Christiana Morgan’s Final Visions
A Contextual View

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The God image is a complex idea of archetypal nature. It must necessarily be regarded in a certain sum of energy (libido) which appears in projections. In most of the existing religions it seems that the formative factor, which creates the attributes of divinity is the father-imago, while in the older religions it was the mother imago.

C. G. Jung
Symbols of Transformation,
CW 5 ¶89

The Visions Seminars featuring Christiana Morgan’s visions and paintings took place between 1930 and 1934 when Jung was teaching his psychological concepts to a select few. The seminars spanned a four-year period but were abruptly abandoned without Jung having completed his presentation of the visions. This is quite unfortunate for us with respect to the significance of Christiana Morgan’s visions because, as Jung himself noted, “they contained material for analysis for the next centuries” (Douglas 1993,179). It is my belief that we need to turn attention back to the visions themselves and look at the material that Jung chose to abandon.

Morgan’s manuscripts, three handwritten and illustrated volumes that record her visions and which she referred to as her Analytical Diaries, are a product of the therapeutic method, active imagination (1926a). Jung began presenting the visions that were recorded in Volume One and moved onto Volume Three, but did not complete this volume (Morgan 1926–27, MS Am 1820, Houghton Library, Harvard University). Curiously, Jung chose to skip Volume Two (Morgan 1926b). It is a particularly powerful volume, and its content includes visions that were part of the last month of Morgan’s analysis with Jung. Although Jung was able to explore some of the riches of the visions in the Visions Seminars, especially in Volume One, some were not attended to at all. This has raised a question as to why Jung both abruptly abandoned his presentation of Volume Three and completely neglected Volume Two. I would like to begin by exploring images from Volume Two and the concluding two visions in Volume Three. The material in Christiana’s notebooks may reveal clues as to why Jung chose not to present them.

In the seminars, Jung emphasized that Christiana Morgan’s visions signaled the return of what he called the yin/feminine principle into consciousness. “It has nothing to do with personal
psychology. This is the psychology of our time, it is a matter here of something that is generally human” (Jung 1997, 667). “These visions are an expression of a very general problem, that they are demonstrating different aspects of the unconscious development in order to bring it a step forward in consciousness” (668). He called it a task for our times, which has gone far into Yang, into directed masculine dominance by the ego complex. The yin principle includes the chthonic, dark erotic and earthy feminine, reverence for the earth herself and for the body as the expression of our earthiness. In Morgan’s visions, we can trace the reactivation of the mother imago, the strong presence of the feminine in images, and references to the Goddess. Jung intuitively recognized the value of the visions and asked Morgan to make copies of her three volumes for him to work with, which she did. Despite Jung’s appreciation of the powerful imagery that the visions brought forth from the collective unconscious, he had other feelings that are revealed in the notes that Christiana made of their sessions. Her final analytic sessions with Jung took place in October 1926. In this context, we will look at the two final visions and images that she recorded in 1927.

One version of her visions is in the public domain, in Volume Three of her manuscripts, now held by Harvard University Archives. The other remains veiled, private, only for her understanding as recorded in her diary and held by Morgan’s heirs. This last epilogue to the visions was never shared with Jung or anyone else (Douglas 1993, 173). In trying to seek an answer as to why there are two versions, one public and one private, we need to briefly consider Jung’s reaction to Morgan as a woman and Volume Two of Morgan’s visions.

We need to consider how Jung’s commitment to the renewal of the father imago impacted his ability to stay fully present to the return of the Goddess in the visions of a woman. In the first of the two final visions, Morgan acknowledges Jung’s importance to her as he personified the Wise Old Man and the Father by whose help she is released from two animus figures that pin her down to matter. In the second and secret final vision, however, all animus figures disappear (Douglas 1993, 172). As she records it in her diary, the last one becomes transparent. She arrives at the Blue Mountain, her symbol for the sacred place of the eternal feminine. As matter becomes conscious, the chthonic and spiritual aspects form a union.

Christiana Morgan, a married American woman with a young son, fell in love with another man and in 1926 sought Jung’s help for this difficult situation. Her analysis first included work on dreams. Early in her treatment Jung taught Christiana while fully conscious to evoke images from her unconscious, the therapeutic method of active imagination, sometimes called trancing, or visioning. Christiana was an artistically gifted, intuitive-thinking type, and her positive transference to Jung made her very open, trusting, and dedicated to the method. Jung also encouraged her by sharing his own experiences with the method and possibly even sharing pages from his Red Book.

Morgan recorded over 100 richly illustrated visions in three volumes of manuscripts during and after her analysis with Jung (over a nine-month period between 1926 and 1927). They were much akin to Jung’s own process as recorded in the Black Books, visions that were given final form eventually in The Red Book (2009). One may liken the two visionaries this way; if Liber Novus and Liber Secundus depict the rebirth of God in the soul of a man by integrating its dark side and following the anima as the guide, then Christiana Morgan’s visions depict the rebirth of the Goddess in the soul of a woman. Jung was largely concerned with Western culture and Christianity, in particular, which excluded Christ’s dark brother Satan. Man’s excluded evil becomes shadow and
unconscious; it is a projected and destructive force. Morgan’s visions go beyond the Christian era into our pagan past where the divine feminine contained both positive and negative. The return of the Goddess in her creative and destructive aspects into our consciousness allows the integration of the long-missing divine feminine as the excluded fourth.

