THE JOURNAL OF
ANALYTICAL PSYCHOLOGY

Journal of Analytical Psychology, 2010, 55, 423–434

Critical notice

Murray Stein, *Swizerland*

JUNG, C. G., *The Red Book: Liber Novus*, edited by Sonu Shamdasani. London & New York: W.W. Norton, 2009. Pp. xii + 371. Hbk. $195.00/£120.00.

Searching for the way: Jung at midlife

Jung's big, red Liber Novus is a meticulously stylized record of the author's transformation process at midlife. Its gorgeous re-presentation in the 2009 edition published by W.W. Norton, entitled *The Red Book: Liber Novus,* constitutes a landmark in Jung's published *oeuvre*, not only because for the first time since its inception nearly 100 years ago has Liber Novus now become available to scholars and to the public, but also because of the care and cost that went into this production. It is an extraordinary edition of an extraordinary literary and artistic work by an extraordinary man. Everything about this book is bigger than life.

The Red Book as it is now published in this sumptuous edition comprises much more than is contained in the work that Jung created and called Liber Novus. In *The Red Book* there is, first and most dramatic from a visual standpoint, the facsimile of Jung's Liber Novus itself (commonly referred to in the past as 'the Red Book'), beautifully photographed and presented on heavy pages filled with colour paintings and covered with calligraphic script. Then there is the transcribed text in readable print (in the original German in the German edition, in an English translation by Mark Kyburz, John Peck and Sonu Shamdasani in the English edition) with detailed footnotes and an impressive scholarly apparatus by Sonu Shamdasani, the editor. This text includes not only the transcribed material from the Liber Novus's two sections, Liber Primus and Liber Secundus, but also a third piece called 'Scrutinies' in English (*Prüfungen* in German), which the editor chose to include as a sort of Liber Tertius. In addition, there are the editor's impressive introduction, his more than 1000 footnotes, the translators' comments, a preface by Ulrich Hoerni on behalf of the Foundation of the Works of C.G. Jung, and a couple of appendices containing further relevant material not in the Red Book itself or in the Scrutinies. The editor's introduction and commentary offer a wealth of information about how

0021-8774/2010/5503/423

Published by Blackwell Publishing Ltd, 9600 Garsington Road, Oxford OX4 2DQ, UK and 350 Main Street, Malden, MA 02148, USA.

the text was constructed in several layers and over some fourteen years. He also provides a convincing rationale for his additions to the original Liber Novus.

The public reception of the *The Red Book* has been surprising in a number of ways. First of all, the press coverage and newspaper reviews to date have been largely positive, admiring of the quality of the publication to begin with and also remarkably respectful of the work's contents. This was not exactly a foregone conclusion given the mainstream press's earlier antipathy generally to Jung and to most things Jungian. I imagine it would be difficult, even for a dedicated scoffer, to make a plausible case that the book offers little of value given the immense trouble taken by W.W. Norton to produce an exact facsimile, the gorgeousness of the pictures, the quality of the paper, the design and layout, the scholarly apparatus created by the dedicated editor, Sonu Shamdasani, not to mention Jung's meticulous calligraphy and brilliant use of strong colour. The second big surprise has been the number of copies printed to satisfy the demand of buyers – 40,000 at last count and still counting! And that for a book that is quite expensive in a time of financial crisis and anxiety, although one must say that the buyer is getting a bargain given the high quality and sheer size and weight of the object.

One does not know yet, however, how *The Red Book* will be received by veteran Jungians, the deep scholars of Jung's other works, the Jungian psychoanalysts, and other specialists. Also one wonders if Jung himself would be happy with all the public hoopla surrounding this book's release. I imagine he would have preferred something more discreet, in keeping with the highly personal and symbolic nature of the material contained in the work.

To preserve the distinction between Jung's original handwritten work and the published version, which contains as we see a great deal more material than the original, I shall refer to what Jung produced as 'the Red Book' or as 'Liber Novus' without italics since they are unpublished documents, and to the published work as *The Red Book* with italics. (The spine of Jung's Red Book bore the title Liber Novus, and in the published version this becomes a subtitle.)

