

# DESTRUCTION AS THE CAUSE OF COMING INTO BEING

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Throughout my involvement with sexual problems, one question has especially interested me: Why does this most powerful drive, the reproductive instinct, harbour negative feelings in addition to the inherently anticipated positive feelings? These negative feelings, such as anxiety and disgust, must be overcome in order to use the drive appropriately. Naturally, an individual's negative attitude towards sexual activity strikes especially to the core of the neurotic. Several investigators have sought to explain this opposition as a result of our manner of child-rearing: We attempt to keep the drive within bounds and teach each child to consider the fulfilment of sexual wishes as something dirty and forbidden. The frequency with which sexual wishes are associated with images of death is noteworthy because death is a symbol of moral failure (Stekel).<sup>1</sup> Gross relates the feeling of disgust in the presence of sexual products to their anatomical proximity to lifeless excreta. Freud traces the opposition back to anxiety and repression of the initial positively feeling-toned wish. Bleuler considers the inevitable negativity present in the positively feeling-toned idea to be a defence. In Jung, I found the following passage:

Passionate longing, i.e., the libido, has two aspects: it is the power that beautifies everything and, in certain cases, destroys everything. Often, one cannot recognize the source of this creative power's destructive quality. A woman who, in today's society, abandons herself to passion soon leads herself to ruin. One need only contemplate the current bourgeois state of affairs to understand how a feeling of unbounded insecurity occurs in those who unconditionally surrender to Fate. To be fruitful provokes one's downfall; at the rise of the next generation, the previous one has exceeded its peak. Our descendants become our most dangerous enemies for whom we are unprepared. They will survive and take power from our enfeebled hands. Anxiety in the presence of erotic Fate is completely comprehen-

sible, for there is something immeasurable within it. Fate usually contains hidden dangers. The wish not to wrestle in the dangerous struggle of life explains the continual hesitation of neurotics to take risks. Whoever relinquishes experiencing a risky undertaking must stifle an erotic wish, committing a form of self-murder. This explains the death fantasies that often accompany the renunciation of the erotic wish.<sup>2</sup>

I purposely quote Jung's words so completely because his observation of an unknown fear lying within erotic activity corresponds so well to my results. Moreover, it is very important to me that a male also is aware that this is not merely a social fear. Jung clearly brings death images into opposition to sexual images. In young women, I find that a feeling of anxiety is normal and moves to the forefront of repressed feelings when the possibility of fulfilment of the wish first appears. It is a well-defined form of anxiety: You feel that the enemy is within; its characteristic ardour compels you, with inflexible urgency, to do what you do not want to do; you feel the end, the transient, before which you vainly may attempt to flee to an uncertain future. You might ask: Is this all? Is this the high point with nothing more beyond? [Consequently, we can inquire] what happens to the individual in the presence of sexual activity that justifies such a state of mind.

## I. BIOLOGICAL FACTS

During reproduction, a union of female and male cells occurs. The unity of each cell thus is destroyed and, from the product of this destruction, new life originates. Following production of a new generation, many lower creatures, e.g., the May fly, forfeit their lives, dying off. Creation for this organism is undertaken for survival and is simultaneously destructive for the adult. The individual must strongly hunger for this new creation in order to place its own destruction in creation's service. In more highly organized multicellular organisms, the whole individual will obviously not be destroyed during the sexual act. However, the fewer number of germ cells comprising the reproductive unit are not merely indifferent elements of the organism. They are intimately associated with the entire life of the individual. They contain, in concentrated form, the generative power by which they have continually influenced the organism's and their own development. Fertilization destroys these important substances. The fusion of germ cells during copulation mimics the correspondingly intimate union of two individuals: a union in which one forces its way into the other. The difference is merely quantitative: it is not the entire individual that is incorporated, but only a part of it that, at this

instant, represents the essence of the entire organism. The male component merges with the female component that becomes reorganized and assumes a new form mediated by the unfamiliar intruder. An alteration comes over the whole organism; destruction and reconstruction, which under usual circumstances always accompany each other, occur rapidly. The organism discharges its sexual product as if it were one of its excretions. It would be highly unlikely if the individual did not at least surmise, through corresponding feelings, these internal destructive-reconstructive events. The joyful feeling of coming into being that is present within the reproductive drive is accompanied by a feeling of resistance, of anxiety or disgust. This does not result from spatial proximity to the excreta or from the negativity of a renunciation of sexual activity; the feeling directly corresponds to the destructive component of the sexual instinct.

## II. INDIVIDUAL PSYCHOLOGICAL OBSERVATIONS

The statement that we psychically experience very little in the present strikes us as paradoxical and yet it is correct. An event is feeling-toned for us only to the extent that it can stimulate previously experienced feeling-toned contents that now lie hidden in the unconscious. One sees this most readily in an example: A young girl reads stories of witches with great joy; as a child, she often played at being a witch; analysis shows that the witch in the girl's fantasies represents the mother with whom the girl identifies. For the girl, the stories are pleasurably tinged only in so far as the mother's life is pleasurable for her. The girl may even choose to emulate her mother's life. The stories are mere allegories on which the feeling-tone is displaced; they are substitutes for the 'desired', the life story lived by the mother. The witch stories would not be pleasurable for the girl without the experience of the mother. In this sense, 'all passing things' are only allegories, perhaps of unknown primal experiences, that seek analogues in the present. Thus, we experience nothing in the present since we project a feeling-tone onto a current image. In my example, the image of the witch was conscious; the assimilation of the past occurred in the unconscious (experience of witch = experience of mother) from which the present has differentiated. Analogous unconscious thoughts or images accompany every conscious thought or image and transform the products of conscious thought into a specific language. Silberer described this parallel train of thought in states of fatigue. Two of Silberer's examples may clarify this.

*Example No. 1:* 'I think that I am looking at a rough spot that needs to be repaired.'

Symbol: I see myself smoothing a piece of wood with a plane.

*Example No. 2: 'I think of the progress of the human spirit in the complicated dark realm of the Mothers-problem' (Faust, Part II).*

Symbol: I am standing on a lonely stone pier extending out into a dark sea. The waters of the sea merge at the horizon with the equally darkly toned mysterious, black air.

Meaning: The extension into the dark sea corresponds to the forging ahead into the dark problem. The merging of air and water, the mixing of above and below may symbolize that, in the Mothers (as Mephistopheles pictures it), all times and all places are fused. There are no boundaries between above and below. For this reason, Mephistopheles can say to the departing Faust, 'Plunge then. – I could even say soar.'<sup>3</sup>

These examples are very instructive. One sees how the unconscious assimilation of 'events' occurring over many generations fits the train of thought to the present. The expression 'rough spot' in the excerpt (Example 1) is analogous to another image, the planing of wood. In consciousness, the expression is adapted to the temper of the present and is differentiated in relation to its source. On the other hand, the unconscious confers the phrase 'smoothing a piece of wood with a plane' onto the original meaning of a rough spot; in this manner, it transforms the current act of repair into the oft performed act of planing wood.

The second example is even more interesting. It presents an ancient view of the mother as the sea (the motherly creative water from which all life springs). The sea (the 'Mother') into which the subject advances is the dark problem, the condition in which there is no time, no place, no opposites (above and below). It is undifferentiated, potentially creative, and, hence, an eternal living entity. The image of the sea (Mother) is also simultaneously the image of the depths of the unconscious that exists outside time, the present, the past, and the future.<sup>4</sup> In the unconscious, all places merge with one another (at the source) and the opposites have the same significance.<sup>5</sup> In this Great Mother (the unconscious), each differentiated image will be dissolved, i.e., it will be transformed into an undifferentiated state. For example, when the patient<sup>6</sup> whom I analysed said, 'The earth was pierced' instead of 'I was penetrated', the earth represents the Great Mother in the conscious or unconscious image of all people. In this Great Mother, the patient transforms herself into her undifferentiated mother [earth]. With good reason, Greek philosophers such as Anaxagoras sought the source of *Weltschmerze* in the differentiation of being from primal particles or 'seeds'; this pain results when each seed of our being longs to re-transform in its source so that a new coming into being may emerge.

Freud traces our subsequent direct or sublimated impulses for love back to the infantile period when we felt our initial pleasurable sensations through our caretakers. We always seek to re-experience these

pleasurable sensations. If consciousness has abandoned a normal sexual goal, the unconscious busies itself producing pleasurable childhood images. Freud's opponents generally restrain themselves from being angered by the sexualization of such innocent childish sensations. Those who have been analysed cannot doubt that, consciously or unconsciously, the infantile erogenous zones become the sources of sexual dividends as we mature. The reason a person prefers one or another of the zones surely is based on the individual's constitution. In any case, we see especially clearly in neurotics that unconscious symbolism links the erogenous zones of childhood, the source of sexual stimulation, to the caretakers. We may therefore maintain, with Freud, that the germ of sexual pleasure in the adult resides in the infantile sources of pleasure. I should note that we could just as readily derive everything from the nurturing instinct rather than from sexuality. Here I might mention the views of a French author who derives all psychic impulses from the instinct of self-preservation. Essentially, he proposes that the mother loves the child because sucking relieves the mammary glands; one loves a man or a woman because coitus releases the organism's bothersome excretions innocuously. Pleasurable sensation thus is transferred to the object that brings relief. These objections say nothing against Freud's teachings. Freud has not investigated what pleasurable feeling is and how it originates. He begins with the stage in which pleasurable feeling already is established and, therefore, we see that infantile pleasurable sensations are the precursors of late pleasurable sexual sensations. It is in exactly this manner that one grows fond of the nurse's comforting hand; it satisfies our need to be nurtured. The relationship between the instincts of nurturing and self-preservation doubtless is very close to that of the preservation of the species (including the sexual instinct). There are concrete practical experiences that, through sexual impulses, can often substitute the process of eating for coitus. Two factors are effective: 1) past pleasures associated with eating; and 2) frequently increased appetite resulting from habitual impulse. The opposite also is observed. Although the need for nurturance cannot be entirely replaced by coitus, we often see overwhelming sexual desire in undernourished individuals.

