

Jung's *Red Book*: The Spirit of the Depths

Gilda Frantz

By now you have all heard of *The Red Book*. Blessed by very good fortune in 2005 I was invited to be on the Board of Directors of the Philemon Foundation, which funded the publication of *The Red Book*, among other publications of Jung that had never before been published: *The Jung–White Letters* and *Childhood Dream Seminar*. Translators are currently working on the ETH Seminars, and possibly The Black Books. *The Red Book*, published by W. W. Norton, was due on bookshelves October 7, 2009, and many of us awaited this moment with unabashed excitement. A small museum in Manhattan, The Rubin Museum, was selected to display Jung's original book, of which the published one is an exact replica. This small museum is known for its collection of Himalayan art, and concurrent with the *Red Book* display, they had a show of mandalas, among which were many mandalas created by C. G. Jung.

There was a gala opening with many generous donors present to celebrate the great man and his long-sequestered masterpiece. Tributes were spoken to Stephen Martin and Sonu Shamdasani, who are co-founders of the Philemon Foundation, and to C. G. Jung, the great man who wrote this masterful opus. Many of Jung's grandchildren were present at the opening, and great-grandchildren, too. Before cocktails and hors d'oeuvres were served, we were seated in the museum auditorium to hear Sonu Shamdasani and Martin Braunen, Chief Curator of the Rubin Museum, discuss Jung's *Red Book*. It was a brilliant and heady discussion.

The big surprise for many of us was that by the time *The Red Book* was supposed to be in bookstores, it had already sold out its 5,000-book printing, and Norton was working on a second and a third printing. The Deluxe Edition—a Florentine leather-bound replica of the original, of which only 120 copies were published—also sold out. Many of us had ordered our copy of *The Red Book* through the Philemon Foundation website, which is still

linked to Amazon, thereby giving the foundation a small percentage of the sale. Amazon also sold out. *The Red Book* has sold over 65,000 copies, perhaps more. Reaching Amazon through the Philemon website is still possible for any book purchase.

In the spring of 2010, *The Red Book* came to Los Angeles, home of the co-president of The Philemon Foundation, Nancy Furlotti. If the event in New York was great, the one at the Hammer Museum in Westwood, California, was even more amazing. The Hammer went all out. There was a beautiful cocktail party to open the event. When the gallery housing the original *Red Book* opened, the public poured into it, and lines formed in the corridor outside. The Hammer, like the Rubin Museum, had a series of dialogues for many weeks in which, for each one, a noted figure in the arts (film, video art, painting, literature) and an analyst sat together on a bare stage and discussed Jung's *Red Book*. In the Billy Wilder Theater in the Museum, 750 people tried to crowd into the 350-seat theater to hear James Hillman and Sonu Sondashami converse. Fortunately, the museum has an overflow area where the speakers could be seen and heard on TV. On nine subsequent nights dialogues took place between an analyst and a scholar or a celebrity in the arts or entertainment world. During each dialogue, images of Jung's paintings from *The Red Book* were projected upon a huge screen behind the speakers. Each speaker had chosen three or four images he or she wanted to discuss. There were eighteen speakers over a period of nine weeks, and the theater was always filled to capacity or overflowing. If you wish to see the dialogues or learn more about the speakers, go to the Hammer Museum website, *Red Book Dialogues*.

The Red Book is much more than anyone could have anticipated. It is almost impossible to read this book without thinking about Jung's *Collected Works*. It doesn't diminish the *Collected Works*; on the contrary, *The Red Book* enhances our understanding of Jung's psychology. Jung refers to *The Red Book* by mentioning "his experiment" and more indirectly when he discusses active imagination; such references can be found throughout the *Collected Works*. In a word, it is thrilling to read *The Red Book*, and thrilling to see the many paintings and calligraphy that express his visions and active imaginations. Reading the excellent translation, which is at the back of the book, it seems possible that he may have anticipated this publication, judging from his last incomplete note written in 1959. We will never know for sure. We are all blessed in having this mysterious and deep tome to hold in our hands and be further awakened and inspired. And we are grateful that Sonu Shamdashani spent all those years pouring over the seemingly arcane writings to make this book available. We are deeply indebted to Stephen Martin, a Jungian analyst who found a way to bring this book into our hands.

There are architects among the grandchildren of Carl and Emma Jung-Rauschenbach, and we know that their only son Franz was an architect.

One grandson is Andreas Jung who, with his wife Vreni, lives in the house that Jung and Emma had built, which was completed in 1909. Everything about the house is explained in *The House of C. G. Jung: The History and Restoration of the Residence of Emma and Carl Gustav Jung—Rauchenbach*. Published by the Stiftung C. G. Jung, Küsnacht, in 2009, Jung's only son lived in the house with his family after his father and mother died, and when Franz Jung died, his son Andreas either volunteered or was elected by the family to take on the task of taking care of this fine home and supervising the restoration while not really changing it in any discernable way. A review of this book appears in this issue of *Psychological Perspectives*. The photographs alone make this volume a treasure.

