

ARTS AND LETTERS

AESTHETIC SURFACE AND MYTHIC DEPTH

By PHILIP WHEELWRIGHT

My favorite American philosopher, Alan W. Watts, has announced as a title of one of his public lectures, "Mountains Are Mountains"; which I take to be a more temperate way of declaring "a rose is a rose is a rose is a rose," and which Mr. Watts explains in a subtitle as "the philosophy and aesthetics of seeing the world in its 'suchness' or natural state." Although the word "suchness" may suggest to some readers the dryness of Duns Scotus' Latin or the linguistic perversities of German existentialism, yet it expresses an extraordinarily valid idea, for if we lose our hold on the manifest and discoverable suchness of things, we lose virtually everything, and our most earnest speech becomes little more than sounding brass and tinkling symbols. Suchness is the beginning, to be sure, not the stopping point, and I do not mean that like *des Esseintes* in Huysmans' *A rebours* we should retire into our private worlds of colors, flavors, and sounds. Diving into dark waters, not merely flicking pebbles along the surface, is part of the game, but it makes a good deal of difference what kind of a ledge we dive from. And so, as my title suggests, I think that perhaps the best way to conceive the matter is through the complementary dimensions of Surface and Depth: on the one hand the passing show in its radical particularity—its lizards and leprechauns and whatever else—which in its diversity and stubborn self-assertiveness offers us daily assurance that we do, after all, exist; on the other hand, at a very minimum, the brush-strokes of meaning that we instinctively give to the temporal particulars, and at fuller range what we might call the soul's night-life of Myth. Various terminologies approach the same idea differently, but among them all the most indispensable question, as I see it, concerns somehow the right relation between the aesthetic and the mythic. And I have been impressed, in reading one after another the volumes that have been coming forth in the Bollingen Series, to observe how richly and manifoldly they succeed in developing that central idea. Viewed in relation to the polar complementaries Surface and Depth, or Aesthetic and

Mythic, the steadily growing series of Bollingen volumes acquires an arresting unity of intention and execution; and this, combined with the beauty and skill of its bookmaking and the intrinsic worth of its materials, invites the judgment that it is the most remarkable publishing enterprise now going on in the United States.* Some of the volumes, like Mai-mai Sze's *The Tao of Painting* and Sir Kenneth Clark's *The Nude*, attend more closely to Surface (in one perspective or another), while others, like the Jung volumes and the collections of papers from the Eranos Yearbooks, show a more explicit concern with problems of Depth; but in no case does either sort of interest exclude or belittle the other, and their happy marriage produces offspring that will be the delight of booklovers for years to come.

The two large volumes that constitute *The Tao of Painting* deal sensuously and descriptively with problems of Surface and yet, as the first noun of the title suggests, not without undertones of Depth. A reviewer's task is slowed down by the sheer opulence of these lovely volumes. It is not easy to stop gazing at the delicate grays of "The Return of T'ao Yuan-ming" (from a scroll in the New York Metropolitan Museum) or at "Clearing Autumn Skies over Mountains and Valleys" (from the Freer Gallery in Washington) or at the soft color tints of "Early Autumn" with its individual yet harmonized frogs and dragon-flies (from the Detroit Institute of Arts); like Mephistopheles they tempt one to wish for a prolongation of the passing moment. Miss Sze, the author, translator and compiler, Chinese by birth and largely European by education, is a painter and philosopher in one, and she possesses the admirable ability to draw philosophical commentary out of her materials rather than to intrude it upon them.

The second volume is entirely given over to the *Chieh Tzu Yüan*, or *Mustard Seed Garden Manual*, the most widely known Chinese treatise on the art of painting, written in the late seventeenth century and now translated into English for the first time. It is tempting for a westerner to look for symbolism in the idea of a mustard seed, but if any symbolic meanings were present to the old Chinese artist's mind they were secondary and adventitious, for the titular image is said to have been taken from the name of the house in which he lived, so designated because of its modest size. The treatise begins with a chapter on rules, including such admonitions as "the Six Essentials and the Six Qualities," "the Twelve Things to Avoid," and the like. The interplay of material and ideal considerations is quaintly shown when, for instance,

*A bibliography of the volumes under review will be found at the end of the article.

the instructions for using brush and pen and for the proper placing of sky and earth in a painting are followed by "Guarding against Evil Influences" and "Avoiding the Banal." There is instruction, too, in the ways to prepare various hues of paints, and I can only take on faith Miss Sze's translation of Chinese color-discriminations into such English epithets as "mineral blue," "coral red," "rattan yellow," etc. After such preparatory discussions the treatise becomes divided according to subject matters and the best means of conveying them: the ensuing books receive such titles as "Book of the Orchid," "Book of the Bamboo," "Book of the Plum," "Book of Grasses, Insects and Flowering Plants," and "Book of Feathers and Fur."