In seeking the *causa movens* of our conscious and unconscious self, I believe that Freud is correct when he accepts striving for pleasure and suppression of displeasure as the bases of all psychic productions. Pleasure is derived from infantile sources. Now, however, we meet the problem of whether our entire psychic life resides in the ego. Do we not possess powerful drives that set our psychic contents in motion, untroubled by the welfare and misery of the ego? Do the basic drives of preservation (self and species) possess a similar value

for the whole of psychic life and for the ego, viz., pleasure and displeasure? I must dogmatically defend the viewpoint that the personal psyche is governed by unconscious impulses that lie deeper and, in their demands, are unconcerned with our feeling reactions. Pleasure is merely the affirmative reaction of the ego to these demands flowing from the depths. We could feel real pleasure in displeasure or in pain, which we assume is strongly tinged with displeasure. Pain certainly is damaging to the individual's instinctive struggle for self-preservation. In our depths, there is something that, as paradoxical as it may sound, wills self-injury while the ego counteracts it with pleasure. A wish for self-injury, a joy in pain, is, however, thoroughly incomprehensible if we believe merely in the existence of an ego that only desires pleasure. Mach advocates the idea that the ego is something completely unessential, continually changing, merely a momentary grouping of eternally living elementary sensations. As a philosopher, Mach is satisfied with this scheme. To me, Mach's name is closely associated with that of Jung for whom the psyche is composed of many individual parts. It is Jung who speaks of autonomous complexes. According to him, we do not possess an undivided ego, but rather various complexes that struggle with each other for priority. The most splendid confirmation of his views lies in the patient with dementia praecox whose ego so strongly experiences the power of the activated complex that he regards his own unconscious wishes (my patient called her wishes 'suspicions') as a living hostile being. This patient, whom I analysed, said, 'The suspicion can come into being in the real world in order to prove its right to exist.'

I have come to the conclusion that the chief characteristic of an individual is that he is 'dividual'. The closer we approach our conscious thoughts, the more differentiated our images; the deeper we penetrate the unconscious, the more universal and typical the images. The depth of our psyche knows no 'I', but only its summation, the 'We'.<sup>7</sup> It considers the ego to be an object observed and subordinated to other similar objects. A patient was trepanned and, during anaesthesia, gradually lost ego-consciousness and feelings of pain; yet he still perceived impressions from the external world, calling out 'Come in' at the chiselling of his skull. This shows that he surely was aware of his skull, but as an object, a room, separate from the ego. Thus an individual part of the personality may be objectified. In the next example, we see the objectification of the entire personality. My patient<sup>8</sup> reported that, during anaesthesia, she no longer felt the pain inflicted on her during surgery; instead, she saw herself as a wounded soldier to be pitied. Even the soothing effects of children's sayings depend on this process: dogs or cats may be hurt, but not the child itself. The child views its injured little finger as another's possession;

instead of 'my finger', we insert the universal image of 'a finger'. The regularity with which we use this phenomenon to ease fortuitous pain shows how we seek comfort from personal misfortune through our thoughts. What happens, and what has happened to us, is not merely bad luck; it is an objective fact. Pain evokes the differentiation of an activated ego-image. By this, I mean an image that connects to ego-consciousness. As you know, when one begins to suffer, strong feelings arise. In patients with dementia praecox who transform ego-images into objective or collective images, inadequate affect, indifference, appears. This decreases when we succeed in establishing a relationship to the ego. For example, a patient said, 'The earth became dirtied with urine' instead of 'I became dirtied by the sexual act'.<sup>9</sup> Therein lies my concept of symbolic expression. The symbol is analogous to the painful image, but it is less differentiated than an ego-image. One can associate many things to the word 'woman' since it requires associations only to the substance of 'woman'. Fewer associations emerge for the more sharply focused ego-image of a particular woman, Martha N. One could object: When a dreamer substitutes another person for himself, the substitute is not less sharply differentiated than is the dreamer himself. This is merely objectively correct: Other people exist for us only when they are compatible with our own psyche; only suitable people exist for us. When the dreamer substitutes another person for himself, he doesn't care what the person in question might represent. The image occurs immediately as a condensation of different persons. To the dreamer, it depends only on the qualities of the substituted person that correspond to the fulfilment of his wish. Should the dreamer, for example, become envious of beautiful eyes, he condenses various persons with beautiful eyes into a hybrid, producing a type rather than an individual. The type, as investigations on dreams and dementia praecox illustrate, corresponds to an archaic pattern of thinking.

In hysteria, which possesses a 'hypertrophy of the ego', there is also a corresponding increase in sensitivity. However, it would be incorrect to maintain that the psychic life of the hysteric is richer than that of the patient with dementia praecox. We find very significant thoughts in the latter illness. It is only lack of ego activity that produces what we here consider to be the typical archaic mode of thinking. Freud believes that dementia praecox behaves as if there were withdrawal or regression of libido, followed by a struggle between the withdrawal of the libido and its distribution. I interpret the illness as a battle between the two antagonistic tendencies of the collective and the personal psyches.<sup>10</sup> The collective psyche wants to make the ego-image into an impersonal typical image. The personal psyche tries to restrain this dissolution, causing patients anxiously to

transfer the feeling-tone of dissolving complexes to collateral associations that the ego then fixes (inadequate affect). However, patients themselves see that the feeling-tone does not correspond to the image to which it is transferred and they 'fabricate' the former affect. This explains how they can simultaneously laugh at their own pathos and treat everything as a comedy. At the beginning of the illness, we often see severe anxiety and depression because the patient adapts to the present situation by dampening the feeling-toned portions of the ego-particles in the need to sustain an ego-relationship. It seems as if a previously awakened feeling-tone will no longer fade away and the object can establish no relationship to the ego. Thus the ruling sensation is: The world is changed, uncomfortably strange; it is a theatre piece. At the same time, the urgent recognition develops: 'I am alienated from myself.' Thoughts become depersonalized and 'affect' the patients since they come from depths outside the ego, from depths that already have transformed the 'I' into a 'we' or, perhaps, a 'they'. Any continuing feeling is expressed pathetically because it no longer finds an object. In a similar manner, an orator appears greatly exaggerated if he presents himself rather than the feeling of the appropriate images. Anxiety remains as long as continuing feeling and the need for relationship to the ego is perceived by the patient's dissociating ego (strange power). With progression of the illness, the well-known indifference sets in. Patients take nothing very personally; even when they say 'I', they are speaking of an object that doesn't mean I and doesn't respond to the ego's wishes. Thus a woman who desires many children, smiling, talks of her 22,000 boys as if this scarcely could be her true wish. Yet patients can occasionally have genuinely adequate feelings; I have seen this with the restoration of a non-symbolic direct relationship to the ego. In some institutionalized patients, the disorder is frequently so far advanced that they slip further into inadequate adjustment. Whether or not analysis can improve the situation is a question for the future.

With the abatement of the feelings of pleasure and displeasure, the life of the psyche also is obliterated, but not in equal measure. Certainly the need for differentiation and fulfilment of personal wishes fade away. The ego-differentiated images are assimilated (and dissolved) and transformed into universal images that are typical, archaic, and collective. These affectless images, formed in all peoples, teach us about the contents that accompany our drives. The personal psyche can only desire pleasurable feelings, but the collective psyche teaches us what we desire, what is positively or negatively feeling-toned. Therefore, we see that the collective desires living within us do not correspond to personal desires. The collective psyche wants to assimilate the more recently developed personal psyche while the ego –



indeed every part of the ego – strives for self-preservation in its present form (inertia). The collective psyche denies the present ego and, directly through this denial, creates anew. The floundering ego-particle, inundated with new, more richly adorned images, begins to re-emerge. We see this most beautifully in artistic productions. Of course, with the inward regression of the ego, one may again experience pleasurable toned infantile events. Why are these events so pleasurable toned for us? Why do we possess a 'joy at recognizing the familiar'?<sup>11</sup> How can the stern censor persist, continually attempting to modify our experiences so that we are no longer conscious of the parental influences over us? Why do we not both experience and reproduce the same events repeatedly?<sup>12</sup> Close to our desire to maintain our present condition, there lies a desire for transformation. A personal image-content, derived from material of times past, blends with a similar content and comes into being as a typical collective wish at the expense of the individual. The new content is then projected externally as a work of art. One seeks likenesses (parents or ancestors) with which an ego-particle can blend because merging in similars is not rapidly destructive, but proceeds unnoticed. And what does this merger signify for the ego-particle? Is it not death? A new, perhaps more beautiful, form of the content appears; however, it still is not the original ego-particle. It is another content, originating at the expense of the former. A tree sprouting from a seed resembles its species, but is not identical with every other tree. Whether we perceive a continuation or a disappearance of the former content emphasized in the new product is a subjective matter. With the blending of the entire ego-complex, psychic pleasure or displeasure is related to these new products. There are examples of neurotics who state explicitly that they are anxious in the face of sexual intercourse because a piece of the individual is lost during ejaculation.