In this special issue we bring you several rich articles on and around *The Red Book*. The contributions include discussions with the two individuals most responsible for *The Red Book's* publication: Stephen Martin, co-founder of the Philemon Foundation and President Emeritus, is interviewed by Gilda Frantz, now a Director Emerita of the Board of the Philemon Foundation; and Sonu Shamdasani, co-founder of the Philemon Foundation and General Editor of *The Red Book*, discusses the process with John Beebe. Jungian analyst V. Walter Odajnyk provides the background and context necessary to orient the reader of *The Red Book* by interpreting and amplifying the basic themes and images found in its prologue. Nancy Furlotti, current co-president of the Philemon Foundation, describes the week spent in Zurich when the original *Red Book* was scanned for later reproduction, and the dreams to which this experience gave rise in the various participants. Cynthia Ann Hale explores the color of red as an embodied psychological perception that provides a unique portal into our engagement with Jung's inner journey in *The Red Book*.

Last but certainly not least, all art in this special edition on *The Red Book* is by C. G. Jung. We thank W. W. Norton for granting us permission to reproduce this priceless work.

By a happy coincidence, it is also the 40th anniversary of this journal, *Psychological Perspectives*, whose first issue was published in the fall of 1970. Our beginnings were humble, as befits any enterprise that is begun with nothing but talent and desire. William O. Walcott, Ph.D., our founding editor, had long nursed a desire for a psychological journal that would appeal to laypeople and professionals alike. "No jargon," Bill used to say, and we have done our darnedest to follow that path all these 40 years.

I received a call one afternoon in 1969, inviting me to a meeting in Bill's office in Pasadena. The Institute was then, as it is now, located on the west side of Los Angeles, and for years Bill had traveled to his classes at the Institute as a trainee, and later for Society meetings. Now he wanted this meeting on his own turf. The office was unremarkable but warm and friendly

and was large enough for the small group Bill had assembled. There was Albert Kreinheder, Ph.D., an analyst and old friend of Bill who had been a literature major in college and was a very good writer; J'nan Sellery, a poet and professor at the Claremont Colleges; Helen Barnes, a writing teacher in Pasadena with whom Bill had studied; Dorothy Adams, an artist who was to create the covers of this yet-to-be born journal; Sue Foy, the wife of an analyst who wrote and had edited the *APC Bulletin*; and myself, also the wife of an analyst and one who had also been an editor of the *Bulletin* (and had a desire to be a writer). In 1969 my son and daughter were around 17 and 14, or soon to be. It was a good time for me to enjoy doing something other than raising children and performing wifely duties. I was very excited about this call. Later our small band was joined by David Wesley, a professional writer and journalist who had worked for *Life* magazine.

Bill told us his idea and asked for a show of hands as to who was interested in helping put this together. The new journal was probably funded by Bill and a few contributions here and there. Al was assigned the job of doing research on a name, and at one meeting Bill came up with *Psychological Perspectives*. Al wanted *Syzygy*, but it was already taken. So *Psychological Perspectives* it was, and we all liked it. There was a sense of shared adventure and great excitement in the room.

We began to inquire of our colleagues and friends for articles for this first edition of the journal. Dorothy Adams created a cover in two tones that wouldn't cost too much to print, and Bill found a printer nearby who was eager for the work. He, as Editor in Chief, chose to write an opinion piece for every issue, which he called Perspectives—a practice that has not changed. Our first journal was printed in 1970, almost exactly a year from our meeting in Bill's office. Along the way a couple of potential editors dropped out, for one reason or another, and we began to work hard to meet our first deadline. We decided on two issues a year, spring and fall or summer and winter. The covers were the same for the two issues per year, but the colors of the designs changed with the season.

The early contributors are among the most well known of Jungian analysts: Gerhard Adler of London, who was the editor of the *Collected Works* along with Michael Fordham; James Kirsch, who worked with Jung, as did Gerhard Adler, and carried on a correspondence with Jung that covered over 40 years; June Singer, analyst and author; Sallie Nichols, who authored the now classic *Jung and the Tarot*; and Joseph Henderson, who worked with Jung and authored many books and conceived many new concepts.

The originator of *Psychological Perspectives* was himself a most unusual person. Bill Walcott's love of progressive jazz led to a large and rich collection of all jazz artists from the 1920s on. His passion for literature, especially Irish authors, found him an expert on the life and work of James Joyce; for a time he grew a beard, and we all thought he resembled James

Joyce. Discovering that his ancestors included one of the accusers in the Salem witch trials, he began research into that period and produced a lecture that was an apology for the young girl who sent an innocent woman to her death. Bill was a product of the work of C. G. Jung. He carried on the idea of individuation and the struggle we all have dealing with the opposites within ourselves. He was a political man who wrote many articles expressing his view of the state of the nation and the world.

Now, as we celebrate 40 years of *Psychological Perspectives*, we salute William O. Walcott, Ph.D., who passed away several years ago, but whose vision lives on in these pages.



On the front cover:
The Red Book (Liber Novus), page 131 (detail). Mixed media on paper.
 Folio size: 11.57" × 15.35" (29 cm × 39 cm). 1914–1930.
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