Placed among these instructions for representing various elements of the natural scene, and evidently regarded as having an important bearing upon all of them, is the Book of Jen-wu—which is to say, of the art of drawing human figures and fitting them effectively into different sorts of landscape. The main stress here is upon the need of mutual appropriateness. "For instance, a figure should be seen contemplating the mountains; the mountains, on the other hand, should seem to be bending over and watching the figure. A lute player plucking his instrument should appear also to be listening to the moon, while the moon, calm and still, appears to be listening to the notes of the lute" (p. 220). There is also a mutuality required between the figures in the painting and the observers; for "figures should be depicted in such a way that people looking at a painting wish they could change places with them." Moreover, the *kind* of human figures brought into human landscapes is important: they should be "pure as the crane, like hermits of the mountain, and should never bring into a picture the air of the city and marriage market to mar the spirit of a painting." Moreover it was considered wise to indicate the meaning of the human element in a painting, or at least to supplement what the pictorial portrayal could do, by adding an appropriate inscription in each instance. The expressiveness of the many inscriptions quoted in the manual from old paintings is so multiform and yet so consistently charming that it is difficult to choose a few instances and exclude others. The following examples must suffice:

Meditating on a poem while crossing a bridge on a donkey.
 A cold wet fish may land in the large square net.
 The sounds of the chessboard dispel all sense of time.
 Having gathered chrysanthemums by the bamboo fence to the
 east, joyfully contemplating the Southern Mountains.

In the first volume, as an introduction to the ancient handbook, Miss Sze offers her interpretation of some of the concepts and problems in Chinese thought that are necessarily involved in the understanding of such a work. Chief of these, of course, is that of the *Tao*, or Way, summarizing the basic Chinese belief in an order and harmony permeating all things. Such harmony has always been for the Chinese sages at once outer and inner—a freer, less doctrinaire parallel to Kant's "starry firmament above and moral law within"; for it connotes on the one hand the orderly rising and setting of sun and stars and moon, and the rotation of the seasons, on the other hand the development of the human qualities of modesty, order, and unassuming wisdom, that comprised for them what we would call (with almost unavoidably misleading connotations) the moral life. But the tao of nature and the tao of mind are not, to the Chinese view, two phenomena but one, whose original nature is inscrutable, for as Chuang Tzu says, "*Tao* cannot be conveyed either by words or by silence; it can be apprehended only by one who transcends speech and silence alike." Miss Sze agrees with other reflective students of Chinese art in declaring that it is an underlying sense of the reality and power and rightness of *Tao* that has inspired Chinese painters to their creative insights. The tao of painting is but an aspect of the more general tao of conduct, and both in turn are aspects of the tao that operates quietly in all nature. Such unity is probably furthered by the fact that in China the art of the brush stroke is necessarily involved both in painting and in the expression of ideas through ideograms. In learning to write with brush and ink the Chinese student acquires a training of hand and eye together—both a control of his medium and a sensitivity to the order and texture of things; so that the difference between writing ideogrammatic characters and painting on a silk scroll is felt as one of degree rather than of kind.

The Chinese word *li*, when rightly understood, helps our understanding of the double aspect. The word has usually been translated "ritual" or "ceremony," but it connotes a great deal more than outward gestures and observances. Essentially it involves a sense of fitness, which, in Miss Sze's words, "is knowing what to do and how to do it, suitably to the occasion, with the implication that, in performing a rite or behaving ceremoniously, one thereby understands the meaning and purpose of the ritual approach." The caricature of Chinese ceremoniousness, which lingers in many Western minds, is partly due to our ready parochialism, but partly too it stems from the sad fact that a