Initially in the visions, Morgan follows the animus as psychopomp who informs her about matters of which she is unconscious. The psychopomp is well amplified by Jung in the seminars as he illustrates his concept of anima and animus as figures of connection to the unconscious (Jung 1997, 1239). Morgan’s first encounter with the Goddess takes place in a vision in which a strong giant carries Christiana underneath the sea. There, she becomes initiated into ancient women’s mysteries. Christiana’s words: “She came to me and kissed me. Her face was dark, her lips full and red. She seemed very strong. She took me by the hand and led me into a room where many young men were standing” (314). Like the women in Inanna’s temples who were offered in a sacred sexual act, Christiana was offered also in her vision. Jung amplified the image to the seminar members: “If you want to be initiated you must be offered to the men, you will be sort of a temple prostitute” (315). From then on, the animus figure reappears to lead only when Christiana forgets her connection to the Goddess, forgets to carry the symbol of her particular individual fate, her relationship to the guiding Goddess. The carrying of the symbol is called transitus. Jung points out that the one most familiar to us is Christ carrying the cross; the other examples he gives are Mithras, who is often represented carrying the dead bull, or Attis, carrying the tree that symbolized the mother; he also mentions crossing a river or getting past an obstacle (352). For Morgan, the carrying of the symbol is twofold: the giant, the accumulated past that alternates with carrying the new symbol of the Goddess and Mother Earth.

The title of her second volume is Transitus. Its emotional tone and imagery is evocative of the painful struggle of Christ on Calvary. The vision of the figure hung upside down on the cross occurred in the company of two other similar ones, three crosses, and an image of a figure in a crucifixion pose upon a serpent. The images, shown next, imply deep internal struggle and sacrifice at the time. Christiana Morgan did not caption the paintings of her visions, but she wrote about them in the Analytical Diaries (1926a). The words that appear here as captions are the words she used in recording the visions.

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*All images from C. G. Jung, Visions: Notes of the Seminar Given in 1930–1943, edited by Claire Douglas are © Princeton University Press. Reprinted by permission of Princeton University Press.
“Blood poured from him.”
(From Manuscript v.2, Christiana Morgan.)
“At the foot of the mountain.”
(From Manuscript v.3, Christiana Morgan.)
Part of the vision for the previous two images is called “The Black Serpent.” Christiana writes this:

I was in a dark room. I beheld a great snake with two arms holding up a man. From the man’s head issued blood . . . I descended and came to a river of blood. On each side stood negroes singing. I said to them—I must cross the river. They: stand naked before us. This I did and fire leapt up from my body. They bowed their heads and ceased their singing. On the other side I came to a great blue statue of a Goddess. On one hand it held a tree on the other it held men and women. I knelt before the statue. The statue stood up and said: Go forward. I will hold you in my hand . . . I knew that I must make the snake give up the man, but I knew not how. . . . I laid down with my face pressed into the ground. Suddenly the earth opened and I fell into a great red seething hell. (Oct. 9, 1926; 1926a)

Volume Two includes many more descents, burning, pain, and suffering. It ends with several mandala images, some of which Jung used in his article “Concerning Mandala Symbolism” (1959a, CW 9i).

Morgan’s visions of ancient Goddess figures reveal a layer of the collective unconscious emerging from the deep layer of the collective psyche into the consciousness of an individual woman. The phenomenon points to a collective readiness for the renewal of the archetype. The

“I emerged and stood before the snake which held aloft a man.”
(From Manuscript v.2, Christiana Morgan.)
numinous for a female in our times is not to be encountered in the images of the Virgin Mother or the godhead in masculine forms, but in reclaiming the chthonic sexuality of the Goddess. Beyond sexuality, women also need to reclaim and incorporate the power of destructive aspects of the numinous feminine—the force that shatters, destroys, breaks down, and that ultimately pushes toward and receives one in death. “The return to the goddess, for a renewal in a feminine source and ground of spirit, is a vitally important aspect of modern woman’s quest for wholeness” (Perera 1981, 3). That “spirit can come from the earth and it is the same Holy Ghost” (123).

The return of the Goddess is not only vital for women but also for humanity at large. Nietzsche wrote in Thus Spoke Zarathustra a century earlier:

Remain faithful to the earth, my brothers, with the power of your virtue! Let your bestowing love and your knowledge serve the meaning of the earth! Thus I beg and beseech you . . . —yes, back to the body and life, so it may give the earth its meaning . . . (2006, 57)

Her return is notable in our sciences where we explore her numinous spirit in matter; in nuclear and quantum physics where we encounter both her capacity to create and destroy. We encounter her in depth psychology where we give value to the unconscious as a source to which we must listen. We encounter her in the force of nature where she plays havoc just when we believe that we have learned to control her.

