THE DREAM AND ITS AMPLIFICATION

EDITED BY

ERЕL SHALIT &

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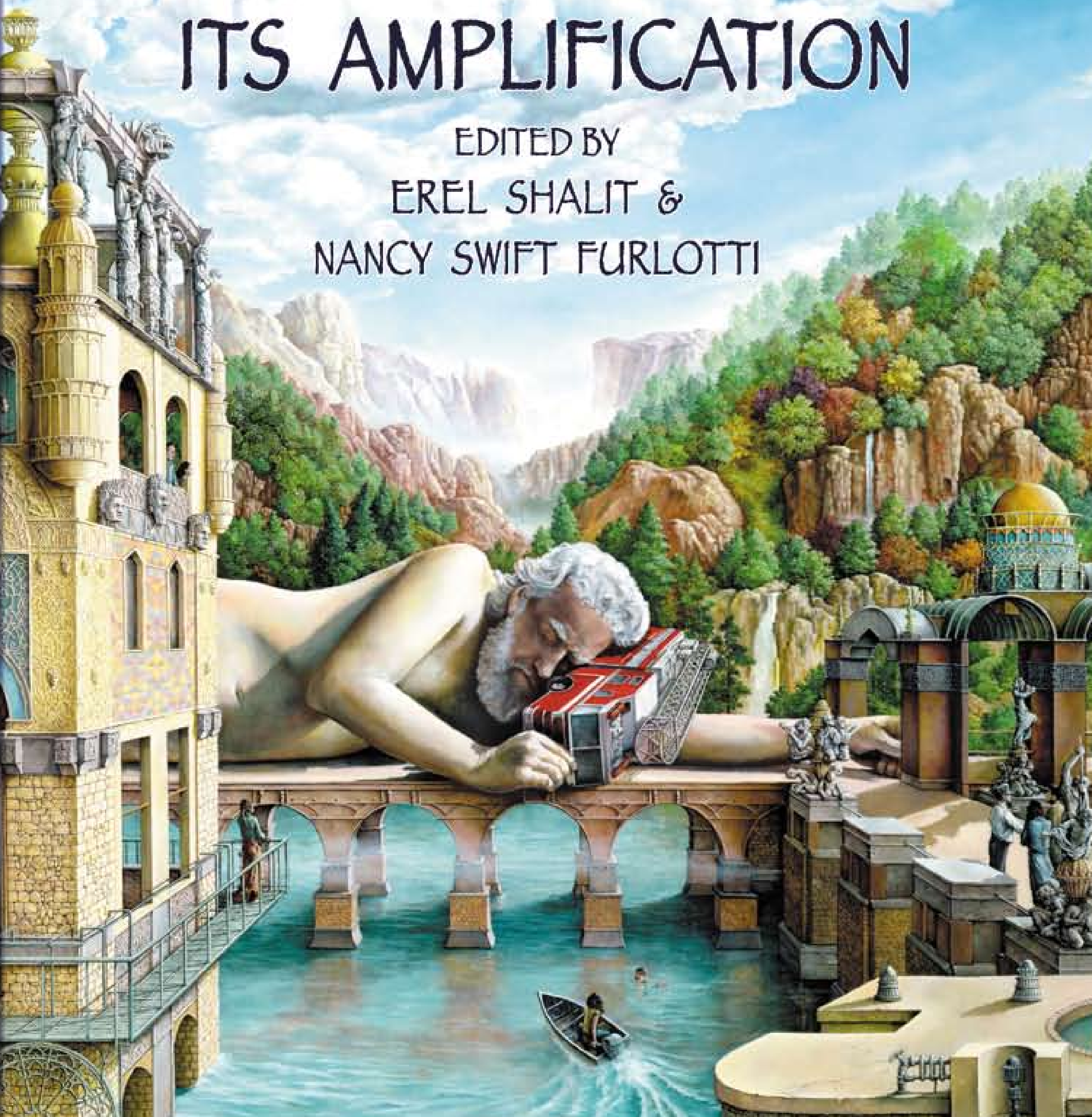

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Acknowledgments

We would like to express our gratitude to the eminent Jungian analysts who generously contributed chapters to this book. Each enlightening tale was spun by the personality, life, and experience of these wonderful authors. Yet, the book itself belongs to the reader, who is invited to commence a journey of curiosity to pick up the yarn and follow the threads of the stories into the depths and expanses, through the twists and the turns of the dreaming mind.

We are grateful to Mel Mathews, editor and publisher of Fisher King Press, for his steadfast support and insightful guidance in bringing this venture to fruition. With expertise and sensitivity, patience and devotion, he has led the way over the inevitable hurdles to bring this book to publication.

Beyond our eyes, we were fortunate to have two seasoned editors to smooth out the manuscripts. We thank Margaret Ryan for her exceptional language editing and Karen Farley for her superb proofing, formatting, and editing of the chapters into their finished print-ready form. Karen, with her precise artistic eye, designed the cover of the book to be an invitation to the reader, to step into the rich world of dreams.

We want to thank Howard Fox for granting permission to reproduce his painting "A Giant Dream" on the cover of this book.

Howard Fox's paintings are in the genre of magical realism, depicting a realm of fantasy with precise details, creating an illusion of reality so often found in dreams.

In this painting, we see the more personal side of the psyche being drawn deeper into the unconscious, as reflected by the different figures whose attention turns to the sleeping giant. The policeman, who halts a couple from approaching the sleeping giant on the bridge, might represent that aspect of consciousness which, out of fear, prevents access to the archetypal realm, to the underworld of dreams.

We may wonder, who is he, the dreaming giant? Is he, perhaps, a giant image of the dream's central focus, "the royal road," the grand bridge between consciousness and the unconscious mind? He is seen, and on the verge of being approached by consciousness. Lying on the bridge, the giant delineates the boundary, and represents the connecting intersection, between the more personal narratives in the foreground of the psyche (and the painting) and the psyche's roots in nature, which in the distance becomes increasingly whole and unified.