Jung Agonistes

At the heart of Jung's Liber Novus is an Agon (from Classical Greek *ἀγών* meaning 'contest'). In his native German, Jung would call it an *Auseinandersetzung*. Jung is wrestling with angels, light and dark. Like every Agon, this is a struggle that is impossible to undertake without breaking into a sweat, and Jung sweats a lot and breathes hard throughout. In the Agon there are invariably the prot-agonist and the ant-agonist(s), often in a stand-off. It can be a shouting match or a wrestling match, a debate or a tense collaboration, but in every case it is a test of wills and it presses everyone involved, including the audience, to the limits of stamina and endurance. To read *The Red Book* is also a test of stamina.

In the narrative as published here in three parts (Liber Primus, Liber Secundus, and Scrutinies), there are a large number of figures over against whom Jung finds himself in the role of protagonist. Excluding the protagonist, I count 22 individual figures in the text, plus some others who come in groups (e.g., demons, Kabiroi, Shades, Souls). The figure of Jung, represented in the persona of 'I', is the only continuous presence. As such, the author confronts the others in turn, argues with them, discourses with them, struggles for clarity with them or for enlightenment or for satisfaction. Each figure, including the 'I', represents an aspect of Jung's psyche, and so each brings something slightly different into play as the Agon unfolds. Several of the figures return from time to time, such as Elijah and Salome and of course Soul, while others appear only once and then disappear.

Jung is an Agonist here in a complicated sense, since he is what he is contesting against, that is both (or all of) the contestants at the same time. 'I' and 'Others' are constituents of a single complexity, the psyche of C. G. Jung, which is never wholly 'his' since it is partly shared by Western European Man, of which Jung in his particularity is a representative figure. All, however, are figures of the same imagination, the 'I' assuming one persona, the 'Other(s)' (who appear mostly as mythological figures that approach the 'I' or appear to him suddenly and spontaneously as he gazes intently into the darkness of his nocturnal psyche) offering a variety of challenges, which lead to dramatic moments that test both figures, often severely and sometimes even to the last breath. In the narrative, the 'I' is searching, questioning, accepting, discarding, separating, integrating – in short, transforming himself in a number of psychological operations.

What we have here is a dramatic representation of a modern man searching desperately for the Way to become oriented to this complexity and what it portends – Liber Primus is titled 'The Way of the Coming' (*Der Weg des Kommenden*) and Liber Secundus 'The Way of the Erring' (*Der Weg des Irrenden*). The Way (*der Weg*) is a critically important term in the narrative and indicates the path to individuality, to soulful depth, to authenticity, and ultimately to connection with what Jung would later call the Self. In the process of searching out and following this Way, the protagonist experiences extreme anxiety and a perceived high potential for catastophe. One senses throughout the narrative that he is walking a fine line between sanity and madness as he becomes ever more intensely involved in these inner dialogues and dramas. At one point, he actually finds himself committed to an insane asylum and assigned to a fat little psychiatrist who diagnoses him with religious mania! The challenge is relentless, at times exhilarating, at times entertaining and even humorous, and at times utterly nauseating.

Who comes out the winner in this struggle between Jung's personification of ego and his alters? Does the 'I' find the Way in the midst of all this confusing material and so many voices? All things considered, the 'I' prevails, or at least survives, but not without going through a major transformation, and he does find the Way that leads to experiences of the soul. Initiation and transformation

are of course the purposes of the whole process in the first place, although perhaps not known to be goals from the outset. As it turns out, this is an initiation into what is named 'the spirit of the depths' (*der Geist der Tiefe*), which stands opposed to 'the spirit of this time' (*die Geister dieser Zeit* – a literal translation would be in the plural, 'the spirits of this time') (Jung 2009, p. 232). As in all authentic initiations, a positive outcome is not a foregone conclusion at the beginning. At moments in the narrative, the protagonist is threatened by sheer madness and loss of control of his mental life. He (and, by turn, we also as readers entering into the narrative imaginatively and ever more deeply as we proceed) cannot know how this initiation process is going to come out until the last page is written.

