life"'s story of a single voyager who experiences both youthful ambition and life's rapids, is converted in the "Cross and the World" into a tale of two men. The first, the "Pilgrim of the Cross", chooses to follow the guide's directions to take the mystic way through pain to salvation. The other, the pilgrim of the world chooses of his own free will to march through pleasure to a perdition that is dimly seen beyond a voluptuous world.

In the transition from the "Voyage of Life" to "The Cross and the World", a caring angel, who accompanies a single voyager in all the pictures, gives way to a stern guide who directs two pilgrims on their way at the beginning of their journey. He leaves them to choose and pursue their destinies alone. Oral dependence on a guardian angel gives way to phallic self-sufficiency. The fixed fate that befalls the voyager in the "Voyage of Life" is an arduous journey through the "slough of despond". This kind of fate continues for the pilgrim of the cross once he has decided to embark on the mystic way. In contrast fixed

fate is replaced by choice in pursuit of rapture for the pilgrim of the world. Independence carries risks.

THE PERSONAL LIFE OF THOMAS COLE

Early Years In England

Thomas Cole was born at Bolton-le-moor, Lancashire, England, Feb. 1, 1801. Though English by birth, his family was of American origin. Dunlap (1834) tells us that Cole's grandfather was a Maryland farmer. (P 139) Lanman (1844) reported that his parents lived in the United States before their marriage and their ensuing departure for England where Cole was born. (P 4)

The finest source of the framework of information here presented on Cole's early years comes from George Washington Greene (1859). He was Cole's good friend while he painted the second (Rome) set of the "Voyage of Life". Greene was the U.S. ambassador to Rome at the time. According to his essays, he and Cole spoke at length over a period of many months. His information is most likely derived from these conversations with Cole.

Greene described Thomas Cole as the youngest but one of eight children. Yet Dunlap (1834) described Cole as the youngest child of a family consisting of parents, three sisters and Thomas. The discrepancy may relate

to changes in the family structure that occurred when they moved to United States in search of a new start after Cole's father, a wallpaper manufacturer proved a financial failure in Britain.

A Lifetime of Moods

Cole himself was a lonely child who kept to himself. As Dunlap (1834) described it, "An excessive bashfulness, joined to this love of the combination of land water and sky, caused him to avoid the society not only of adults, but of children his own age.—he sought and found in nature the pleasure which seemed denied to him elsewhere." (P 140) Noble (1964) confirms this stating, "his moral sense, which from earliest childhood, was most delicate and lively, forbade him to form any intimate acquaintances with those of his own age." (P 4) Whatever the cause may have been, young Tom Cole was a loner.

When Cole was ten and his father's business in Bolton failed. The family moved to Chorley. At that age, young Thomas was sent away from home to a school in Chester where the children were treated with harshness worthy of a Dickensian setting. Greene describes Thomas as a delicate and sensitive boy. It is not surprising that the hard fare and bad treatment which he met with in that school during his first separation from home should have made a lasting impression on his mind. As Nathan (1940) tells us, he could never shake off the memory of his unhappy youth. Greene (1859) reports that he didn't stay

long in the school. He was recalled to join his parents in Chorley and sent to child labor. He was put to work in a calico factory to draw figures for prints. While he drew, a fellow workman artist "an old Scotchman used to repeat ballads to him while they were plying their task together, and who gave him a relish for those simple and touching stories, which are so stimulating to a young imagination." At ten years of age, in the time period within which psychological latency occurs, youngsters have the capacity to master the stresses of their lives through the creation of fantasy or the use of the content of ballads. Such stimulation of imagination can become a way of mastering loneliness and disappointment. Latency age fantasy sets the stage for the adult to be to develop the capacity to salve his emotional wounds and master stresses through cultural sublimations. Greene describes a childhood mechanism to be used often by Cole as a youth and as a man in dealing with sadness. Typically Cole created fantasies and philosophies, pursued music and poetry, and withdrew within himself rather than address the stings of reality.

The First Years In America

Cole's adolescence was spent in England. He pushed the family to come to America when he was in his late teens. They arrived in Philadelphia on July 3, 1819. Here his father set up shop. Again as they had in England, his fortunes faltered and failed. Shortly after, the family made its way to

Steubenville, Ohio. Thomas Cole remained in Philadelphia, where he was employed making woodcuts for textbooks and for Bunyan's "Pilgrim's Progress", a tale of the mystic way. He lived with a family, sharing a room with a law student. The student is quoted as saying "I had good opportunity of studying his character. I had not been long with him before I discovered that his was a mind of no common order, and his morals pure and spotless" (Tuckerman 1847,1867). After a sojourn in the Caribbean, Cole took leave of Philadelphia, and walked to Steubenville, Ohio, where he rejoined his family.

An unidentified source, Anon. (1898) writing during the nineteenth century provides us with the following verbal picture of Cole during his years in Steubenville. The Coles arrived there about 1819. They were a cultured family. Two daughters, Annie and Sarah are mentioned. They taught school in Steubenville. The influence of the family on the tastes of the local populace was marked. The good impression made by them was lasting. It is told that they had the only piano in the entire region. The instrument was played in the evening to positive public response. It was considered to be a wonderful thing to hear a piano played. Each evening a listening crowd would fill the street outside their home from curb to curb as far up and down the street as the "sweet strains" could be heard.

Thomas Cole's father continued to work as a wallpaper maker, the trade he had followed in England. On the site of a former paper mill stood the Cole

wallpaper factory. Here "The elder Cole displayed wonderful genius in the manufacture of beautiful wall hangings." Thomas Cole worked for him. His first work was to create "old fashioned but beautifully decorated window shades."

"Cole was a sedate young man, caring nothing for the sports of his day, and he was never known to be in any of the "scrapes" laid to the door of his contemporaries. He was a member of the Thespian Society, which gave dramatic entertainments." "Cole created quite a sensation by appearing on the street on a velocipede—an old fashioned bicycle—propelled by the feet striking the ground."

Greene (1859) gave us the following striking insight into Cole's emotional life in Steubenville. (P 80) "Meanwhile new thoughts began to rise in his mind, and his breast was agitated by feelings which he was unable to express. The world was changing for him, and as it were under his very eyes, and yet he knew not how. The sunshine grew brighter and more full of promise. There were softer voices in the murmuring leaves, and a deeper meaning in the pensive hours of twilight. At times he would take his flute and try to give vent to his feelings in music. Then again, he would seek relief in poetry, and endeavor to explain the scenes, which moved him so strangely. But the world without him and the world within had become blended and intertwined in a way that neither music nor poetry could interpret."