The giant uses a red fire engine for a pillow. While asleep, a fiery libido is subdued. What will happen when the giant wakes up, waking up our consciousness? Or, similarly, when we approach the images in our dreams?

The painting is an image with a story to be looked at, read, explored, contemplated, and partly understood.

We invite the readers to circumambulate the image of the dreaming giant, and to trace the embedded stories in this giant dream, just as we hope the chapters in this book will inspire the reader to explore the amplifications of their dreams and images.

Erel Shalit and Nancy Swift Furlotti

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The Amplified World of Dreams

by Erel Shalit and Nancy Swift Furlotti

> *The dream is a little hidden door in the innermost and most secret recesses of the soul, opening into that cosmic night which was psyche long before there was any ego-consciousness, and which will remain psyche no matter how far out ego-consciousness extends.*
>
> —C. G. Jung[1]

Humans have always expressed themselves in images of their outer and inner worlds—seemingly a characteristic of our genetic structure. The dream is a communication from the psyche in the form of images arising from the realms of the unconscious, beyond conscious ego control. The deeper layers within us speak to us nightly through dreams, mostly appearing during the stage of REM (rapid eye movement) sleep, usually at the end of each of the four to six sleep cycles a night. Whether we remember our dreams or not, they affect us.

Constantly at work, the psyche brings forth that which is positive and creative, as well as all that is negative and destructive in the depth of our soul. The psyche may guide us or lead us astray; it behooves us to consciously take part in determining which direction we are led. We participate by attempting to understand the meaning of our dreams and by discerning the inner voices that speak to us, to distinguish between the inner figures of wisdom and the ghosts behind our complexes.

In this book we focus on the amplification method that Jung developed to uncover the meaning of the dream, a procedure that reflects his approach to the psyche and the understanding of dreams. In contrast to free association, which reflects a causal view of neurosis, amplification indicates the movement from etiology toward understanding the *meaning* and symbolic *value* of the image. Rather than reductive causal explanations of the individual's symptoms, amplification aims at enhancing consciousness by focusing on the image. As the term implies, we attempt to enlarge the dream image by amplifying it—by relating it to its roots in the objective psyche and its appearance in culture, history, mythology, and religion. The psyche speaks in images; thus, in order to gain from its wisdom, we need to understand the language of images, to be aware

of their depth and meaning, and to study them in their personal as well as collective contexts.

Dream and Culture

From the beginning of humanity, a wide tradition of dream work has existed in countless cultures. In the oldest preserved myth, the four-thousand-year-old Gilgamesh epic, we are told one of humanity's oldest reported dreams, dreamed by the king and interpreted by his mother Ninsun, queen of the wild cow, the wise and all-knowing goddess.[2] She explains to Gilgamesh that the star that in his dream has fallen down to him, which he is unable to remove, is his companion. We might say that the star pertains to that aspect of fate that cannot be evaded.

Jung gave examples of dreams and how they were interpreted in other cultures, as well as in antiquity. Referring to a series of dreams, Jung, relying on Josephus Flavius,[3] concluded that Simon the Essene,[4] who was a skillful dream interpreter, understood dreams not only sensibly, but in a way similar to his own.[5] Analyzing Nebuchadnezzar's second dream in the Bible,[6] in which he dreams of a tree growing up to heaven that is cut down and the king turned into a beast, Jung followed Daniel's interpretation of the dream. Jung wrote that it was "easy to see that the great tree is the dreaming king himself. Daniel interprets the dream in this sense. Its meaning is obviously an attempt to compensate the king's megalomania, which, according to the story, developed into a real psychosis."[7] Jung considered this historical dream, "like all dreams," to have a "*compensatory function*"[8] of counterbalancing the king's disproportionate sense of power. For him to achieve a semblance of wholeness, Nebuchadnezzar's psyche deemed that the tree must be cut down to size. Jung aptly summarized Nebuchadnezzar's condition as "a complete regressive degeneration of a man who has overreached himself."[9]

Daniel similarly understood the meaning of the dream as referring to the king's inflation and warned him "to repent of his avarice and injustice."[10] Since the king did not repent, he was cast out to live as a beast.

In Africa, Jung understood that "magic is the science of the jungle."[11] He visited the Elgonyi in East Africa, from whom he learned the distinction between the ordinary and the "big" dreams—dreams that affect the entire group and are dreamed by the medicine man, who would know "where the herds strayed, where the cows took

their calves, and when there was going to be war or a pestilence."[12] Now, however, the medicine man wept and told Jung that even he had no dreams anymore, "since the British came into the country." Because the colonizers knew "when there shall be war; … when there are diseases," there was seemingly no need for dreams as "guidance of man in the great darkness."[13] Jung traced the tribally significant "big dreams" in different cultures, including "in the Greek and Roman civilizations, where such dreams were reported to the Areopagus or to the Senate."[14]

"Big" dreams seem to emerge at important periods in one's life and may reflect a transition from one stage of development to another, during which the individual is particularly open to collective, archetypal imagery that is believed to be pertinent for the group. "These dreams in particular make us understand why the ancients attributed a pronounced prognostic meaning to their dreams. Throughout the whole of antiquity, and to a large extent still in the Middle Ages, it was believed that dreams foretell the future."[15]

Many ethnic groups developed specific ways of sharing dreams and cultural codes for their interpretation. Jung reported that in some parts of Africa, the indigenous people were shy about sharing their dreams, perhaps out of fear that "harm may come to them from anyone who has knowledge of their dreams." The Somali and Swahilis, on the other hand, says Jung, consulted an Arab dream book and turned to Jung for advice on their dreams.[16]

In Ancient Greece there was a widespread practice of using dreams for healing. The word *incubation* comes from the Latin *incubare*, to sleep in a sacred precinct, which was a practice in ancient Greece of seeking healing dreams in a sacred place.