ritual way of life, whether in China or India or the West, tends to lose much of its original meaning with the passing of time, and (whether this be cause or effect) as more and more attention is given to elaborating the details of the performance. The original motives and meanings become neglected and misunderstood, and what remains may be little more than a set of gestures. It is true that ceremony has had much more importance in the Chinese scheme of things than in our own. As an ancient philosophical treatise (quoted by Fung Yu-lan in *A History of Chinese Philosophy*) declares: "Ceremonials constitute the standard of Heaven, the principles of Earth, and the conduct of man." But whereas a westerner might see only superstition in the first two provisions and empty formalism in the third, their fuller meaning and relationship becomes more apparent when the same ancient document goes on to declare: "Heaven and Earth have their standards, and men take these for their pattern, imitating the brilliant bodies of Heaven and according with the natural diversities of Earth." Thus, whatever the later career of ritual, Miss Sze is right in observing that its original purpose in China is "to order the life of the community in harmony with the forces of nature (*Tao*), on which subsistence and well-being depended." At their best the painter, the scholar, and the statesman feel themselves to be carrying out this aim in different ways.

Sir Kenneth Clark's volume, *The Nude*, represents an elaboration of the lectures he delivered on the Andrew W. Mellon Foundation at the National Gallery of Art in Washington in 1953. A year earlier this distinguished series had been inaugurated by the lectures of Jacques Maritain, which were subsequently published in book form as *Creative Intuition in Art and Poetry*. The lectures for 1954 by Herbert Read will be mentioned presently. The two remaining sets that have been delivered so far—*Painting and Reality* by Gilson and *The Psychology of Representation* by Gombrich—are announced by Bollingen for forthcoming publication.

The Nude might seem, on first reflection, to be entirely a matter of surface rather than of depth. And indeed when one gazes at the reproductions, confronting each other on adjoining pages, of a second century Greek nude on a mirror and Picasso's *Bathers* (pp. 4, 5), the judgment seems to be confirmed. There is a real affinity here, shedding its beauty across nearly two thousand years, but it is an affinity mainly of visual contours and suggested textures. And when one turns to the Japanese nudes in "Kyonaao" (p. 9), so strangely different in their conventions of delineation, it will be found that here too the similarities

running through the differences are still pretty much on the surface level. Any depth significance, I would think, is limited to the emotional and functional implications of the broad fact that here the representations all have to do with nude females—which, being neither a Freudian nor a Deweyite, I don't have to insist on.

However, mythic depth is not a thing of simply yes or no, particularly as applied to so long and varied a career as that of the nude in western art. Besides, Sir Kenneth is at pains to keep a clear distinction between the archetypal Nude and the blunt empirical fact of nakedness. One set of meanings, which became markedly and explicitly attached to some well-known studies of nudes in the Renaissance, and which in a way has always been implicitly present, is the geometrical. The interest that Leonardo da Vinci and some of his contemporaries had in fitting the ideal nude male, with arms and legs diagonally outstretched, into the exact requirements of a circle represents perhaps the most obvious tendency of this kind. But the same strong sense of spatial design may show itself without primary reference to the circle—as in the anatomical figures of Villard de Honnecourt (Fig. 8, p. 12), where the prevailing motive is a sort of geometrical muscularity, or at any rate where the anatomical and the geometrical aspects of the human male's muscular equipment are startlingly combined. And then, to be sure, if we pass from the Renaissance to that other chief epoch in which the nude played a dominant role, we find in the classic Greek period the aesthetic nude adjusting itself to two different sets of geometric influence—the peculiar curvature of the brim of a red or black *kantharos* on the one hand, and on the other the still vaguely influential shape of the tree from which the remote ancestors of human sculptures had probably been carved.

But all this, someone may object, is still surface, not depth. Geometry is but an abstraction from the properties of pure surface, and the traces left upon nude forms by an arboreal ancestry or by a somewhat utilitarian intention are not likely to produce great depth-knells in the psyche. Well, maybe not, although I do think that a certain geometrical tradition can acquire depth meanings in the course of time (no doubt through subtle and all but untraceable associations that are gradually built up), and it will be interesting to see (if we live long enough) what depth meanings may be discovered in some of today's distortive formulations of the nude after Picasso and Henry Moore have settled into the role of classics. But in the tradition as we have it there is a twin respect in which the Nude, without primary recourse to quasi-

