

C. G. JUNG'S AUTOBIOGRAPHY AS A SOURCE OF INFORMATION ON HIS PSYCHOHISTORY: AN EVALUATION

Ake Tilander
Faculty of Theology
University of Uppsala

The problem we discuss in this article is if, and to what extent, it is possible to use C. G. Jung's autobiography "Memories, Dreams, Reflections" as a means to understanding and describing his psychological development. As an instrument of our analysis, we have used Gordon W. Allport's table of 13 different reasons for an author to write an autobiography. By clarifying C. G. Jung's reasons we believe that it is possible to evaluate the autobiography as a source of information.

Our main conclusions are: First, the chapter concerning C. G. Jung's relation to Sigmund Freud is clearly biased and apologetic. C. G. Jung gives his view of the conflict, but if the chapter is treated as C. G. Jung's subjective description we gain valuable information. Secondly, C. G. Jung tries to give a description of the psychological experiences in his life rather than of external events. Compared to other similar documents, this makes the autobiography less valuable to the historian, but more valuable to the psychologist. C. G. Jung's subjective experiences are intimately connected to his theories. In one sense we can say that the experiences are the empirical form of the theories. However, we have shown that the experiences have been influenced by the theories in such a way that the experiences have been structured in a theoretical form. The substance of the experiences seems to have been influenced to a lesser degree. When using these experiences as source material we have to take the retroactive influence of C. G. Jung's theories into account. Thirdly, we have pointed out that even if Jaffe held the pen when major parts of the autobiography were written, this has had very little effect on the contents of the autobiography. Our general conclusion is that if these obstacles are taken into account, the autobiography is very useful in a psychological analysis of C. G. Jung's psychohistory.

INTRODUCTION

Is the autobiography of C. G. Jung a reliable and valid source of information? What does it tell us about the man himself? This is a very interesting question. If we do not believe that the autobiography is based on truth, it cannot throw much light on the psychological development of C. G. Jung and his experiential life. It is obvious that an autobiography cannot provide "the whole truth and nothing but the truth." It is never possible to gain access to the whole truth, even concerning our own lives. This is a problem that we have tackled in every psychological analysis. We never have access to more than a small part of the psychological reality and that part is dis-

torted in many ways. Even if thoughts and feelings have been described most intimately in a personal diary, which was not meant to be read by anyone except the writer himself, we have to take these distortions into account. Of course the issue becomes even more complicated when the material is intended for publication, as in this case.

It is possible to analyze these distortions in many different ways. One fruitful way is to focus on the different defense mechanisms of the person. In this case the discussion would concern how and to what extent these mechanisms influenced the person's presentation of his life in the autobiography.

Another approach in discussing the value of an autobiography as a source of information on the psychohistory of a person is to use a historic-critical method. In such a discussion the trustworthiness and interrelation of different sources and the period of time between the occasion and the description become of focal interest. In this paper we have chosen another approach.

We are going to concentrate on *the motives for writing an autobiography*.

WHY DID C. G. JUNG WRITE HIS AUTOBIOGRAPHY?

The answer to this question gives us valuable information on how, to what extent, we can use 'Memories, Dreams, Reflections' as a source of information on C.G. Jung's psychohistory. In the following article we are going to use parts of Gordon W. Allport's discussion of the problem "Why are Personal Documents Written?"¹ as an instrument of analysis of our material. We have chosen this rather unusual angle since the motive for writing an autobiography functions as a determination of the content. The motive determines the selection of the material. If there had been another motive the content would have been quite different. However, it is not only the selection but also the systematization of the material and the presentation which are influenced by the motive. Thus, the motive is a key to understanding the autobiography and furthermore, a necessary instrument in the analysis of the autobiography's quality as a source of information. An author normally has more than motive for writing an autobiography, and the motives vary in different stages of the writing process. This should also be taken into account during the discussion. Due to the significance of the motive we have decided to use Allport's table of 13 reasons for a person to write a personal document, or, more narrowly, an autobiography. Under each sub-heading, we present Allport's view first, after which we discuss if,

and to what extent, this motive can be applied to C.G. Jung, and what impact it has on our use of the autobiography as a source of information on C.G. Jung's life.