In this case, there is no final page within the covers of Liber Novus, so by implication Jung's Agon went on longer than indicated in the original text. In fact, Jung did not ever bring his Liber Novus to a conclusion. The calligraphic script simply stops, in mid-sentence (Jung 2009, p. 325, fn. 330). When he returned to the work in late life, in 1959, to try to add a conclusion, he stopped in mid-sentence yet again (Jung 2009, p. 360). Perhaps he was trying to tell us something with these inexplicable and for him uncharacteristic sudden stops. The editor of *The Red Book* has fixed this problem in a sense by providing from the draft of an edited typescript that Jung created from the Black Books for use in the Red Book the text that might have provided a conclusion for Liber Novus had Jung chosen to fully transcribe the typescript calligraphically and with commentary, and by adding a third piece from the Black Books, Scrutinies, which does form a meaningful continuation and includes in the work a cosmogonic vision that was previously published in a slightly different version and titled *Septem Sermones ad Mortuos* (Jung 1916/1961). In the following I will refer to this simply as *7 Sermons*.

In fact, even *The Red Book* as now published represents only a fragment of what was for its gifted author a lifelong struggle between what he would call the conscious ego personality and the often oppositional, or at any rate radically different, will of the unconscious. It was this contest, more than his childhood, his marriage and other relationships, his professional career, or any other factors, that would shape and form him into the profound and multifaceted personality he became. As depicted in *The Red Book*, Jung's Agon was the struggle of a solitary man in search of the Way to realize and accept his personal destiny.

Some relevant historical dates and figures

To many it will come as a surprise that the entire content of the first layer, the basic 'quarry' so to say, for Liber Novus as written out in the so-called Black Books occupies such a short period of time—only 160 days, beginning with the first entry on November 12, 1913 and concluding with the entry on April, 19, 1914. This layer is found in 32 entries in the Black Books. To put this into

biographical perspective, one must understand that this was a critical period in Jung's life, one he kept reflecting upon in the following decade and a half.

The paintings in the Liber Novus are partly a pictorial representation of figures found in the text also, and, more importantly, constitute a level of Jung's individuation process that went beyond the text he was amplifying and in many ways surpass it. In a sense, one could say that Jung rather rapidly outgrew the process shown in the narrative, which is limited to the period 1913–1916 whereas the pictures extend until 1927. This later process is represented in the pictures made long after the text was completed, and it portrays Jung's arrival at symbols of the Self, which is not achieved in the text itself.

In *Memories, Dreams, Reflections,* Jung states that his 'confrontation with the unconscious', which is the Agon that we find partially detailed in *The Red Book*, began with his break with Freud (Jung 1961, p. 170). Freud is not mentioned directly in Liber Novus (nor, for that matter, are any other figures from Jung's actual life), but in fact the dramatic narrative of the work tells the hidden story of Jung's struggle to separate himself from Freud and from his previous intellectual positions. If the purpose of this inner work was to find his own way, he was certainly conscious that this was a path that had to part from Freud's influence and from that of the depth psychologies constructed by the spirits of his time. Jung's Way would not be based on previous learnings or on the assumptions of the age in which he lived. By going with what in *The Red Book* is called 'the spirit of the depths' and leaving behind the 'spirit of this time', Jung was consciously venturing into the Beyond (*Jenseits*, in German). Certainly he was going beyond the pale of what was permitted to a European intellectual, and he knew that he was forfeiting the reputation for reliable psychological thinking that had made him famous by the time he was in his thirties. The intellectual positions he was taking leave of had been built up throughout his life to date, taking in as he did the basic assumptions of the age in school and university, and most importantly during the twelve years immediately preceding, beginning in 1900 with his entry into psychiatric training at the University of Zurich's Burghölzli Klinik and his scientific research projects there ('Studies in Word Association') and then continuing after 1907 under the influence of Freud and his school of psychoanalysis until their break in 1912–13. In fact, these positions were largely the general notions prevalent in Enlightenment Europe since the 18th century.