In her initial dream in analysis, a woman dreams that she walks to a house "further away, a bit on the side; no one has been here for quite some time. It is like a hide-out, set apart from the rest of the city. I lie down to sleep." In the dream, she is guided to the place of incubation, a condition of openness to dreaming and symbolization, which here takes place in the dream itself.

Around the third century B.C.E. there were more than four hundred sanctuaries creating a network of what we would regard today as general and mental health clinics. These sanctuaries were termed *Asclepieia*, after *Asclepius*, the god of medicine and healing. Hippocrates, for example, was director of the Asclepeion at the island of Cos.

Henry Miller explained how he had not known the meaning of peace until he visited the principal sanctuary of Asclepius at Epidaurus, where dream incubation began around 600 B.C.E. "There was a stillness so intense that.... I heard the great heart of the world beat," he writes, and he makes it clear the sanctuary is really an internal space "in the heart."[17]

In the procedure of dream incubation at the Asclepeion, the person seeking healing first underwent a ritual cleansing bath. Then, the "patient" visited the temples of Aphrodite (of love and nature) and of Apollo (of understanding and clarity). Finally, the person would be called into the *abaton* of the Asclepeion.

The *abaton* was the innermost sanctuary, the sleeping chamber, where the person slept on a couch, called *kline* (from which we have the word "clinic"), until a healing dream would appear. (*Abaton* means "an impassable place," or metaphorically, "pure or chaste.")[18] The person was to await patiently for the arrival of an initial dream in which Asclepius would appear—that is, until a transference dream occurred in which the image of the healer would evoke and be attached to the internal healing function. Asclepius could appear, for instance, in the shape of a bearded man or a boy, as god or as dog. In particularly powerful treatment, Asclepius might appear as a snake: What can kill and poison can also heal, a reality of which the physicians' snake-coiled staff, the *caduceus*, reminds us. In fact, it was with this staff that Hermes, the mediator god, put people to sleep and sent them dreams.

According to Barbara Tedlock,[19] cultures frequently have rules concerning the sharing and interpreting of dreams. For instance, dreams involving the ancestors or the earth deities are shared with the shamans, who are dream interpreters.[20] However, there may be forbidden dreams that are not told to anyone. For the Zuni, telling a good dream would diminish its positive effect on the dreamer; therefore, more bad dreams are shared than good ones. In the Momostenango culture, all dreams, whether good or bad, even small fragments, are shared. Initially they are told in private but later shared at length in public groups with initiated "daykeepers," who are the official dream interpreters. Chronic bad dreams are thought to cause illness. The Zuni and Quiché believe that all dreams provide information about future events.[21]

A dream sequence, especially if told to others, moves from its original state of mere sensory imagery in one's mind to a verbal form. This form is then filtered through language-centered, secondary-process thinking and shaped into a cohesive narrative.

Quite naturally, different languages can impart a completely different meaning to the dream. Each dream can be interpreted in various ways, depending on the interpreter.

Additionally, the underlying implied purpose of the dream can be different in different cultures. For example, the word for *dream* in Zuni is a verb, indicating that the dreamer acts upon something, whereas in Quiché it refers simply to a state of being. The English word *dream* refers to the imaginal sensations that pass through a person's mind when sleeping. The Germanic origin of the word refers to deception, illusion, ghost, apparition, merriment, and noise. On the other hand, the old English word for *dream* referred to joy, mirth, music, and vision.

The Hebrew word for dream, *chalom*, has the same root as *hachlama*, meaning *recovery*. In Arabic, it means both *dream* and *to mature*, as well as *seminal fluid*. In Hebrew, the word originally meant *soft*, *moist*, and *viscous*. This is the state of "healthy humors," when one's body liquids, or humors, are free and flowing. In this condition imagination can spring forth, and growth can take place. This life-enhancing moisture can be compared with the nurturing part of the egg, the yolk (in Hebrew, *chelmon*!), in which the fetus develops.

"Emission of seminal fluid" and "to attain puberty"[22] are noted as the key meanings of the root for *chalom*, dream. Furthermore, a development has been suggested from the Tigre language, wherein the root means "coming of age," to the Arabic and Hebrew "sexual dreams," on to the generalized meaning of "dream."[23]

So what we have is a conglomerate of moisture, sex, and maturity, all combined in the dream, *chalom*. Maturity of soul is achieved by raising instinct into imagery—and what is more powerful than sexual imagery! In the dream, instinct is expressed by imagery, which then powerfully activates the instinct. The moisture of imagination may then drive the person to nightly emissions during a sexual dream.

Jung's View on Dreams and the Unconscious

Although Jung credited Freud with the "boldest attempt ever made to master the enigma of the unconscious psyche on the apparently firm ground of empiricism,"[24] his view of the unconscious was strikingly different from Freud's. For Jung, the unconscious is limitless and cannot be fully known, even by consciousness. It is not merely a repository of repressed thoughts and emotions, which, when these are made conscious by

interpretation, will be emptied out. Rather, the unconscious is a vast ocean from which consciousness emerges as an island. "It is from these all-uniting depths that the dream arises," said Jung. "No wonder that in all the ancient civilizations an impressive dream was accounted a message from the gods!"[25]

Explicating his view of the unconscious, Jung stated,

> It remained for the rationalism of our age to explain the dream as the remnants left over from the day, as the crumbs that fell into the twilit world from the richly laden table of our consciousness. These dark depths are then nothing but an empty sack, containing no more than what falls into it from above.... It would be far truer to say that our consciousness is that sack, which has nothing in it except what chances to fall into it.[26]

Jung's writings speak the language of images, rather than the more ego-centered language of mechanisms, such as in the term *defense mechanisms*. The dream's real meaning does not lay hidden, latent, lurking behind the overt text. Rather, for Jung, the dream is "part of nature, which harbors no intention to deceive, but expresses something as best it can, ... but we may deceive ourselves, because our eyes are shortsighted."[27] According to Freud, the instinctual truth of the unconscious hides behind the manifest dream text. Jung, on the other hand, viewed the individual's consciousness as small and shortsighted, whereas the unconscious is honest and healing.