1. *Special Pleading*

The main reason why a person writes his autobiography is to justify himself and his actions.² According to Allport, the author wants to show that he is without blame, and a subject of wrongdoing, not an agent. In such autobiographies are very deceptive and, according to Allport, they cannot be taken at face value. However, they are not useless to the psychologist, who gains valuable material on the study of self-deception and is given interesting information about the mechanisms which are always at work.

Let us now discuss to what extent C.G. Jung's autobiography falls under the heading *self-hagiography*. From the start we must point out that C.G. Jung's autobiography is very different from other biographies. His main interest is not to describe his 'social life' or other external facts. Instead he wants to tell us about his inner experiences. In this sense his writings resemble James Joyce's description of 'the stream of consciousness' of the literary figure. However, C.G. Jung has made a very thorough selection of his material. He does not tell us whatever he remembers of his stream of consciousness. Instead the selecting principle is: "In the end the only events in my life worth telling are those when the imperishable world *irrupted* into this transitory one. That is why I speak chiefly of inner experiences, amongst which I include my dreams and visions. These form the *prima materia* of my scientific work. They were the fiery magma out of which the stone that had to be worked was crystallized."³ Our interpretation of this is that the selecting principle is what C.G. Jung call the archetypes and the archetypal reality. That is, C.G. Jung only tells us about experiences where he sense an influence from

the archetypes and the archetypal reality. These are the only experiences of real importance to C.G. Jung, the only experiences worth remembering. These experiences are mainly dreams and visions. Of course he has to put the experiences into context, but the context is subordinate to the experiences.

As a consequence of this principle of selection there is very little room in his autobiography for self-hagiography or self-justification. The main body of the text does not concern his social life or his relations to other people. Due to this, glorification of the self or justification of earlier actions is not possible.

There are a few exceptions to this rule. These exceptions are found in the chapter concerning the relation to Sigmund Freud. In this chapter, C.G. Jung's autobiography becomes an apologetic work where he defends his own actions and discredits Sigmund Freud's. A few examples are sufficient.

C.G. Jung presents himself as a guiltless defender of the scientific research attitude. He tells us that in the beginning of their acquaintance he defended Sigmund Freud against unjustified criticism. Sigmund Freud, on the other hand, showed himself to be more and more unscientific as C.G. Jung got to know him better. C.G. Jung tells us for instance about his first meeting with Sigmund Freud in Vienna:

*"I can still recall vividly how Freud said to me, 'My dear Jung, promise me never to abandon the sexual theory. That is the most essential thing of all. You see, we must make a dogma of it, an unshakable bulwark. 'He said that to me with great emotion, in the tone of a father saying, 'And promise me this one thing, my dear son: that you will go to church every Sunday' In some astonishment I asked him, 'A bulwark—against what?' To which he replied, 'Against the black time of mud'—and here he hesitated for a moment, then added—'of occultism.'"*⁴

It is obvious that C.G. Jung's purpose with this story was to show that Sigmund Freud was unscientific and had a religious belief in his own theories. It is of course impossible for us to verify what was actually said at this meeting. The words C.G. Jung puts into Sigmund Freud's mouth may be more or less correct. We should however note that he decided to describe a situation which he believed showed Freud's unscientific attitude rather than describe an episode which illustrated his ability.

We will take a similar example. When Sigmund Freud and C.G. Jung went on a lecturing tour to America in 1909 they analyzed each other's dreams. C.G. Jung tells us that he had a few important dreams which Sigmund Freud was unable to analyze. Here we have an implicit criticism of Sigmund Freud's dream interpretations. Of more interest, though, is the following description of an attempt by C.G. Jung to analyze one of Sigmund Freud's dreams:

*"Freud had a dream—I would not think it right to air the problem it involved. I interpreted it as best I could, but added that a great deal more could be said about it if he would supply me with some additional details from his private life. Freud's response to these words was a curious look—a look of the utmost suspicion. Then he said, 'But I cannot risk my authority!' At that moment he lost it altogether. That sentence burned itself into my memory; and in it the end of our relationship was already foreshadowed. Freud was placing personal authority above truth."*⁵

We see here the same apologetic structure as before. In C.G. Jung's view Sigmund Freud was unscientific, rigid and authoritarian. C.G. Jung was blameless, scientific and open-minded.

