

# Jung's childhood dream

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*Summary.* One of the reasons why Jung might have chosen a god-less ground of existence for his credence, so it seems, is because he was the son of a minister of religion who had eight brothers of the same calling. Perhaps there was a bit of Oedipus drama in his rejection of his father's conviction, together with an exaggerated protestant inclination towards iconoclast that even needed to abolish the concept of God itself. But there is also another factor that seems to play a part in this negation of a Divinity. This seems to go back to a previous life in Ceylon or Sri Lanka as it is called now, where he might well have been a priest in the Order of Hinayana. If his 1944 OBE is anything to go by, this suggestion is not as far fetched, as it might seem. It is the NDE flight over Ceylon, over the Temple of the Holy Tooth that leads me to surmise that Jung was inclined towards Buddhism, a faith that has done away with notions of a god. There is, of course, no immediate reason to think that he may have been a Buddhist priest in a past life like the one sitting at the entrance of the temple while flying over it, because that sort of connection could have arisen in his present life. But there is a further link with the East, one that has not come from a visit to the Orient in this life, but rather in a life before. This wonderful piece of evidence of a deep connection with India at least, if not also with Ceylon, comes from Jung's earliest dream he could remember, when he was between three and four years old. It was a dream, as he put it, that "was to preoccupy me all my life". In this crucial dream he stepped down a shaft, which turned out to be an underground temple with a ritual phallus on a golden throne. Jung wondered where this image might have come from. It could not have originated in his young life since his home was steeped in icon free Christianity. One likelihood was India's Siva Lingam, the Hindu deity's penis. This would point to an encounter with it in a past life. But since dreams are also capable of looking well into the future it could have been a case of anticipation of later encounters in this life. This suggests that dreams are open-ended. They can see in either direction. Not only that; contrary to the objectivists' view, they are the blueprint of our life experiences. Thus, Jung's predilection for darkness is prefigured in his childhood dream and not determined by the blackness of his father's frock and that of the Jesuits and funerary garbs. As we look to the Greek counterpart of the ritual phallus of his dream, we begin to understand Jung's predilection for the darkness of the Unconscious. We recognise in him "Hades, the ubiquitous Hidden God in his intra-uterine, sleeping, or **dead Black Sun phase**; Lord of the Underworld or Lord of Death. If it is argued that it could not have been his dream that determined his outlook and life-long preoccupation with it but the environment instead, we need to remember that dreaming and waking are inextricably entwined processes in which the initiator always is the dream, no matter how much residue may be included in it. As well as that we need to reflect on the fact that the environment, the waking phase, is not an objective reality, but a subjective projection of what has been passed on to the brain from the Pre-existent Reality that can be experienced, as Jung did himself, in the mystical ecstasy of the mysterium coniunctionis.

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One of the reasons why Jung might have chosen a god-less ground of existence for his credence, so it seems, is because he was the son of a minister of religion who had eight brothers of the same calling. Perhaps there was a bit of Oedipus drama in his rejection of his father's conviction, together with an exaggerated protestant inclination towards iconoclast that even needed to abolish the concept of God itself. But there is also another factor that seems to play a part in this negation of a Divinity. This seems to go back to a previous life in Ceylon or Sri Lanka as it is called now, where he might well have been a priest in the Order of Hinayana. If his 1944 OBE is anything to go by, this suggestion is not as far fetched, as it might seem.

In order to see this connection we need to consult Jung's "Memories, Dreams, Reflections", where he describes his flight into outer space during his NDE: "*I had reached the outermost limit, and do not know whether I was in a dream or an ecstasy...It seemed to me that I was high up in space. Far below I saw the globe of the earth, bathed in a gloriously blue light. I saw the deep blue sea and the continents. Far below my feet lay Ceylon, and in the distance ahead of me the subcontinent of India...I could also see the snow-covered Himalayas, but in that direction it was foggy or cloudy. I did not look to the right at all. I knew that I was on the point of departing from the earth.*" (1)

And depart he did. Not long after, a huge rock came floating towards him. Eventually he recognised it as a rock temple. As it came closer, he remembered seeing it once before when he had visited the *Temple of the Holy Tooth at Kandy in Sri Lanka*. At the entrance a **black Hindu sat in lotus posture on a stone bench**. Jung knew somehow that he was expecting him. As he approached the entrance, the '*whole phantasmagoria of earthly existence peeled away*'. He felt certain that if he could enter the **lit up room inside** the temple, he would "*learn why everything had been the way it had been thus and not otherwise*". But this was de-