geometrical stratagems, has developed a certain significance of its own, and thus has found embodiment in the great classical figures, particularly in sculpture, of Apollo and Venus-Aphrodite. Sir Kenneth Clark devotes a chapter to the one and two chapters to the other, and it is surprising (at least it was a surprise to me) with what force and enlightenment a connective idea arises from the simple process of turning the pages and looking comparatively at the different photographic representations, so discriminatingly chosen, of either the male or the female nudes. One tends to feel after this exercise that the Doctrine of Development applies not only in theology but quite as potently to the great visible archetypes of Apollo and Venus: that the real life and substance of the god and goddess of beauty was not limited to the high periods of Greek culture plus conscious attempts at imitating and re-enacting them, but that they are in some way perpetually living archetypes, which is to say potentialities of reënactment, and that their Real Presence is to be found in a Michelangelo *David*, a Botticelli *Primavera* and, to whatever degree, in lesser figures.

The point that emerges from these observations is that if you deal with Surface honestly and unreservedly enough, intimations of Depth come deviously in. Sir Herbert Read, in his volume on the art of sculpture, rightly puts the primary emphasis upon such quasi-technical problems as the discovery of space, the realization of mass, the illusion of movement, and the impact of light; and the skillful photography that makes up the second part of the book is ostensibly offered with such aesthetic attributes in mind. Nevertheless, out of such concern with particulars there arises the idea which, after all, gives ultimate justification and point to the other qualities and problems and which is indicated by a phrase employed as a chapter heading, "The Image of Man." It is this sort of emergent process that constitutes the valid meaning, as I see it, of the Concrete Universal. Sir Herbert can deal capably with abstractions, as he has shown in such earlier works as *Icon and Idea* and *Art and the Evolution of Man*; he can meet scholars like Worringer and Wölfflin on their own grounds; and he has done time, I am told, as a professor. Nevertheless, as everyone knows who remembers his *English Prose Style* of nearly three decades ago, his method is to start not with *to katholou* but with particular cases, chosen with as much range and diversity as possible. Aesthetic meaning has to be pressed out of the synthesis itself. And in both processes—the gathering of the grapes and the squeezing of the juice—it seems to me that Read exercises skill and decision of the right kind.

Certain other volumes in the Bollingen series give a greater prominence to the Idea than those just considered, but they manage to do so with such iconic felicity that the reader's attention is carried from page to page by the fascination of concrete images, with the result that the abstract idea usually succeeds in taking hold of the mind smoothly and persuasively. One of the volumes, the one by Seznec, limits its purview to a single historical period, drawing its materials from the Renaissance, when the problem of the survival of the pagan gods (which is its theme) was more real and more a subject of discussion than at any other time, unless possibly in the latter stages of Rome's collapse. But the problem, both for the Renaissance artists and writers and also for Dr. Seznec, can be kept in an appropriate tension between the real and the playful by maintaining a precise duplicity of reference with respect to several major notions: thus such phrases as "the metamorphosis of the gods" and "the reintegration of the gods" (which are used as chapter headings) seem to apply at once sociologically outside the mythic framework and theologically as well as semi-playfully within it. Have a look, for example, at the seven planetary gods on the plate facing page 164, and there can be no doubt that the Olympians have undergone substantial changes since their Greek embodiments. The trouble is that most of us today are unable to contemplate such changes in any but a sociological, which is to say a fictional sense; the delicate living balance between appearance and reality, which actively informed (in both senses, if you please) the best Renaissance thinking, has been lost.

I am not going to deal with *The Myth of the Eternal Return* (for that redoubtable old problem has always knocked me into a sort of bafflement and intellectual vertigo) except to admit that Dr. Eliade (the doctorate is from the University of Bucharest, in the city of his birth) has put his finger on the most intelligible spot when he speaks of "the symbolism of the center"; for it is by holding on to this idea of a still central point, as we translate the idea of spatial circles into that of time-cycles, that we can best arrive at a notion of what the idea may have meant to the Greeks, the Brahmins, and Nietzsche. Also I shall not deal with *Pandora's Box*, except to remark on Dr. and Mrs. Panofsky's skill in squeezing the last drop of meaning out of any Renaissance painting—a skill already demonstrated by Dr. Panofsky's earlier *Studies in Iconography* and his *Albrecht Dürer*, as well as in the wonderful illustrated lecture on Dürer's "Melancholia" which he used to give here and there around the country during the war years.

There is a third volume built around a single archetype, however, Neumann's *The Great Mother*, to which I would like to devote a separate paragraph.