Everything that moves us aims to be felt as important and understood. Each image that we share with a neighbour, either directly or as a work of art, is a differentiated product of a primal experience originating in our psyche. As an example, let us examine a previously differentiated experience: a sunny day in spring that endless generations before us have often enjoyed. To reproduce the experience, we must consciously differentiate the shapes of the trees, grass, and sky, conforming to the current content of consciousness. We no longer are concerned merely with a spring day, but with our own special, personally coloured spring day. On the other hand, when this differentiated product enters another individual's psyche, a re-transformation occurs. Conscious processing by another involves his personal impressions of a spring day. In addition to conscious processing, the image falls into an unconscious 'working through', moving the cur-

rent personal impression down to the 'Mothers' and dissolving it. In the unconscious, we may find the spring day broken down into its components, the sun, the heavens, and plants that are organized (or perhaps more correctly, moulded) according to mythological forms known to us from folk psychology. In each declaration of a thought, which is a portrait of an image, we establish a generalization in which words are symbols, serving to mould universally human and universally comprehensible ideas around the personal, i.e., the impressions are depersonalized. The purely personal can never be understood by others. It is not surprising that Nietzsche, a man of powerful ego-consciousness, concluded that the purpose of language is to entangle itself and others. Thus we experience relief in declarations in which we shape a collective image at the expense of our ego-image. Even the artist enjoys his 'sublimated product' when he creates the 'typical' instead of the individual. Each image searches for equivalent, non-identical yet similar, material with which it can be blended and transformed. This similar material produces an understanding based on analogous image-contents through which the other person makes sense of our images. Comprehension evokes a sympathetic feeling that means nothing to others. When understood, no further words need to be uttered. When involved with the opposite sex, sympathetic affection may increase to the point that one surrenders completely (the whole ego). For the ego, this most dangerous phase of the drive for self-reproduction (transformation) proceeds with joyous feelings because blending or merging takes place in the beloved (= in love).

Since, in the beloved, one loves the parental resemblance, it is conceivable that one may seek to experience in reality the destiny of the ancestor, specifically the parents<sup>13</sup> (cf. Jung, 'The significance of the father in the destiny of the individual').<sup>14</sup> Chance determines if a predestined sexual experience is activated in the psyche or if merely the possibility of the experience persists in the psyche. In the first case, the complex is satisfied; in the second case, the tension-stimulating element remains and must continually free itself from each newly restored analogous image-content by allowing it to subside. For psychic life, activation of the experience has only a negative significance, removing both the image-content and the accompanying stimulation. If the desired union with the love object approaches and word becomes deed, the corresponding cluster of images fades, producing a pleasurable feeling of released tension. At this moment, one is psychically wholly unproductive. Every image attains its peak in life as it intensely awaits transition into reality; with realization, it immediately is destroyed. However, with fulfilment of a powerful complex, all psychic life does not stand still for a complex is an extremely small

particle that has differentiated out of primal experience. This essential experience always creates newly differentiated products that transform into abreactions or into works of art. Importantly, all sublimated products, regardless of content, are desires for self-reproduction adapted to reality. They appear to be somewhat opposed only because they are adapted slightly to the present and are also differentiated slightly. They are more typical in form than, perhaps, images of 'more elevated' love, for Nature or for Christ. Jung points out that, in the Sun, we revere our own libido, the Father dwelling within.<sup>15</sup> Because activation does not destroy these images, they remain in the psyche as an intense longing for a return to the source, specifically a merging with the parents (which remains obscured). This explains why religion as the highest is so readily symbolized by the lowest, i.e., sexual activity (e.g., see accounts of Count von Zinzendorf analysed by Pfister,<sup>16</sup> or my analysand, Frau M.) Through complete denial of the external love object, the self becomes the libido's object and this results in self-destruction.

Stekel states in his 'Contributions' on the interpretation of dreams:

Just as the dream generally is unaware of denial, it also does not recognize denial of life. Death in a dream denotes as much as life and even the most intense of life's pleasures may express itself in a wish for death. A similar psychological viewpoint is also valid for suicide. Specific erotic fantasies even influence the choice of the manner of death. Poets had repeatedly discussed such ideas and philosophers often have illuminated the relationship between Eros and Thanatos. As in life, murder in a dream is often sexual and represents an extreme sadistically tinged sexual act.<sup>17</sup>

To this point, I can agree with Stekel. However, he further states:

A typical dream of a young girl presents her standing naked in the street. A large man throws himself on her and thrusts a knife into her belly. In this case, murder serves as an illustration of violent defloration. Honour is irreparably destroyed. It is the death of virginity, which denotes the life of the woman.

I see absolutely no criterion that permits us to conceive of the death in this dream as a moral death. Stekel himself perceived real death as an intensely sadistic sexual act. In truth, woman is penetrated during intercourse; in dreams, the girl, as well as the woman, sees herself as a sacrifice in a sadistically tinged sexual act. For that reason, wartime events are associated strongly with the outbreak of neurosis, which is certainly based on a derangement of sexual life. Destructive images accompany war. Since an image once evoked transforms into another, images associated with the destructive component of the reproductive instinct will stir up deadly images of war. In normal people, these images could upset a life that is felt to be transient and aimless. They are all the more damaging in neurotics since destructive images,

images of coming into being, predominate; the neurotic merely awaits symbols adapted to depict the destructive fantasies. In dreams, young people, especially young women, often have fantasies of lying in a coffin. Freud teaches that lying in a coffin is a symbol of lingering in the womb (coffin = womb). Stekel completes the theory accurately by stating that a grave (*Grab*) has the same significance as a coffin: 'Thereby "dig" (*graben*) has an unmistakable relationship to "bury" (*begraben*) just as "bore" (*bohren*) is related to "being born" (*geboren*). Thus the grave connects to Heaven, since man enters Heaven through the grave (through death).' The patient, Frau M.,<sup>18</sup> maintained a voluminous symbolism: she was reborn through dying in Christ, a Christian belief. If death is thought of as sexual union, the patient displayed numerous fantasies alluding to her identification with and transformation into Christ (the beloved). For Christ, she even laid stretched out on the floor and maintained that, if crucified, she would recover from an illness. Ultimately, she was, like Christ, the life-bestowing sepulchre. Professor Forel (= Dr J.), to whom she developed a 'transference', came to her death chamber (her room) as Christ; he was 'buried alive' and reborn as a grape vine. This vine, representing new life, is, in a sense, a child. Sometimes the patient also said that she would change herself into a little Forel. She said that she was roughly treated and beaten to death by this little Forel. At another time, her child-producing organism (organ) was a glass coffin or a broken porcelain bowl containing the bones of her stillborn child. Small pieces of porcelain had to be ground finely with the child's bones and other fertilizing substances. Then the mixture had to be cooked in order to produce a child. Essentially, death is necessary for the advent of life and, corresponding to Christian belief, through death, the dead shall live. To bury is in mythological image = impregnation. The accuracy of this assertion is evident when one studies mythology.

'To beget a new generation,' said my patient, 'the whole body must be prepared; the new generation originates from the head (psyche) and from spermatic development in the animal.' 'Novozoon (= semen) is a dead substance.'

The last sentence defines semen as a lifeless excretion. Coitus and dead food disgusted Irma, who was analysed by Binswanger. To her, eating was equated with having sexual intercourse, which is analogous to the assertion that dead = semen. Irma also had an elaborate coffin symbolism, but, in contrast to a normal individual, these images constantly horrified her. For a normal young woman, the image of a burial is blissful since she imagines herself vanishing in the beloved. A young woman told Binswanger 'that her greatest happiness would be to linger in her beloved's belly'. At times, Irma imagined that

'death is a handsome man'; the thought lasted only a moment and purely destructive images followed, producing understandable anxiety. Irma described the feeling as:

a feeling of wildness, of blowing off steam, of surrendering, and of becoming overpowering. With such feelings, you don't know what you are doing or what will happen.

One becomes poisoned (hence the snake, elongated in form, conforms so well to the sexual animal); one becomes dangerously ill as the symbolism of Frau M. and other patients shows. One is destroyed during pregnancy through the child that develops as a malevolent growth at the mother's expense. My female medical colleagues have presented abundant material showing that the unconscious knows how to make good use of similar symbolic formations. One woman dreamed that her little brother (a wish-personality) had a dove (a symbol of innocence) growing in his stomach; then the dove came out of his mouth. Another colleague had, like Frau M., an abscess on the neck. Another once dreamed that she had a cancerous growth on the finger or, at another time, was a university lecturer to whom she had developed a 'transference'. In the cancer dream (exhibition dream), she asked if she might develop scarlet fever. Every sexual symbol in a dream, as in mythology, possesses the significance of a life- and death-bringing god. Only one example is necessary: the horse, a well-known sexual animal, is the life-bringing animal of the Sun-God and also the animal of the dead, a symbol of death.<sup>19</sup>

Images of destruction are very instructive in reference to different forms of self-gratification. Psychic autoeroticism can be easily studied in Nietzsche, for, throughout his life, his entire libido was turned inward. How did Nietzsche conceive of love, or, more correctly, how did he experience love? Solitude tortured the poet so intensely that he created an ideal friend, Zarathustra, with whom he identified. The longing for a love object forced Nietzsche himself to become man and woman, both residing in the image of Zarathustra.