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nied and soon the doctor who attended to his heart attack hauled him back into the land of the living. (Ibid 321)

It is this flight over Ceylon, over the Temple of the Holy Tooth that leads me to surmise that Jung was inclined towards Buddhism, a faith that has done away with notions of a god. This becomes the more likely when we learn that he had visited that very temple at some time during his present life. This leaning is strengthened as he reveals that this same temple now was coming to him as he was leaving Earth. There is, of course, no immediate reason to think that he may have been a Buddhist priest in a past life like the one sitting at the entrance of the temple while flying over it, because that sort of connection could have arisen in his present life. But there is a further link with the East, one that has not come from a visit to the Orient in this life, but rather in a life before. This wonderful piece of evidence of a deep connection with India at least, if not also with Ceylon, comes from Jung's earliest dream he could remember, when he was between three and four years old. It was a dream, as he put it, that "was to preoccupy me all my life". (2)

*The dream started off with his discovery of a stone-lined hole in the meadow near his childhood home. As he looked down this opening he discovered a stairway, which brought him down to a doorway that was closed off by a heavy green curtain. Curious what might be behind it, he pushed it aside and found himself in the dim light of a rectangular chamber. A red carpet ran towards a low platform on which stood a wonderful golden throne. Something rose from it, which the little dreamer first took to be a tree trunk. It reached almost to the top of the ceiling and was made of skin and naked flesh. The top was formed into a rounded head without hair or face. A single eye was on the tip gazing upwards into an aura of brightness. Although it did not move, he felt that it would leave the throne any minute and creep towards him. At this he became paralysed with terror. It was at that moment that he heard his mother's voice calling out: "Yes, just look at him, that is the man-eater". (Ibid page 27)*

Eventually, "only much later", as he said himself, Jung began to understand what he had seen on that throne. It was a *ritual phallus*. Pointing to the etymology of the word he said that 'phallus' was Greek for "shining" and "bright". In that context the hole in the ground became for him a grave, which in extension figured as an underground temple. He saw the green curtain as symbolising the meadow and with it the "mystery of Earth". We cannot quibble with this since for a general interpretation it was on course. But there are a few features that need further analysis in order to be just to this *initiatory dream* that would preoccupy him all his life; that in fact, was *the dream of his very destiny*.

Before addressing these other features individually, I want to show on account of this dream his connection with the East, in particular India. To me this phallus, in conjunction with the Sri Lankan experience, harks back without any doubt to the Siva Lingam, the Hindu axis mundi. I am sure that Jung knew enough of Hinduism to be familiar with this term, yet curiously enough he does not use it in the course of discussing this phallus, which is identical in function and anatomy with Siva's lingam.

Having dreamt of Siva's phallus at such an early age makes it quite clear that he could not have known of it through the ordinary everyday channels, but that it must be something inherited from a past life. Jung, of course, and many others

with him, would say that it was an *archetype*, part of the 'communal consciousness' to which anyone could have access, no matter where he was raised and lived. While it cannot be denied that we all draw knowledge from the realm of archetypes, the fact that Jung in his flight to the Empyrean was passing through the Eastern region of the world sets up a different and quite specific scenario. Part of this is his making contact with a Buddhist temple and getting the impression that if he could only enter that illuminated space of the flying rock temple, he would, as he said himself, "meet there all those people to whom I belong in reality." (3) While this can be read in a more transcendental sense, it also fits perfectly into the scheme of reincarnation. This level of interpretation gains the more weight since Jung continued from there saying: "There I would at last understand – this too was a certainty – what historical nexus I or my life fitted into. I would know what had been before me, why I had come into being, and where my life was flowing." (Op. cit. 322)

Now that we have established a definite eastern prehistory, one that suggests that Jung was either a Buddhist monk in a previous life, or a Brahmin priest, we can return to the childhood dream once more. In his own interpretation of the dream he did not enlarge upon the red carpet that ran in the centre of the flagstone floor from the entrance of the chamber to the Siva lingam's platform. However he called it *blood-red* in the course of interpreting other parts of the dream. This is as good as a fuller interpretation since the emphasis here is on *blood*. But whose blood?