His differences with Freud, always present but held in check at the beginning of their relationship, become sharper and more significant after their trip to America in 1909 which then reached a climax with Jung's publication of the second part of *Wandlungen und Symbole der Libido* (*Transformations and Symbols of the Libido*) in the *Jahrbuch* in September of 1912. Freud's dismissive reception of this work led to an angry exchange in their personal correspondence, and on January 6, 1913, Jung wrote to Freud that, following Freud's request to break off the personal side of their collaboration, he would burden him with no further letters of the sort he had been sending. He closed

this final letter with a quote from *Hamlet*, '*Der Rest ist Schweigen*' ('The rest is silence') (McGuire 1974, p. 600).

Eight months later, on August 5, 1913, Jung gave a lecture in London in which he used the term 'analytical psychology' for the first time, thereby opening a public breach between his own views and those of his former mentor. A month later, at the IPA Congress in Munich (September 7–8, 1913) and in the midst of a disputatious conference held in an atmosphere tensely charged between two poles – Freud and his followers on the one side and the 'Zurich school' people on the other (Freud fainted in Jung's presence for the second time during this Congress) – Jung was re-elected president of the IPA, but with the whole contingent from Vienna abstaining from the voting. In a sense, Jung won the showdown with the Viennese in Munich, but it was not something he wanted to, or perhaps could, capitalize on. Freud was clearly still the dominant force in the psychoanalytic movement, and for Jung to take over would have involved regicide on a scale he was not prepared to undertake.

On October 27, after hearing through a mutual acquaintance that Freud was questioning his '*bona fides*' in psychoanalytic circles, Jung sent Freud a formal letter of resignation from his position as editor of the *Jahrbuch*, a post he had held since the journal's inception. He wrote that under these circumstances he could no longer continue with this type of collaboration (McGuire 1974, p. 550).

These events formed the backdrop for the 'journey to the beyond' (to '*Jenseits*' in Jung's original German). It would be from the adventures undergone in that realm and guided by the Spirit of the Depths that Jung would forge the Liber Novus in the years following. On November, 12, 1913, just two weeks after sending Freud his letter of resignation from the *Jahrbuch*, Jung made the first entry in the Black Books that would comprise the basic narrative as entered later into the Red Book. These entries continued for a period of 160 days and amount to a total of 32 separately dated notations: 4 entries in November, 9 in December, 14 in January, 4 in February, none in March, and a final one on April, 19, 1914. On the next day, April 20, 1914, Jung submitted his formal resignation as president of the IPA, and 10 days later, on April 30, he resigned from the medical faculty of the University of Zurich. He was now on his own, a free man.

We should not underestimate the risks this ideological freedom posed for Jung. It is clear that one of Jung's major challenges and accomplishments during this Agon was to confront and to overcome his fear of going it alone. In the active imagination materials published in *The Red Book*, we come again and again upon the image of the Solitary. In the end, the meaning of this figure, variously portrayed in the narrative, would guide all that Jung did and thought throughout the rest of his life. This period of inner work created the basis for a decisive turning point in Jung's orientation toward himself and the world. He had found his Way, and in the first instance it did not include Freud or the university, that is, collective psychology whether depth or academic. From now

on, Jung's was the Way of the Solitary, that of an individuating man seeking to maintain the right relation to his own soul, and one can now understand that the Tower at Bollingen, which he began constructing in 1922 on a remote piece of property on the upper end of the Lake of Zurich, was a logical extension of the Liber Novus.

A note on Jung's theology in the Red Book

Nor should we ignore the religious implications of this journey, since the Red Book is in many ways a spiritual document that is trying to break through to a new theology, its spine title Liber Novus suggesting that he saw it as a new New Testament, the urtext for a new Way. For Jung, the outbreak and horrific early years of the First World War pointed to the inadequacy of traditional Christianity, especially 19th century notions of its civilizing influence, to comprehend the continuing reality of evil in the world. Jung's lifelong preoccupation with the problem of evil is starkly evident in *The Red Book*. This would culminate some forty years later in his *Answer to Job*, but already in this early period it is a central theme. What Jung had particular trouble with was the exclusion of Satan from the Godhead, that is, the negation of negation, so to speak. For him this was a totally unsatisfying solution to the problematic presented by the omnipresence of evil in the world. It also lacked logic for Jung, the dialectical thinker.