Our conclusion is that this chapter in the autobiography of C.G. Jung is to a great extent self-justification and self-hagiography in Allport's sense of the words. This part of the autobiography is therefore less useful and less

trustworthy. It is C.G. Jung's subjective view of his relation to Sigmund Freud. The final break with Sigmund Freud was probably the main traumatic experience in C.G. Jung's life. If we apply Leon Festinger's theory of cognitive dissonance, we can say that C.G. Jung reduces the dissonance from the conflict with Sigmund Freud by describing Sigmund Freud in too negative terms while emphasizing his own excellence.⁶

It is important to note that this chapter is very much an exception in C.G. Jung's autobiography. The main part of it does not have this apologetic undertone. The autobiography is not a defense of the different actions he had taken during his life.

It has been said⁷ that in his old age, Jung identified with the archetype of the wise old man.⁸ According to this view his autobiography should have been written with the intention of convincing his pupils of this and the mystification and speculation in the autobiography should be seen in this perspective. In this sense the autobiography is a self-hagiography.

I believe that it is possible that Jung had this kind of self-concept in his old age, but there is little evidence, if any, to corroborate such an opinion. The evidence has to be much stronger before we can draw such a conclusion.

I believe that there are two other reasons why the autobiography is to a limited extent, written as a self-hagiography. First, C.G. Jung wrote to a friend in 1957 on the subject of writing autobiographies: "I have been unable to conceive of my doing anything of the sort."⁹ The reason why he did not want to write an autobiography is that he believed that they very often contain lies and self-deceptions. He believed that it is impossible to describe oneself. As we see, C.G. Jung strongly disliked autobiographies which are untrue. It is probable that he himself would have tried to meet his own demands on autobiographies and tell the truth as exactly as possible. Secondly, C.G. Jung forbade any pub-

lication of his autobiography until after his death. The main reason was that he wanted to be in peace while writing. We can say that he wanted to be able to tell his most secret thoughts without having to censor them before publication.

2. Exhibitionism

According to Allport, exhibitionism is the driving force in many autobiographies. The author wants to show himself to the world and most probably be admired. Narcissistic needs are met through this admiration. As an example Allport gives Rousseau's self-glorifying confessions.

Autobiographies can of course be written without any exhibitionistic need, but I believe that this is very unusual. Almost any need can be met without publishing an autobiography. The main reason for publishing an autobiography is probably exhibitionistic. It is of course possible to imagine other reasons, but they seem less probable.

C.G. Jung's autobiography seems to a very small degree to be a result of exhibitionism. The reason for this statement is the circumstances under which the autobiography was written. It was mainly a result of the initiative of his close friends. C.G. Jung was very skeptical about the project and refused to take any part in it in the beginning. This attitude changed gradually and he decided to contribute to the project: "Although he was rather reticent at the beginning, he soon warmed to the work."¹¹ Finally, he became enthusiastic and in spite of his old age wrote several chapters himself. This does not of course rule out exhibitionistic tendencies were not strong enough to make C.G. Jung write his autobiography without the initiative of his friends. Another reason why C.G. Jung's autobiography is not a result of exhibitionism is, I believe, that he did not want it to be published until after his death. If the autobiography met any exhibitionistic needs these were not of a

direct kind. That is, C.G. Jung could obviously not expect the direct attention and admiration of the readers, but there can be a more subtle form of exhibitionism. The mere thought that it is going to be read by other people can satisfy these needs. In this case we can say that exhibitionism is more a need to show oneself to the world than to be seen by the world and attract attention. I believe that this, to some degree, can apply to C.G. Jung, but we have very little evidence that the writing of his autobiography brought such satisfaction. Due to this, it is impossible to say to what extent exhibitionism played a role.

3. *Literary Delight*

An important motive for the author to write an autobiography is to produce a satisfying literary work, according to Allport.⁵

The author has aesthetic ambitions and artistic goals. These goals can be superior to the autobiographical goals, which could make the autobiography less reliable. Facts of great value could be changed or excluded in order to meet the artistic goals. The author has written mainly to satisfy the reader, not himself.