Freud would have had no hesitation in speaking of menstrual blood since the underground chamber for him would at once have translated into the female reproductive organs. And rightly so. It is actually of interest here to learn that Allegro states in his book, "The Sacred Mushroom and the Cross", that "the temple was designed with a large measure of uniformity over the whole Near East now recognisable as a microcosm of the womb. It was divided into three parts; the Porch, representing the lower end of the vagina up to the hymen, or Veil, the Hall or vagina itself; and the inner sanctum, or Holy of Holies, the uterus." (4)

In view of this, the green curtain at the entrance of this underground temple, which Jung saw as symbolical of the green meadow and the mysteries of the Earth, becomes the hymen or veil. In light of this, the question as to what the phallus must represent raises itself. Jung thought it was a subterranean god 'not to be named'. This cannot be denied, but it must also be mentioned that this god in the womb of the Universal Mother from which he must eventually break out and burst into the world of daylight, represents the embryo destined for waking life. This analogy is akin to the Egyptian scarab breaking out of its lightless place of gestation, the dung ball, in order to fly into a life of radiance and enlightenment. In Jung's essay on 'Synchronicity', the incident with a scarab also represents the liberation of a patient of his from her mental constrictions. That now famous and indeed, historical, incident unfortunately also engendered the mistaken perception that 'synchronicity' is a 'meaningful coincident'. (See my essay: "Synchronicity, Did Jung have it right?" Published in International Journal of Dream Research, October 2015) But it also illustrates the genesis of our dreams, which too are nurtured inside a 'womb' as it were, in order to break out into the 'green meadow of everyday life'.

We have seen that Jung had said that 'this childhood dream was to occupy him all of his life'. This alone justifies calling it a dream of *destiny*. When we now focus on the

central mission of his life, which was interpreting dreams, it also becomes a dream of initiation. This is revealed when we realise what precedent there is to this drama of the underground temple within the world of dream divining. In order to detect this we must look to the East once again. To the Near East in fact, and more specifically to Babylon. There we will find the precursor of the Old Testament story of Joseph who was given a coat of many colours by Israel because he was the son of his old age. This privileged treatment engendered a great hatred in his brothers towards him. But what fanned the flames of jealousy even more were the favourable dreams Joseph kept having, in which the sheaves of the field and even the sun, moon and the eleven stars, made obeisance to him.

The biblical text in which his brothers throw him in a pit is an adaptation of an ancient Babylonian ritual. It also features some plot inversions, as is so often the case when stories are borrowed from older, traditional texts. It is actually quite revelatory to look at a couple of verses of the biblical text before coming to Babylon's prototypical drama. They are from Genesis 37, verses 19 and 20: "*And they said one to another, Behold, this dreamer cometh. Come now therefore, and let us slay him, and cast him into some pit, and we will say, some evil beast hath devoured him: and we shall see what will become of his dreams*".

Barbara Walker has this to say about the prototype of this drama: "*A multi-coloured vestment was the mark of oneiro-mantic wizard priests in Babylon, which probably explains Joseph's celebrated coat of many colours (Genesis 37:23). Joseph's sojourn in the Pit would naturally have taken place before, not after, he was awarded the coat. His 'brothers' (fellow priests?) lowered him into the abaton for a death-and-rebirth ritual, such as Assyrian and Babylonian priests underwent before they emerged from the Pit reborn into a holy life.*" (5)

While both, the biblical and Babylonian stories share the Pit or abaton scene, there is an inversion with respect to the awarding of the coloured coat. The fact that the old plot was a death and resurrection ritual still finds an echo in the brothers' intention to *kill* Joseph. The *resurrection* too is echoed by the biblical story in which Joseph survives the ordeal and eventually ends up on Pharaoh's court as the chief wizard and dream interpreter. So, despite the obvious differences between the two plots they are in essence one and the same. In both cases the hero emerging from the Pit is endowed with the gift of dream divining and licensed to practise it.

Jung's childhood dream is precisely that. And he verifies this in his statement that '*this dream preoccupied me all my life*'. This alone is testimonial to the dream's *predetermining force*. A force that seems to reach well beyond the borders of life and death, as must be apparent from the fact of Jung's connection with an apparently eastern past.

Even though in Jung's childhood dream there are no fellow priests to cast him into the abaton, it nevertheless follows the Babylonian graduation of dream wizardry in all other respects. There is even the fear of death incorporated, the terror of being sacrificed and *devoured* (as in the biblical plot) by a 'man-eater'.