For already it comes. The Glowing One! It is love coming to earth! All Sun-love is innocence and eager creator of desire! Look there! How impatiently it comes over the Sea! Do ye not feel the thirst and the hot breath of its love? From the Sea, it will suckle and drink the Sea's depths up to its height. Then the desire of the Sea will rise with a thousand breasts. It wants to be kissed and sucked by the thirst of the Sun. It wants to become delight! The height and footpath of Light! And Light itself! Verily, I love the Sun as I love life and all deep seas. And this I call knowledge: all depths shall rise to my height! Thus spoke Zarathustra.

For Nietzsche, love and knowledge consist of sucking both the sun and the sea's depths into himself. Accordingly, knowledge for Nietzsche is nothing other than a desire for love, for creation. The glowing

sun suckles at the sea like a loved one. The wildly moving sea reaches towards the sun with a thousand breasts seeking parching kisses like a love-starved woman. The fantasy of sucking at the breast implies that the sun stands over the sea as a child. I recall how Silberer, in his second example of hypnagogic phenomena, also pictured the Land of the Mothers as a sea. Just as the sun sucks up the sea, the knowing Zarathustra sucks up the depths (the deep sea). For the poet, the longing for knowledge is, therefore, the longing for the Mother living in his depths. If the Mother represents his inner depths, union with the Mother also can be understood as autoerotic union with one's self. In another passage, Nietzsche mocks the preacher of so-called 'pure love', unblemished knowledge without desire that deceives itself by covering the snake with a god's mask (cf. Jung: *Godhead – Individual Libido – Serpent*).

'Verily, ye love not the earth as creator, producer, or transformer!' he cries out there. 'Where is innocence? Where there is Will to Beget. And whoever wants to create beyond himself has only the purest Will. Where is beauty? Where I must will with all my Will; where I want to love and die, that an image will not remain just an image.' [Cf. the earlier discussion: activation destroys a psychic 'image' or destruction activates one.] 'Loving and dying have gone together from eternity. The Will to Love: that is to be willing to die!'

Through a love-union with the Mother, Nietzsche himself is the begetting, creating, and transforming Mother. This motherly being expresses itself more simply in the following passage:

'Ye creative Ones! Ye Higher Men! Whoever must give birth is sick; but whoever has given birth is unclean. Ask the women: one does not give birth because it is entertaining: pain makes chickens and poets cackle. Ye creative Ones, there is uncleanness in ye! This means ye must be mothers.'

We have, it appears, learned to understand much about Nietzsche. This example also can illuminate the frequently encountered homosexual component of patients with *dementia praecox* who live in autoerotic isolation.<sup>20</sup> Nietzsche has come to be this 'woman' in that he has identified with the Mother in whom he can be engulfed. This suggests that Nietzsche, as a result of autoerotic isolation, does not live consciously in the present. He lives in his inner depths that still belong to the sexually undifferentiated child who behaves in a passively feminine manner, suckling at the mother's breast. If Nietzsche is feminine, his Mother and the depths that later replace the Mother treat him as masculine. From the depths or from his 'abysmal thought', the discourse of his inner struggle will soon emerge. For Nietzsche, the Mother is himself and he himself is his Mother.

In every love, one must distinguish between two conceptual orientations: the first – how one loves; the second – how one is loved. In

the first, one is the subject and loves the externally projected object; in the second, one becomes the beloved and loves the self as the object. For man, who plays the active role in captivating woman, subject images predominate; for woman, who has to tempt man, regressive images normally gain the upper hand. The well-known flirting of the female is related to this. Woman contemplates how she can please 'him' and this touches upon the essential homosexuality and autoeroticism of the female.<sup>21</sup> Having become her beloved, woman must feel masculine to a certain degree since she can love herself or another young woman (her 'wish-personality') as the man's object. Thus she may see herself as the loving one might see her, naturally always beautiful. I once met a colleague who was indignant about a series of envelopes that she had addressed. None of them possessed the beautiful handwriting that she had achieved on the first envelope. The penmanship was familiar to me. When I asked what the pleasing handwriting meant to her, she suddenly became warmer and understanding: her beloved wrote to her in this fashion. Her need for identification with her beloved was, in this instance, so strong that she could only suffer from it. We see a similar situation in 'Tristan and Isolde'. Tristan: 'Tristan, thou – no longer Tristan, but I, Isolde'; Isolde: 'Isolde, thou – no longer Isolde, but I, Tristan.' Even the child is autoerotic since he plays a passive role in relation to his parents. He must be surrounded by parental love and must think of how to stimulate their fondness. He must imagine how he is loved and put himself in his parents' position. In later years, the girl sees her mother as a rival and even as a 'wish-personality' that she loves as such; likewise the boy, his father. When a child is irritated by the parents, a vengeful act would be the normal response. Since the child may not risk this, he releases his rage either against someone else or against himself. For example, by pulling his hair, he substitutes himself for his irritating parents. In Gogol's *The Inspector General*, an immensely conceited governor shamelessly exploits his subjects. At the conclusion, however, he is duped by a young swindler whom he assumes is the long awaited inspector general. In a public letter, the swindler makes fun of everyone, including the governor. The governor's disdain turns against himself. 'Look at the old fool' etc., he cries. In this case too, miscarried aggression evokes a regressive pattern of behaviour that transforms the disdainful subject himself into an object. Through the destructive component of the sexual instinct, the more driven man may possess more intensely sadistic wishes. He wants to destroy the love-object, the woman whom he imagines wants to be overwhelmed. Naturally, the boundary is not so sharply drawn because every human is bisexual. Furthermore, in women, subject-images do exist; in men, object-images. Therefore, if the female is

sadistic, the male is masochistic. In the beloved, object-images gain intensity through incorporation, leading the love, directed against the self, to self-destructive acts: self-criticism, martyrdom, and even complete extinction of one's sexuality (castration). These are merely different forms and degrees of self-destruction.

The procreative act *per se* leads to self-destruction. Nietzsche's words illustrate this:

'Man is something that must be overcome,' teaches Zarathustra, 'in order for the superman to appear.' 'And when all leaders fail thee, thou must know how to raise thyself by thine own wits: else how wilt thou rise up?'

The implication of these sentences is: You must know how to overcome (destroy) yourself. Otherwise, how could you create the highest, the child? In the chapter 'Unwilling Bliss', Zarathustra wails:

'I lay chained to the love of my children: desire set the trap, desire to be my children's prey and lose myself through them.'

Zarathustra's child, the 'abysmal thought' of eternal recurrence, threatens to die, unborn, in Zarathustra; but he summons it to life:

'Art thou stirring, stretching, rattling? Up! Up! Don't rattle! Thou shalt speak to me! Zarathustra the Godless, the advocate of Life, the advocate of Suffering, the advocate of the Circle!' 'Hail to me! Thou art coming! I hear thee! My abyss speaks, I have turned my deepest depths into the Light! Hail to me! Here! Give me thy hand! Ha! Don't! Ha, ha! – Disgust, disgust, disgust – woe is me!'

Zarathustra, as the sun (the highest), sucks up the sea's depths and turns his own depths into light (analogy, sun = love). We know that Nietzsche himself is the light (the height) that his Mother (the deep sea) has suckled. Through this union with the Mother, Nietzsche has become an expectant Mother. And now he turns his depths into his light and brings it forth into the world as his child. This is reminiscent of the child-springs in mythology: at these places, the dead were transformed into children and were reborn.<sup>22</sup> In the following passage, Wünsche,<sup>23</sup> who presents numerous examples, clearly states: 'In the Holdas kingdom, dead souls rising to heaven could not return until they first had been renewed in these springs.' Wünsche suggests that springs and pools are sites of rebirth, based on the belief that plant and animal life arises from the underworld. This is certainly correct. But when the unconscious uses nature symbolism as an image of human birth, the symbol must contain something analogous to the event. Children form in pools because, in the womb, they actually lie in a pool of amniotic fluid from which they enter the world. Jung, in his paper,<sup>24</sup> 'Experiences concerning the psychic life of the child', shows how little Anna busies herself with the question of where



babies come from, seeking the solution to the problem in the plant world. She is interested in how the eyes, mouth, and hair grow, then, in how her little brother Freddy has grown in mama (mama = earth). She also asked her father: 'But how did Freddy get inside of mama? Did someone plant him there? Did someone put a little seed in her?' Her unconscious pays attention to other analogous processes in the plant world because they can symbolize the secrets that have been bothering her. When she was 3 years old, Anna heard that children were little angels who lived in heaven and were brought to earth by storks. One day she asked her grandmother:

Anna: 'Grandma, why are your eyes so dim?'

Grandmother: 'Because I am already very old.'

Anna: 'Well, you will become young again?'

Grandmother: 'No, you know that I shall only become older and then die.'

Anna: 'And then you will be a little baby again?'