We should remember that C.G. Jung's autobiography was only partly written by himself. The major parts were actually written by Aniela Jaffe'. It seems, though, as if these parts follow C.G. Jung's instructions and supervision very thoroughly. He had of course read them and made corrections. In this sense it does not seem as if C.G. Jung himself had any literary ambitions. He told the story of his inner life in the way he wanted to. On the other hand, as an editor, Aniela Jaffe' has had clear ambitions that the document should be a readable one. She systematized and organized the material, and also partly decided through her questions which material should be included. It seems as if Aniela Jaffe' and C.G. Jung had quite different ambitions: "I often asked Jung for specific data on outward happenings, but I asked in vain. Only the spiritual essence of his life's experience

remained in his memory, and this alone seemed to him worth the effort of telling."¹³ The result of these different ambitions seems to be that C.G. Jung's own ambitions to tell the story of his inner experiences. These facts are very fortunate as they make it possible for us to study the inner life of C.G. Jung in depth.

4. *Securing Personal Perspective*

According to Allport, when major changes occur in life it is likely that a person wants to look back and examine the processes that led to these changes.¹⁴ The changes are the prime motivation for this retrospection. He does not want to lose contact with his earlier life. According to Allport this kind of autobiography is often written at an advanced age. A major part consists of an analysis of the person's life and actions. These autobiographies tend to have as objective a character as possible.

I believe that this is one major motive for C.G. Jung to write his autobiography. *There are certain experiences that have meant very much to him throughout his life, and he does not want them to disappear when he dies.* These experiences, which in C.G. Jung's terminology have an archetypal character, meant a lot to him when he developed his theories. I do not think it is an overstatement to say that these experiences are the 'empirical' form of C.G. Jung's theories. Through these experiences C.G. Jung analyzes his own psychological life.

5. *Relief from Tension*

Through the presentation of personal faults and guilt feelings, relief may be obtained.¹⁵ According to Allport this catharsis can be a significant motive in autobiographical writing as in St. Augustine's *Confessions*.¹⁶ The production of the personal document is a safety valve which prevents the author from self-destructive actions as a result of his feeling of guilt. A disadvantage with this kind of document is its one-sidedness. Positive actions and the social side of the self are often left aside or omitted.

At the beginning of the autobiographical project C.G. Jung does not seem to have a need for this kind of relief from psychological tension, but this changes during the project. When he speaks of his early life important memories are actualized, memories which are associated with strong feelings. In C.G. Jung's early life there are unsolved conflicts, experiences and problems. Aniela Jaffe' tells us: "After a period of inner turbulence, long-submerged images out of his childhood rose to the surface of his mind."¹⁷

As a consequence of the feeling of anxiety C.G. Jung decides to write these chapters about his childhood himself. Through his writing his feelings become controllable.¹⁸ In this respect the writing becomes part of a therapeutic process and a relief from tension. The other parts of the autobiography do not have this quality.

6. Redemption and Social Re-incorporation

In a Christian context Allport states that the writing of a personal document could be a form of confession and a pre-condition to absolution.¹⁹ One confesses one's sins and receives God's forgiveness. The autobiography can also serve similar goals in a secular context. The confession can be the first step on the way back to social acceptance for the criminal or spy.

This was clearly an unimportant motive for C.G. Jung when he wrote his autobiography. There may be some traces of this, though, when he writes about dreams of clearly sexual character from his early childhood. C.G. Jung says for instance: "As a matter of fact, I did not say anything about the phallus dream until I was sixty-five. I may have spoken about the other experiences to my wife, but only in later years. A strict taboo hung over all these matters, inherited from my childhood. I could never have talked about them with friends."²⁰ When C.G. Jung now finally publishes these forbidden thoughts and dreams it seems to have a redemptive effect on him. This kind of writing to gain

redemption is an exception to the rule in the autobiography.

7. Scientific Interest

The example Allport gives concerning scientific interest as a motive for writing autobiographies is of students who bring their autobiographies to psychologists or scientific researchers.²¹ They believe that their own experiences and lives are unique or special in some sense and that scientific theories do not suit their lives. In his position as an academic teacher Allport has naturally met many people in this situation and been given many autobiographies. The rather negative description Allport gives of these persons does not apply in our case at all. In spite of this C. G. Jung definitely had a scientific interest in writing his autobiography. It is not an overstatement to say that this is the main reason why he wrote it. We have to expand Allport's description of 'scientific interests' to suit our case.