Cole had the good fortune, at the time of this disquieting awakening, to meet an itinerant painter of portraits who happened upon the town and opened the way for young Tom to enter the world of art. It was in Steubenville that Cole found in art a way to express his inner experiences. The year was 1820. The artist, named Stein, gave him a technical book on art in which Cole found the key to his future. He found he could express the unrest within himself through the enhancement of a skill that he had learned at his father's knee. Into this, he later blended the conjuries of an imagination set to flame by his Scottish companion of old, who had woven ballads into Cole's creative ways. Here may be the key to Cole's unique and driven striving to proceed beyond the limits of painting portrait and landscape to limning on canvass, stories of his own design.

Landscape painters paint a momentary mood upon the land. A single painting can accomplish this. This was not enough for Cole. He used multiple canvasses in support of his wish to convey the passage of time in the service of story telling. Greene (1859) described Cole's discovery of art as a means for self-expression. He noted: As Cole began to paint "the nervous tremulousness with which he always approached a new pleasure, gradually changes, as his thoughts grow clearer and his conceptions more vivid, into a serene earnestness—the calm and majestic consciousness of power." Uncertainty and doubt gave way to a self-reassuring sense of power. With the successful translation of an idea into art there is a fixing of a concept. The evocative

tensions transposed into a representational form are stilled when they are encrusted with communicative symbols and attention is directed toward an external object such as a painting. There is acquired a skill that permits the blending of personal adjustment with a socially adaptive activity. Greene, in the presentation of Cole's experience, quoted above gives an excellent description of the phenomenon of sublimation. This is the mental mechanism by which conflicts are resolved through creativity. The flurry of bewilderment that Cole experienced is not rare in adolescence. His sublimative means of dealing with it was to become a characteristic of the man. It was typical of Cole's style to find a way to adjust through an inner play of symbols instead of confronting the burr that bites in the world beyond the self. Dunlap (1834) reported a related impact by the itinerant artist Stein on young Cole, the frightened and the diffident. His presence stoked Cole's sublimations and countered his low self-image vis-à-vis the world. Cole responded to Stein's book with the creation of grandiose fantasies about himself, through which he mobilized aggression in his secret inner world. He expanded his hopes to include ambitions based on newly learned horizons. In these fantasies, Cole perceived himself to be a giant. He envisioned himself as a painter of renown. In phrasing that presaged the painting "Youth" in the "Voyage of Life" series, Cole said, "My ambition grew and in my imagination I pictured the glory of being a great painter" "The names of Stuart and Sully came to my ears like the titles of great conquerors and the great masters were hallowed above all

earthly things." Cole had forged a channel for the expression of his talents and a use for his years.

Dunlap (1834) reports that when his interest in art became known in the town, a judge lent Cole a palette. His shyness interdicted an expected polite response when the palette broke. Says Cole of this, "This kindness I repaid ungratefully, for I most unfortunately broke the palette; and although I often met him on the street, my excessive bashfulness prevented me from making any explanation or apology for keeping it so long. The circumstance gave me much pain, and although it may appear trivial, it marks my common conduct in those days, and is one of the thousand follies of that nature committed through diffidence. Indeed, it is only of late years (1834) that I have surmounted this weakness. I long endeavored to conquer it, and often when I knew my folly, and struggled with it, I have heard my heart beat and felt myself incapable of utterance, in the presence of persons neither distinguished nor talented. This weakness perhaps might be dignified with the title of nervousness; be that as it may, I have in great measure conquered it or it has cured itself." Cole was aware of the changes of character that I describe.

Cole's passivity extended to fear of the subjects of his portraits. Nothing delighted him more than to have his sitters (when he was a portrait painter) fall asleep. He then felt that he had them in his power. (Letter from Cole

quoted by Dunlap 1834).

From Steubenville To Philadelphia

Cole set out from Steubenville intent on earning his way as an itinerant portrait painter in nearby Ohio villages. The field was crowded with artists. He repeatedly found himself in towns whose faces had already been transferred to board or canvass. The journey led to one disappointment after another. As he traveled, the hopelessness of the situation became more and more apparent. Greene (1859) tells of one particularly poignant episode that sums the impact of these days. Cole had been hired to paint portraits and pictures in an inn. He began to paint. His understanding was that in exchange, his room and board would be free. This was not the case. When Cole learned that he had to pay for the room he felt despair. He was saved when friends spoke up for him. (P 84) He left town, taking the road to Chillecothe. As he neared the end of his three days journey he said of himself, "Here goes poor Tom, with only a sixpence in his pocket" The tears started to his eyes but instead of giving way to the sudden depression, which the sound of his voice reflected, he drew out his flute and seating himself on the trunk of a tree, played himself into tranquility again. Note that Cole's sublimative coping mechanisms were here used to deal with depression.

The pickings were so lean in the area roundabout Ohio that Thomas

Cole decided to seek his fortune in a big city. First he went to Pittsburgh, then to Philadelphia. It was winter and, Cole having nary enough to pay his way, could not afford a warm coat for the voyage. He took from home a cloth table cover to protect his shoulders from the rainy cold weather on a journey of days. (Greene 1959 P 89) The coach in which he rode, was driven by a rough sort of man, who used profanity excessively. In spite of the bad weather for which he was ill prepared, Cole left the coach during the day to walk the muddy turnpike in order to "(escape) from this moral pestilence (blasphemy and bad language) by walking ahead." (See Dunlap (1834a, 1918 p 147).

On entering Philadelphia, " . . . he felt oppressed, and in the midst of a crowd of strangers his spirits sunk under a sense of solitude greater far than the forest." (Dunlap 1834a p148) As we know from the descriptions of Cole's personality in his childhood and youth, the only thing in Philadelphia that was not a stranger to Cole on that day was the familiar sense of solitude. He obtained meager employment. He lived in a little garret room with a bare floor. He kept warm by putting his limbs on the stove and threshing his hands about to get the blood to circulate (Greene).

Nathan (1940) considered this period to have been the dark one, which cast a gloom over Cole's later years. He noted that "the dark outlook on life and the feeling of despondency found within him in these disastrous years tinged all his later work." "Perhaps these sufferings help to explain why he

loved the dark sides of nature, thunderstorms and deluges, and why his evening landscapes with all their loveliness almost invariably make us sad." (P 30) Perhaps this explains the origin of Cole's sad mien. I think however that despondency and passivity were in evidence much before this and that the die had been cast long before Cole crossed the Schuylkill. He remained in Philadelphia from 1823 till 1825, when he moved to New York where he rejoined his family.