This is something we must now look at a little closer before its full meaning is given up and its subsequent impact on Jung's predilection for the '*Unconscious*' is exposed at the same time. It is the aetiology of this momentous dream

that elucidates his mother's cry in the dream, "*that is the man-eater!*" This phrase became deeply engraved in little Carl's memory during one of his most terrifying childhood encounters. This was the sight of a Jesuit in black robes emerging from the nearby woods, something that has the ambience of a fairy story. "*At the sight of him I was overcome with fear, which rapidly grew into deadly terror as the frightful recognition shot through my mind: "That is a Jesuit!"*" (6)

Shortly before the dream under focus, little Carl had overheard a conversation between his father and a visiting black frock about the nefarious activities of the Jesuits. Because of this that black figure emerging from the forest became something particularly dangerous and indeed terrifying. It is easy to see how the word *Jesuit* linked up with *Jesus in his mind*, 'blackening' the name of the Lord as it were, and estranging him ever more from the Christian doctrine that was administered by a band of black frocks that always reminded him of death and funerals.

This morbid theme transferred itself to his phallic subterranean god, which merged with the Lord Jesus to become a god of death that usurped the golden throne, which in his childish mind had been reserved for God on High. Yet, despite this association with Jesus and in extension to Christian ritual, Jung, in later years, did not catch the significance of the exclamation, "*that is the man-eater*", for a very long time. In fact, he confessed that it took a whole **fifty years** until its secret was unveiled, till he was able to see "**how exceedingly un-childlike, how sophisticated and oversophisticated**" mother's exclamation was. (Ibid 29)

Let this be a lesson to all of us who think we can interpret a dream on the spot and exhaust its meaning and its ramifications into space and time in a single session. But let it also be a reminder that dreams do not always manifest at once and in an easily recognisable form, but that they will spawn untold waking correspondences that more often than not elude our ever-so vigilant efforts to capture them. This dream is a prime example of a dream's capacity to span vast periods of time and produce multiple manifestations. We may gather this from the way it must have manifested in Jung's life countless times, not only when he pondered its significance, but every time he attempted to interpret a dream.

Here it is worth recalling the fact that once a dream has established a *routine action* or scenario, it won't include the repetitive aspects of the plot in the dreams ahead, but leave the basics to an 'automated reiteration', as it were. In other words, if we have the same breakfast every morning, the dream passes this over automatically until we are directed towards a new kind of breakfast routine. This means that in more complex plots such as dream interpretation, for instance, the dream would specify any variations to such repetitive tasks.

In the course of discussing his extraordinary dream Jung asked justifiably: "*What kind of superior intelligence is at work?*" And continuing in the same way he asked: "*Who spoke to me then? Who talked of problems far beyond my knowledge? Who brought the Above and Below together, and laid the foundation for everything that was to fill the second half of my life with stormiest passion?*" Who indeed, we must ask with him. Jung's answer was as ambiguous as the Oracle of Delphi, for this is what he said: "*Who but that alien guest who came both from above and from below.*" (Ibid. page 30)

No doubt Jung meant that phallic underground god that looked forever heavenwards. While it is true to attribute such wisdom to him, it is going no further than pointing to an icon, a symbol that must lead to something else behind it. It might seem puzzling that he would not go a step further and refer us to his experience of the *mysterium coniunctionis*, that inexhaustible cornucopia from whence pours out all that ever was, is and can be; whose messengers are the dreams of the night and visions and voices of the day. That infinite treasure trove that also knows the proper sequence of pouring out its wisdom as his childhood dream shows. The wisdom that knew that the gift with which it blessed Jung had to come to him in his fourth year since it was to be the seed from which would grow a life of dream interpretation, a life of changing the religious perception of the West, a life of passionate study and writing about the psyche of contemporary man, and a life that demanded sacrifice and courage to rise up against his inherited traditions.

If he failed in, or refrained from, revealing the source of the dream and its mission, he certainly did not miss the essential meaning of it. Summing it all up he said: *“Through this childhood dream I was initiated into the secrets of the Earth. What happened then was a kind of burial in the earth (Death) and many years were to pass before I came out again.” (Resurrection) Today, I know that it happened in order to bring the greatest possible amount of light into the realm of darkness. It was an initiation into the realm of darkness.*” (Ibid. page 30)

Although he understands that the essential function of the phallus is one of bringing light into our existence, the realm of darkness nevertheless takes over; this time as explicitly as can be. It is as if the black frocks of his father’s profession and indeed that of the Jesuits and the funerary congregation refused to peel away from his mind while on his light bringing mission. Of course, what he says here is not wrong, yet he emphasise the darkness and assigns the *central* mission of the bearer of light to a back seat. It should be the other way round since the **phallus** is the channel of light, forever looking heavenward. It is actually the world axis, the link between heaven and earth, between the Above and Below Jung was referring to, indeed the ‘horn’ that brings down what the Gospels call the *“Life and Light of every man that comes into this world”*. Yet Jung veers away from the phallus’ function as the unmistakable bringer of the innermost light that ignites the life in the womb so it can in time break out into the light of day. Instead, he dwells on the realm of darkness. But then he is compelled to do so, for dreams are after all the blueprint of waking.

