

unconscious, has given new understanding to the meaning of any artistic production. This could be applied to the production of perfectly normal artists as well as to that of psychotics. People who are mentally deranged are submitted to the same cultural influences as normal people. Consequently, one can assume that in both cases the response will follow identical inner laws. This would also seem to be the explanation for identical symbols often appearing in completely different art forms produced by primitives, by perfectly normal people, or by psychotics.

We are not concerned here, however, with psychological interpretations of the reproduced pictures and their symbols as part of a therapy, but with the relative artistic value of such pictures. Even so, the significance of symbols in such pictures cannot be overlooked. A number of relatively important pictures painted by psychotic patients are reproduced in the book.

Some forms of distortion and fragmentation of shapes in some of the reproductions are also used by modern, successful artists; amongst them, for instance, Picasso and Paul Klee, who used similar means of expression to achieve certain artistic aims. Picasso often painted faces seen in front and side-view simultaneously for the intensification of dimension. Klee expressly stated that one of his main aims was that of showing the unconscious life behind things seen. His main creative aim was to depict the 'real life' within visible shapes.

Prinzhorn also describes examples of works by the great fifteenth-century artist Hieronymus Bosch and in the following century Pieter Breughel which depict frightening and fantastic scenes in Hell. These are often very similar to images produced by mentally disturbed patients. He particularly draws attention to freakish creatures which possess only heads and feet 'Kopfüssler', comparing them to similar wooden primitive sculptures produced by Africans. In fact, these symbolic sculptures are used by certain African tribes for special death ceremonies. He mentions and illustrates, in particular, similar wooden sculptures produced by one of his patients who would appear to have had outstanding artistic abilities and talent.

Again we ask ourselves why it is that so many works of art produced either by normal or by psychotic persons show such extraordinary similarities in form and expression. Jung presumably had the right answer when he said that certain 'symbols' are in fact to be found everywhere, whether produced by talented artists or by mental patients.

A certain number of reproductions in Prinzhorn's book may be regarded as really valuable artistic documents, although even here one is sometimes disturbed by the frightening images produced by patients. It would appear that at times mental

disease can have an almost positive effect as regards artistic expression. A number of the paintings reproduced show an extremely high standard of artistic perception, both in composition and in colour application. One is inclined to conclude, therefore, that the disease may have accentuated the values expressed. This is noticeable, in particular, in some paintings where more abstracted structures underlie the design and where such designs increase progressively in artistic value.

Similar results have been noticed in experiments carried out on artists with drugs. Psychic disintegration induced by LSD proved that the drawings grew more abstract (and artistically more interesting) as conscious control was overcome by the unconscious. The intense visions of forms and colours experienced by the artists are very similar to those produced by some mental patients.

It seems quite evident, therefore, that intense artistic visions and schizophrenia need not exclude each other.

DOLF RIESER.

JUNG

Alchemical Studies. By C. G. JUNG. The Collected Works, Vol. 13. Transl. by R. F. C. HULL. London: Routledge and Kegan Paul. 1968. Pp. 453. Price £3 3s.

Jung was preoccupied with the psychological and religious implications of alchemy during the last thirty years of his life. This, the thirteenth volume of his Collected Works, presents a number of studies which the editors recommend as an introduction to the other two volumes dealing with alchemy and its relationship to the author's psychological concepts, especially that of the collective unconscious.

The first study on Chinese alchemy presented in 'The Secret of the Golden Flower; a Chinese Book of Life' marked the beginning of Jung's interest in the subject. In his comments to this book he expresses his unbounded admiration for the wisdom of the East, which he thinks teaches us a broader, more profound and higher understanding of life than Western thinking. He believes that what he calls 'modern psychology', by which he means analytical psychology, makes it possible to convey Eastern wisdom to the Westerner. It demonstrates and illuminates the unconscious archetypal patterns from which all conscious ideation and action have developed. Jung believes that a Chinese can always fall back on the authority of his whole civilization—a way out of conflict not available to Westerners, who do not realize that all the greatest and most important

problems of life cannot be solved—they can only be outgrown. Jung's conviction of the superiority of Eastern life is derived from reading only. The true significance of this romantic belief, held in the West for so long, remains obscure.