COLE'S ADULT YEARS

Cole's first step to fame came in New York with the recognition of his landscape skills by the artists Trumbull and Durand, and the writer Dunlap. Cole's shyness and "nervousness" were not lost on Trumbull (see Lillie (1890), who noted on first meeting him that Cole was a "Slightly built young man, apparently not more than one and twenty; fair with large blue eyes, and an expression of keen though reserved intelligence; speaking with some nervousness of manner, but always to the point, timid but not awkwardly so, and when embarrassment wore away, quite brilliant in his style having hope and a certain epigrammatic way of putting things." (P 207) Thenceforth, he was well enough known to attract commissions and earn a living. At no time did he earn enough to support himself and satisfy his obligations and have money left over for him to be able to paint as he pleased. He saw this as a deprivation. Thenceforth, his feelings of depression focused on this. He was

well rewarded for his landscapes. Yet he longed to paint allegories in multiple scenes. Though he planned and sketched and kept small paintings around as samples, such commissions were distressingly few.

As an adult he was well liked and championed by his friends. His contemporaries spoke well of him. He married, had children, and became a well-known figure who was mourned nationwide at his death. He produced "Youth" from "The Voyage of Life", which was the most popular picture in America at the time. He was proud. He is described as bald (by 33 years of age) and covering the fact by combing his hair up from fringes over the top. (Dunlap, 1834) His attention tended to wander. This is described by Noble, who was Cole's friend and biographer, in a letter sent to Charles Lanman, an artist and writer. Lanman and Noble had met as students in 1839 and correspondence between the two was customary. Noble took offense at something unspecified that Lanman had said of Cole. Noble wrote to Lanman that—

"You do Cole real injustice. He is a man of the most delicate feelings imaginable—a singular man in many things. He moves much in a world of his own; meditates sublime things, which once in a while he uncovers for a moment." (Lanman 1886)

Cole was described by Nathan (1940) as a person of refined manners

with "a reserved and shy nature—of a somewhat feminine disposition". How Nathan knew this is not clear, since he wrote in the twentieth century. This comment may be a reflection of Clement's (1874). description of Cole as "of an extremely sensitive temperament, (with) much taste for music and fully appreciated beautiful scenery." (P 214) The adult Cole was best described as amiable. (Dunlap 1834, Lanman 1844) He reacted to rejection with depression. He told Dunlap (1834) of his experience when he first arrived in London on his first return to Europe, which took place after the completion of his early series painting "The Course of Empire" "The gloom of the climate, the coldness of the artists,—threw a tone of melancholy over my mind that lasted for months" (P 150). He had much to buoy his spirits. Yet, he continued to be depressed. The main theme of his complaints centered about the failure of patrons to recognize value in his allegorical series pictures and to order them. He could only dream of these creations, sketching them, reworking them and hoping that someone would support him in this work. Even the "Voyage of Life was accompanied by circumstances that were painful to Cole. It should be remembered that their sponsor died while he was still working on the paintings and that the heirs wished to cancel the contract. Cole held fast. When the paintings were completed, Cole made a second trip to Europe. While Cole was in Rome with Greene, the original pictures of the "Voyage of Life" stood neglected on the floor of the home of the heirs. In Rome, Cole painted a second set of the "Voyage of Life" in response.

Greene (1859) spoke plaintively of Cole's feelings after the misfortunes that beset the final moments of painting the first "Voyage of Life" "Hard work and still more, necessity of adapting himself to the spirit of the times, and painting little pictures in order to live, when his mind was teeming with great compositions, had broken his health. Few think what a wasting power this longing for better things has, and how the mind constrained to live in an atmosphere not its own, exhausts its strength in little efforts, loses the relish of present enjoyment because it sees nothing to look to in the future, strives, struggles, resists; escaping now and then to its own world, to shudder and shrink as cold reality comes and forces it back again to its dungeon; and dragging on through life, wearied and disheartened by the bitter consciousness that it has the capacity to do great things which it will never be permitted to do." Greene continues, "But there are evil spirits that walk the earth which wantonly deride the earnest mind." "Cole's health and spirits were drooping under these evil influences, and he resolved to try the effect of another trip to Europe. Elasticity of mind returned with change of scene." (P 103) Here we have the age old long journey as therapy for depression.

Cole devoted the period from 1841 to 1847 to bemoaning the fate of himself as the creative artist, so well described by Greene, who could not obtain sponsorship for the series paintings of which he dreamed. Cole never ceased to create and transform them into new images and he dwelled on their translation to canvass.

As years passed, the transitions were invaded by new elements. The symbols of the paintings no longer told of men guided by angels who watch over their every step, which characterized the "Voyage of Life". Alone and without regard for the fact that they strive without companionship or guide, his new pilgrim images penetrated the unknown alone in pursuit of their fates.

Actualization of this change in his fantasy life into his active life pattern happened when Cole gave up the inward turnings of his aggression, his dependence on others, and his passive hope for a guide and patron. He made an active step, which was presaged by changes in the symbolism of his late series. He sought the expression of his inner needs in reality when in 1846 he began to paint a five part allegorical series (1846) "The Cross and the World" under his own patronage.

This might not have been only a move that expressed a change of personality. It may have been an act of courage as well for his series paintings and the lives of his sponsors had had an uncertain destiny. His series paintings did not fare well in the market place. He had to repaint the "Voyage of Life" to preserve its image for the world in fear that the first set would be lost to view, since its current owners had turned their faces to the wall of their gallery. In Europe he was unable to find a buyer for the second set of the "Voyage of Life". He had to carry the four large oil paintings home to America

sans either funds from their sale or from the more saleable paintings that he could have painted in their place. Cole's repetition of the "Voyage of Life" caused concern that uniqueness would not be guaranteed in his paintings. This slowed sales and dissuaded potential sponsors. (Cole Letter to Thomas Crawford 1844) Eventually he sold the second set of the "Voyage of Life" to a Mr. Schoenberger of Cincinnatti, who placed them quietly in his home "Scarlet Oaks". Eventually the mansion became the Bethesda Home for The Aged. Unheralded, these antique paintings hung in an old age home until they were rediscovered in 1966. The details of the rediscovery of the hidden series were described by Dwight and Boyle (1967) in "Art In America" as a mystery unraveled by detective work.

> "The tale of the disappearance and eventual rediscovery of the second series of *The Voyage of Life*, painted in Rome in 1842 by Thomas Cole, has all the makings of a *roman policier*. In the words of the Prefect of Police in "The Purloined Letter" by Edgar Allan Poe, "The fact is, we have all been a good deal puzzled because the affair *is* so simple, and yet baffles us altogether."