This very compulsion explains Jung’s predilection for darkness. When we consult the mythology of the Greeks, we begin to see even better why Jung was drawn in that direction, for his subterranean god is none other than Hades, god of the underworld, which is referred to as the *‘unseen one’*. This matches well with Jung’s god of whom he says that he *‘cannot be named’*. As we read Barbara Walker’s account of Hades in her *‘The Women’s Encyclopedia of Myths and Secrets’*, Jung’s attraction to the blackness of the Unconscious suddenly makes perfect sense, for *“Hades was the ubiquitous Hidden God in his intra-uterine, sleeping, or dead Black Sun phase. Lord of the Underworld or Lord of Death, he was also a phallic deity, holding the ‘key’ to the nether yonic gate, as his heavenly counterpart Petra (Peter) held the key to the Pearly Gate of Celestial Aphrodite. The nether god was supposed to deposit his semen in rocks,*

*where it solidifies into precious gems, a western version of the Jewel in the Lotus”*. (Op. cit. 384)

This report makes it at once clear why Jung had no option but to cling to the aspect of darkness or the dead Black Sun, as it is so impressively put by mythology. Indeed *there could be no better image for his ‘Unconscious’ than the Black Sun* which in reality is the source of light, yet has temporarily withdrawn into invisibility. This dream that had laid the foundation to Jung’s mission in life, as he admits himself, demonstrates again that *dreams are the emissaries of destiny*, that they direct our life and leave us no choice but to act out what they transmit directly from the mysterium.

Seen from this perspective, the explanation that Jung’s choice in favour of the dark *‘Unconscious’* had been influenced by the black frocks of his immediate surroundings, or by the *“Jesuit’s disguise that cast its shadow over the Christian doctrine he had been taught”* and so on, is the precise reverse of the reality of things. The black frocks of his father and colleagues, the black ‘disguise’ of the Jesuit, the black mourners at *funerals all were an emanation of the dead Black Sun*, of hidden Hades as the phallic deity in the intra-uterine sleep. Insisting that it was the black frocks and all other blackness that went with them had engendered his predilection for the darkness would be no different from rationalising a post-hypnotic act whose instigating command remains hidden to the subject in normal waking mode.

The same goes for Jung’s fear of sexuality, the cause of which might be sought in the religious upbringing of sex-phobic Christianity. The seed for this fear was again planted in this same childhood dream that ended in high anxiety and in terror engendered by the man-eating phallus. *It must be clear from this that it was not Jung’s environment that caused his sexual anxieties, but that it was his destiny to experience this darkness and was therefore placed into an environment that would have all the ingredients of sexual conflict and struggle with the phallic demon.*

At first sight it seems quite absurd to contend that the environment is not separate from the individual with the power to influence and modify a person’s mindset, but that it is as inseparable from it as his or her body. But when we reflect on this, we eventually come to see that contrary to the view of the objectivists the world is not a reality independent from the person, but a projection conjured up by his or her brain much the same as the brain engenders dreams.

The first thing that must be said in defence of this perception of things is the fact that the dream certainly does not see the waking world as something separate from the individual. In order to realise this we only have to look to the fact that a woman’s dream of a fish in her garden pool will foreshadow her pregnancy. In other words, the garden pool, which is an apparent external fact, is identified by the dream with the womb’s amniotic pool, and the fish that swims in the garden pool with the fishlike embryo. To the dream they are one and the same, which means that from the point of view of the dream there is no separation between the outer and inner world of an individual.

The objection to this argument may be that the dreamer is not the waking person whose point of view is quite different from that of the dreamer. **But that is only true so long as the waking person ignores the reality of the dream.** It is precisely such intellectual separation of the dream from the waking experience, implying a denial of their meaningful and inextricable connectedness, which conjures up the spectre of the outer world being separate from the inner one

where the body and mind are perceived as separate from the waking self.

Those who are not satisfied with this argument may reflect on the fact that objects have no point of view with the consequence that there is no such thing as an objective reality. In other words, the world can only be a projection by the brain since it disappears the moment we go to sleep. To counter this argument by insisting that the world will continue to exist to others who are still awake is invalid since it is based on a double premise. We cannot have two points of view at one and the same time. In light of this, it is quite clear that Jung's environment of black frocks and funerals did not determine his predilection for darkness, but that it was the power of the dream of his childhood -which had impressed him predominantly as dark- that determined his outlook.