We know that Jung recognized the importance of transitus, the carrying of the symbol. We can only wonder why this second volume of her visions, with its burst of potent imagery, did not become material in the Visions Seminars. Claire Douglas, who prepared a new edition of the Visions Seminars, published in 1997, and who wrote a biography of Morgan in 1993, tells us that Morgan made and sent copies of all three volumes of her visions to Jung. This was done at Jung’s request as he was planning to write about the visions sometime between 1927 and 1929 (Douglas 1993, 167, 207). Although this fact has not yet been fully substantiated, we assume that Jung knew and had the material. A copy of Volume One is in the Archives at the Jung Institute in Zürich; the fate of the copies of the other two volumes is not currently known. However, we know that he had them because he teaches using Volume Three in the Visions Seminars. The question arises: what was Jung’s reaction to the outburst of expression of the chthonic, erotic, fiery feminine in Morgan’s visions as it was recorded in Volume Two? They were presented to him during the final month of analysis in October 1926. It appears that Jung both increased the hours of his meetings with Morgan and at the same time suggested ending the analysis. These seemingly incompatible actions cause one to wonder about Jung’s response. Was he able to be present to the heat of the material, or did he experience unconscious fear of it and try to minimize its effect? Could the potency of the images have caused him to withdraw? Could it be that Christiana Morgan was venturing into a territory beyond Jung’s reach, to a place where Jung could not or would not accompany her? Could it be that Jung’s inability to stay in the fire with Morgan reopened an earlier abandonment wound in Morgan? Could this experience of abandonment by the father—personal and archetypal—be responsible for the two different final visions of Christiana Morgan’s opus? If abandonment by the father is part of one’s experience, as it may have been for Morgan, then we may hear the echo of Christ’s crying out to his Father, “My God, My God, why hast thou forsaken me?” (Matt. 27:46), evoked by Christiana’s images (see back cover image).
Fortunately for us, during her analysis Morgan kept a detailed journal of the analytic meetings between herself and Jung. There, she recorded the second dream that she brought to analysis. This dream is not one that Jung included as initial dreams at the beginning of the Visions Seminars. For our consideration, however, it is an important one.

**Jung 8, 1926, Dream 2**

*After talking to Mrs. Jung who said she would take on my analysis after the holiday I was angry, but polite. I said how interesting it would be for her. Jung approved and embraced me in a fatherly fashion. Then my father appeared and talked while I stood by eating a large juicy pear. Somehow I gathered Jung didn’t like my father.*

**Analysis (by Jung)**

Something a woman could give you that a man couldn’t. If I am the father then Mrs. Jung is the mother. A woman becomes a woman through the mother. (Morgan 1926a)

Jung’s comment as recorded by Morgan makes us aware that Morgan, like most of us, had her share of parental complexes. Her father was projected onto Jung and utilized in the transference. Morgan’s personal father, William Councilman, a Harvard professor, while clearly choosing Christiana as his favorite daughter, discouraged her from pursuing a higher education. In his eyes, it was sufficient for her to marry a “Harvard boy,” thus the wounding by her father who was aware of and cherished Morgan’s exquisite intellect, thirsting for education, but who was motivated to send her to a finishing school for girls—“a subtle foot-binding”—where no rigorous course of study would take place.

Jung similarly first cherished her quick ability to produce visions and then in an act that very well may have been experienced as abandonment, sent her back home in October 1926. He did not encourage her when the powerful dark feminine images emerged during the summer and fall of 1926. Instead, he suggested she have another child, to be a real woman, to be a wife to her husband, and a feeling function to her all-too-intellectual lover (Oct. 25, 1926; Morgan 1926a). It is also interesting to ponder, since Jung so clearly saw that Sabina Spielrein needed her professional life as an outlet for her intellect, why then did he send Morgan back into the home?

We can note Morgan’s abreaction to this second abandonment in the subsequent visions. Why did both the personal father, and Jung, the spiritual father, envision more conventional female roles for her, which in some ways negated and de-potentiated her emerging feminine power? Were the “fathers” threatened by her power, both intellectual and visionary? Is the potency of the Goddess in the female too threatening to the fathers?

**Jung admitted:**

*Our patient was initiated by the Great Mother into the female kingdom, spiritual, physical, but the Great Father did not exist, so it was a parthenogenesis, a birth out of the virgin. That the Great Father was not present is really a great omission, and really has troubled her ever since; therefore she has to descend again to find what she has lost or not realized.* (1997, 517)

Does Jung project his need for the father in this statement? Jung stayed fascinated by the Catholic Mass, which declares daily in the Doxology: “Through Him, with Him, in Him, in the unity of the Holy Spirit, all glory and honor is yours, almighty Father, forever and ever.” Christiana Morgan, abandoned by the father goes beyond the Christian world of the fathers and reaches an experience before the omnipotence of the father was established. It is there that she encounters the Self in her feminine form.
The visions, in direct contact with the archetype of the Goddess in her maternal containing, sexual, and destructive forms, gave Morgan a solution to her personal problem and possibly a solution to the problem of women in general. Jung noted:

Through that initiation the patient has been confronted with a tremendous problem. This Great Mother means to a woman Mother Nature, the great mother principle in her, . . . the problem of woman’s nature. That sounds very simple but it is a terrible thing really. What is woman’s nature? You see women prefer never to mention it, and a man never dares to speak of it. Or if he dares, he will most probably be accused of violating the most sacred values of a woman and so on. It is hidden with the utmost care and it needs a woman of quite unusual consciousness and personal courage to speak the truth about it. I am afraid women often have a tendency to talk of things as they ought to be or as they desire them to be, or as they should be, but never as they are. (1997, 329)

Morgan’s visions demonstrate psychological processes that have nothing to do with her conscious ego life; she is a vessel for the manifestations of the psychological non-ego, and as such, these visions have tremendous relevance for us all. Yet, because the archetype of the Goddess claims space and threatens the rule of God the Father, one can also expect resistance to her. The rise of women’s participation in worldly affairs during the past century, as gendered carriers of the feminine, has been met with a backlash from all fundamentalist Father religions, especially from Christianity and Islam. We see daily evidence of effort for renewed suppression of both women and the feminine in many parts of the world.