Fortunately, Jung's theological seriousness did not come at the expense of his sense of humour. In *The Red Book* there is a quite hilarious passage in Chapter 21 of Liber Secundus, entitled 'The Magician', where Jung conjures the Holy Trinity and tries to affix Satan onto it as it is rising upward toward the heavens. This does not work because Satan objects violently, on the grounds that a Quaternity is too static: nothing would happen in creation if he joined the Godhead. He must be kept apart from the Trinity because, to have some buzz and creativity going on in the cosmos, he had to be free to cause disruption. Not tied in too tightly to the pure and the good, he had the freedom to stir things up in the cosmos and to activate creativity.

Jung, too, wanted to accept the play of the opposites good-and-evil rather than turning his back on evil in the way depicted in Christian theology. But he found it not so easy to include the evil of what had become the Christian shadow in his own individuation while still retaining a commitment to an ethical standpoint, and he certainly knew that allowing too great a place for evil was perhaps not altogether desirable from a mental health perspective. Later, however, in *7 Sermons*, contained in Scrutinies, the figure Abraxas is presented as a possible solution to what the integration of evil might practically look like, since he displays a complete combination of 'opposites' and polarities. Still, one wonders if Jung was inclined to accept this as a replacement for the Christian Deity or as a final statement. In *7 Sermons*, the Dead who have come back from Jerusalem unsatisfied do not exactly take to Abraxas either, and Jung makes no

further references to Abraxas outside of *7 Sermons*. When Martin Buber alluded to Abraxas in their 1950s vitriolic exchange, in which Buber labelled Jung a modern Gnostic and Jung denied it, Jung actually called Abraxas a 'sin of my youth' and not to be taken seriously (Jung 1952, para. 1501). In the extensive correspondence with Fr. Victor White between 1945 and 1960, in which the problem of evil and various doctrines of God are thoroughly discussed, there are no references to Abraxas, although Jung violently proclaims his disgust with the Christian doctrine of *privatio boni*, which effectively denies the reality of evil and its place in, or in relation to, the Godhead as part of the portion of the Divine with which the human must contend. Jung may not have found an answer to Job in Abraxas, but he still wanted to hold out for a new God image that would somehow include the shadow side of the Godhead.

Since Abraxas is as close as he ever got to naming such a Deity, we should not dismiss Buber's intuition either that Jung had a Gnostic shadow informing some of his theology. A quasi-theological version of the ideas contained in *7 Sermons* and therefore indirectly associated with Abraxas and with the Alexandrian Gnostic teacher Basilides appeared years later in *Aion* (1951), where Jung elaborates a version of all-encompassing reality based on a series of Gnostic quaternities and relates this mythological vision closely to his psychological construct of the Self. *Aion*, a late work, could be seen therefore as the 'translation' of a theme from Liber Novus and Scrutinies into contemporary scientific language and psychological theory. The translation of Abraxas into psychological terminology would be, then, 'the Self', understood as a *coincidentia oppositorum*, a dynamic complexity guiding individuation in which both Good and Evil took part.

Jung the Magician

A pivotal moment in the adventures recounted in *The Red Book* is Jung's acceptance of the Magician's wand (see Chapter 19 of Liber Secundus). At first, when it appears suddenly in his hand, he does not know what it is or what to do with it. He quickly learns that its power can make him strong and impervious to the slings and arrows of others' criticism and jibes. Although he does not say so explicitly, this would serve to protect him from the criticisms he must have been anticipating from the depth psychological intellectuals of his time, such as Freud and the Viennese, as well as the philosophers and churchmen who would not be able to accept the reality of the psyche that he was uncovering. Jung recognized that an even deeper sacrifice was required, however, in order to receive the full force of Magic's power – the sacrifice of 'solace' (*Trost*, in the German), the giving or receiving of comfort. In other words, Jung recognized that he had to develop a tougher skin in order to wield the wand of Magic. But what is Magic's value beyond that of self-protection? And how to use it ethically?