'Meaning' is one of the fundamental concepts of the East. Among the basic symbols, the mandala is of special importance. The unity of life and consciousness is expressed by the central white light. The circular movement has the moral significance of activity, i.e. of the light and dark forces of human nature. It is nothing less than self-knowledge by means of self-brooding. 'Platonic man' is a similar archetypal concept. Jung finds his notions of animus and anima in personified forms in Chinese mythology. To him the great Eastern philosophers are symbolical psychologists who must not be taken literally. Although Western civilization tends to depreciate everything psychic, there is nevertheless close agreement between the psychic studies and symbolism of East and West.

The 'Visions of Zosimos' presents a Western product of archetypal thinking. Zosimos was an alchemist of the third century A.D., who gave detailed descriptions of dreamlike experiences. The symbolism of alchemy is derived from the collective unconscious. Osiris, for instance, is the name for lead and sulphur. Water and spirit are often treated as identical. The concept of 'prima materia' is closely related to that of the soul. Man's spiritual growth is symbolized by metals. The symbolism of stone and its magic powers is found all over the world. The mystical side of alchemy is essentially a psychological problem.

'Paracelsus as a Spiritual Phenomenon' is of special interest to medical readers. This essay was first published as a little book comprising two lectures delivered on the occasion of the 400th anniversary of the physician's death. In Jung's view, Paracelsus had two mothers, the Church and *mater natura*. Knowledge came to him from the Holy Spirit and the light of nature. He was a Christian and a pagan at the same time, believing in astrology, magic and alchemy, which he used not only for pharmaceutical but also for philosophical purposes. The archetype of 'primordial man' played an important part in his philosophical alchemy. He was preoccupied with arcane remedies of a symbolic character. Though not a psychologist, he offers deep insight into psychic events, on the mythological level. Thus alchemy is not only the mother of chemistry but also the forerunner of the modern psychology of the unconscious.

The fourth part of the volume is devoted to the Spirit Mercury, which is at the same time material and spiritual, the chemical process, the representation

of the Devil and God's reflection in physical nature. It represents the self, the individuation process and also the collective unconscious. It is the archetype of the unconscious, while Christianity is to be regarded as the archetype of consciousness.

The fifth and last part of the book deals with 'The Philosophical Tree'. The various meanings of the tree symbol are presented in thirty-two pictures collected from dreams and mythology. They were known to the alchemists of the Middle Ages who, tended to employ the symbols for the purposes of magic, while, in Jung's opinion, modern man makes use of similar concepts for the opposite purpose of denying the unconscious. The author concludes this chapter with a brief and clear statement of his well-known views on the role of the collective unconscious in dreams and mental disorder, and he gives examples of his interpretation of dreams.

The extensive bibliography on alchemic tracts should be of interest to students of the subject and of analytical psychology in general. There is a comprehensive index. The translation is excellent and often clearer than the German original.

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PSYCHOTHERAPY

An Evaluation of the Results of the Psychotherapies. Edited and with an Introduction by STANLEY LESSE. Springfield, Illinois: Charles C. Thomas. 1968. Pp. 351. Price \$12.00.

An accurate assessment of the value of psychotherapy is one of the most difficult problems in the whole field of psychiatry. Few indeed would completely deny the benefits of this form of treatment, but there are great differences of opinion concerning which style should be pursued in any particular case—brief or lengthy, individual or group, supportive or uncovering—and, of course, what school of psychodynamic principles should be observed. In any project of research one is faced with the complications of many other influences, e.g. the simultaneous exhibition of drugs, changes in the familial, marital, social, economic, occupational status of the patient, alterations in the cultural milieu, or even the mere passage of time which helps a biological maturation process. Then there are our usual differences of opinion concerning diagnostic classifications, and concerning criteria of recovery, e.g. merely loss of symptomatology or a fundamental personality change that makes the patient less vulnerable. And there is the final question; if it does work, how does it work? Is it merely a matter of carefully following a particular technique, or does