By the Goddess all creatures are equally regarded. The laws of the Egyptian Goddess of Wisdom, Maat, illustrate how care for all of nature is required—that we humans are dependent and responsible toward the earth, its waters, and its animals. Maat’s laws say:

1. No one should cause pain to others.
2. No one should make anyone sorrowful.
3. No one should steal, cheat, bear false witness, stir up strife.
4. No one should harm animals.
5. No one should damage fertile land.
6. No one should befoul waters.

(Woodman 1997, 54)

This is not the guiding attitude of our era. We still carry the attitude of the Father-God’s decree, where man is elevated above the other creatures: “Then God said: Let us make man in our image, after our likeness; and let them have dominion over the fish of the sea, and over the birds of the air, and over the cattle, and over all the earth, and over every creeping thing that creeps upon the earth” (Gen. 1:26).

In “Scrutinies” Jung arrived at Philemon, the Wise Old Man. Philemon says: “God is not dead. He is alive as ever” (Jung 2009, 348). Jung’s commitment to God the Father may offer us a clue as to why Jung abandoned Morgan and the powerful presence of the new feminine in October 1926. Morgan’s biographer Claire Douglas offers a personal explanation: Jung was jealous of the lovers, Christiana Morgan and Harry Murray, who during the summer recess consummated their love for each other. It is true that Jung voices his doubt about Murray’s psychological maturity. He tells Morgan: “The trouble is that he is so young. He has not even reached the psychological age yet. He isn’t at one with himself and you don’t know to whom you give. One minute it will be one, then the other. . . . I think you’d do well to wait” (Oct. 6, 1926; Morgan 1926a).
Jung proved to be correct, as future events proved. Murray used Morgan as a muse for his work, never crediting her. He was a charming, handsome man, and his falling in love with Christiana was followed by his falling in love with others. After Murray’s wife passed away and Bill Morgan was long dead, Murray finally promised to marry Christiana. Just before Morgan’s much hoped for marriage to him would take place, however, Murray’s thoughts were on a new love. This final blow was more than she could bear, and Morgan, who could not survive, committed suicide by drowning (Douglas 1993, 313).

Claire Douglas writes that Jung “consciously or unconsciously intimated that he, not Harry Murray, would make the only suitable lover for Christiana Morgan” (1993, 166). Although Jung may have had some unacknowledged countertransference to Morgan as a woman, my contention is that Jung also had a countertransference to the powerful imagery, perhaps in addition to the person herself. The visions were birthed in the analytical, alchemical vessel; without Jung, there would have been no visions, and without Morgan’s visions, Jung would not have opened the way to receive the return of the Goddess into consciousness. If Jung is the father of the visions and Morgan is the mother, then the visions belong to their creative encounter in the feminine vessel. Perhaps the sacredness of that encounter may have been threatened when Morgan returned from her summer idyll with her lover.

On October 4, 1926, the day of their analytic reunion, Morgan wrote in her Analytical Diary:

Morgan: Spoke of month with H. in which I had felt this great wisdom and strength of feeling.

Jung: Yes the summer was very fascinating. You were living the life which hitherto had been unconscious. And this seems as though it could go on forever. It is a great renewal of life and energy. It is a wonderful flowing. But at the same time you are an intellectual woman. You cannot make a new person out of yourself. And to grow you must also use your mind. If you only know then you only reach a deep level where there is no tension—all levels become the same. On your feeling side now you have Harry, on your social side you have your husband. On your husband’s side you must develop your thinking. That is your social self yourself in the social world and you cannot neglect this.

Jung’s emphasis on her intellect is contradictory to the suggestion that she assume more traditional female roles. It points to a manifestation of Jung’s ambivalence toward Morgan. Jung might have, indeed, feared that some of the Eros was now transferred to Murray. However, Eros returned when, on the next day, Morgan brought Jung the book of the new visions she had made during the summer’s break. Jung’s tone changed as he saw the material. It was then that he increased the analytic sessions to explore the images and visions to witness the birth of the new.

Jung: Well, this is fine. I shouldn’t have believed that you have done this. First you are standing at the waters of the unconscious, there appears the face of the unconscious, then the black bull. Here you are a tree. That’s fine you leave the animal principle for the principle of vegetation. You put down roots.

The figure lying within the circle of fire is the absolute acceptance of the suffering of individuation. I had one just like that only in the circle of fire there was a red cross. Blue robe is just right, it would not do to have on the red robe of passion. You always have a brilliant blue background for the picture of the Mother because the Mother is Cosmos-Spirit—heaven and earth. Here you have the divine egg and from the egg comes the head of the negro. That is the acceptance of the dark principle—the beginning of individuation for our age. (Jung 1997, Plates 1, 7, 12, 16)
1. “The Indian stood on the shore.”
(© 1997 Princeton University Press.)

12. “I know I had become a tree
and lifted my face to the sun.”
(© 1997 Princeton University Press.)

7. “The youth said I am the sacrifice
and the fire consumed him.”
(© 1997 Princeton University Press.)