C.G. Jung did not want to call his autobiography a scientific work, because it is not. That is why he forbade the publication of it in his collected works.²² This does not exclude the fact that he had a scientific interest in the publication. If the collected works contain the objective, scientific version of C. G. Jung's theories, 'Memories, Dreams, Reflections' could be said to contain the subjective, experiential version of these theories. He does not use scientific language in this description. He describes the experiences as directly as possible. In the prologue C.G. Jung describes his autobiography in the following way: "My life is a story of the self-realization of the unconscious. Everything in the unconscious seeks outward manifestation, and the personality too desires to evolve out of its unconscious conditions and to experience itself as a whole. I cannot employ the language of science to trace this process of growth in myself, for I cannot experience myself as a scientific problem."²³

We now have to focus on what I believe to be the main problem with using C.G. Jung's autobiography as a source of information on C.G. Jung's life and as the starting-point for an analysis of his psychology and psychological development. This problem arises as a result of the scientific interest C.G. Jung has in writing his autobiography. *The problem is that C.G. Jung himself has made a psychological analysis of his psychic life. To what extent has this analysis influenced later descriptions of his life? There is definitely an influence.* I believe that it is often possible to see that C.G. Jung has restructured the descriptions of his experiences in analogy with what we would expect his theoretical interpretation of these experiences to have been. Most probably this restructuring has taken place on an unconscious level. Our analysis then risks being a reconstruction of C.G. Jung's own description concerning the most interesting parts, his experiential life. This description is given late in life and only many years after the experiences.

On the other hand there are arguments in favour of C.G. Jung's descriptions of his experiences being of good quality. First, C.G. Jung explicitly wants to describe his experiences as correctly as possible. He does not want them to be contaminated by a theory. If his descriptions are influenced by his theories it is against his ambitions and most probably unknown to himself. Secondly, his experiences were very strong and he had vivid and detailed memories of them. Generally speaking it is less likely that memories of experiences which have made a strong impression should have change.

In spite of this we have to take into account a considerable distortion and contamination by theories. We can give one example of such a change. C.G. Jung tells us about an experience he had when he visited Ravenna in 1932. During this visit he had a strong experience which he describes very vividly in his autobiography.²⁴ In the Baptistery of the Orthodox he saw four

mosaic frescoes which made a deep impression on him. In his autobiography, written almost thirty years later, he describes these mosaics:

"The mosaic on the south side represented the baptism in the Jordan; the second picture, on the north, was of the passage of the Children of Israel through the Red Sea; the third, on the east, soon faded from my memory. It might have shown Naaman being cleansed of leprosy in the Jordan;... The fourth mosaic, on the west side of the baptistery, was the most impressive of all. We looked at this one last. It represented Christ holding out his hand to Peter, who was sinking beneath the waves."²⁵

Fortunately we have another description of this experience:

"... the Peter symbol, Peter walking on the water and being rescued by Christ, combined with the other (Moses bringing water from the rock; Jonah and the whale; the miraculous draft of fishes)."²⁶

This description has been written down by Esther Harding after a discussion with C.G. Jung in June, 1948. The motives of the mosaics are quite different in this description.

How should we evaluate these two descriptions of the same occasion? Generally speaking, the earlier description is probably more reliable than the later one. Why has the memory of the experience changed? Has it been influenced in some way by later experiences. We are unusually lucky in being able to tell with a great deal of certainty what actually happened. In the autobiography C.G. Jung tells us about his fascination for the old empress Galla Placidia and the story of her life. She survived a very stormy journey by boat to Ravenna in the 5th century. In connection with this C.G. Jung tells us that she had a church built in Ravenna in gratitude for her rescue. In the church there were mosaics of the dangers at sea and of salvation from danger through God's grace. The church was later destroyed.

I believe that C. G. Jung's memory of his original experience has been influenced by his readings about Galla Placidia's mosaics. His memory has become more adjusted to what one would expect the mosaics to look like. In psychological terms we can say that C.G. Jung's memory has been retroactively influenced through his readings. In the autobiography C.G. Jung hints that he believes his experience can be some kind of parapsychological visualization of the destroyed mosaics.