It is extremely interesting that the image of the old grandma becoming a little baby appears quite naturally to little Anna. Before grandma spoke of death and little angels (which, as Anna heard, come to earth), Anna herself asked grandma if she would be young again. Anna wasn't surprised that grandma might become an angel; she supplemented the answer in the sense of a change to a previous state. There are sufficiently well-known examples of sick people who want to have children seeing themselves turned into a child. A beautiful instance is the nun in the Temple of Amida<sup>25</sup> by Riklin. Frau M., through a sexual act with Dr Forel, became a little Forel. Rank specifically mentions dreams that reverse birth symbolism: a child is put into water instead of being drawn from water. This symbol occurs on the road to identification. One evening, a medical colleague told me how willing she was to have a child. The next night she dreamed that she must crawl into a narrow passage that had only one exit at the end of the structure (as the birth canal ends in the uterus). I had her show me how she crawled and she remembered imitating the birth movements of a child in the first or second position. She feared that she could go no farther; the passage became more and more narrow and she would be completely crushed. The patient, Frau M. (dementia praecox), saw herself placed in water with children whose souls would be saved through Christ. They would re-enter the world as children (destruction leads to a coming into being). Even Nietzsche used a similar destructive symbolism in the birth of his thought, his substitute for a child. Zarathustra bemoaned the creative act with expressions of disgust as if creation were unclean. Remember his words: 'Whoever must give birth is sick; but whoever has given birth is unclean.' Obviously, the thought that substitutes for the child must

be moulded to contain the most valued, and the most dreaded, wish. Thus Zarathustra's longing can be satisfied through loss of the child. Such is the case: The thought states that the highest – the superman – always recurs, and the lowest – the smallest man – always recurs. Since Nietzsche is constantly concerned with the highest affirmation of life, his wishful thought tells him that this affirmation cannot be brought forth without simultaneous contradiction. The highest also contains the lowest. This dreaded element actually is capable of overpowering Zarathustra. For seven days, he lies motionless as if he were dead. He struggles with a horrible animal<sup>26</sup> that represents both his depths and his sexual personality. He bites its head off, thereby killing his sexuality and, in doing so, kills himself. Thus his abysmal thought attains its greatest vitality and, with it, a resurrected Nietzsche.

The saga of Oleg, the Russian prince, is worthy of attention. It is prophesied that Oleg will be kept alive by the horse that he loves best. To avoid the prediction, he gives the horse to servants who are to take especially good care of it. After a time, he learns that his horse is dead. Wailing, he stands on its grave and insults the cunning soothsayer. While he is mourning, a serpent emerges from the horse's skull and fatally bites the hero. The horse is Oleg's sexuality: it dies and, with it, Oleg dies because the serpent = sexual desire directed against himself.

In this saga, destruction does not lead, as in Nietzsche, to creation in the present. The story shows that the most loved life-bringing sexual animal may turn into a source of death. It is remarkable how often passionate poets die in their compositions. Let us examine *Romeo and Juliet* by Shakespeare. The motif is love's genesis in the offspring of parents who hate each other. In a psychological sense, both hate and turbulent love may induce equivalent actions. Hate is related to conscious opposition, to the activation of a negative love. Since hate activates new contents in its intense struggle against the destruction of images, unconscious images of love are exceedingly powerful in a person who hates. Habitually controlled libido evokes weakly destructive images such as teasing, making sad, or whatever fits the words of the proverb, 'Whoever you love, you provoke'. Yet the sadist's wild passion can free itself in ghastly scenes that may escalate to the point of sexual murder. As the mechanisms that inhibit positively toned libido-images decrease in activity, moderate sympathy arises from moderate aversion. White-hot passion may develop when hate, not activation, releases previously unavailable images. This passion, because it is so strong, must destroy in order to be contained within the limits of self-preservation.

Shakespeare portrayed this: his impetuous lovers cannot be satisfied by the activation of a small amount of libido that is indispensable to

a more common love alliance. They must continuously encounter more obstacles through which they may discharge the destructive urge. Yet no impediment is great enough to satisfy their passion, which finds peace only with complete annihilation, with death of the personality. The strong fixation of libido on the parents makes transference to the external world impossible; no object completely resembles the parents.<sup>27</sup> Unsatisfied libido may re-attach itself to parents, resulting either in incest fantasies in the outer world or in more sublimated symptomatic fantasies such as nature worship or religious symptoms. At the same time, the unsatisfied destructive urge contained in the reproductive drive gains tension, producing either more concrete or more sublimated death fantasies. The death image connected with the incest wish, however, does not express: 'I am dying because I might not commit the sin'; 'I am dead' means 'I have attained the desired regression to the parent and I am disappearing there'. In slightly differentiated incestuous love, a distinctly intense destructive wish develops from a vigorous wish for coming into being. We need not seek the source of death images in incestuous thoughts; dreams and myths in which we have children by parents or siblings sufficiently illustrate these fantasies of coming into being. Freud demonstrated that every dream image simultaneously signifies its negative; Freud has also shown that linguistics recognizes an 'anti-thetical sense of primal words'. Bleuler, with his concept of ambivalence, and Stekel, with his idea of bipolarity, say that, within us, negative impulses reside close to positive impulses. Jung believes that both impulses are equally strong, even if they are unnoticed; a slight imbalance in one drive, one wish, is sufficient to present this drive as singular. This idea readily explains why we overlook the death instinct within the sexual instinct. In normal circumstances, images of coming into being predominate somewhat. Yet destruction is implied because coming into being is the result of destruction. Nevertheless, it is simpler to think of the end result instead of constantly seeking its cause. It is incorrect, however, to thrust an imbalance of destructive images exclusively onto children or highly emotional people. In neurosis, the destructive component is predominant and, in every symptom, voices its opposition to life and genuine destiny.

## SUMMARY

Every content appearing in consciousness is a product that differentiates from other, psychologically older, contents. The content is adapted to the present and contains a specific colouring that endows it with the character of its relation to the ego. This corresponds to

our tendency to differentiate. If we want to make our specific content accessible to others, we must de-differentiate it: we clothe the specifically personal content and stamp it with the symbolic form of the applicable collective type. Here, we use our second tendency, to assimilate or dissolve, which opposes differentiation. Assimilation produces the shaping of a unit considered to be an 'I' into one considered to be a 'We'. Dissolution and assimilation transform this personal experience into a collective experience in the form of works of art, dreams, or pathological symbolisms, making a 'We' from the 'I'.<sup>28</sup> The occurrence of pleasure or displeasure is linked to the establishment or loss of a relation to the ego. If the personal experience is already transformed into a collective experience, we can only act as a spectator who perceives the experience when it transfers to an image. Patients with dementia praecox and dreamers are such spectators. Our instinct for self-preservation parallels the tendency to differentiate and yet maintain the inertia of the entire ego personality or its parts. The instinct for preservation of the species, a reproductive drive, expresses itself psychologically in the tendency to dissolve and assimilate (transformation of the I to the We), differentiating a new form of the 'primal substance'. 'Where love reigns, the ego, the ominous despot, dies.' When one is in love, the blending of the ego in the beloved is the strongest affirmation of self, a new ego existence in the person of the beloved. If love fails, the image becomes one of destruction or death, a psychic or physical alteration in the individual image under the influence of an exceptional power such as the sexual act.

The instinct for self-preservation is a simple drive that originates exclusively from a positive component; the instinct for preservation of the species, which must dissolve the old to create the new, arises from both positive and negative components. In its nature, preservation of the species is ambivalent. Therefore, the impulse of the positive component simultaneously summons forth the impulse of the negative component and opposes it. Self-preservation is a 'static' drive because it must protect the existing individual from foreign influences; preservation of the species is a 'dynamic' drive that strives for change, the 'resurrection' of the individual in a new form. No change can take place without destruction of the former condition.

### III. LIFE AND DEATH IN MYTHOLOGY

Practical experiences of dreams and of patients with dementia praecox teach us that our psychic depths harbour ideas that do not conform to our modern conscious thought process. These ideas cannot be directly comprehended. However, we do find such images in our

ancestors' consciousness, a conclusion based upon their mythological and other imaginative creations. Thus, our unconscious mode of thinking matches our ancestors' conscious manner of thinking. Instead of discussing an inherited 'mode of thinking that leads to the formation of appropriate images', I will, for the sake of brevity, use the term (hereditary) 'images'.

We encounter the image of life's genesis from the four elements (earth, water, fire, air) in Oriental symbolism. For my purposes, I will treat life and death in earth and water symbolism, using the collected historical materials of Wünsche and Kohler.

From the Bible, the two Trees (of Knowledge and of Life) that grow in Paradise are familiar. In older cults, of course, there is only a Tree of Life<sup>29</sup> that plays a dual role: The tree or its fruits give life to the dead or severely ill; it brings death to the healthy and powerful. If one eats of the forbidden fruit, that is, if one indulges in the sexual act, one is doomed to a death from which resurrection brings new life. Adam and Eve, victims of their sins, will be delivered from death when God's son, Christ, endures death for them. Christ assumes the sins of mankind; he suffers as mankind should suffer and comes to a new life as was decreed for the dead. Therefore, Christ is a symbol of mankind. The Tree of Life is a source of death for Christ, as it is for men. Wünsche amply cites material indicating that the Tree of Life was used for Christ's cross. Among others, he mentions a Middle High German riddle that reads: 'A noble tree grows in a garden that is plotted with great skill. Its root [Wurzel] reaches to the bottom of Hell and its apex touches God's throne. (In an Anglo-Saxon poem, Hell is called the worm's room [Wurmsaal] and is filled with serpents and dragons.) Its broad boughs hold the entire world in its embrace. The tree stands in full splendour and magnificent is the foliage.' This is a description of the Tree of Knowledge (= Tree of Life) and depicts the tree in the form of a cross.