16. “Tongues of fire leaped from the lips.”
(© 1997 Princeton University Press.)
When she showed Jung the picture of the satyr and mummy, he responded:

This is truly remarkable—this is the union of the ages. In all times of great spiritual birth it was believed that all the ages merged into one—were drawn together into one great truth. Here you have the Egyptians, the satyr of Greece rising from the mummy of Osiris and here is our age with the face of the negro and the white halo of holiness. This picture means that you must have had the most utter acceptance of sexuality and become wholly at peace with yourself. You see our age is one where the spirit is expressed in sexuality. The intellect has absolutely destroyed spirituality by its materialism and so we have to find our spirit in sexuality. That is our age. Now Freud understands this because of his great intuition. But he makes a god of sexuality itself. He intellectualizes and materializes this intuition. You approach sexuality as a gate to spirit rather than as something absolute. (Morgan 1926a; Plate 19)

Morgan continued to bring in her visions from both the summer and the fall for many days of intense meetings. But then it was as if Jung had a change of heart and was getting bored by them.

Jung: Now I feel as though I ought to say something to you about these phantasies. You can of course take my suggestions or leave them. This is a very delicate matter on which to speak and one can hardly know enough to give advice. One can only rely on intuitions. And I feel intuitively that I must express this to you. The fantasies now seem to be rather thin and full of repetitions of the same motives. Not enough fire and heat in them. They ought to be more burning. (Oct. 12, 1926; Morgan 1926a)

The image of the snakes rising before the red fiery sun is dated September 30, 1926 (see back cover image). It is not mentioned in the diaries as to how Jung responded to this particular vision. It seems strange that in a session only about two weeks later, Jung’s comment on what, in his opinion was lacking, was, in fact, so visually present.

Morgan responded to Jung’s demand for more fire with the vision of the amulet on October 12, 1926.

In her vision of the amulet (see p. 21) made by an old blacksmith, Christiana Morgan told the old man in the vision. “Yes I will wear this.” The amulet is an image of coniunctio, where a male and a female figure are standing on the chthonic snake earth along with the solar lions holding up the globe of wholeness. It is a powerful image and vision, perhaps a shared victory, all forged in fire.

Jung’s comment: This is much better, the whole tone of it is much better. The only trouble is that you think that you have gotten everything out of the old blacksmith and you think you know what the amulet is. But why wouldn’t the old man show it to you? Why was he hiding it from you? Why didn’t you find out what trick he was up to?

Jung’s tone is critical, hardly receptive or embracing this new set of visions.
On October 18, Morgan read the vision of October 16 and showed Jung the picture. It was
the image of the Female Abraxas along with other fiery visions.

The text that Christiana wrote is how she described the image.

Jung: This is very good. Here is the woman in flames—which is the earth or passion. Behind her is the
wheel of Plato or the universe. From her head spring snakes which are evil but without which there
couldn’t be the spear of the spirit. The snakes are the gorgon and medusa motif. Medusa you know
had a very distinct connection with the Earth Mother. She also brought forth a white horse after
Perseus had cut off her head. You know of course that this figure is yourself.

Morgan: Why did I sweat in the vision when I saw her?

Jung: You see something in this, which is yourself. Of course you sweat to get up to it. It is the greatest
effort that you can make. This is the picture of individuation and the snakes are the evil principle
without which the spear cannot exist. I too had such a picture. My snake was so great that it coiled

“I saw that it was an amulet in the shape of a
man and a woman. The left hand of the man
and the right hand of the woman were merged
into one and held up the sun. Their other
hands were in the mouths of lions.”
(From Manuscript v.2, Christiana Morgan.)
about my body and I sweat blood. When I accepted the snake then my anima which had been blind gained her sight. (Morgan 1926a; Plate 27)

One senses the return of excitement of the creative Eros in both Jung’s and Morgan’s voice. Two images, “Snakes rising at sunrise” (see back cover) and “Man and woman in fire,” are not discussed in the Analytical Diaries, but they are from the same time and carry the same fire energy.

Subsequently another big change occurred. In the next session, Morgan brought the phantasy of October 19. The fantasy and the images are again met with misunderstanding and more criticism. In her vision, the man with a bleeding head appeared to be a suffering Christ-like figure on an upside-down cross (see page 12). Christiana tried to cleanse the blood from him in water. The water turned purple. She laid him on an altar yet he kept bleeding. When she descended with him under the earth, she observed the three crosses with snakes on Calvary. Finally she laid him on green leaves, which made the bleeding stop. One might imagine that he was healed by earth and the green of nature.

Jung’s interpretation of this vision was critical—“the female thing in you not being strong enough”:

Jung: The man with the bleeding head is your animus. It is pouring out and pouring out material from the unconscious and you are just standing and watching. You walk there like a somnambulist. You lose your conscious self in them. Your animus should be a mediating figure between your conscious and your unconscious—the gateway between them. But here it is clearly shown that he is upside down and blood pouring from him. He is being used up, drained dry in the unconscious. He is bleeding to death—is not active. You yourself have gone into these things. . . . Your expression has a sort of gazing look—a vague thing. You might see a more or less successful attempt to get more active in them—you hold your
conscious ego intact during them but now you are not doing that. They are on top of you directing you. The reason you haven’t strength enough to do this is because you are surrounded by men—the two especially, then your child and me. And this makes you passive—makes you unconscious. You are forced into these things. The female thing in you does not really come up into strong being. It is not crystallized—not powerful enough. You must become more a woman. So long as you have consciousness with these men you are intellectual and then you are just mind. Where you are unconscious there is your masculine animus. So you are all masculine and this shouldn’t be. (Morgan 1926a)

On October 19, Jung met with William O. Morgan, Christiana’s husband. He was in Zürich analyzing with Toni Wolff. It is not known who initiated the meeting or what its purpose was. One can only imagine how Christiana experienced this meeting. Given her history as having been abandoned by her personal father, it would seem that this meeting with her husband and analyst would have reverberated along the fault lines of early wounding and have been experienced by Christiana as a deep and painful betrayal.