> "The case involves the disappearance of four huge oil paintings, an artist's financial difficulties and a "Gothick" mansion built on a hill overlooking a cemetery. Playing the role of detective C. Auguste Dupin is Doctor Charles A. Sarnoff of New York City, whose lifelong interest in Thomas Cole led to the painstaking research on which much of this article is based." (P 60)

The Shadow of a Jinx

The patrons of Cole's series paintings did not fare well. As Clement

(1874) and Tuckerman (1867) have both observed, "There is a touching coincidence connected with Cole's three series of pictures." The patrons who commissioned new works each died before his series was completed. "The "Course of Empire was painted for Luman Reed, who died just before the completion of the last of five pictures. The "Voyage of Life" was painted for Samuel Ward, whose own voyage of life was over before Cole had brought his traveler safely through to the ocean of eternity. The third series, "The Cross and the World," was painted with Cole as the sponsor in spite of the shadow of a jinx that trailed them. The picture representing the pilgrim of the cross entering heaven was scarcely finished, when his own soul took flight toward those regions of bliss whose contemplation had filled the meditations of his soul. Cole Died in Catskill, New York on Feb. 11, 1848. The series of which he dreamed and which he sponsored himself was left unfinished.

Descriptive and Functional Symbols in Art

Individual symbols like individual people tend to have characteristics that distinguish them as well as characteristics that permit them to be grouped with others. The two most important of these groupings for the understanding of Cole's series paintings are the descriptive and functional groupings.—

Grouping of a given representation into a *descriptive symbolic form* is

identified by the structural, non-content, characteristics of the manifest symbol. Into descriptive groupings fall such symbolic forms as visual symbols, verbal symbols, simple generic symbols (those whose referents are known), poetic symbols and transcendent symbols. Repression of the link in meaning between artistic representations and referents may be a facultative structural characteristic of any descriptive symbolic form. When such repression happens, there are created psychoanalytic symbols (those whose referents are unknown to the viewer and artist alike). That which makes the psychoanalytic symbol important in art is its ability to permit personal content and its affects to slip stealthily from secret referents into representations that stir empathy. As a result an additional level of meaning is mingled with consciously available manifest symbol content. Such mingling enhances the import of otherwise neutral culturally determined themes in paintings. The result is a work of art in which manifest content reflects both hidden evocative and communicative socio-mythic meanings. Because of the dynamic function that results from the structure of the psychoanalytic symbol, it can serve as a functional symbol.

Functional groupings are recognized by the roles played by their symbols in the personal and cultural life of the user. Into functional groupings fall the symbols in whose affect content are found the affinity characteristics by which they are gathered into panels, nets, and webs to define reality, truth and that which is comfortable and acceptable in consciousness. They are used

as guides in the selection of manifest symbols that have less affect. Their effect in producing comforting altered representations neutralizes the affects associated with the troubling awarenesses and experiences that sensitive minds down through the ages could neither put to rest nor forget. Culturally shared mythic symbols of religion belong in the functional grouping that resolves uncertainty about existence and the life hereafter. An example of such a symbol would be one contained in a narrative which preserves ideas that are stored in readiness for use in the resolution of awesome thoughts about "generations yet unborn." For instance, the thought of a higher power that stands ready to guarantee eternal life, when contained in the tale of the life of a hero, offers help to those who fear the unknown in areas of existence after death. In an early epic, the hero Gilgamesh searched for the key to eternal life. This theme of eternal wonder was picked up by the story of the biblical flood centuries later. Recently the vitality of this theme and its appeal to audiences was demonstrated by its appearance in a movie about Superman, in which the hero speeds around the earth so quickly that time turns backward and Lois Lane returns to life. In early nineteenth century America, hunger for symbols of a guardian angel to comfort men through the uncertainties that dot the way on life's voyage toward eternity evoked the great acceptance of Cole's "Voyage of Life". (Cole took the second set on a city tour. They were received well. After Cole's death, The American Art Union awarded the first set to a member. Seven sets of engravings and many oil

copies followed. The "Voyage of Life" became the most popular work of art in America.) In a similar vein, the organization of life around a reassuring pattern in the style of the mystic way dominated the concept of the "Voyage of Life". It explained and made acceptable life's pains with the promise of a reward in heaven. The "Cross and the World" offered a different functional symbolic template. It described salvation through a hard road for those who chose it, and perdition for those who chose pleasure.

Structural Symbolism in Cole's Works

Symbolism in art involves a multitude of symbolic forms. Through these Cole rendered evoked concepts, such as preoccupation with man's fate, into paintings. Some of the forms of symbols Cole used had deficiencies that required remedies. To an unusual degree for the subjects depicted in paintings, Cole's concepts were cautionary tales, which told of cause and effect over time. The appearance of a symbol in a moment in time could not convey this. He solved the problem of depicting time's passing by creating sequential paintings in series.

Cole used ordinary images such as a tree, a torrent, a castle, or a storm in his paintings. Such symbols as they appear in art are often viewed as a sort of simple shorthand for conveying obvious meaning. If one takes this stance, it is possible to lose sight of the fact that there are available to the

symbolizing function of the artist manifest symbolic forms, which represent two or more meanings simultaneously. Through interpretation the viewer can distort manifest symbols, both cryptic and occult, into meanings that extend long beyond their obvious definitions. An element of a painting can present a concrete thing at the same time that it carries a culturally understood implication and the influence of the repressed unconscious. Thus a torrent can serve at one time both as a concrete representation of an active stream, an emotional state of harassment and a moment in the flow of life. Often only the addition of verbal commentary can remedy this dispersal of meaning. The special quality of Cole's work derives in good measure from this use of a rare blending of verbal and pictorial symbolic forms. Words provide an orienting context for visual symbols, such as those chosen by Cole to evoke concepts. Clarification in verbal form makes meaning clear. Cole chose verbal descriptions in the form of poems attached to each picture to do this. The technique was not unknown at the time or in the history of art. The most telling challenge to the concept that symbols have power within themselves to transmit meaning as though they were self-powered flares is the required use of poems and commentaries to explain the meaning of religious symbols. The most striking historical example of visual symbols coupled with commentary occurred during the Protestant reformation. Poulsen (2002) has described the workshop of Lucas Cranach, which produced pictures for both Catholic and Protestant worshipers. "Luther (like Cole) had his reservations

about the openness of the visual language. Its ambiguity and lack of semantic precision contrasted poorly with the communicative potential of the verbal language, which he considered in principle to be unambiguous. (P 77) Martin Luther's teachings were affixed in verbal form to pictures to lock their meaning to his beliefs. Through appended commentary the creative interpretation of the viewer was preempted by meanings locked in print. Even transcendent symbols that deliver awe arouse only affect. Commentary is needed for the uninitiated to understand them. Chinese landscapes are often accompanied by explanatory poems. (See De Silva 1968)

Functional Symbolism in Cole's Works

In dealing with the transmutations of symbolic forms that occurred during the developmental steps between Cole's late great series works, we will follow two functional symbolic forms. The first of these forms are the manifest symbols developed as the result of repression. These are the *psychoanalytic symbols*. They are psychoanalytic symbols in structure, yet their dynamic capacities permit placing them in the functional symbolic group. Their form and content shadowed the change in Cole's modality of personality response from passive to active. The second of these forms is the functional group of *symbol nets* (e.g. the mystic way and the road through

choice to salvation) that universally is used to give expression to the awareness of religious men that suffering lies in wait to harass the pilgrim on his way to salvation.