We should note that both descriptions of the experience use images from the Bible and that the mosaics in both cases are connected to water. The kernel experience of Peter trying to walk on the water does not change on the two different occasions. Even if there are significant differences between the two descriptions there is a common kernel. Our conclusion has to be that there is much uncertainty about how close the descriptions in the autobiography are to C.G. Jung's actual experiences. There may be many differences in the details, and the descriptions may be influenced by his theories, but I think that in spite of this the kernel of the descriptions is close to what he actually experienced. We have given an example of how uncertain C. G. Jung's descriptions of his experiences can be. In consequence we have to be very careful with our conclusions and as far as possible check with external sources to see if there is an internal consistency in C.G. Jung's description. If we do so I believe that our conclusions will reach the level of certainty that is usual when using personal documents. This level of validity is our explicit ambition.

8. *Desire for Immortality*

To write an autobiography is to a limited extent to survive death. If one cannot avoid death, one can at least avoid being totally forgotten.²⁷ Allport believes that this motive is unusual.

I cannot agree with Allport that this should be an uncommon motive to write a personal docu-

ment or, more narrowly, an autobiography. I think that the anxiety of dying and disappearing is a common motive for many people who write their autobiographies in old age.

C. G. Jung had had many experiences which were immensely valuable to him. I think that he was afraid that they would disappear totally when he died. To collect them in the autobiography was one way to prevent this from happening. I believe that this was one of the main reasons why C.G. Jung wrote his autobiography.

9. *Motives of Small or No Importance*

Allport gives a few other motives for writing an autobiography besides those we have discussed up to now. These were of small or no importance to Jung. Due to this we comment on them briefly.

"Desire for Order,"²⁸ that is, a systematization of memories. This was not an important motive to C.G. Jung. If this motive existed, it is related to his theories. He wanted to record the experiences which were of importance in the creation of the theories. In this sense we can trace a desire for order.

"Monetary Gain."²⁹ In his old age Jung was well off and had no reason at all to write for money. Besides this the autobiography was not to be published until after his death and would accordingly not give him any financial benefit.

"Assignment, Assisting in Therapy."³⁰ Here Allport refers to the case when a teacher or psychotherapist gives a person the task of writing his autobiography. This clearly is not the case with C.G. Jung.

"Public Service and Example."³¹ Sometimes the author wants to achieve a change in society through his autobiography. Jung did not have this motive.

A CONCLUDING DISCUSSION OF THE VALUE OF C.G. JUNG'S AUTOBIOGRAPHY

We are now going to summarize our discussion of C. G. Jung's autobiography and its use-

fulness in an analysis of the psychohistory of C. G. Jung and his psychological development. It is of vital interest to note that the autobiography mainly contains subjective experiences and not facts about C.G. Jung's life history. Generally speaking this makes the autobiography extremely valuable. If combined with different biographies concerning C.G. Jung, an accurate picture of his life and psychological development is obtained.

This makes the autobiography unique. However, the value is reduced by certain obstacles, which have to be taken into account during the analysis.

The first, and main problem is that *the autobiography is contaminated by C. G. Jung's theories*. C. G. Jung tried to describe his experiences as truly as possible. He did not want to present a self-analysis of his psychic life. In spite of this it is clear that the presentation was influenced by his theories. I believe that this influence only affected the substance of the experiences to a small extent, the main influence being on the structure of the presentation. This structure often points to a conclusion in terms of C. G. Jung's theories. The problem can be avoided, to a large extent, if we concentrate on the substance of the experiences rather than on the structure.

Another obstacle discussed above is *C.G. Jung's description of his relation to Sigmund Freud*. This description is very one-sided and even apologetic. C. G. Jung mainly describes the

relationship from his own viewpoint. He was blameless. Sigmund Freud was to blame. Even if the descriptions of different situations were correct, the selections of the experiences have been *tendentious*. This problem can be avoided by taking independent descriptions of the relationship into account as far as possible.

A third and final obstacle is that C. G. Jung has only written a few parts of the autobiography himself. *Aniela Jaffe' has written and edited the major parts*. This could make the description less direct and give rise to questions as to whose the descriptions are in the autobiography, C. G. Jung's or Aniela Jaffe's? A more thorough analysis has shown us that C. G. Jung has had a very dominant role in the creation of the autobiography and that when C. G. Jung and Aniela Jaffe' have had different views and ambitions, Aniela Jaffe' has had to subordinate hers to C. G. Jung's. In our view then this a far lesser obstacle than it initially seems to be.