Fairly well known, I dare say, is the anecdote of the militant feminist, during England's early votes-for-women days, who went to her group leader with a troubled conscience because she could not reconcile her moral instincts with the then current practices of smashing window panes and obstructing traffic. "Don't worry, my dear," the leader is said to have reassured her; "take your troubles to God, she'll help you." The fact that this reply strikes most readers in the West today as incongruous proves the need in which we stand of a reconsideration such as Dr. Neumann's. For if one looks outside the Hebraeo-Christian habits of thought, divinity has not been always or even most typically masculine in its embodiments. At that more primitive level of religious consciousness which finds expression in vegetation ceremonies there has usually been a dual sense of the sky-father and the earth-mother, of the Jovian seed dropping down in rainfall to impregnate the chthonic womb, and of the Divine Child somehow symbolizing the creative result of the ever-reënacted union. If the mythos stopped there, all would be harmonious. But actually the feminine principle tends to develop characteristics of its own, and some of them, as in Faust's vision of the Mothers, are terrible. Even the Homeric Circe had her terrible side, although bathed in the Aegean light. The Eternal Feminine shows not only a beneficent and lovely but also a deadly, or what Neumann calls a "negative elementary" character. She may become the Hindu goddess Kali, devouring raw flesh, "the bone-wreathed Lady of the place of skulls" (Zimmer) and symbolizing in one of her several semantic aspects the darkness and horror of all-devouring time. On the more humanly affirmative side she may become identified with the moon (traditionally associated both with menstruation and hence childbirth, and in its horned phase with the cow and thereby with dairy wealth) and with the bursting forth of grain and fruit from the fertile earth. She has also developed, in many a culture, a special relation to initiation rites, to the Labyrinth, and to Fate. She takes various forms also (traced by Neumann in his thirteenth and fourteenth chapters) as the Lady of Plants and as the Lady of Beasts—both of which concepts receive pictorial representation in the Plates of the volume. But if we restrict our examples to the lower anthropological levels we run the danger of minimizing the problem which the archetypal Lady represents, or even of reducing it

to a set of outlandish superstitions that no one can any longer take seriously. The real challenge comes when we consider the feminine principle not in the shapes of its extreme primitivity, but in the phases of its spiritual transformation, where the Feminine is no longer merely the spirit of corn or a wrangling Fricka, but becomes Sophia—the “spirit and the bride” of the Apocalypse, of whom it is written: “And let him that is athirst come. And whosoever will, let him take the water of life freely.” Perhaps the greatest value that a study such as Dr. Neumann’s can have for us is as a reminder of how thin and brittle we have allowed our basic cosmo-religious dilemmas to become; where our unconscious *idolon theatri* is of the form, “Either a male God up there (without specifying what ‘up’ can mean in a universe of quadratic curves and without assigning to the male god the usual appurtenances of masculinity) or else nothing.” Quite naturally on these terms a lot of honest and somewhat intelligent persons choose “nothing” as, it would seem, the Lesser Nonsense. But there are disturbing indications, now and again, that we have left something out of our calculations. Perhaps we are at a time when some drastic, very drastic, reconstruction of our basic religious symbols is needed; and I think that the books under review offer suggestions, in one way or another, for such an undertaking.

The problems that most basically motivate the volumes just discussed are given a variety of shorter articulations in the papers of the Eranos Yearbooks. These papers in their original German form represent what has been read and discussed at the celebrated series of meetings on what one may call archetypal psychology, held annually since 1933 on the shore of Lake Maggiore under the direction of Olga Froebe-Kapteyn. One must honor the lady’s enterprise and intelligence, for she appears to have originally undertaken the formation of the Eranos group single-handed, from the time when she first went resolutely to ring the doorbell of Rudolf Otto’s house in Marburg on an evening in 1932. Although the world was then in the throes of depression, hers was the kind of idea (what Fouillée meant by *idée-force*, I judge) that was bound to set things in motion. Essentially it was that of bringing together a number of European scholars who were interested in examining some aspects or other of *archetypal images*, and Frau Froebe-Kapteyn reports the success of her undertaking in these words: “A scholar—or an artist or an actor—gripped by such an image becomes the channel of its energy. We see this happen here

continually, and we feel the impact of the psychic force that flows through the speaker to us and in turn grips us."