Christiana Morgan noted the meeting in her diary as it may have been reported to her by her husband. Jung tried to explain to Bill Morgan, who was likely despairing about the lovers, that Harry and Christiana were not fit for each other. Jung’s opinion about the lovers seems judgmental and aimed at trying to give Bill Morgan hope for his marriage. Christiana’s diary entry portrays Jung as the father judge, the Wise Old Man who dispenses his wisdom:

Jung to William O. Morgan: For protection of C.[christiana] and yourself the situation must not be known and also it must be demanded that Harry be a responsible person which he certainly is not thus far.

C.[christiana] is very mature as regards to her collective unconscious and equally immature as regards to her own portion of the unconscious i.e. her own adaptation to reality. The Harrys and C.[christiana]s never marry each other. Their instincts prevent them. The man’s anima causes him to fear woman and this woman who has debts to pay would be the most difficult woman for him to deal with. The woman is driven by her rage to pay her parents’ debts and she knows she can receive nothing from the Harrys who are trying to pay the same debts and would consume her so that she would be haunted or left too dead to be haunted, or she would break away. They usually marry men who have a strong sense of reality and are of another type. (Morgan 1926a)

Whether Jung was acting on his analysand’s behalf in his communication with William Morgan or was motivated by another factor can be argued either way. Perhaps it is Christiana’s images that speak most poignantly. When Jung and Christiana Morgan met the next day on October 20, 1926, Jung said to her: “I expect a reversal in you today.” Indeed Morgan wrote in her diary, “I felt very defiant after Will had seen you and thought to myself whatever they say I believe” [in myself and my visions].

On October 26, Morgan told Jung of her intention to leave analysis and Zürich. Earlier on, after a session in which Morgan’s vision was criticized by Jung, she wrote in her diary and read it to Jung:

A strange oppression has been on me in the last two days. It seems to be overwhelming and sad and awe inspiring. It is different from pure depression. It is as though it were breaking of the last shell of consciousness. It is like gazing at something full in the face . . . that I will be eternally alone—looking at these naked things always unprotected . . . veiling them and transforming these things that I see to the needs of each one—while I see them in the raw. I have a feeling that this may be the real awakening consciousness of woman. It makes me feel appallingly alone. (Oct. 14, 1926; 1926a)
On October 15 when she read this to Jung, he responded:

Well, so far as I understand you this looks like giving up of an illusion that you are protected from the world. You say nothing stands between you and the great forces. Of course I have stood between you and the great forces but now that you are about to leave nothing seems to. (1926a)

The feeling “appallingly alone” might have been a felix culpa perpetrated by Jung, as this may have allowed Morgan to arrive at a second final vision on her own.

The final pages of the Analytical Diaries are empty. Nothing more is noted from the sessions. Morgan created a final image on November 1, a day before her departure (see front cover image).

Christiana wrote, “Then I looked at him and saw that he was evil. I shouted at him. Old man evil. You are no wise man. I put the sleeping woman across their back and leading the horses we descended” (1926a).

Jung’s change of heart, his judgment, his alternatively suggesting her need for an intellectual outlet and for conforming to a collective feminine role, all suggest his ambivalence toward Christiana Morgan and her visions. This attitude is also detectable in the Visions Seminars. Early on in the Seminars, Jung speaks to his audience with much enthusiasm about the visions and the one who had them. First he says: “... she is a saint, but a black saint; she is saintly in her blackness ... Just in that blackness there is something saintly about this woman; that she is able to do something to the exclusion of all else produces the white light” (Jung 1997, 526–528).

In relation to the vision of the woman rising from the sea Jung says this: “It is the first experience really of the Self, something rising in her.” “This woman has her own life, she is conscious enough, therefore she can leave the church” (Jung 1997, 587). “She kneels before the stream suffered enough to stand the influence of nature, she is now able to worship nature consciously” (588).

At other times, however, Jung’s tone was quite different, especially when encounters with Goddess symbolism appeared. Here is one example:

Vision: I looked up in the sky and beheld a star which sent rays down to my forehead, and the crescent moon descended upon my head.

In this image the combined symbols of two Goddess figures, Inanna and Cybele, appear. In the seminars, Jung identified Cybele with the crescent moon and said of his patient that

she is inflated to be identifying with the moon goddess. It’s just bunk, it is not real. She would never be a moon goddess, that is mere inflation ... You know certain people when they are up against their own fear of public opinion, quickly identify with one divinity or another, hoping for help, but it is no help because it is just bunk. (Jung 1997, 455)
On the one hand, Jung used Christiana’s material to substantiate his theory of the collective unconscious and the archetypes, but on the other, he accused her of inflation and identification with divine figures. He could have amplified the symbol of Cybele as he did with many other symbols in the visions, but he chose not to. Instead he attacked Morgan. Cybele in her earliest Phrygian form was a Goddess of the Mountains (we will return to this point when we examine the final visions). *Matar Kubileya* in Paleo Phrygian means the Lady of the Mountains (Roller 1999, 48). Her power was not just an attribute of the divine mountain where her shrines were placed, but a reminder of our entry to death through her doorways. She was no nurturing mother; her other symbols were predators, felines, and raptor birds. Some of these also appeared in Morgan’s visions without being analyzed or amplified.