Furthermore, Jung differentiated between the personal and the collective unconscious. The personal unconscious, said Jung, "contains lost memories, painful ideas that are repressed, subliminal perceptions, ... and finally, contents that are not yet ripe for consciousness."[28] Complexes reign over the personal unconscious whether in their purposeful task of bringing archetypal energy and images into personal experience, or when autonomous, detracting energy that would otherwise be accessible to the ego.[29]

In sweeping contrast, the collective unconscious, according to Jung, "contains the whole spiritual heritage of mankind's evolution, born anew in the brain structure of every individual."[30] It is in this universal layer of the unconscious that mythological motifs reside, sometimes rising into consciousness. We deduce the existence of archetypes in the collective unconscious from the appearance of archetypal images in, for instance, mythology and culture. In Freud's view, the mythical structure of the psyche needed to be *resolved* (e.g., the Oedipus complex), whereas for Jung, the modern mind would be *ensouled* by an encounter with the mythical layer.

The dream is a picture from the unconscious that reflects the soul's capacity to produce images and symbols. We might say that the dream is a prism and a mirror of the soul. Through this prism, elements from the archetypal layer of the unconscious emerge and crystallize as images, persons, events, and symbols. The dream serves as the Self's mirroring of the psyche, which enables us to reflect on our behavior and the one-sidedness of our consciousness.

The individuation process, when taking place in analysis, for instance, means making the unconscious, conscious—but Jung also said,

> Consciousness must confront the unconscious and the balance between the opposites must be found. As this is not possible through logic, one is dependent upon symbols which make the irrational union of opposites possible. They are produced spontaneously by the unconscious and are amplified by the conscious mind.[31]

That is, more important than tracking the rational mind's logic and interpretation is to allow the spontaneous symbol-forming activity of the unconscious to come into sight. Jung came to see the dream as a manifestation of the Self's image-creating and symbol-forming capacity, not as the result of "non-creative dream-work." The dream is, said Jung, a "*spontaneous self-portrayal, in symbolic form, of the actual situation in the unconscious*."[32]

The fundamental element of the dream is the symbol. Symbols are the powerhouses of the psyche, equivalent to the mitochondria of the cell. They are representations of wholeness and the union of opposites, thus carrying the potent and current connection between humanity and the greater Self.

Symbols act as transformers of psychic energy, libido.[33] Jung pointed out that the symbol "has an eminently 'healing' character, that it helps to restore wholeness as well as health … by removing and transforming the blockages and obstructions of psychic energy."[34] One experiences a charge, a sense of *numinosity,* when presented with a symbol, like having come into contact with something truly other. Unlike *signs*, symbols contain more than the mere fact of what they represent. When a symbol no longer carries its potency because of a change in the culture or religious beliefs, new, living symbols emerge from the psyche to maintain the human-spirit connection and to reconcile the opposites on both individual and cultural levels. The psyche offers up symbols as a way to help us reconcile these opposites within ourselves, ultimately leading us to develop a working relationship with the greater Self, the archetype of wholeness and

meaning. The Self both guides the process and is its goal. Through its guidance, the Self offers us symbols and images in our dreams to direct our way.

Symbols are archetypal representations. The word *archetype* is derived from *arche* or "first principle," which points to the creative source that cannot be represented or seen, and from *typos*, "impression" or "imprint," which refers to a manifestation of the first principle. Archetypes are universal patterns or motifs appearing in the form of symbolic images in religions, mythology, fairy tales, legends, and psychological symptoms. They are the primordial, structural elements of the human psyche seen in images and symbols that manifest through universal patterns of human behavior. Like crystals with many facets, we cannot see or understand an archetype in its totality. We may discern one or more facets at any one time, but never the whole crystal.

Archetypal images express patterns of human existence, and complexes represent the actual embodiment of these patterns. Complexes contain a set of archetypal motifs or images at their core, with a web of related behavior patterns around that core. It is through the body and our emotions that the archetypes touch ground in material reality, manifesting these common human patterns. Archetypal images mostly appear in our dreams in the shape of personalized complexes; that is, the complexes in our dreams give personalized shape to the archetypal images, so that these can be assimilated into the ego and consciousness.[35]

The ego is the center of consciousness and contains all that the person is aware of, including thoughts, feelings, sensations, and intuitions. Through the process of individuation we increasingly assimilate unconscious elements and integrate complexes as aspects of our personalities. This is a continuing process of enlarging the ego complex by bringing the darkness of the unconscious into the light of consciousness. Jung believed that this process was the meaning and purpose of life itself and that it is facilitated by the Self's offering up dreams for us to unveil. Clarifying the themes in Jung's *Answer to Job*,[36] Edinger considered the process of making conscious what is unconscious to be the ultimate task of transforming the dark, unconscious side of the god image.[37]

Jung pointed out that he differentiated "the dream process according to how the reactions of the unconscious stand in relation to the conscious situation."[38] From his study of dreams in different cultures and in his work with patients, he distinguished four ways in which dreams offer us meaning and comment on our lives:

1. Dreams can be the unconscious reaction to the conscious situation, resulting in content that compensates or is complementary to what transpired during the day.
2. Dreams can show us a conflict that exists between the unconscious and consciousness; the unconscious offers us another viewpoint that is in conflict with our current attitude.
3. Very significant dreams try to actively change the conscious attitude.
4. Dreams may give us archetypal material from the unconscious that has no connection to our daily lives; these are the "big dreams" that are experienced as illumination.