The two volumes under review contain selections of the Eranos papers, translated into English for the first time, under the learned and imaginative editorship of Joseph Campbell. In general Dr. Campbell has done an admirable job of selection, considering the almost stupefying plenitude of riches from which he was privileged to draw. He has given a certain unity to each volume by taking the materials of the first, *Nature and Spirit*, from the conferences of 1937, 1945, and 1946, and those of the second, *The Mysteries*, primarily from the conference of 1944, which had originally gone under the same title. Nevertheless, his inclusion of Max Pulver's essay, "Jesus' Round Dance and Crucifixion according to the Acts of St. John" in the latter collection (whither it had been transported from the 1942 group of papers) seems a bit odd. Few readers will have read the apocryphal book on which it draws, and the peculiar archetypal synthesis that it posits does not, to my mind, throw any valuable light either upon Christianity or upon the fundamental resources of the human spirit. If a contribution of Dr. Pulver's was wanted, other than the one at hand in the 1944 collection, I think that many readers would have found a deeper and livelier suggestiveness in his paper on the experience of Light in the Gospel of St. John (1943) or in the one on Gnostic experience and early Christianity (1942). However, one may take pleasure in the hope that Dr. Campbell will go on to publish these and other valuable Eranos papers in future Bollingen volumes.

In general I would suppose that the second volume might have a wider appeal, among literate amateurs, than the first, largely because of the nature of the archetypes that it represents. Several of the essays in the first volume deal with the interrelations between man's archetypal experience and the development of scientific concepts; which, whatever its admitted importance, is likely to seem a bit pedestrian to those who have read and heard so many generalizations about science in recent years. What the Eranos Yearbooks can most usefully give us is something of another kind, such as is illustrated in Paul Masson-Oursel's essay on Indian ideas of redemption, in the papers of Walter Otto and Paul Schmidt on the Eleusinian Mysteries, in those of Kerényi and Walter Wili on the Theban and Orphic Mysteries respectively, in a paper by Father Jean de Menasce (whom I had previously known only as the ingenious translator of *The Waste Land* into French) on the Mysteries of Iran, and so on—all of them in the second volume.

But there are some penetrating archetypal insights in the first volume too, as in Hugo Rahner's learned study of "Earth Spirit and Divine Spirit in Patristic Theology," which plants its feet in the common ground by making initial connections with the New Testament and *The Divine Comedy*, before going on to examine the archetypes in more arcane perspectives.

One can hardly conclude a reference to Joseph Campbell's work for the Bollingen Foundation without some mention of his devoted and admirable editings of the posthumous papers of Heinrich Zimmer. With Mr. Campbell's own lively and erudite examination of archetypal patterns in *The Hero with a Thousand Faces* (Bollingen Series, XVII) I shall not here undertake to deal, for the work is well known, not exactly new, and it has by now achieved the imprimatur of a paper-back edition, which I presume establishes its worth once for all. What I mainly wish to say about Dr. Campbell here is my strong agreement with his evident conviction that Zimmer's work deserves to be better known than it is. I had the good fortune to meet Dr. Zimmer shortly after he had fled with his family from Hitler-infested Austria. Soon after his arrival here, his personal resources mostly confiscated, he received a professorship at Columbia University, and a few months later he died. His widow is the daughter of Hugo von Hofmannsthal; an intelligent lady who had known Richard Strauss, Arthur Schnitzler, Gustav Mahler, and other late inheritors of Vienna's golden age, and could doubtless produce a most interesting set of memoirs if some publisher were enterprising enough to draw them out of her. At all events Mr. Campbell has now given the English-reading world several beautifully printed volumes of Zimmer's posthumous papers—*Myths and Symbols in Indian Art and Civilization* (Bollingen Series, VI), *The King and the Corpse*, subtitled "Tales of the Soul's Conquest of Evil" (XI), *Philosophies of India* (XXVI), and now, most recently, the imposing two-volume work, *The Art of Indian Asia*, subtitled "Its Mythology and Transformations" (XXXIX). Dr. Zimmer has happily described himself as "a dilettante among symbols"—drawing his connotations of the sometimes pejorative noun from the meaning of the Italian *dilettare*, "to take delight in." It is this delight that has enabled him to see the contours and problems of Asiatic Indian philosophy in and through the plastic forms of temples, bas-reliefs, and statuary—photographed with an admirable feeling for light and shadow and surface-tone by Eliot Elisofon, Gunvor Moitessier, and others. One receives, in contemplating the assembled photographs, a strong feeling of that

interpenetration of Surface and Depth which I am suggesting to be the most promising way of conceiving the role of art in human life.