To find out, the protagonist goes in search of the great Magician, Philemon. What he learns from Philemon in the Chapter entitled 'The Magician' (Chap. 21 of Liber Secundus) is critical, both for this moment in his life when he was separating his professional identity from the ambitions of Freud and psychoanalysis and for his future work as psychological theorist and thinker. Philemon tells him that science is limited and cannot grasp or ever explain the part of reality that is irrational. The scientific method, he explains, can only understand and grasp the potentially rational, the portion of reality that is founded on or governed by laws and principles, that which is subject to expression by mathematical formulae and which therefore rests on logical foundations. The rest is not accessible to science. The role of Magic is to make the other part of reality, the non-rational, intelligible. Most intelligent people can follow the scientific path and that is enough for them, states Philemon. But for those who have opened the door to chaos, as Jung has in these adventures through *Jenseits*, this is not enough. They realize that they need something beyond science if they are to cope with the irrational portions of the mind and of reality and to explicate this. This is the function of Magic. Magic can make the irrational intelligible.

In *Memories, Dreams, Reflections* (1961/1989) Jung writes that the material he generated as a consequence of his confrontation with the unconscious occupied him for the rest of his life, as he tried to translate the meaning of the images into an acceptable language for the times (Jung 1961, p. 199). The material in Liber Novus and Scrutinies was not suitable for publication because it was not congruent with the 'spirit of this time', and so he chose not to publish it in this form. Rather, he had to 'incorporate this incandescent matter into the contemporary picture of the world' (ibid.) This 'translation', I would submit, was precisely the work of the Magician. Jung's project was to make the irrational chaos of the inner world intelligible, to create a map for the territory and to name its major features, to give himself and others a way of dealing with the invisible life of the mind, or at least that portion of it that cannot be measured and investigated by the normal scientific methods of psychology and psychiatry. This exploration and mapping constituted the investigation of the unconscious, using the tools of active imagination and dream interpretation and then translating the findings into a language that people could readily understand and use, the language of depth psychology. Hence we have the by now familiar terms that Jung bent to this purpose: persona, shadow, anima, animus, self, psychological attitudes and functions, transcendent function, archetypal image, complex, and so forth. The opus of the years that followed the period when Jung experienced the 'stream of lava' that we find now in print in *The Red Book* was dedicated to translating his discoveries into the construction of Analytical Psychology, which we know well from the published volumes of the *Collected Works*.

Where *The Red Book* can assist us is in tracing the more personal and subjective origins of many of Jung's later ideas and attitudes. In the past, many

people have observed the traces of influence left by various philosophers, poets, and other intellectual sources on Jung. A list of the ones mentioned would include Plato, Kant, Schopenhauer, Hegel, C.G. Carus, Goethe, Schelling, the Gnostics, the alchemists, the Eastern religions, and the Western religions. While all of this is no doubt valid and true since Jung was so widely read, we can now see the details of an entirely different source of influence. The images and narrative and the commentary on them, which we can study now in *The Red Book,* contributed essential ingredients to Jung's thinking, perhaps not so much to the content as toward the shaping of his attitudes about what depth psychology is and what it can accomplish by way of personal transformation. This source opened up to him precisely in the period when the fundamental ideas that would shape Analytical Psychology were beginning to take on a particular form in Jung's mind. Coming first as symbols and then being put through a process of thought and reflection that would transform them finally into abstraction and psychological theory, many of the ideas that Jung would later use to create his vision of depth psychology were in an important sense shaped by the experiences that flowed into and through him in this midlife period. The turmoil, trials of initiation, and transformations they engendered in him changed his worldview indelibly. *The Red Book* gives us the closest glimpse to date of the Big Bang that created Analytical Psychology. We await the publication of the Black Books to get a still closer look.