Psychoanalytic symbols are organized into dreams and creative acts that are reflections of individual experience. The repression that produces them is a private experience geared to a dreamer's personal affective responses to referents. Though some manifest forms may occur universally, the contexts in which they appear are unique to the dreamer. Psychoanalytic dream symbols are the evocative signatures of a personality, uniquely experienced on a single night. Their unique quality is that they are so personal that their meaning cannot be easily shared. Their referents are not easily recognized. Their manifest forms are easily scoffed at as representations. Around them there swells no popular movement or flow of tradition that crosses and connects the centuries. As a result they are distractingly bound to concrete and superficial meanings and hide their true latent meanings.

Such inaccuracy in symbolic communication is increased when the form of the symbol is modified to suit the limited evolved cognitive grasp of the individual who perceives it. The intellectual level of communication may be lowered as a result. In the process, the intrinsic abstract nature of the referent (latent content) is lost and the concrete external aspect of the manifest symbol becomes the reality to which the viewer responds. For instance the

abstract universe became manageable when reduced to the concrete form, understandable to early astronomers, of crystal spheres or balls floating in space. Such symbolization can create a tendency towards simplification through concretization and distortion. Full and real meaning is lost. For instance the wheel above the temple of Mammon in Cole's "Cross and the World", was called by him, a wheel of fortune. This obscures the possibility, implied in its context that the wheel represents monetary temptations or the Hindu symbol for fate, the chakra.

Cole's Use of Psychoanalytic Symbols

One typical grouping of psychoanalytic symbols used by Cole consisted of caves and boats, flowing streams that carry a wanderer, a journey whose way is predefined so that the traveler has no choice but to follow a stream to its end, ever watchful guardians on the way, and flights of angels to guide one to one's rest. Combined, this web of symbols carries the meaning of being borne, cared for, and kept in a situation in which the outcome is not in doubt. Someone is always there to protect one from harm. One does not have to fend for himself. Such symbols frequented Cole's early sponsored work, "The Voyage of Life". The term oral dependent describes such symbols. It describes too the ways of a man who is dependent on sponsors.

By way of contrast, place a guardian at the beginning of a road to do no

more than point the way. Make this guide a patriarchal male instead of a feminine angel. Place walking staffs in the hands of wanderers and let each make his own choice of the way in life he will take. Include plangent streams, freed of the streambed's guidance, that burst out of hidden places and flow through air with force and direction derived from an inner surge, and have the pilgrim stand on his own. The group of symbols, which consists of such elements, carries a message that may be defined by the term phallic assertiveness. Such evocative symbols dominate Cole's late self-sponsored series, "The Cross and the World". They reflect his ascent to self-sufficiency and his choice of a way to salvation through byways that promise grief.

Cole's Use of Communicative Symbolism

Personal Symbols can fit into communicative contexts. The stories in which they appear are part of one's cultural heritage. Without the mythic context, personal symbols are too evocative to convey meaning to others. These symbols are interpreted by transcendent theorists to be transcendent. On general principles they can be recognized to be poetic in form by non-believers. They are mutually shared and easily recognized because they are encased in well-known myths. They can be used to communicate with the sure knowledge that viewers have been tempered by experience or education to recognize and comprehend their meanings in context. Psychoanalytic symbols (personal) are derived from elements of individual experience. They

evoke inner needs. They have more implications for the artist than the viewer (albeit unknown to the former). Manifest communicative symbols are selected from general knowledge. They are derived from the mythologies of mankind and are part of the shared cultural heritage and experience of the artist and viewers for whom he paints. Communicative symbols carry messages, inform, and instruct. The artist who uses them dips into the flow and heritage of culture for his sources. Most of these symbols are shared and had their origins in the distant past. They began as responses of mankind to the mysteries unveiled by the evolving and expanding cognitive arenas of reflection, bewilderment, and fear that accompanied the widening of man's conscious awareness. This awareness encompassed a sense of man and the world around him as elements in an interaction played out within the context of time's passage. Questions such as "Why do lives take on the patterns that they do?" arose. Men came to ponder their impotence before the strengths of chance. They wondered at inconstant harvests, the seasons, depleted herds and the movements of the firmament. They railed at temptations of the flesh, of alcohol, suicide and murder. They pondered why the most devout of men encountered pain on their way to salvation. These preoccupations with the fruit of a broadened awareness called forth a basic response. This was an impulse to reduce the unknown to simple propositions and to create questions about them that could be answered by words, which reflected a blend of observations and hopes. Words with incomplete reference to their

original meaning became the first masking symbols. These symbols expressed in series became the myths that locked answers to evolving questions. An example of such an explanatory guiding myth was the "Mystic Way", which explained the trials of manhood as necessary precursors to entrance into eternal life. For the culture in which such guides dominated, there was no need for other explanation and no room for challenge. Another example is the myth of the right to choice that permits one to seek salvation knowing that the way is hard, and that there is another way through life that joins pleasure with the way to perdition. The former myth requires an initiating guide backed by a religious tradition.

Cole chose the mystic way as a pattern for his searching voyager in the "Voyage of Life". In Cole's depiction, the righteous traveler negotiates a vale of traumas on the road to redemption as preordained in the "Pilgrim's Progress" and epitomized by the "Dark Night of the Soul" of St. John of the Cross. Cole's acquisition of a new explanation of the way of the world is reflected in the "Cross and the World". His ongoing conversion to the teachings of Louis Noble introduced the concept of choice of discomfort found in the pattern of life to be expected by the pilgrim who actively selects salvation. The passive dependency in the personal symbols of the "Voyage of Life" find expression in the myth of a guardian angel that guides and watches through all of the mystic way. The phallic aggressive personal symbols of Cole's later years shaped the choice of a context of choice and independence to be found in the

existing myth of a way to salvation based on one's own resources.

The Limits of Visual Symbols in Conveying Meaning

When one uses visual psychoanalytic symbols to convey one's meaning, one runs the risk of displacing the interpretation of personal meaning from its source in the artist's mind to the meaning of the manifest symbol in the eye of the beholder. Psychoanalytic symbols like many visual symbols are ambiguous in meaning. The characteristic loose association between the meaning of the manifest symbol and that of the symbolic referent that is produced is both the weakness and the strength of the contribution of visual symbols to man's adjustment.