A review of Bollingen books can hardly be concluded without some reëxamination of the work of Carl G. Jung; for one of Bollingen's two most ambitious undertakings (the other being their forthcoming Valéry) is a complete translation of Jung's writings—probably to be in eighteen volumes, of which five are so far published. In *The Sewanee Review* in 1950 I made note of the intellectual limitations which Dr. Jung had allowed certain assumptions, one might almost say *idées fixes*, to impose upon him, particularly in his gratuitous insistence that archetypal influences imply an inheritance of brain modifications, and that among archetypes the idea of Quaternity is of unique importance. Nevertheless, whatever the incidental rigidities and implausibilities, there can be no doubt (for many of us, at least) of the overwhelming importance of Dr. Jung's central vision for the most significant trends in psychology during the past few decades, and especially since the death of Freud. Frau Froebe-Kapteyn has graciously attributed much of the dynamic and provocative character of the Eranos conferences to his presiding genius. And it is his brilliance and industry in setting the problem of archetypes at the heart of psychological inquiry that has pointed the way, perhaps more than any other recent doctrine has done, towards the possibility of a universal humanism.

The special contribution of Jung, as virtually everyone now knows, was to take his departure from Freud's primarily sexual interpretation of the human libido and to identify man's under-life rather with Psychic Energy in general (in which sexual manifestations may or may not play a decisive role), an energy that bursts forth from the caverns of the unconscious in the form of symbols. The first full announcement of the Jungian heresy was made in 1912, when its author was thirty-seven years old, in a volume entitled *Wandlungen und Symbole der Libido*, which was translated four years later as *Psychology of the Unconscious*. The present edition, translated from a substantially revised German text (Zurich, 1952), is greatly superior to its predecessor, both because of the author's new elaborations and clarifications, and also because of the addition of pictorial Plates, which, in a work concerned so largely with visual symbols, function as an intrinsic part of the argument. The symbols, in short, invite as close and serious a study as the text itself. No verbal expositions could reproduce, for instance, the exact impression made upon a browser's mind by such a picture as "The Mother of All Living" (p. 75, from a fifteenth century Venetian

source), where the female figure lies asleep in scanty clothing, while a naked Pan, replete with standard parts, pulls aside the curtain of her privacy and gazes with lascivious but calm inscrutability. The peculiarly tensive quality of the imagery in this scene and the ambivalence of psychic response that it tends to evoke in the reader are typical of what may be found, differently focussed and expressed, in a large number of the sixty-four plates and forty-three text figures that adorn the new volume. Some of the representations can be grouped according to a recognized symbolic analogy—for instance, the horned Alexander, Vishnu as merman, the Babylonian priest with an animal mask, the jackal-headed Anubis, and so on; but if we were to express our sense of the analogy by so plain a concept as totemism we would be introducing, in many cases, a misleading kind of clarity; for intimations of totemism run very diversely through primitive life and art, and the important analogies can best be understood in soft focus rather than with the firm grip of the social sciences. We don't need anthropological theory to help us recognize quasi-totemic resemblances of a loose and problematic sort when we place in appropriate connections the Navajo Indian in ceremonial headdress (Pl. 21), the Hathor Cow suckling Queen Hatshepsut (Pl. 50), and the Mistress of the Beasts (Pl. 51). These three representations are markedly different from each other on the surface and there may be no resemblance among them immediately evident; nevertheless each bears some special analogy of its own to the more distinctly totemic group (compare, for example, the Navajo in headdress with the horned Alexander), and it could only be by some convention of scholarship or of language that one symbol would be held to connote totemism while another was declared to be quite free of such reference. Dr. Jung at his best succeeds in avoiding such errors, and the ideas that chiefly motivate his argument grow out of creative juxtapositions rather than out of stereo-concepts—at least this seems to have become increasingly true in his later years. A typical example of creative juxtaposition appears, I would say, in his chapter entitled "Symbols of the Mother and of Rebirth," where pictures of the Ark of Noah, the Great Whore of Babylon, Osiris in the cedar coffin, Mut giving birth to the sun, and the Egyptian divine cow, are so placed that their hidden affinities to one another through their varied connections with the birth-death antithesis are accentuated and, to the reflective reader, clarified. One might even connect with this group the Phallic Plough (Fig. 15), which draws much of the force of its appeal, I suspect, from the fact that its more obvious relations to

the life theme are darkly complemented by a corresponding pair of death motifs; for while there are two kinds of life-meaning suggested on or near the surface, it might be that the phallus carries overtones both of the blood-shedding spear and of the love-death antithesis, while the plough shows its double nature in the disembowelment of Mother Earth in order to implant new life.