The genre question

Finally, though, Liber Novus, even if unpublished in Jung's lifetime by his own decision, is still a kind of book, as well as a vision. So what is this book's genre? Liber Novus can, if one is inclined to do so, be compared to many other works in Western literature, but it is distinctly unlike almost all of them in many essential respects. It may be read as a literary work akin to Dante's *Divine Comedy* or Homer's *Odyssey*, since it uses the metaphor of a journey through uncharted territories, including heaven and hell, but it is quite different from these canonical literary masterpieces in that it does not have the consistency and rigour of poetic and artistic style that characterize these works nor the authorial skill and command of the artist's conscious ego. In fact, Jung the author relinquished control in these active imaginations precisely in order to facilitate the emergence of the dialogue and images in their raw form. This can be at times a bit shocking. Liber Novus is also not a scientific work like Darwin's journal, *Voyage of the Beagle*, although it takes the form of a journal record of a voyage of discovery, but it does not partake of the rationality of science and in fact rejects scientific principles and values in favour of imagination and what Jung calls 'the intuitive method'. Some people have compared it to works of visual-and-poetical art like Blake's *An Island in the Moon* or *The Four Zoas* since it includes so many stunning paintings and illustrations, but the intention in Liber Novus is not really an artistic but rather a psychological

one. This is the world of psyche as I saw and experienced it, Jung insists, and he included the odd way he thought about it at the time and after because he was the one doing the seeing and experiencing. Nietzsche's *Thus Spake Zarathustra* comes to mind as a comparable work possibly, and many of the footnotes in *The Red Book* allude to it. Although it seems that Liber Novus is partially modelled on this work and displays similar rhetorical flourishes, Jung decisively rejects the role of prophet/avatar and makes himself, not others, the chief subject of analysis and the target of the transformation that is aimed for. Unlike Nietszche, whose own ego standpoint is not to be found in *Also Sprach Zarathustra*, Jung asks questions of his inner teachers throughout Liber Novus and raises objections to what they are asking him to take aboard. Liber Novus also bears comparison to St. Augustine's *Confessions*, a meditative and personal account of the individual's search for God and for a proper relation to Deity, but Jung does not have the same mother or the certainty of doctrine and faith as the Saint, and he does not end up in the same place, i.e., as a man of faith in the Biblical God, although Liber Novus does affirm the centrality of love and the spiritual necessity for making the ego into a vessel to receive the Deity if and when it chooses to arrive and in whatever form.

Liber Novus, therefore, seems to stand quite alone. I see it as a literary and pictorial fragment of a lifelong psychological quest for a personal destiny, a journey to the Self. In *The Red Book* we are privileged to witness key elements in Jung's individuation process during the critical midlife period, when he completely revamped his conscious attitudes and recovered his lost connections to his own depths and to his life's path, when he made a rediscovery of his soul, of which he was desperately in need as he sought a new way to go on with his life. I think of it as a modern rendition of a type of work like 'The dialogue of a world-weary man with his Ba' (Jacobsohn 1968), an Egyptian text of four millennia ago. If Liber Novus can be assigned to a genre, it would be to the group that can be called *Timeless Documents of the Soul* (Hillman 1968).

While the genre question, like so many of the questions raised in the pages of this remarkable publication, will remain open for the time being, because a century later this work still so radically challenges 'the spirit of our time', one thing is quite certain: with the publication of *The Red Book,* Liber Novus and Scrutinies have in one sense found their moment: in a time of renewed interest in the history of thought, they will now take take their place as foundational documents of depth psychology.

References

Hillman, J. (Ed.) (1968). *Timeless Documents of the Soul*. Evanston, Ill: Northwestern University Press.

Jacobsohn, H. (1968). 'The dialogue of a world-weary man with his Ba'. In *Timeless Documents of the Soul*, ed. J. Hillman. Evanston, Ill: Northwestern University Press, 5–54.

Jung, C. G. (1912). *Wandlungen und Symbole der Libido. Beiträge zur Entwicklungsgeschichte des Denkens, Part 2. Jahrbuch für psychoanalytishce und psychopathologishe Forschungen*. Leipzig: Deuticke Verlag.
—— (1951). *Aion: Untersuchungren zur Symbolgeschichte* / *CW* 9ii. Zurich: Rascher Verlag.
—— (1952/1976). 'Religion and psychology: a reply to Martin Buber'. *CW 18*.
—— (1961/1989). *Memories, Dreams, Reflections*. New York: Vintage Book.
McGuire, W. (Ed.) (1974). *Briefwechsel Sigmund Freud/ C. G. Jung*. Zurich: Ex Libris.

Acknowledgement

My thanks to John Beebe for his many helpful suggestions and comments.