A weakness in visual psychoanalytic symbols is the loose relationship of manifest symbols to referents. Through it truths can be hidden and a required resolution of problems can be avoided. Associated vagueness can interfere with communication as in the case of the visual symbols of painting, which have a limited capacity on their own to convey an artist's intentions with accuracy. The more that psychoanalytic symbols are involved in a creative act, the more serious becomes the potential for dissimilitude. Cole's use of visual symbols in his series paintings produced a blurring of the meaning he had hoped to convey in his images. Incorrect interpretations of the visual symbols in the "Voyage of Life" on the part of the viewer were generated. As a

result, the meaning implied by the artist's work can be lost. I recall hearing a father, who was unfamiliar with Cole's poems of explanation of the "Voyage of Life" tell his son that the castle in air in "Youth" was the Taj Mahal. Cole tried to maintain clarity by adding verbal descriptions to his paintings. Dressed in an unfathomable cloth of mystery, the strength of cryptic symbols lies in their meaning masking action. Their form and content takes source from historical roots as well as from meanings given to them by artists such as Cole when they put them into the context of a painting. As such, they are a source of comfort. They anchor inexplicable living affects by way of fantasy into "rational" sources. The web of symbols created from this process are sustained because they give sympathetic responses to needs, moods and mysteries that cry for expression from within the bewildered and overwhelmed psyches of earth's fragile master, man.

Rumor, fame, and symbols share in common the capacity to represent without responsibility to bear true witness. In the words of Virgil/Dryden (1968) "Things done fame relates, not done she feigns, and mingles truth with lies." (P 94) Through this "flexibility" symbols can be used to confirm questions of faith with infused truths that are difficult to confront directly.

Because cryptic symbols represent parts of referents, interpretation is required to provide the symbol with a complete and useful meaning and create new meaning for representations. Interpretation of manifest symbols

can be drawn upon as a tool in constructing faulty explanations out of partial data in support of old legends. Rationality may be bypassed by this means in support of the construction, maintenance, and transmission of resident cultures. This can be a source of strength since it has the potential to free him to do useful work by establishing ideas and institutions through which a man can adjust to stresses beyond his control that threaten his traditions. In this way magical thinking can be applied to pre-established explanations and parochial and ethnocentric schools of thought. For instance, on a mild level a will o' the wisp flaring in a forest glen can be interpreted to be a Willi, which is understood to be the soul of a girl, who died before marriage. If one learns to fear and avoid the Willi one need no longer wonder about those poor girls. On a more severe level, placation of a god who controls volcanoes allays stronger fears.

Another strength comes from the malleability offered by cryptic symbols. They can be channeled to support a given meaning through the addition of commentary. This aspect provides a political role for symbols. So used, they can help man to master and express that, which bothers him, and of which he dare not speak. These include challenges to political beliefs and religious axioms. Cryptic symbols, which have been expanded in meaning through verbal descriptions, can become agents of the power of established authorities. Verbal elaboration of symbols creates cultural boundaries within which a culture can introduce concepts that answer, and master the stresses

generated by fearsome confrontations with mysteries invoked by the power of the unorganized unknown. A sharing of mythic concepts identifies membership in a boundaried social group. Their existence supports a culture in the face of the challenge of questions and doubts for which no other answers are available or possible.

The Mystic Way The Cultural Belief that Shaped Cole's Choice of Communicative Symbols

Mysteries came into view as the result of gradual increases in the awareness of man. This resulted from cognitive and philosophical evolution. Seemingly inexplicable patterns of events were explained by comparing them through the use of panels of mythologically organized symbols as referents. There were answers to new questions fit to echo unchallenged the patterns of the past. How could one explain the fact that good men seemed condemned to suffer, while profligate ones found rewards and lived choices? How could it be that a continent man need trudge before a coach, while a foul mouthed incontinent drover sits comfortably high above the road and drives? An answer near at hand could be found in the symbol series encompassed by the "mystic way", a concept, which told of rewards in heaven for those who weathered storms and suffered in this life as a natural fate.

In Cole's experience an arduous course was routinely traversed by people who were gentle, sensitive, and artistically inclined. The way seemed

to him to be especially harsh for those embarked on a voyage to salvation. Pain was linked to salvation. Cole expressed this reassuring personal inspiration and interpretation of the mystic way on canvass in the "Voyage of Life Series".

As Underhill (1910) has described it, the mystic voyage to salvation and union with higher spirits typically begins with bright hopes. This was depicted by Cole in "Childhood". Voices and visions are seen early on the way. This is depicted in "Youth". It is the lot of the pilgrim too, to pass through travail in the form of "a dark night of the soul" or "a slough of despond". This was described by Cole in "Manhood". For the voyager of the spirit, no sure and easy way should be expected. The Mystic Way to paradise has long been bound up in a symbol net that obviates any challenge to itself and precludes the need for explanation. Its myth says that the way of the faithful is hard and that this is to be expected. The well-intentioned, passive, gentle, seeker after truth suffers. The experience of suffering is part of the "right" path that leads to salvation. Sufferers on the way can take comfort from this.

Cole conceived of a series of works, (described above) each consisting of multiple paintings that showed time's passing. The series format was a codification of his ongoing search for a way to express and to master his own experiences of ever renewed hope followed by despair. Repeatedly, he created new organizations of symbols through which he brought a reassuring

message to others of the faithful who shared his bewilderment and his search to understand. A well-known set of basic symbols was that of the "mystic way" to be found in the story of Bunyan's (1678) "Pilgrim's Progress". Cole had in his youth illustrated this book. He organized and reorganized its themes in his works as he moved from one conception of a series painting after another.

Cole's soul as we have seen, experienced many a "dark night" Essentially all of his early series painting concepts contained at its core the path described in the mystic way. This consisted of childhood hope and isolation, voices and visions, the dark night of the soul, and finally the reward of salvation and enlightenment. By the time Cole reached the "Cross and the World", he had added a second path, a cautionary tale, which described descent into perdition for the unwary sinner. The latter had been limited to a set of temptations offered in the picture "Manhood" of the "Voyage of Life" in figures depicting murder, suicide and alcoholism. The latter may reflect the thought of Mr. Ward, the sponsor of the set, who was one of the founders of the Women's Christian Temperance Union.