When Adam was very ill, he sent Seth, his son, to Paradise for oil of compassion. Instead, the angel gave Seth three twigs or, according to other legends, three apple seeds. He was to plant these under Adam's tongue. Although Adam was now dead, trees developed from the twigs; one of the trees later saved both mankind and Adam. (In many cases, only one twig is planted; tripling of the twigs points out the relation of the tree to creation.) When Adam learned of his approaching death, he laughed for the first time in his life.<sup>30</sup> After death, Adam came into the world as a new being, the result of this fertilization. The twig was planted in Adam's mouth (Freudian displacement above). As Riklin<sup>31</sup> shows, the twig, in fairy tales, has a phallic significance and is a symbol of the greatest power.<sup>32</sup> In Moses' hands, it was miraculous. The twig was transplanted to the

garden of Moses' master, the father of Moses' future wife. Only a man who could control the tree that grew from the twig could court the [master's] daughter. This is also a test of sexual potency: Moses, who maintained the tree for the girl's father, thus replaced the father in the girl's eyes. According to Wünsche, the king's sceptre derives from the Tree of Life; the king's power is, therefore, basically a symbol of sexual power. The life-bestowing tree (grown from the twig) serves in most legends as a bridge over water. Remember Nietzsche. According to him, man will serve as a bridge for the superman. 'Man is something that must be overcome,' said Nietzsche. Thus the old tree, serving as a bridge on which the new generation treads, also must be overcome. Since the tree is a sexual symbol, a life-bestowing phallus, we overcome ourselves when we tread over the tree. As the tree had been of service for a long time, God caused it to be submerged in water. In this case, water is a procreative primal force like Adam, in whom the cut-off twig was planted. From this re-planting, a new birth emerges. Everyone forgot the submerged tree and then, as Christ's crucifixion approached, one of the tree's foes remembered.

'Ah! Does he think that this tree  
Is burden enough, Christ's cross to be?  
Heavy as a stone and dry!  
A grievous load on which He'll die!'

'It grew from the first man's grave,  
The tree that life to mankind gave.  
And redemption, just as death, will be  
Once again dispensed by this living tree.'

What role does Christ, God's son, play in this? How does he save mankind? Wünsche mentions several German fairy tales in which holy water or Paradisal fruit saves a sick father or mother from death. I will discuss water below; however, the fruit comes from the Tree of Life. Wünsche views these fairy tales as myths of spring; the fruits of the Tree of Life or the Water of Life depict the vital energy that rejuvenates Nature. According to him, the sick father or mother represent Nature enduring winter's force. In northern sagas, we find many myths of spring in which the sun god saves the earth through his fructifying rays. In *The Nibelungenlied*, Siegfried and Brünhilde replace the sun and the earth.<sup>33</sup> Brünhilde (earth), whom we find in winter's sleep, is saved by Siegfried's victorious light (sun) when he pierces her suit of armour (ice-crust) with his sword. In this way, she is fertilized. Here the process is not called fecundation as in the earth-

sun tales; instead, the sword's thrust represents the actual act of fertilization and a kiss emphasizes its erotic connotation. It is critical that Siegfried, in Brünhilde, impregnates his mother. Indeed, Siegfried's mother is Sieglinde; however, Brünhilde, her sister, loves whomever Sieglinde loves, that is, Siegmund. She feels herself in Sieglinde's role. In this respect, Sieglinde is Brünhilde's 'wish-' or sexual personality. Since Brünhilde redeems Siegfried, she redeems her own wish, her child. Dr Graf's work demonstrates the accuracy of this interpretation of Brünhilde as Siegfried's mother. Like Eve, Brünhilde acts against her father's commandment and, as Eve is banished from Paradise, Brünhilde is banished from the Gods' kingdom. Trespassing against the commandment (defending her 'wish-personality' whose sins she has assumed) brings Brünhilde to the death-like sleep from which she is awakened by the spring's son, Siegfried.<sup>34</sup> In Wagner, longing for death is often desire for dying in love. Brünhilde, joined with her steed, dies in the fire (love's fire) and, in dying, calls out:

Not good, not gold,  
Nor divine splendour,  
Not house, not manors  
Nor masterful pomp,  
Not dreary covenants,  
Nor shamming practice  
Of harsh commandments:  
Let us be blissful in pleasure  
And pain – only love endures!

Grane, my steed,  
I salute thee!  
Dost thou know, friend,  
Where I lead thee?  
In the glowing fire,  
There lies thy heart  
Siegfried, my blessed Hero.  
Art thou neighing so joyfully  
To follow thy friend?  
Art thou tempting him  
With a laughing flame?  
Feel my breast,  
How it burns;  
Brilliant fire  
Holds fast my heart.  
It twists within  
And surrounds me.

By the mightiest love,  
 I am married to it.  
 Hi ho, Grane!  
 Greet our friend  
 Siegfried, Siegfried!  
 I salute and bless thee!

In this case, death is a victorious song to love! Brünhilde, as it were, merges into Siegfried: Siegfried is fire, the redeeming sun's incandescence. In this primal procreator, Brünhilde dissolves, becoming fire. For Wagner, death is often nothing other than the destroying components of the instinct of coming into being. We clearly see this presented in *The Flying Dutchman*. The Dutchman can be saved only if he finds a woman who will be faithful to him. And this woman is Senta; the high calibre of her faithfulness is depicted when she agrees to be extinguished completely in the Dutchman's love, dying with him. Her love is patterned around the 'saviour prototype' cited by Freud. Freud notes that there is a typical fantasy of rescue from water that calls for a man to make a mother of the woman whom he rescues; 'if a woman rescues another (a child), she confesses to being the mother who bore the child, as did Pharoah's daughter in Moses' story (Rank).' We have already seen how Nietzsche became the Mother by suckling at the sea (Mother). We also can recognize a similar process in birth dreams. Just as Senta can become Mother if she dissolves in the Mother (sea), the Dutchman can become procreator if he re-forms (death) in the procreator. The newly born Senta and Dutchman rise up from the water, embracing.<sup>35</sup>

A common feature of Wagnerian heroes such as Siegfried and Brünhilde is that their love heeds the saviour pattern; they sacrifice themselves to their love and die. The similarity between the Nordic Siegfried and the Oriental Christ is remarkable. Christ also is a saviour prototype who sacrifices himself for mankind. Siegfried is the sun god and his beloved – Mother Earth; Christ is also a sun god. Christ dies on the Tree of Life; he is nailed to it and hangs there as though he were its fruit. As with fruit, Christ perishes and is placed in Mother Earth as a seed. This fructification leads to the formation of new life, to the resurrection of the dead. Through Christ's death and resurrection, Adam's guilt is atoned. Let us now turn to the problem of Adam's and Eve's punishment. They wanted the forbidden fruit, but this was denied them because one was permitted the fruit only on the penalty of death. Therefore, when God ordained that Adam and Eve should die, he held the forbidden delight out to them. That is equivalent to the other punishment: Adam was condemned to till the earth (Mother) by the sweat of his brow; Eve – to bear children in pain.



What is punishment in reality? It is an injury to the individual; because the reproductive drive requires destruction of the individual, it is entirely natural that images of punishment so readily incorporate a sexual colouring.

In order to avoid God's punishment, a sacrifice is brought to him; he is given another creature whose destruction enables one to come into being. The primary merit [of the individual] may be replaced by a less weighty symbol that fulfils a similar function in the unconscious; for the unconscious, a symbol has the value of reality. The most precious sacrifice was Christ himself who assumed the sins of mankind and saved men by his death. However, Christ does not have to die repeatedly for mankind: it is sufficient to bring his deed to life in remembrance. One identifies with Christ by receiving his body and his blood in the form of bread and wine. Thus one says: I, who am now one with Christ, have fulfilled the necessary sacrificial death that will bring me to resurrection. One identifies with the sacrifice (in this instance, Christ whose flesh and blood one ingests) in this fashion. Here I will cite the interesting reports published by Eysen.<sup>36</sup> On the votive tablets in Mary's Church at Gross-Gmain are many descriptions of misfortunes, with statements of motives for the sacrifices, requests, and love offerings. One of them reads:

'A child drowned in a bath and when the mother, with racing heart, learned of it, she had a living sacrifice offered here and the child lived again.' or 'Once a child whose little head was greatly swollen and cracking open<sup>37</sup> was pledged here a living sacrifice and became healthy.'

The offence falls to the sacrificial animal; coming into being, to the unfortunate subject. Thus in the next example: 'A child, born of a dead mother, was baptized; the father immediately offered up a living sacrifice for himself.' Here again, a living sacrifice replaces the child. Christ, the child who dies for the father, is *pars pro toto*, whereas the father, in the moment of begetting, is single-minded: it is always the father who dies in the child and it is the father who is renewed in the child. Inanimate symbols finally replaced living animal sacrifice. In the same paper, Eysen describes vases resembling human heads that were filled with grain and served as a headache remedy. The jars (called 'little heads') were taken from the altar and placed on the heads of the suffering who were blessed as if by the laying on of hands. The significance of the 'little heads' becomes clearer if we examine the heads modelled on the saints who chose death out of love, dying like Christ, as a sacrifice. Sacrificial heads modelled after St John can be found in the museum at Reichenhall (Eysen). In a sense, they are seed-filled fruit and parallel the image of Christ as the seed-containing fruit. Thus they should heal through their fecundating power and this

is indeed the case: J. Arnold reported the discovery of wooden heads that he interpreted as offerings to prevent headache and to promote marriage. The combination of two evils, headache and being unmarried, demonstrates that headache and the selection of the head as a seed container are understood as Freudian 'displacements above'. In other regions, a remedy against infertility used clay heads that combined three types of grain – the number 3 being the symbol of procreation!