The star is a symbol that links Morgan to Inanna. She is the Goddess of Heaven and Earth, the color blue, associated with lapis lazuli. Morgan met her first in a vision when she was initiated into her sacred rituals of sexuality. She was her guiding light, the star in the darkness. She was guiding Morgan’s destiny and Morgan accepted this.

“My star rose far into the sky. I was utterly alone.”
(from Manuscript v.3, Christiana Morgan.)
When the same star first appeared in a vision, Jung called it her individual fate, not “bunk.” Inanna and Cybele were not amplified, however. When there was opportunity, Jung did attend the Christ imago. Was it Jung’s commitment to the renewal of the father imago in Christianity by inclusion of the dark shadow that repudiated and disallowed space for pagan goddesses in his psyche? He admitted that “one understands nothing psychological unless one has experienced it oneself” (Jung 1925/1954, ¶343).

Morgan, on the other hand, often referred to herself as Pagana Morgana in her diary, fully acknowledging her acceptance of the pre-Christian era when the divine imago was invested in the Great Mother and other goddess figures. Jung acknowledged the same intellectually, but not being a woman and often suspicious of the anima, he could not quite feel the power of the return and reactivation of the Goddess. It was Erich Neumann, a late participant at the Visions Seminars, who began to explore this territory. He spoke of his anima figure being black and earthy. His work on the Great Mother was an exploration of the Goddess. Neumann’s writings, The Great Mother, The Fear of the Feminine, and Amor and Psyche, are all explorations of the region of the goddesses.

After leaving Jung, Morgan defiantly continued with her visions post-analysis. Like a modern-day Inanna, she continued her descent from the Great Above to the wisdom of the Great Below, the terrain of her shadow sister, Ereshkigal. It is the realm of the great Cybele as well. Morgan journeyed to the dead in several visions.

At the Gate of Dark Will, she met with a woman who had returned from the underworld where she was taken by a Hades-like figure. She spoke to her.

I said to her—Oh tell me what all this is. Where have you been? She made answer—I have been to a place where there is darkness in heaven. The place where man and animal are one. The gate is the gate of Dark Will. There is great suffering. I knelt at her feet. I saw that in the flesh of her feet were delicate veins of gold. I said—Show me the way. She took my hands saying Now you will suffer. Then she took my hands and whirling me around flung me on the gate which had arisen anew. Like the woman I was pierced by five spikes. The smoke from my burning flesh rose and formed a black cloud above me. The light from the star on my breast pierced the cloud of smoke. I looked up and saw a flaming spiral. I looked through the spiral far up into the sky and saw the woman in Blue. She was in a red womb. She raised her hands above her head and her hands made a tiny opening in the womb through which light entered. I wept in agony. My tears fell upon the red-hot gate and the gate crumbled to the ground. I rose weary and faint. I saw that I was surrounded by a dark red womb. I lifted my hands to the woman in the sky and stood as she had stood. The womb which surrounded opened in a tiny crack. I looked up and saw the sun in the sky. Then I saw my star around the very sun. A ray of light touched me. I was healed. The womb fell away. (Morgan 1926–27, MS Am 1820, Houghton Library, Harvard University)

In March 1927, she began to move toward her ascent:

I felt sick and afraid. I knew that I must stand in her place and that as a ghost she would enter me and destroy me. Tears of blood came from my eyes.

At last I saw that I was no longer black. The two women rose. I said “Come with me to the gate through which I pass toward the mountain.” (Morgan 1926–27, MS Am 1820, Houghton Library, Harvard University)

In April, just before the previously discussed final visions, she saw the following one:
I began to ascend the stairs in the tower. At first they were stone. As I went up they changed to marble, then to crystal. When I came to the top I saw that this wider part of the tower which had obscured the mountain from my sight, was not made of stone, only papier-mâché. Putting up both my hands I pierced the top of the tower. I thought “It will split in two, and I will be cast again into the chasm.” But it split into four. The part on which I stood fell forward to the mountainside of the chasm, and I was thrown upon some green grass, at the foot of the mountain. (Morgan 1926–27, MS Am 1820, Houghton Library, Harvard University)

Now we arrive at the two final visions of the opus that I referred to earlier. The first one, as I mentioned, is recorded as the final image in Volume Three of the manuscripts. In it, the Old Man was instrumental in her release. In her diaries, Morgan often referred to Jung as the Old Man. Jung called the Old Man the acquired wisdom of the ages. He may also have been a symbol for God the Father (see the image on page 13).

THE FOOT OF THE MOUNTAIN

I lay at the foot of the mountain. The halo of light on top of the mountain sent down white rays which pierced my breast and seemed to hold me to the earth. I lay upon the ground with my arms outstretched.

At my feet appeared the old man. I could dimly see him through the white rays of light.

Suddenly a man sprang forth from each of my hands.

A child sprang forth from my head. The child rose into the sky and changed to a blue flame.

The blue flame changed to a wheel of blue fire which rotated swiftly and hung in the sky above me.

From my head came a blue light, from each hand yellow light, and from my feet come red light.