Cole and Symbolic Expression

Cole's personal symbols formed the details in the depictions of the voyagers and the pilgrims. In these details, one can see reflected his own

personal growth, which changed in time with the changing rhythm of his personality. There is clear evidence that Cole was one of those for whom symbolic expression was a talent. Cole was gifted in the production of metaphor, analogies and symbol formation and responded to the world continually through this skill. In Cole's own words (Noble (1853) Feb. 26, 1843).—"A strain of music, a single tone of voice, wings the mind into the distant past. A mountain here sends one, in a thought to a mountain in a foreign land"

G.W. Greene (1859) observed that

> "The greatest pleasure of all was to walk with him (Cole) at sunset, and through the long twilight till the stars came forth and the moon rose. Then would all the fervor and earnestness of his mind awaken and his beautiful fancy sport with exhaustless fertility. How happily would he trace the analogies of the moral and physical world. What delicate similes would he find in the objects that lay before us, for feelings and thoughts within." (P 106)

That Cole used symbols to express his inner feelings seems established without doubt. As such he may be seen as one of those men who have had both the choice and the skill to find comfort in the symbolic processing of disturbing elements of memory. In addition, he had the rare opportunity to provide for others in the symbol starved Protestant world of early nineteenth century America, new organizations of symbols with which to do the same.

Like the mystics of old, (e.g. St Bridget (see above) whose vision transformed the portrayal of St. Joseph in art) he placed at the disposal of his fellows, new symbolic means to resolve questions of faith. (Seaver 1955) A creative mystic artist such as Cole has a role in society that transcends that of other artists. The artist can capture only a momentary mood and image. At times he can portray a moment from literature or history that is so well known to the viewer that the image of the moment is all that is needed to awake the total concept. The mystic carries a heavier burden. His mythic message is so personal and of such newness that its dream like symbols must be accompanied by verbal interpretation and explanation. The requirements of a content so constructed exceed the capacities for representation provided by the visual symbols of graphic art. The context of time's passage within which the myth is set is unknown to the viewer and cannot be inferred from a single frame. Cole needed words to guarantee the conveyance of meaning. Passage of time requires both verbal explanation and pictures in series.

Cole's need to add words to his creations points to the fact that he himself experienced the inability of the visual symbols in his paintings to convey his total message. In addition single pictures did not suffice to convey time's passage or explain motivating causes. His works had a lesson to teach. His conceptions were not those of single scenes that carried a momentary mood or experience. They were morality tracts, whose cause and effect admonitions required the depiction of the passage of time. Only multiple

scenes accompanied by explanations would suffice. The undependability of visual symbols as communicative tools forced Cole to add verbal commentary and symbolism in order to clarify the meanings in his works.

DISCUSSION

The Role Of Symbols in Human Adjustment

Cole's art illustrates the roles of symbols in human adjustment. Symbols can be used to process and settle on an unconscious level the inner conflicts of a man. Symbols can also free energies by organizing groups that cooperate in sponsoring and settling cosmological and related doubts, so that men may apply themselves to the business of life. In Cole's art two such symbolic functions can be seen. Both take advantage of the amorphous nature of visual symbolic representations. One role of symbolism is served by psychoanalytic symbols, which help to deal with unconscious personal stresses in an occult manner. This permits conflicts to be dealt with in a removed fashion without confronting directly problems and affects at their source. The second role is served by communicative visual symbols. They function by transforming difficult universally shared problems and conflicts into a form that can be handled through illustrating and giving teachable form to the beliefs of social organizations. In essence problems are cut down to chewable size by converting them into familiar communicative symbols in forms that give rise

to belief or discussion.

The Use of Words to Enhance The Communicative Value of Cole's Paintings

Individuals may be either actively or passively involved in the use of and creation of symbols. Visual symbols tend to carry a preordained message for those with infused knowledge of them. This is based on prior experience and education. The idiosyncratic historical and personal origins of symbols contribute a source to this failure of visual symbols to communicate universally and reliably to all men. There is always a danger that the observer will call upon his own experience and distort the meaning of the artist when he views the artist's symbols. To be certain that his meaning is not lost, an artist has to add a verbal commentary. As Rosenthal (1914) has pointed out "There is in the works of graphic artists, an effort to render thoughts tangible. There is a dissociation between the composition of the picture and a true reflection of that which the artist seeks to represent. (When the artist fails,) (h)is error lies in the fact that he pursues an ideal of representation, which painting is incapable of rendering." Nathan (1940) also commented on this state of affairs—"The romantic artist knows it will forever lie beyond his powers to convey the full measure and intensity of his vision." Romantic artists try to do more than record an image. They have a story of their own to tell for which visual images are only tools. Other romantic artists who used paint to tell stories of their own creation include Goethe, Blake, and Fuselli.

Amongst these, Cole was unique in that he served the needs of a symbol needy early nineteenth century Protestant culture, much in the way that mystics offered symbols for worship in the middle ages.

Visual thinking is less abstract than verbal thinking. There is a way of codifying what is experienced in the visual mode that is less locked into cultural formats than is the verbal area of recall. Visual thinking therefore offers an arena for inherently unbound creativity.

Stained glass windows and rupestral carvings can be locked into meaning for the uninitiated by providing an explanatory comment. Kekule's dream of a snake, that solved the riddle of the structure of benzene, provided a new concept because it opened the door to thinking in a less culture bound visually dominated mode of expressing memory, concept, and thought organization than can be reached by using words to solve problems.

Of the two systems of memory organization, verbal (auditory) and visual, Thomas Cole rejected a purely visual expression of abstractions in painting. Specifically he rejected the limits of the single visual image, which cannot tell of the passage of time or give specific information about the words that depicted characters were thinking. He included the missing words in order to make his meanings clear. At first he had intended to include words written on pictured rocks. Later he divided the representation of his ideas

into a picture and an accompanying poem. Frederick Church, Cole's student, on the other hand represented God's transcendent presence in pictures without words in accord with the infused generally accepted concept that all things on earth sing of God's glory. His works were silent sermons. Church was at peace with the limits of the visual. He did not as did Cole and Blake feel the need to go beyond the visual by adding abstractions conceived in words.

Verbal memory organizations provide for shared abstractions within the limits of belief. Visual memory organizations support the originality discovered through the unique interpretations allowed by visual images. Visual memory, which is not organized in viewer interpretation by infused belief, is similar to wordless thought in that it frees creativity. It is difficult for two people to share their visions or to create a shared visual image whose meaning can be agreed upon. Once a new image is presented, an explanation may be needed. Cole found this to be so.

Mystic artists are confronted with a conflict. The amorphous potentials of the visual symbol permit the artist in paint to plumb the depths of the unconscious and express the latent referent in manifest form without evoking distraction or ire in the audience. The addition of words may overcome this fault by sharpening communication. This introduces a problem that is common to all symbolic communication. Incomplete representation achieved through symbolization loses content in terms of the shadings that

characterize abstraction in depth. Donnington (1975) quotes Richard Wagner as expressing this situation thus " . . . (using) the suggestive value of the mythological symbols' for their deep and hidden truth', in such a way as 'to bring the unconscious part of human nature into consciousness. (Would) "make my intention too obvious (and) would get in the way of a genuine understanding. (P 4) Cole's series paintings conveyed meaning on this deeper level. However, his intent to educate caused him to try to limit the freedom of the implications of his symbols, which he obviously did not trust, by creating verbal descriptions so that the viewer would not be led by Cole's visual symbols to concepts other than Cole's conscious intent.