Other sacrificial symbols take the form of inner viscera rather than the head. These visceral shapes represented greatly enlarged diseased organs: the destruction demanded by the Godhead for life here is diverted to a less valuable Other. This is shown nicely by a little saying of childhood. You hold the injured finger of the crying child and whisper: May the pain be given to the cat, or dog, or rabbit, etc. and by XX [of time] the pain will be gone. Then you spit three times to the side in fear of the evil eye. The number 3 is a symbol of procreation and spitting is the equivalent of sprinkling with holy water that drives off demons. Respectful apologies and greetings change the character of the sacrifice. You fall to your knees or prostrate yourself before the master saying: 'See, my life is in your hands, I already lie before you destroyed (death image). Now grant me life (rebirth).' As Seth came to Paradise to obtain the oil of compassion for his father Adam, he sprinkled his head with earth. God said to man: 'Dust you are and to dust you shall return.' By sprinkling his head with earth, Seth showed that he already had become dust (he was buried because earth lay over his head). However, new life results from a return to the source (earth).

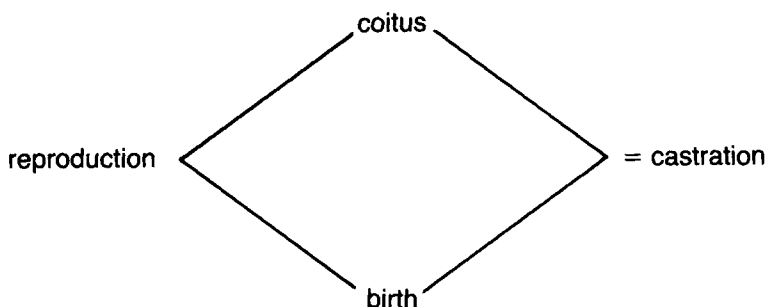
I will now consider the interesting symbolism of man's origin on earth, which runs throughout the work of K. Kohler.<sup>38</sup> Rabbinical literature recognizes field-men and forest-men who, attached to the earth's navel, drew their nourishment from the earth. As Maimonides said in his commentary on the Mishna, these man-like creatures also possessed a human voice. In Arabic, they are called 'little men' or 'pygmies'. 'According to Solomon Buber, this fabulous creature is a plant in human form whose man-like head first came to light after being pulled from the earth.' Simeon of Sims<sup>39</sup> stated that the creature was identical to Jadua who grew from a gourd and was bound to the earth by a long cord that developed from the root. Anyone entering the boundaries of the cord was torn to pieces immediately. By cutting the cord, one could kill the creature, which would scream loudly once and die. It is clear that these little plant-men were attached to their original earth-source as a child connects to the womb via the umbilical cord. As in algebra, that which is essential doesn't change: To the unconscious, it is immaterial whether we denote a quantity by  $\alpha$  or

ß, or if we depict the origin of children in the symbolism of plants or men. If we designate the waves [in blood pressure] during respiration as the 'Traube-Hering' phenomenon, we call attention to the equal participation of both scientists in its discovery. The unconscious does something similar with its plant and animal men and other complex images (cf. Freud, *The Interpretation of Dreams*). The plant screams like a child at birth. This cry is a death wail. As long as the child remains in the mother, it has no independent life; this condition often is called 'suspended animation' or 'unreal existence' in mythology. For example, in Persephone's kingdom where one possesses merely a reflection or presentiment of life, everything is intimated, a shadow. In the 'Mothers', there is no light or dark, no above or below, no opposites; differentiation from the primal substance, the Great Mother, has not yet occurred. With differentiation, one is, for the first time, consecrated to life and to death (de-differentiation). Death's source lies in life itself and vice versa. A child's conception and development occurs at the mother's expense; she often is endangered by the birth. The mother is depleted. Since she is not destroyed completely, the death component requires a substitute, a sacrifice. The plant is pulled out (it is born) while sprinkling either the blood of a sacrificial animal or urine. Both of these are death products (urine, excreta). In Jewish antiquity, there was a plant, baarah, of fiery sheen; its root had the power to expel demons and spirits of the dead. To uproot it brought instant death and could be accomplished only at night by a dog sprinkled with urine or menstrual blood. The equality of urine and menstrual blood indicates that both of these so-called sexual products<sup>40</sup> possess healing and fertilizing power.

The analogous Persian herb, haoma, was, according to Kohler, a plant- or tree-man worshipped as a god for its divine magical power. (A kind of Tree of Life instead of the often described herbs of life.) Haoma was ground by night in a mortar while invoking Hades and the Darkness as the blood of a slaughtered wolf was poured over it. Haoma was useful for killing demons and its potion bestowed immortality and fertility. Jesus, the fruit of the Tree of Life, had to die to attain resurrection for himself and to confer life on those who identify with him. Just as Jesus became the potent seed, the divine herb, haoma, the tree-man, had to be destroyed in order to become the potent drink. The Arabs of Akkaba viewed this plant as dangerous.<sup>41</sup> According to Arabic beliefs, a worker must die at harvest-time each year. They attributed the death-bringing property of the soil to the 'earth-people'. Therefore, those who tended the land sprinkled it with the blood of a peace offering. The earth once played the mother's role, nourishing the little men through an umbilical cord; consequently, extracting the child represents a birth. On the other hand, the earth

bears fruit (children) such as the tree that often is thought of as masculine. I have explained how the child and the genitals hide<sup>42</sup> within the symbolism of the tree; hence, the act of birth also can represent coitus.

I thank Professor Freud for the information that circumcision is a symbol of castration. Certain Australian aborigines hold rites of circumcision, while neighbouring tribes hold an initiation ceremony where two incisions are made. These are sacrificial ceremonies, self-castrations that symbolically kill one's sexuality without, in reality, destroying the subject. Without destruction, coming into being is impossible! A woman told me that she had dreamed of her parturition while anaesthetized for a tooth extraction. It doesn't surprise us if the extraction of a tooth appears in dreams as a symbol for parturition. Here, parturition = tooth extraction = castration. Reproduction is interpreted as castration. Tausk informed me of a case in which the patient directly interpreted coitus as castration: the penis would be amputated by the vagina. Self-gratification is represented (in dreams) as extracting a tooth = castration. Therefore, one can draw the equation:



Self-destruction can be replaced by sacrificial destruction. From the Christian point of view, Christ suffered a sacrificial death and died in the place of mankind, which, figuratively, suffers with him. Through this figurative self-destruction, believers attain the same goal that Christ achieved by self-destruction, namely resurrection. From the Christian point of view, self-destruction generates an image of burial, a re-implantation in Mother Earth. Resurrection is rebirth.

Pliny spoke of the Greek convention: 'that a dead body remained unclean until it had experienced a symbolic rebirth' (Kohler). As Liebrecht showed, the act of rebirth occurred through a circular opening in the roof that resembled the pudenda. In India, the instrument of rebirth is a golden cow: The person to be reborn is placed in the cow and is removed through its birth parts. In Jerusalem or Mecca, a sheep or a goat is sacrificed, rather than re-implanting the one to be reborn in the Mother. This suggests that the sacrifice is analogous

to implantation in the womb. The sacrificial ritual proceeds in the manner described by Kohler: 'Before he enters the door of the house, he stands with his legs spread apart so that the sacrifice lies between them. Then he places it on its left side; the Moslem turns its head to the south or toward Mecca: the Christian – to the east or toward Jerusalem. He immediately slits its throat in front of or on the threshold. If he is Christian, a cross is drawn on his forehead with some blood. Then he strides over the sacrifice and blood, enters the house, and carries the garments that he will wear in church to the priest for a blessing.' The position of the sacrifice between the splayed legs of the returnee corresponds to the child's position at birth and the bloody cross that one draws on the forehead refers to Christ's death. Like Christ, the subject dies and is reborn.

This chapter demonstrates that coming into being proceeds from destruction; the procreator (the life-bestowing god) transforms into a child who is re-implanted in the mother's womb. Death is horrible; yet death in the service of the sexual instinct, which includes a destructive component, is a salutary blessing since it leads to a coming into being. However, eternal life brings men no blessing as we see in the legend of the fountain of life. I will describe such a fountain in a passage from Alexander's saga (according to Friedländer): Alexander's cook found the sought-after fountain accidentally. He wanted to wash off a salted fish with the water. The fish immediately returned to life and slipped away from the cook. The cook gained immortality by bathing in the same water; but immortality brought him no good. The king, whom the cook told about the miracle, fell into a rage because he hadn't been told of this place previously. The king had the cook, who couldn't be murdered, thrown into a lake. The cook became a dangerous lake demon to whom (according to other legends) people brought sacrifices. The cook, as it would happen, was punished by being put back into water, the primal element (womb).<sup>43</sup> His vital energy was not destroyed and became dangerously destructive. We can recognize an analogy to the cook in the mandrake plant or in the dangerous little earth-men who have not yet been born. One obtains a salutary blessing through the death of the dangerous plant (to die = birth). The Flying Dutchman is also analogous to the cook, restlessly raging in the water. Friedländer also noticed the analogy. According to Graf,<sup>44</sup> the Dutchman's continuous sailing from place to place expresses his mental state: he yearns, in vain, for an object. The cook longs for death and the Flying Dutchman shows us that the desired death is erotic, leading to a new coming into being: Senta and the Dutchman rise from the waves embracing.