Jung emphasized that this last category of dreams can occur before the outbreak of mental illness, when contents from the unconscious may break through into consciousness. Jung also clarified that,

> Dreams prepare, announce, or warn about certain situations, often long before they actually happen. This is not necessarily a miracle or a recognition. Most crises or dangerous situations have a long incubation, only the conscious mind is not aware of it. Dreams can betray the secret.[39]

Freud warned against an excessive respect for "a mysterious unconscious."[40] Rather, "*[w]hen the work of interpretation has been completed,*" wrote Freud, in italics, after having completed the first psychoanalytic dream interpretation, *"the dream can be recognized as a wish-fulfilment.*"[41] An apparent example of wish-fulfilment (and sleep protection) is a dream in which the dreamer, who has been asked by her employer to arrive one hour earlier for work, dreams: "I wake up, get dressed, take my pajamas to work, and there I go back to sleep." The important aspect of Freud's hypothesis is perhaps that the "dream takes the place of action,"[42] which has wider implications than mere wish-fulfilment.

Jung believed that dreams result from five main causes and conditions:

1. Somatic stimuli, body positions, illness, and physical perceptions. (How many times have you dreamed you had to go to the bathroom, to finally wake up to that pressing physical need?)
2. Other environmental stimuli such as light and temperature, or an alarm clock going off;

3. External psychical stimuli that affect the unconscious (e.g., distress of a family member, moods, or secrets); family members can be so attuned to each other that they dream each other's dreams;
4. Past events, whether forgotten personal ones or historical events that contain archetypal contents;
5. Anticipation of the future, both what may transpire in actual life, as well as psychical and emotional changes in the dreamer, even if not yet recognizable to him or her.

Furthermore, Jung claimed that, except in posttraumatic dreaming, dreams do not repeat a previous experience exactly.[43]

Personal dreams are limited to the affairs of everyday life and one's personal process, offering information and guidance pertaining to what is going on in our current lives. These are the everyday dreams, the "bread and butter" of the dream world. It is frequently the small, seemingly insignificant dreams, easily forgotten, that offer us important information about our inadequate conscious standpoint.

The big dream, as mentioned, stretches beyond the boundaries of the current affairs in one's life. Jung's experience prior to World War I is interesting in light of his category of prospective dreams. He had a horrific series of nine visions and three dreams, showing scenes of blood flowing in the streets of Europe, frozen landscapes, and dead bodies. Some of these images erupted into his waking state as visions. At first he wondered if he were having a psychotic break, but with the commencement of World War I, he realized that the images were portraying a collective reality, revealing what would happen during this war. A number of other people across Europe at this time experienced the same phenomenon. It was a powerful reaction from the unconscious, commenting on what was "in the air" but not yet a reality. The dreams spoke to the collective situation as well as to Jung's own impending descent into the unconscious to explore the nature of the psyche.[44]

Jung viewed dreams as stages in the classical drama and believed a great many dreams have a definite structure to them. "The whole dream-work is essentially subjective," said Jung, "and a dream is a theatre in which the dreamer is himself the scene, the player, the prompter, the producer, the author, the public, and the critic."[45]

Jung followed the Aristotelian outline of the structure of drama:[46]

1. The *introduction* or *exposition* states the setting, time, and place, what is said and not said, the people, and the statement of the problem to be

addressed, the theme of the dream. For example, "I was in an old house and it was dark outside."

2. The *development* is the movement of the plot through which things become complicated, and we do not know what will happen next: "Suddenly, someone knocked on the front door and when I went to answer, there was no one there, so I left the room. Just then, my grandmother saw someone's face in the window and was terrified. She screamed out for me."
3. The *peripeteia* is the twist of the story, crisis, or the turning point: "I ran back into the room and opened the window. I saw my brother walking across the lawn and called after him."
4. The final stage is the *lysis*, the solution or conclusion, whether the way out or catastrophe: "This had been the first time we had seen my brother in years. We were happy to see him, and I sat talking with him into the morning after our grandmother went to bed."

Furthermore, we can observe the progression of images by studying entire dream series. In the natural rhythm of the psyche, images emerge into consciousness, replacing others that return to the waters of the unconscious, in a constant progression, cycling through the vegetative, the animal, and the spirit realms.

Dreams are not moral. Nature does not necessarily take a side between good and evil or between other opposites. It is up to our ego consciousness to filter the dream through our cultural sensibility to determine the value of the message.

By actively interacting with dreams, we realize the centrality of the Self as a guiding force in our life. Through dreams we are able to see where libido, or life energy, is blocked and where it wants to go. Although dreams can be viewed from different perspectives and understood in more than one way, they always move us toward a more conscious life by helping to locate the source of creativity, the water of life within. By attending to our dreams, we can gain clues to help us balance the opposing aspects of our personalities, such as our instincts, with our spiritual needs.

Amplification

The psyche speaks to us in metaphors, a language we must learn as we embark on our journey to reveal the meaning of dreams. Jung wrote,

> The "manifest" dream-picture is the dream itself and contains the whole meaning of the dream.... What Freud calls the "dream-façade" is the dream's obscurity, and this is really only a projection of our own lack of understanding. We say the dream has a false front only because we fail to see into it.... We do not have to get behind such a text, but must first learn to read it.[47]

The means that Jung devised to "read" the text of the dream was the process of amplification, which deciphers meaning through comparison. Metaphors and analogies depict scenes of life, and the dream images show that of which we are unconscious. In contrast to the view that dreams "were not designed by nature to serve any function—not rehearsal of instincts, not release of otherwise unreleasable impulses. Nothing, *nada*, just noise, like the gurgling of the stomach,"[48] we recognize that images emerge in our psyche to send us messages. These messages are offered for our understanding, although the interpretation can vary depending on the interpreter, as we filter these metaphors through our own unique psychology.