How different this was in the Greek precursor of Jung's subterranean god of death. There was no fear of sex or its organs. The phallus was also very much a penis. Jung on the other hand was incapable of fully addressing the sexual facet of his phallic god. He was compelled not only to underplay his role as the light-bringer, but also to downplay the fact that he was also a penis that ejaculates semen and triggers off life.

While for the Greeks the rape of Kore was a natural necessity for life's onward march, Christianity considered and still considers it barbaric. Not that criminal rape should be condoned in any way, but as a metaphysical plot, rape is perhaps more powerful than God's spittle as he speaks the Word of Creation or mixes it into the clay of the Adamic figurine. It is this same biblical evasion of the realities of life that make Jung's interpretation of the dream incomplete. It cries out for a supplement from Freud.

Indeed, Freud would have pounced on the sexual metaphors of Jung's childhood dream and gleefully pointed out that children do not come into this life as unwritten pages but instead are filled with knowledge, sexual knowledge not excluded! But this does not, of course, mean that a child of four could perform any sexual acts, although if an adult had that same dream, it would most definitely forecast imminent intercourse. Going down steps mimics the rhythmic motion of coitus. Penetrating the veil clearly dramatizes the tearing of the hymen and following the central red carpet is tracing the internal anatomy of the vagina bleeding menstrually, or being filled with blood from the broken hymen, while the arched ceiling emulates the internal space of the vagina. The meeting with the Siva Lingam naturally suggests the potency of the male organ and its ability to impregnate the uterus while at the same time representing the gestation of a baby.

We might ask what sense a sexual interpretation of this kind might make in view of the fact that a four-year-old was not capable of consummating the act suggested here. Indeed, it seems to be especially questionable since there is absolutely nothing, no object or act that could not be interpreted sexually for its own sake. While this might be a way of denying the sexual interpretation, it is also a means to support Freud's view that sex penetrates all facets of life and that most, if not all dreams are about sex insofar that every dream also describes our sexual states while portraying at the same time the non-sexual ones.

And the dream in focus is no exception to this 'rule' despite the early years of the dreamer. The difference between an adult dreaming this dream and that of a child is not in

the meaning, but in the time span of its manifestation. This means that its consummation is not looking towards the dream day or the day after, but to a future that is much further away.

I have frequently observed that in a relationship that does not afford regular sex, the dream announces the next phase of intercourse well ahead of the appointed time. Our dream under analysis falls into that same category since there is neither a partner at hand nor the sexual capabilities. Of interest is that it is this very fact that underscores the futuristic aspect of dreams once again. But there are also features in the dream that definitely look to past experience such as the correct anatomical knowledge of the penis. Jung wonders where that might come from. We can't exclude the possibility of sexual knowledge from a previous life. But that is not the only answer to this question since the dream can look far into the future as well, to a time when the pubescent boy becomes aware of his erections. Future knowledge may also be the answer to the metaphysical aspect of the phallus.

*With this it becomes clear that the dream is quite open ended. It may cross the borders of life and death on either side of a current life.* This points to a feature in the dream that is closely related to the *mysterium coniunctionis* that contains all there was, is and can be. It seems then that the dream can pass on absolutely any knowledge contained in the *mysterium*. It can, theoretically at least, go back to the time of the dinosaurs or the very beginning of the globe's making; and even further back, while having at the same time an equal ability to open up an unlimited stretch of the future.

In view of this, there is, for example, no other way of looking at the notorious and well known split between Jung and Freud than as something predestined. In other words, Jung had no option but to be shy about sex since the seed of this predisposition was clearly contained in his childhood dream. Just how potent it was emerges from the fact that at the end of the dream he was "*paralysed with terror*". His awakening *in a sweat and scared to death* is actually quite typical for dreamers who suffer from sexual guilt. They will dream of a sexual scenario, and although it is in metaphors not readily understood by the dreamers, they will nevertheless behave as if they had understood and consequently break out in a sweat and wake in fear and trepidation. These emotions will then carry over into the corresponding waking manifestation, which in puberty and beyond will accompany masturbation.