SUMMARY

Cole rejected the purely visual means of presenting his personal myths in his series paintings. The visual symbol provided too little ability in presenting unambiguous content in the portrayal of his ideas. He was forced to add words to accompany his pictures by the amorphous nature of symbolic visual imagery and by innate deficiencies inherent in the non-motile time stood still visual representations available to be used as symbols for the graphic artist. Individual visual images poorly depict cause and effect and the passage of time. They do not give specific information about what protagonists are thinking. Cole devised a technique for adding clarity to the meanings of his communicative symbols. He added a defining poetic

description to each picture.

Unbeknownst to the viewer, should one view Cole's mystic paintings as a progression of cryptic symbols through series of paintings over time, one could detect shifts in symbols that reflect ongoing changes in Cole's personality. As he matured in life from a painterly poet in need of support to a creative artist capable of directing his own footsteps and of paying to support his own decisions, maturer symbols entered Cole's paintings. The dependent voyager under the guidance of a guardian angel, who hovers over both him and the boat that carries him, is transformed into two lone pilgrims, guided by a wise man with a rod or book, who take life's paths and walk their ways alone.

Notes

1 Bunyan

2 St. John of the Cross

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Note: In this book contemporary engravings of paintings have been used for illustrations in black and white when detail is required. Often details of oil paintings are lost in reproduction because of the lack of definition between similar colors. Steel engravings were used for reproductions during the nineteenth century. They were expressly drawn to emphasize details.

Volume 3 Front Cover Jacket Illustration—Wilhelm von Kaulbach *"Die Hunnenschlacht" (The Battle of the Huns),* (1837) Oil color sketch for Mural in Neues Museum in Berlin (destroyed), Staatsgalerie Stuttgart.

Volume 3 Chapter 2 Drawings after Precolumbian stone carvings and pottery, and photograph of the Makara at Khajoraho were made on location by the author.

Volume 3 Chapter 4 Figure 11 Steel Engraving of the Hunnenschlacht From the Art & Architecture Collection, Miriam and Ira D. Wallach Division of

Art, Prints and Photographs, The New York Public Library, Astor, Lenox and Tilden Foundations—Kaulbach. German Painters; scrapbook of reproductions. MCK x K22.N5, New York Public Library, 1935. 'The Battle of the Huns'.

Volume 3 Chapter 7 Figure 12 Chirico, Georgio de (1888-1978), (c) ARS,NY The Enigma of the Day (1914) Oil on canvass. 6'11/4x55". James Thrall Soby Bequest (1211.1979) ART 161937 Digital Image (c) The Museum of Modern Art/Licensed by SCALA/Art Resource, NY. Museum of Modern Art, New York, N.Y. U.S.A. © 2003 Artists' Rights Society (ARS), New York/SIAE, Rome

Volume 3 Chapter 7 Figure 13 Chirico, Georgio de (1888-1978), (c) ARS,NY The Seer (1915) Oil on canvass. 35 ½ x27 5/8" (89.6x70.1 cm) James Thrall Soby Bequest. ART 166937. Digital Image (c) The Museum of Modern Art/Licensed by SCALA/Art Resource, NY. Museum of Modern Art, New York, N.Y. U.S.A. © 2003 Artists' Rights Society (ARS), New York/SIAE, Rome

Volume 3 Chapter 7 Figure 14 Richard Dadd, The Flight Out of Egypt NO5767 © Tate, London 2002

Volume 3 Chapter 7 Figure 15 Dadd, Richard (1817-1886) The Fairy Fellow's Masterstroke 1855-64. Oil on Canvass, 54.0 x 39.4 cm. Copyright Tate Gallery, London, Great Britain/ Art Resource, NY.

Volume 3 Chapter 8 Figure 16 Thomas Cole *Voyage of Life_Childhood, Etched by R. Hinshelwood and drawn by M. Ensing Muller, from the painting by T. Cole.* This is a steel engraving based on a crayon copy of "Childhood" in the Ward Set. Collection of the Author. And Thomas Cole *Tracing of the figures for Voyage of Life_Childhood*. Graphite and Chalk on paper. Prepared by Cole and Bartow as a transfer of the figures to the Rome set. William H. Murphy Fund, 39.363, Photograph © Detroit Institute of Arts: Founders Society purchase.

Volume 3 Chapter 8 Figure 17 Unknown Artist (probably by John Smilie) *"Etching of "YOUTH" from the original painting by Thos Cole"* Frontispiece for Transactions of the American Art Union for the year 1848. Collection of the Author.

Volume 3 Chapter 8 Figure 18 Thomas Cole *Voyage of Life_Old Age, Etched by R. Hinshelwood and drawn by M. Ensing Muller, from the painting by T. Cole.* This is a steel engraving based on a crayon copy of "Old Age" in the Ward Set. Collection of the Author. And Thomas Cole *Tracing of the figures for Voyage of Life_Old Age*. C. 1840 Graphite and Chalk on paper. Prepared by Cole and Bartow for the transfer of the figures from the Ward set to the Rome set. Founders Society purchase, William H. Murphy Fund, 39.364. Photograph © Detroit Institute of Arts.

Volume 3 Chapter 8 Figure 19 Sketch for "Cross and the World", 19th

Century, Thomas Cole,—Early version of The Pilgrim of the Cross 39.332 Founders Society Purchase, William H. Murphy Fund Photograph © The Detroit Institute of Arts.

Volume 3 Chapter 8 Figure 20 Unknown artist, Photograph of a Steel Engraving (circa 1899) origin unknown, for *Two Youths enter upon a Pilgrimage—one to the Cross, the other to the World.* Beneath the picture is the legend "THE CROSS AND THE WORLD" from the painting by Thomas Cole, owned by W. H. Osborn. Collection of the author, Gift of Mr. Robert Hunter, research assistant, the Smithsonian Institution 1967.

Volume 3 Chapter 8 Figure 21 Thomas Cole (1801-1848) Oil Sketch for "the Cross and the World—the Pilgrim of the World on His Journey" oil on canvass, c. 1846-47 1943.82 Albany Institute of History & Art

Volume 3 Chapter 8 Figure 22. Cole. T. The Pilgrim of the Cross at the End of His Journey (Study for the Series, The Cross and the World)1846-1848. Copyright Smithsonian American Art Museum, Washington DC / Art Resource, NY. ART 54349. Museum purchase 1965.10. Copyright Smithsonian American Art Museum, Washington, DC / Art Resourse, NY

TEXTUAL

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