The old man approached me. He looked fierce and strong. His white hair stood out about his face like a lion’s mane. He took hold of my hands. I cried out in pain saying that my hands were suffering.

He said: “Rise up” I answered—I cannot, the white light from the mountain holds me to the ground.

The old man stood beside me, and raising his eyes to the mountain he called out in a loud voice. —Oh Mountain, withdraw your light from this woman that she may rise.”

The light which had pierced my breast was withdrawn. It formed into a circle of white light around me. It touched my outstretched hands and healed them.

I arose and began to ascend the mountain.

(April 7, 1927; Morgan 1926–27, Manuscript v.3, MS Am 1820, Houghton Library, Harvard University)

The second vision was not sent to Jung but is in Morgan’s diary and is known from Claire Douglas’s biography of Morgan. Its exact date is not given, but its inner logic followed the previous vision. She is on the mountain.

I ascended the mountain. Rain fell upon me, and grass and flowers grew at my feet. I looked up toward the radiant light on top of the mountain which shone down upon me. Suddenly the light was obscured by a figure of a great black man standing in front of me. He stood silent and still like a statue, his arms crossed. I approached him. When I came near to him he tore the skin of his breast open, and stood with his arm outstretched holding the skin of his own body so that the bone and muscles and tendons of his
body were exposed. Upon his chest was a mirror. I looked in the mirror and saw my own reflection. Above my head was the tiny winged child of gold with outstretched arms. Around it was a golden light. The man alternately hid and exposed the mirror. At last I said, “Cease this. I will crack your mirror.” I smashed the mirror and placed my right hand in the breast of the man where the mirror had been. The man closed his skin over my hand. I could not free it. I struck at him with my other hand but I could not free myself. Then I said, “Well, I will wait.” I looked at the man again. Suddenly I saw that he was transparent, that the light from the mountain pierced through him. I cried out. “Why, you no longer stand between me and the light. You are transparent.” The man said: “You have freed yourself.” He disappeared. I ascended the mountain. (Private Diary cited by Douglas 1993, 172)

Claire Douglas rightly points out that in this final vision Morgan knows that “she has to free herself.” As the great black man, the dark Dionysian principle became transparent. We are reminded of his role as Jung defined it in the seminars, “He is the opener of the way, the psychopompos” (1997, 426). He is the black man depicted in the drawing to whom she is wedded.

Now that the psychopomp served its purpose and became transparent, he no longer stood between Christiana and the numinous blue mountain of the Goddess. The blue of Inanna combined with the Divine Mountain Goddess Cybele was an entirely new symbol in Morgan’s vision. When Morgan ascended the mountain of the Goddess, a new spirit, a new symbol of the feminine in matter was imaged. Jung told Morgan: “You always have a brilliant blue background for the picture of the Mother because the Mother is Cosmos-Spirit—heaven and earth.”

Jung’s brilliant intuition and recognition of the significance of Morgan’s visions is to his credit. He expressed this in the seminars:

... the fact [is] that the spirit of man is not masculine, [but] it belongs to the kingdom of the mother, to the unconscious female side. Man wishes that were not true, and therefore he always tries to make something intellectual and masculine of the spirit. But the spirit in its original form is always female, it comes from the Great Mother. (1997, 518)

Jung acknowledged that “the Demeter-Kore myth is far too feminine to have been merely the result of anima projection ... Demeter-Kore exists on the plane of mother-daughter experience, which is alien to man and shuts him out” (Jung 1959b, 383).

Paradoxically, Jung both brought the depth and imagery of Christiana Morgan’s visions to the world and also stepped away from them. He both upheld her as a conduit for the archetypal feminine’s emergence and diminished her as being inflated by an identification with numinous energy.

Yet, it also belongs to Jung, the all-too-human failure of a man who could not fully embrace the woman, Christiana Morgan, and the return of the archetype of the Goddess in her visions.
To move forward, it falls to those of us who follow to examine carefully the visions and material surrounding them.

In conclusion, I’d like to emphasize the importance of exploring Morgan’s visions in their completeness. The inclusion of the feminine, symbolically referred to as Goddess, is the task of our time.

If we expand our consciousness a bit, we begin to see that our attitude to the Earth, to nature, and to our own bodies is radically shifting. In the dire consequences arising from the well-documented abuse of Earth, nature, and our bodies, we begin to see that they will no longer tolerate the tyranny of our control. They will no longer submit to the slavery to which we try to subject them. The Goddess is the life force in matter. She has laws that have now to be learned and obeyed. Her indwelling presence is the sacred energy, energy on which our egos have no legitimate claim. (Woodman 1997, 3)

To draw on Jung’s wisdom, if we do not revere her consciously as earth and earthiness in all her forms, we will experience her as fate.

NOTE
References to The Collected Works of C. G. Jung are cited in the text as CW, volume number, and paragraph number. The Collected Works are published in English by Routledge (UK) and Princeton University Press (USA).

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ABSTRACT
Christiana Morgan analyzed with Jung in 1926. During that time through active imagination, she induced over 100 visions and painted from those inner images, both during the nine-month period she saw Jung and after the analysis. Morgan kept Analytical Diaries, which included three volumes of notes and paintings. Jung’s Visions Seminars are based on the first volume and part of the third volume. This article discusses the nature of the visions that were not included by Jung and raises questions about why he chose not to include visions from the second volume.

KEY WORDS
goddess, C. G. Jung, Christiana Morgan, visions, Vision Seminars