Jung's method of amplification reflects his distinction between the personal and the collective layers of the psyche. Parallel to the ego as center of consciousness, and as one's conscious sense of identity, the Self encompasses both consciousness and the unconscious. The (capital *S*)[49] Self stands as a guardian at the crossroads between the personal and the objective layers of the psyche. In its capacity as archetype of *meaning*, the Self provides the archetypal foundation on which the ego and consciousness develop, the blueprint on which the house of conscious identity is erected. As the psyche's *symbol-forming faculty*, the Self brings archetypal images into the personal level of awareness, dressed in the garb of complexes, appearing as images in our dreams.

The technique of free association enabled Freud to abandon hypnosis as a means of going beyond the limits of ego consciousness. By means of free associations, a dream image will find its place in the context of personal complexes and repressed memories. By amplification, on the other hand, the conscious ego reaches out toward the meaning and symbolic value of the image. The image and its roots in the objective psyche become the focal issues.

With amplification, the focus turns from the dream leading the ego into the personal unconscious, to providing the objective psyche a way to manifest in the world of consciousness.

Even though not explicitly using the term, Jung introduced the idea of amplification in a 1914 lecture "On Psychological Understanding." He contrasted a causal-reductive

standpoint with a synthetic (or "constructive") approach, whereby the question is asked how "out of this present, a bridge can be built into its own future"?[50] Jung then differentiated between a reductive approach, leading a male patient to his father-complex, and amplifying the image of a sword in the patient's dream, enabling him "to face the dangers of life through firm and brave decision," as illustrated by "the words 'I will' [as] mankind's oldest heritage [which] have helped it through innumerable dangers."[51] Jung mentions how, from a comparative analysis, "typical formations can be discovered."[52]

Amplification is not merely an intellectual expansion of personal dream images, but a way of tapping into the treasures of humankind's spiritual heritage, so that the fountain can bring the living waters to nourish the individual psyche by means of the image. The images, in fact, serve in the role of angels, which, "are personified transmitters of unconscious contents that are seeking expression."[53]

Jung clearly explained his thinking behind the process of amplification:

> It is simply that of seeking the parallels. For instance, in the case of a very rare word which you have never come across before, you try to find parallel text passages, parallel applications perhaps, where that word also occurs, and then you try to put the formula you have established from the knowledge of other texts into the new text. If you make the new text a readable whole, you say, "Now we can read it." That is how we learned to read hieroglyphics and cuneiform inscriptions and that is how we can read dreams.[54]

The dreamer's personal associations are always a starting point in working with dreams, whether predominantly personal or of a more archetypal nature. Jung emphasized this point by "making sure that every shade of meaning which each salient feature of the dream has for the dreamer is determined by the associations of the dreamer himself."[55] Unlike free association, which leads to a person's core complexes, it is crucial to remain within the context of the specific dream image. Thus, the dreamer's associations are bound to the specific image, exploring it by circumambulation, that is, by staying close to the image, circulating around it.

With the personal associations flushed out, there may remain obscure images that would benefit from archetypal amplification. We enter fairy tales and legends, explore the mythical dramas, and turn to comparative religion. We go back to the language that has been formed over the course of human history and that draws from the emerging creative imagination of humanity. We find the archetypal associations in the deep well

of human, divine, and nature's wisdom. These supplement and support our personal associations, which together allow us to decipher the meaning of the dream, which has arisen to us from the Self. Particularly, it is the big, archetypal dream that we remember all throughout life. But the archetypal kernel is present even in the simplest of dress; often it may be the simpleton, the common clerk, barely noticeable, the unsophisticated neighbor, who serves as psychopomp, as guide along the road of our soul's travels.

The task, then, is to find similarities or associations between the dream image and mythic stories and fairy tales, in culture and religious thinking. The story will open up the gates to a world of experience for the dreamer to see and ponder. The psyche beyond our consciousness may often help us find the stories and the archetypal representations that expand the information transmitted through the dream.

Active Imagination

Amplification means more than seeking cultural and other parallels. In *active imagination*, the ego reaches out to grasp the archetypal essence and meaning of the drama and the images in the dream.

Jung considered his method of active imagination to be a "spontaneous amplification" of archetypal material. In active imagination, the person assumes an attitude of passive consciousness, enabling openness to "unconscious influences."[56] "On this natural amplification process," Jung continued, "I also base my method of eliciting the meaning of dreams, for dreams behave exactly in the same way as active imagination; only the support of conscious contents is lacking."[57] Amplification by means of active imagination can take place in a variety of ways, such as writing down dialogues with dream figures or circumambulating the images of a dream.

For example, after a year in analysis, a fifty-year-old highly successful male CEO dreamed the following:

> It is nighttime. I am milking a cow, but there is no milk coming. I am then told [by what amounts to an inner voice] to bring the cow to the entrance of Jerusalem, to bury it there in a pit and let it cook for several hours or days, and then bring it to Mount Scopus, where we have to run to change the buckets because it gives so much milk.

The dreamer amplified the dream by active imagination, going through the events of the dream in a state of reverie, writing down his experience. The following is abbreviated from his active imagination:

> It is night, very dark. I am not the one who decides here about this. I am being led, not leading. Wouldn't imagine myself milking a cow! But ok, that's my task, and I accept.
>
> This cow is huge, much bigger than real cows. She is majestic. I approach hesitantly, but she doesn't move. I start milking, but no milk comes. I don't know what to do—to try harder? I ask her, but she doesn't answer, just stares back at me, as if reproaching me.
>
> Then I hear this voice, don't know from where. It's a very strong voice—strong but soft, not loud at all, almost a whisper, yet very clear, penetrating. It's clear to me that this voice knows something that I don't, and I do as I am told—I start walking toward Jerusalem, a long and uphill road, pulling the big cow by a rope. It follows silently. I almost feel like I am riding an elephant, though I am pulling the cow behind me. It's simultaneously easy, I feel elevated, and heavy and burdensome.
>
> We get to the gates of the city, and even though it's at night, I can see the people who have gathered there: beggars and thieves, all kinds of outcasts. And here I come with my cow! Looks kind of funny! Don't know if I am inside or outside the gate, but I am in that area, on a hilly slope, where I dig a pit. It feels terrible to bury the cow, but she doesn't seem to mind. I am quite horrified, in fact. The big cow lies there, melting in the boiling water, bubbles of water.
>
> I sit and wait. I just wait. Very strange mood. It's so quiet. No life around. Really nighttime. I am all alone. Nothing happens. Very long time. Nothing I can do. I hardly move as I watch those bubbles in the boiling water as the cow is cooking. It's as if nothing is ever going to happen.
>
> Then the sun rises, the cow climbs out of the pit, and I know I have to take it to Mount Scopus. I am not surprised at all that she is well and alive—it's all very natural, I think.
>
> There, on top of the mountain, the view of Jerusalem and its surroundings is breathtaking. A bird's-eye view, seeing it all, but without really being there—nearby, but not fully inside the city. Yet, getting the full map of it.
>
> It's incredible to feel how the milk flows! Don't know who all the people there are—I think it might be all those that I met at the entrance to the city, at the city gates. But it's too much milk, we can't handle it all. Somehow I need to back down, or find a solution.

In the absence of personal associations, this dream is not a personal, but predominantly an archetypal dream, as the magical cow that is cooked, brought back to life, and then found to be overflowing with milk clearly indicates.

The meaning of the dream's message is unveiled by associations bound to each image in the dream. Jung suggested that one think of a circle with rays emanating from its circumference. Each ray represents one image in the dream.

In order to make sense of the nonlinear time of the unconscious, as we wake up from a dream we place the images in linear sequence, even though actually any image can come first. The images are arranged around the circle of the diagram or the central meaning of the dream.

In this dream, the cow that accompanies the dream ego all through the dream is undoubtedly the main image to explore. We go through this process for each image, and then look at the bigger picture we have created, to find the thread that leads to an understanding or a statement of meaning. The images we would then explore by amplification are the cow, the absence and then the abundance of milk, the inner voice, the entrance to Jerusalem, cooking the cow in a pit, Mount Scopus, running to get buckets, and the others in the dream, described as beggars, thieves, and outcasts.

A cow represents a domesticated animal associated with milk and nurturing; in archetypal terms the cow is associated with the Great Mother. We find her as the cow goddess Isis from Egyptian mythology, and in Ninsun, the wise dream interpreter and queen of the wild cow, as well as in Hindu mythology, where Kamadhenu is the mother goddess of all cows. The sacred red cow can be found in both Jewish and Christian tradition, as well as in Greek mythology.

This cow, however, gives no milk. She is not a nurturing cow and is unable to properly support the dreamer. This man's cow instinct has dried up. The cow reproaches him, because he has ignored her for too long.

His relationship with and attitude toward the unconscious, represented by the Great Mother, do not nurture him and need to be reestablished. He has lost the ability to extract the warm, sweet milk in life—a metaphor for joy, nurturing, care, and relationship. Now, however, this successful man, clearly with a strong ego, agrees to do the humble work.

Compensation from the unconscious comes in the form of the voice of the Self, guiding the dreamer to bring the cow back into its fructifying state, and thereby to

bring himself into relationship with it. He needs to bring the cow to the entrance of Jerusalem and let it cook in a pit for several hours or days.

The gates of the city signify an entrance to a center, pregnant with archetypal meaning and symbolic significance. Here Jerusalem is a city in a dream—Heavenly Jerusalem, as a representation of the Self—rather than Earthly Jerusalem, which might have emerged through personal associations. The shadow, represented by the beggars and the thieves, stands at the gateway to the Self.

The big cow now needs to boil in water for hours or days. Although the dreamer feels terrible about this apparent brutality, he needs to remain in a state of being rather than doing, succumbing to forces and processes beyond his ego's control. The scene is quite ritualistic and similar to what we see in fairy tales about animals that must die and be reborn in a new form in order to help the protagonist. This cow represents an instinctual part of the dreamer that has become a huge burden and lost its creative juices, the nurturing milk. It needs to be transformed at the threshold of the city, at the point of transition.

The ritual takes place during the night. There is a need "to sit in the dark," to patiently remain in a state of depression, or in the alchemical *nigredo*, waiting for the sun to rise and the light of consciousness to emerge, as the dreamer contemplates the transformation of the cow energy.

This is the time of thoughtful introversion as the cow boils and then emerges transformed as the sun rises. The light of consciousness has awakened the new cow image in the dreamer. Now the cow has to be taken to Mount Scopus, where the dreamer is then confronted with the problem of the transformed cow's providing *too much* milk. The dream ego does not know what to do with all this libido, flowing in such abundance. The dreamer is put to work with the group of shadow figures to collect the milk. He needs to relate both to those shadow figures and to the nurturing cow to keep the flow of the milk in balance—without the participation of the shadow elements, he would be too one-sided. This hard work might be necessary as a way for the dreamer to reengage with a feeling aspect of his life that is connected with feminine instinct and feminine spirit.

From Mount Scopus the dreamer has a "bird's-eye view" of Jerusalem and its environs. He is not in the center, at the heart of the city, but can see it from above. The stage has moved from the *nigredo*, or sitting in depression, to *albedo*, or whitening, where there is an influx of conscious awareness, the clear view of the bird flying overhead, seeing the

map of the city. The map or the layout of the terrain is clear, but it is overwhelming; too much view, too high, too much white milk.