'According to an old tradition, Adam did not carry a staff (= Tree of Life according to Wünsche) on his departure from Paradise. He

carried a geomantic ring bearing a world cross ( $\oplus^+$ ), which he handed down to his descendants. Through them, it came to Egypt and was regarded as the secret of all knowledge.<sup>45</sup> For Wünsche, the ring assumes the position of the Tree of Life. The ring, like the tree, is also a symbol of genesis. Wünsche noted the passage in Goethe's 'Reynard the Fox' (*Gesang* 10, V, 7ff) where the fox pretends that he intended to give the golden ring engraved with three Hebraic words to the king. It states: Seth innocently brought the three engraved names down from Paradise when he went to obtain the oil of compassion. From Paradise, as we know, Seth brought three apple seeds or three twigs from which the Tree of Life developed; the three words engraved on the ring represent its life-bestowing power. Thus the meaning of the ring in *The Niebelungenlied* approaches that of a symbol of reproduction and new creation, of the vital energy that brought about the downfall.

The world can be saved only when life returns to its primal source. The restoration of the ring (life) to its original environment symbolically represents this return.

To illustrate the suitability of the views developed in the first section, I have, in this second section, confined myself to a few demonstrations of quite heterogeneous examples from mythology. To establish the destructive component of sexuality in individual psychological or mythological forms requires a more comprehensive in-depth investigation. However, I believe that my examples sufficiently show that, corresponding to the biological facts, the reproductive drive also consists psychologically of two antagonistic components, a destructive drive as well as a drive for coming into being.

## NOTES

- 1 When I wrote this paper, Dr Stekel's *The Language of Dreams* had not yet appeared. In his work, the author shows, through numerous dreams, that we have a wish to die associated with a wish to live. He perceives the former as the antithesis to the wish to live that lies within the essence of the sexual instinct. [Stekel, W. *Die Sprache des Traumes*, Wiesbaden, 1911. Part of the original text translated as *Sex and Dreams: The Language of Dreams*, trans. J. van Teslaar, Boston, 1922. – Trans.]
- 2 'Wandlungen und Symbole der Libido'. *Yearbook*, III [Psychology of the Unconscious. A Study of the Transformation and Symbolisms of the Libido. A Contribution to the History of the Evolution of Thought, trans. B. M. Hinkle, New York, 1916. – Trans.]
- 3 H. Silberer, 'Bericht über eine Methode, gewisse symbolische Halluzinationen – Erscheinungen hervorzurufen und zu beobachten'. *Jahrbuch* 1, 513, 1909. Example No. 2 can be found in H. Silberer, *Problems of Mysticism and its Symbolism*, trans. S. E. Jelliffe, New York, 1917. – Trans.]
- 4 According to Freud, the unconscious is timeless since it consists only of wishes

- that it exhibits for fulfilment in the present. Freud: *Die Traumdeutung*. [The Interpretation of Dreams, London, Std Edn., 4-5, 1955. - Trans.]
- 5 Freud: 'Über den Gegensinn der Urworte'. ['The Antithetical Sense of Primal Words', London, Std Edn., 11, 155. - Trans.]
  - 6 'Über den psychologischen Inhalt eines Falles von Schizophrenie'. *Yearbook*, III, p. 329, ff. ['On the Psychological Content of a Case of Schizophrenia (Dementia Praecox)'. - Trans.]
  - 7 Cf. Spielrein: 'Schizophrenia'. *Yearbook*, III, Part I, Concluding Observations. [See note 6. - Trans.]
  - 8 Ibid.
  - 9 A strong negative affect may be contained in the image of the soiled earth if the association, earth = I, is also present.
  - 10 [I have translated the phylogenetic term, 'Artpsyché', literally species-psyche, as the collective psyche; similarly, the term 'Ichpsyché', i.e. ego-psyche, is translated as the personal psyche. - Trans.]
  - 11 Cf. Freud: *Der Witz und seine Beziehung zum Unbewußten*. [Jokes and Their Relation to the Unconscious, London, Std Edn., 8. - Trans.]
  - 12 Why does the artist not, for example, persistently paint a picture of his beloved mother? Instead, he creates a Renaissance figure. The 'censor' only allows us to love the mother in a 'sublimated' form.
  - 13 Indeed, we experience or, rather, we merely observe and call our experience what we already have witnessed in our forefathers.
  - 14 [Long, C. E. (ed.), *Collected Papers on Analytical Psychology*, trans. M. D. Eder, New York, 1916; *Coll. Wks* 4. - Trans.]
  - 15 Jung, 'Wandlungen und Symbole der Libido'. *Yearbook*, III, Part I. [See note 2. - Trans.]
  - 16 Pfister, O. 'Die Frömmigkeit des Grafin Ludwig von Zinzendorf'. *Schriften zur angewandten Seelenkunde*, 8, 1910. - Trans.]
  - 17 [Stekel, W. 'Beiträge zur Traumdeutung'. *Jahrbuch für psychoanalytische und psychopathologische Forschungen*, 1, 458, 1909. - Trans.]
  - 18 Cf. my work cited above.
  - 19 Cf. Negelein: 'Das Pferd im Seelenglauben und Totenkult'. [*Zeitschrift des Vereins für Volkskunde* (Berlin), XI (1901), 406-20; XII (1902), 14-25, 377-90. - Trans.]
  - 20 Cf. Otto Rank: 'Ein Beitrag zur Narcissismus'. *Yearbook*, III, Part I. [Abstract in English, 'A contribution to the study of narcissism', *Psychoanalytic Review*, 7, 100-3, 1920. - Trans.]
  - 21 One only need think of the passionate kisses and embraces of young girls. Although, for women, this would not be an unusual sign of friendship, in men, it would be very strange indeed.
  - 22 Cf. Otto Rank: 'Lohengrinsage'. *Schriften zur angewandten Seelenkunde*, edited by Freud.
  - 23 *Ex oriente lux, Die Sagen vom Lebensbaum und Lebenswasser, alt-orient. Mythen* von A. Wünsche, Leipzig, 1905.
  - 24 [Long, C. E. (ed.), *Collected Papers on Analytical Psychology*, trans. A. A. Brill, New York, 1916. - Trans.]
  - 25 Riklin: 'Wunscherfüllung und Symbolik im Märchen'. *Schriften zur angewandten Seelenkunde*. ['Wish-Fulfilment and Symbolism in Fairy Tales', trans. W. A. White, *Nervous and Mental Diseases Monograph Series* 21, New York, 1915.- Trans.]
  - 26 [A snake. - Trans.]
  - 27 Cf. Imago by Spitteler.
  - 28 'Über den psychologische Inhalt eines Falles von Schizophrenie'. [See note 6 - Trans.]

- 29 Wünsche noted that death is not derived from the Tree of Life, but rather from the Tree of Knowledge. However, many legends do not differentiate between the Trees of Knowledge and Life. Originally, there was only a Tree of Life.
- 30 According to a legend, Adam called out after receiving the message from God: 'There is a tree germinating next to my grave. Alas! That means that you have sown the Tree of Death. But if there be generosity in Heaven, it should sprout from my dust as the Tree of Life.'
- 31 Riklin: 'Wunscherfüllung und Symbolik in Märchen'. *Schriften zur angewandten Seelenkunde*. [See footnote 25. – Trans.]
- 32 The twig or tree here figures as a male sexual symbol. In The Saga of Lohengrin, Otto Rank collected several examples in which trees are feminine. This speaks to Stekel's hypothesis of a symbol's bisexuality.
- 33 Cf. *The Nibelungenlied*, Max Burkhard, published by Brandis.
- 34 *Schriften zur angewandten Seelenkunde*.
- 35 Cf. Rank: 'Lohengrinsage', *Schriften zur angewandten Seelenkunde*. Edited by Freud.
- 36 *Zeitschrift des Vereins für Volkskunde*, 1901. Über einige Motivgaben im Salzburger Flachgau.
- 37 [Hydrocephalus? – Trans.]
- 38 Ein Vortrag zur vergleichenden Sagenkunde, by K. Kohler of Cincinnati. Seltsame Vorstellungen und Gebräuche in der biblischen und rabbinischen Literatur. *Archiv. f. Religionswissenschaft*, XIII, Bd., 1 Heft.
- 39 Ibid.
- 40 They apparently come from the same organ.
- 41 Curtis: Ursemit. 'Religion im Volksleben des heutigen Orients'. Cited in Kohler, op. cit.
- 42 Corresponding to Stekel's assertions. People have, to be sure, sought to explain the process of conception following coitus as a result of the male putting a child in the female.
- 43 Cf. Rank: 'Der Mythos von der Geburt des Helden'. *Schriften zur angewandten Seelenkunde*. [The Myth of the Birth of the Hero, trans. F. Robbins and S. E. Jelliffe, Nervous and Mental Disease Monograph Series 18, New York, 1914. – Trans.]
- 44 [Graf, M. Richard Wagner im Fliegenden Holländer. *Schriften zur angewandten Seelenkunde*, 9, 1911. – Trans.]
- 45 Wünsche: 'Vom Lebensbaum und Lebenswasser'. Wünsche stated that the Tree of Life = the Tree of Knowledge in many legends. Cf. Nietzsche, for whom knowledge = love and more.

(Translated MS first received May 1993)