This is especially true of scenarios such as the one at the end of little Carl's dream where the *mother* is calling out and inspiring even greater terror. It supports the view that this dream anticipated such sexual guilt probably by eight years. This is a comparatively short manifestation span when we compare it with Sikorsky's dream of the S-wing and its ultimate manifestation that took thirty years to become a waking reality. If all this sounds absurd, I invite you to look at one of Freud's dreams where the mother figure watched over his behaviour in one of his dreams. This dream is reproduced in his "The Interpretations of Dreams" on pages 335-6. "*I was very incompletely dressed and was going **upstairs** from a flat on the ground floor to a higher storey. I was going up three steps at a time and was **delighted at my agility**. Suddenly I saw a **maidservant coming down** the stairs – coming towards me, that is. I felt **ashamed** and tried to hurry and at this point the feeling of being **inhibited** set in, I was **glued to the steps** and **unable to budge**."*

It was Freud, of course, who taught us that climbing upstairs meant sexual intercourse. Not surprisingly this crosses his mind during his exegesis of the dream, for he says: “*the feeling of shame and not being completely dressed is no doubt of a sexual nature.*” But since the female on top of the stairs is much older than he and ugly to boot, he doubts that his dream has anything to do with sexual intercourse. He is perfectly right about that, but when it came to the crunch he evaded the inevitable consequences of his dream. We can’t say whether or not he deliberately glossed over the real meaning of it. One thing is certain though, he must have been aware of the possibility that going upstairs also might signify masturbation not just intercourse. It is possible that he had forgotten about this, although when we read what he wrote on page 491 of his “The Interpretation of Dreams”, we can’t be blamed for having certain doubts about such forthrightness. There he discussed this very question with one of his patients, the upshot of which was that going up steps, be it on stairs or on the keyboard of the piano, could well be a portrayal of masturbation. At any rate, I am sure my fellow students at college would have had very little trouble in giving us a simple and quick interpretation of it. In fact, once they would have spotted the phrase “*glued to the steps*”, they would have laughed hilariously much the same as they did when they heard the joke of the boy who dreamt that he had suffered a puncture in his bicycle tube, which he proceeded to mend at once, only to find, as he woke, that he still held the little *glue bottle* in his hand.

This interpretation can easily be underpinned by other phrases like “*delighted at my agility*” of which Freud said himself that physical mobility, acrobatics and so on were signs of sexual delights. Indeed, he even adds the word ‘*delighted*’ as if to give us a guarantee that he would have fun after this dream. “*Ashamed*” and “*inhibited*” merely reinforce the notion of ‘forbidden’ sexual delights and so do the last three words, “*unable to budge*”. That phrase directly relates to the same terror Jung had experience in his childhood dream.

And now to the point. I said in that context that it was *the mothers that were the moral guardians in our dreams*, it was them that watched over our secret pleasures, forever trying to “*come down on us*”, like the maidservant in Freud’s dream as he was skipping up the stairs.

Just so that we could have no doubt about such an interpretation, Freud even gave us the appropriate aetiology of his dream. He told us freely that he had a habit of *spitting* on the stairs of the house he had to visit at that time before his dream, in order to give a lady injections twice a day. Her maidservant “*would lie in wait for (him) to see whether (he) should make again free of the stairs, and if (he) did, (he) used to hear her grumbling.*” (Ibid. 337) Clearly she was Freud’s mother figure in his dream, which becomes the more certain when we know that he was practically raised by a ‘maid servant’.

From this is easy to see that even the most skilled interpreters of dreams may miss the crucial meaning of a dream. Had he been open enough to watch his sexual behaviour on the ensuing day it might have taught him that climbing stairs does not always end in sexual intercourse, that spitting on the stairs and being glued to them could only mean masturbation, which would explain very well the guilt, the shame, the freezing on the spot and being wrapped in terror, just as little Carl was when he heard his mother’s voice crying out: “*That is the man-eater!*” If this sounds absurd, if we

are inclined to say that a little chap would never get a dream that is charged with so much sex, then we will have to recall what Jung himself had to say about his dream: “*Only then did it become clear to me how exceedingly un-childlike, how sophisticated and over-sophisticated was the thought that had begun to break through into consciousness...*”

Speaking of skilled interpreters missing the point, Jung was open enough to admit, as I have indicated before, that it took him **fifty years** to see the significance of the man-eater, of the devourer of little children and of older ones. There I have also said that his dream was a prime example of how it must have manifested countless times in his long life. It shows that the serial manifestation of a dream is a reality. It not only shows the complexity of the dream’s manifestation span but also its incredibly long arm.

We can learn this from Sikorsky’s case (7), which had a ‘gestation period’ of thirty years, and here we have yet another example. Even Jung’s simple recording of this dream is one of its many serial manifestations; and so is remembering it and the recounting of it and attempts to interpret it and pondering its meaning.