One last question remains to be mentioned in connection with the present volume, for not only is it of great interest in itself and implicitly suggested at some point by the different volumes under discussion, but also it is a problem to which Dr. Jung has devoted, both here and in other writings, a good deal of detailed attention,—namely the relation between symbol and myth, which is to say the question of how the symbolic way of beholding, interpreting, and orienting experience tends to develop mythic manifestations. By “mythic,” of course, it is not meant to convey any of the negative and pejorative connotations of the more popular word “mythical”; nevertheless the two words have one thing in common, namely that they both imply the presence of a story-element. The story element may at times be very brief, limited even to a single incident or pictorial connection—“Out of their mouth go flaming torches; sparks of fire leap forth” (*Job*, 41:19),—in which case Jung follows the practice (since Herder) of calling it a “mythologem.” As a matter of fact, he devotes a substantial amount of attention, backed by a number of philological evidences, to the particular mythologem involved in this quotation from *Job*, and frequently to be found both within and outside the Judaeo-Christian tradition. Probably the best known Scriptural appearance of this mythologem of fire bursting forth from the mouth, and hence of fire as connected with the organs of speech and with all that might be connoted by “the Word,” is in the tale of the “tongues of fire” descending upon the Apostles on the Day of Pentecost and bestowing on them the power to speak in many languages (*Acts*, 2:1-4). A general consideration of the mythologem appearing in this tale brings new intelligibility to a number of otherwise obscure passages in ancient literature—such, for instance, as the Hindu description of the creation of personality in the universe (for so I understand the myth of the creation of *Purusha*)—“From the mouth comes speech, and from speech fire” (*Aitareya Upanishad*, I.4)—and such Old Testament statements as that “the voice of the Lord flashes forth flames of fire” (*Psalms*, 29:7) and that “God’s tongue is as a devouring fire” (*Isaiah*, 30:27). When Dr. Jung discusses these and other such passages (p. 160, ff.) he employs the

method of interpretive juxtaposition to good advantage, and a reader tends to feel that the ancient mythic combinations of Fire and Word acquire more intelligibility from a repeated consideration of the various specific images that he cites than from the sometimes shaky hypotheses by which he may attempt to clarify and "explain" them. So it is, I think, with all of these Bollingen volumes: however much you may doubt or reject some of the opinions that one or another writer espouses, there is no gainsaying the wealth of implicit wisdom that lies in the materials themselves, as collected and set forth here; especially since all the authors appear to share, whether explicitly or not, the basic *aperçu* that aesthetic surfaces, if sensitively examined in a chosen variety of perspectives, lead to new and profounder understandings of latent mythic depths.

The volumes under review are all published by Pantheon Books, Inc., for the Bollingen Foundation. The number of each publication in the Bollingen Series is given in Roman numerals after the title.

The Tao of Painting. By Mai-mai Sze. XLIX. 2 volumes: 161 and 585 pp. with 12 plates. 1956. \$25.00;

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The Survival of the Pagan Gods: The Mythological Tradition and its Place in Renaissance Humanism and Art. By Jean Seznec. Translated from the French by Barbara F. Sessions. XXXVIII. 376 pp. 1953. \$6.50;

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Spirit and Nature and *The Mysteries.* Edited by Joseph Campbell. Both volumes are in the series "Papers from the Eranos Yearbooks." XXX. 1,2. 492 and 476 pp. with plates. 1954, 1955. \$5.00 each;

The Art of Indian Asia: Its Mythology and Transformations. By Heinrich Zimmer. Completed and edited by Joseph Campbell. XXXIX. 2 volumes: Vol. I, 465 pp. and 48 plates; Vol. II, 614 plates. 1955. \$22.50;

Symbols of Transformation. By C. G. Jung. Translated by R. F. C. Hull. Vol. 5 of Jung's Collected Works, collectively numbered XX in the Bollingen Series. 567 pp. and 64 plates. 1956. \$5.00.