We have also discussed a few minor problems, but none of these is of crucial value. In spite of these obstacles I believe that C. G. Jung's autobiography is of great importance. The problems with C. G. Jung's autobiography seem to be even smaller than the problems with other autobiographies. The general conclusion is that 'Memories, Dreams, Reflections' is a very useful source material for the analysis of the psychology of C. G. Jung and of his life, if these obstacles are taken into account.

NOTES

1. Gordon W. Allport, *The Use of Personal Documents in Psychological Science*. New York 1942, (Social Science Research Council, Bulletin 49), pp. 69-75.
2. Allport, 1942, p. 69.
3. *Memories, Dreams, Reflections* by C.G. Jung. Recorded and Edited by Aniela Jaffe' New York 1965, p 4.
4. *Memories, Dreams, Reflections*, p. 150.
5. *Memories, Dreams, Reflections*, p. 158.
6. Leon Festinger. 1957. *A Theory of Cognitive Dissonance*, p 44. C. G. Jung had to make a choice; he could either abandon what he thought was a scientific method and follow Sigmund Freud, or he could be strictly scientific and in consequence break with Sigmund Freud. The scientific way was more valuable to C.G. Jung and the friendship with Sigmund Freud was terminated. This choice resulted in dissonance, according to Festinger (p 34-36). The decision was

furthermore of great importance to C. G. Jung, and he suffered loss because of it. The dissonance was accordingly of great magnitude (p 37).

The pressure to reduce this dissonance was consequently very strong. C. G. Jung reacted by "changing cognition about the alternatives" (p. 44). Generally speaking, this can be done in four different ways. First, by emphasizing cognitively the value of the positive (consonant) parts. Thirdly, by diminishing the significance of the positive (dissonant) parts of the alternative that has not been chosen. Finally, by emphasizing cognitively the value of the negative (consonant) parts of the alternative that has not been chosen.

I believe that Jung's need to point out Sigmund Freud's unscientific research attitude (in contrast to his own strictly scientific attitude) is a cognitive reevaluation of this kind. This is one way C. G. Jung decreased the dissonance which was a result of the break with Sigmund Freud.

7. E.A. Bennet compares the Eranos with a Chinese court where the great man was surrounded by a horde of ladies. Vincent Brome also refers in his biography of C. G. Jung (Jung—Man and Myth) to an interview he had with Anthony Storr, 4 Sept. 1974. According to Brome, Storr relates that in the morning, C. G. Jung collected the court around him and told them about his dreams of that night. They listened as if it was a revelation. Storr continues: "In a very real sense, I think he believed that he had a hot-line to God. Perhaps he occasionally saw

himself as the personification of the Wise Old Man he had invoked in his theories." (Brome, 1978, p. 252).

8. "Archetypus des Alten Weisen," C. G. Jung, *Gesammelte Werke* 9-2, p. 31-245.
9. *Memories, Dreams, Reflections*, p. vi.
10. Allport, 1942, p. 70.
11. *Memories, Dreams, Reflections*, p. vi.
12. Allport, 1942, p. 71.
13. *Memories, Dreams, Reflections*, p. viii.
14. Allport, 1942, p. 71.
15. Allport, 1942, p. 71.
16. Cp. Donald Capps "The Scourge of Shame: A Psychodynamic Interpretation of Augustine's Confessions" in *The Hunger of the Heart. Reflections on the Confessions of Augustine*, eds. Donald Capps and James E. Dittes (forthcoming).
17. *Memories, Dreams, Reflections*, p. vi.
18. *Memories, Dreams, Reflections*, p. vi.
19. Allport, 1942, p. 73.
20. *Memories, Dreams, Reflections*, p. 41.
21. Allport, 1942, p. 73.
22. *Memories, Dreams, Reflections*, p. ix.
23. *Memories, Dreams, Reflections*, p. 3.
24. *Memories, Dreams, Reflections*, pp. 284-287.
25. *Memories, Dreams, Reflections*, p. 284f.
26. C. G. Jung speaking. Eds. W. McGuire & R. F. C. Hull, Princeton, USA, 1977, p. 184.
27. Allport, 1942, p. 74.
28. Allport, 1942, p. 70.
29. Allport, 1942, p. 72.
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