Of great interest is that the strength and importance of such manifestations do not diminish even after decades. The best example of this is Jung’s sudden recognition after half a century what the man-eater was referring to. Here is what he said about it: “*It was only fifty years later that a passage in a study of religious ritual burned into my eyes, concerning the motif of cannibalism that underlies the symbolism of the Mass.*” (8) I can only repeat here what I have said before: “*Let that be a lesson to all of us who think we can interpret a dream on the spot and exhaust its meaning and its ramifications into space and time in a single session.*”

When we reflect further on this great span of time that elapsed since Jung dreamt about the man-eating phallus, **it becomes ever clearer that we are forever in the grips of the dream.** In order for Jung to come to that particular realisation after five decades there must have been an innate energy in the dream that would eventually bring this recognition into his waking consciousness. **When we further consider that many more dreams will have such potent seeds that must germinate at an appropriate time and be intelligently connected to its corresponding waking environment, there is no room for personal choice or haphazard occurrences.**

Clearly, the network of dreams must be a purposefully interrelated and perfectly integrated construct that gives a fixed appearance. If our dreams were not coordinated to perfection, their waking correspondences would be a total shambles. Under such circumstances it would not have been possible for Jung to come across the precise study of religious rituals that opened his eyes to a fact that was hidden from his eyes for such a long time. Indeed this moment of enlightenment was as precisely choreographed as was Sikorsky’s realisation that he had dreamt his invention thirty years ago and managed to build it according to the blueprint of his dream, although it lay deeply buried in his memory till the day of his *déjà vu* on the test flight of his invention.

When we look at synchronicity, for instance, from this angle, we find that such an event is not a random coinciding of bits and pieces in time and space, but a shift of a composite whole from its timeless pre-existence into the realm of time and space at precisely co-ordinated intervals. Under such circumstances we will realise that the manifestation of a dream is not something that gets pieced together in the

waking phase moment by moment, but is always in existence in the *mysterium* or the astral.

This may be gathered from the fact that the *mysterium coniunctionis*, an experience Jung had in 1944, tells the mystic not by argument, but by direct experience that **all is contained in the single moment of the timeless NOW**. As he put it himself: "We shy away from the word 'eternal', but I can describe the experience only as the ecstasy of a non-temporal state in which present, past and future are one". (Op. cit. 327)

Happily, there are testimonials outside the world of mysticism to such 'eternal' moments. There is Mozart, for instance, who told us that his Jupiter symphony came to him in a flash beyond time. He testified that perceived in such an instant it sounded so much grander than when it is heard within the space of twenty-one minutes, which is the time it takes an orchestra to play it.

But there is also an opportunity to experience something analogous to this for everyone who cares to watch his or her dreams. All that needs to be done for this is to look back at a short dream, for example, and then compare it with its corresponding waking manifestation. The dream action may last only seconds while its manifestation may extend over a period of minutes, hours and more.

From such worldlier examples it is not such a leap to appreciate the annihilation of time in the mystical union. If it is a truly 'objective experience', as Jung testifies, (9) and not like a drug-induced hallucination, then we have not only the best proof that time does not exist, but that everything that happens in the universe is an unexpanded whole where everything touches everything else.

Under such circumstances, all we can do in our daily life is to 'lag behind the eternal NOW' as it were, and follow its prompts that come to us through our dreams. In the spaceless space of the *mysterium coniunctionis* the plumber of my dream is always on call and the water pipe the dream had tinkered together is forever bursting. The bush in front of the window is continuously being clipped and the enamoured couple is in unstoppable embrace. But the little boy too, the former self of the dreamer, is permanently under sexual instruction in the garden of his parents, mentored by another little boy, neither of whom yet knows what they are really watching.

## References

- (1) "Memories, Dreams, Reflections" page 320
- (2) "Memories, Dreams, Reflections" page 26
- (3) "Memories, Dreams, Reflections", page 322
- (4) *The Sacred Mushroom and the Cross*, John M. Allegro. Hodder and Stoughton; fourth impression 1970, page 25
- (5) "The Women's Encyclopedia of Myths and Secrets" by Barbara Walker, Harper and Row, San Francisco, 1983, ISBN 0-06-250925-X (pbk.) page 480
- (6) "Dreams, Memories, Reflections" page 25
- (7) Brian Inglis, "The Power of Dreams. Grafton Books, 1987. ISBN 0-246-12925-5. Pages 122-123
- (8) "Dreams, Memories, Reflections" page 29
- (9) "Dreams, Memories, Reflections" page 327