Figure 1.1 Sculpture of Kamadhenu,
Mother Goddess of Cows,
At the Batu Caves, Malaysia
Photograph by Christian Haugen

The next stage in alchemy is the reddening or *rubedo*, which involves the embodiment of the transformation whereby one makes it one's own. This dreamer is not there

yet, but instead is quite overwhelmed by the experience of change. The inner voice, Jerusalem, Mount Scopus, the magical cow all point to a spiritual attitude that perhaps needs to be mediated by reality before it can be realized.

The image in the dream of more milk than the dreamer can contain points to an important psychological issue. The flood gates of the psyche have been opened and the dreamer is inundated with creative energy, more than he can handle. At such times it is crucial that the ego step in and object by taking a stance against the psyche, asking that it curtail the flood, reducing its offering to just enough energy for the person to manage. The dream image of the cow's milk swings from its absence, the lack of psychic energy, to too much. A balance between the extremes needs to be found, and it is the ego's job to find it by taking a strong stance at the doorway between consciousness and the unconscious.

The dreamer allowed himself to follow the inner voice and was willing to be changed by the process, but he must then, as well, find a balance between his ego and his deeper resources.

Amplification of images from the objective layer of the psyche is important if one is to achieve a more complete picture and meaning of a dream, in conjunction with the personal experience and associations. The chapters that follow, written by prominent Jungian analysts, illustrate the many ways in which the meaning of dreams can be deepened by a variety of approaches to amplification. Each of the contributors to this volume has chosen a particular direction, whether art and poetry, myth and fairytale, culture and religion, or initiation to the stages of our life, to paint a kaleidoscopic gestalt of the dream and its amplification.

Notes

[1] C. G. Jung, CW 10, par. 304.

[2] Stephen Mitchell, *Gilgamesh*, 83.

[3] Josephus Flavius, *The Jewish War*, 2.111–115.

[4] The Essenes, a Second Temple Jewish sect, lived mainly near the Dead Sea. The Dead Sea Scrolls are often considered to have been part of their library.

[5] CW 18, par. 240–244.

[6] Daniel 4.

[7] CW 8, par. 485.

[8] CW 18, par. 247 (italics in original).

[9] CW 18, par. 246.

[10] CW 18, par. 246.

[11] CW 10, par. 128.

[12] CW 10, par. 128.

[13] CW 18, par. 674.

[14] CW 3, par. 525; the Areopagus functioned in classical times as a High Court of Appeal.

[15] Jung, *Children's Dreams*, p. 380.

[16] C. G. Jung, *Memories, Dreams, Reflections*, 265.

[17] Henry Miller, *The Colossus of Maroussi*, 70f.

[18] Edward Tick, *The Practice of Dream Healing*, 4.

[19] Barbara Tedlock, *Dreaming: Anthropological Interpretations*, 22.

[20] Barbara Tedlock, *The Role of Dreams and Visionary Narratives in Mayan Cultural Survival*, 459.

[21] *Dreaming: Anthropological Interpretations*, 105–131.

[22] Francis Brown, S. R. Driver, and Charles A. Briggs, *Hebrew and English Lexicon of the Old Testament*, 321.

[23] Ludwig Koehler, Walter Baumgartner, and Johann Jakob Stamm, *Hebrew and Aramaic Lexicon of the Old Testament*.

[24] "In Memory of Sigmund Freud," CW 15, par. 64.

[25] CW 10, par. 305.

[26] CW 10, par. 305.

[27] Jung, *Memories, Dreams, Reflections*, 161f.

[28] CW 7, par. 103.

[29] See Erel Shalit, *The Complex: Path of Transformation from Archetype to Ego*.

[30] CW 8, par. 342.

[31] CW 11, par. 755.

[32] CW 8, par. 505 (italics in original).

[33] CW 5, par. 344.

[34] Jolande Jacoby, *Complex / Archetype / Symbol*, 100, 103.

[35] Cf. Erel Shalit, *The Complex: Path of Transformation from Archetype to Ego*.

[36] CW 11, par. 745–747.

[37] Edward Edinger, *Transformation of the God-Image*, 122.

[38] Jung, *Children's Dreams*, 7.

[39] CW 18, par. 473.

[40] Sigmund Freud, Remarks on the Theory and Practice of Dream-Interpretation, *S.E. XIX*, 112.

[41] *The Interpretation of Dreams, S.E. IV*, 121.

[42] *The Interpretation of Dreams, S.E. IV*, 123.

[43] Jung, *Children's Dreams*, 8–18.

[44] Sonu Shamdasani, Introduction, in Carl Gustav Jung, *The Red Book*, 202.

[45] CW 8, par. 509.

[46] CW 8, par. 561–564.

[47] CW 16, par. 319.

[48] Owen Flanagan, *Dreaming Souls*, 24.

[49] Although Jung himself did not capitalize the *Self*, it is a convenient distinction from the more common uses of the term, including its application in other psychoanalytic thinking.

[50] CW 3, par. 399.

[51] CW 3, par. 400–403.

[52] CW 3, par. 413.

[53] CW 13, par. 108.

[54] CW 18, par. 173.

[55] Jung, *Dream Analysis*, 72.

[56] CW 8, par. 403.

[57] CW 8, par. 404.

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A soulful collection of essays that illuminate the inner life.

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When Soul appeared to C.G. Jung and demanded he change his life, he opened himself to the powerful forces of the unconscious. He recorded his inner journey, his conversations with figures that appeared to him in vision and in dream in *The Red Book*. Although it would be years before *The Red Book* was published, much of what we now know as Jungian psychology began in those pages, when Jung allowed the irrational to assault him. That was a century ago.

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PSYCHOLOGY / MOVEMENTS / JUNGIAN

Amplification means seeking parallels. “In the case of a word which you have never come across before, you try to find parallel text passages ... where that word also occurs, ... If you make the new text a readable whole, you say, ‘Now we can read it.’ That is how we learned to read hieroglyphics and cuneiform inscriptions and that is how we can read dreams.”

— C.G. Jung, *The Tavistock Lectures*

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