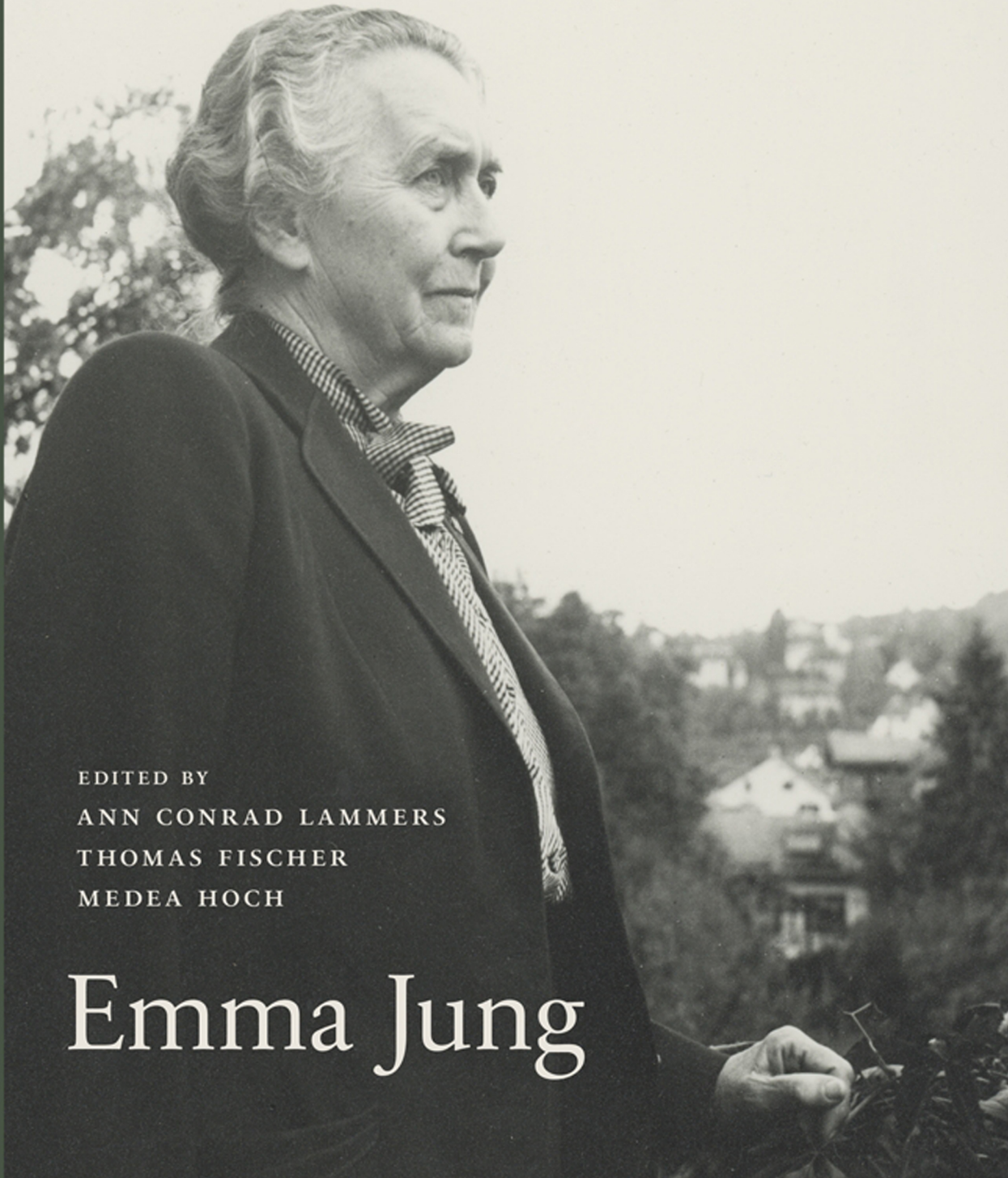


Dedicated to the Soul

*The Writings
and Drawings
of Emma Jung*

A black and white photograph of Emma Jung, an elderly woman with short, wavy, light-colored hair. She is shown in profile, facing right, looking out over a town. She is wearing a dark, heavy jacket over a light-colored, patterned scarf. The background shows a town with several houses and trees, set against a light sky. The overall mood is contemplative and serene.

EDITED BY
ANN CONRAD LAMMERS
THOMAS FISCHER
MEDEA HOCH

Emma Jung

DEDICATED TO THE SOUL

The Writings and Drawings of Emma Jung



FRONTISPIECE.
[Girl with birds].
Painting by Emma
Jung, undated.

Dedicated to the Soul

*The Writings and Drawings
of Emma Jung*

Emma Jung

EDITED BY

ANN CONRAD LAMMERS (LEAD EDITOR)

THOMAS FISCHER AND MEDEA HOCH (COEDITORS)

TRANSLATED BY

ALISON KAPPES-BATES

WITH ANN CONRAD LAMMERS

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C.G. Jung

recollections
LLC

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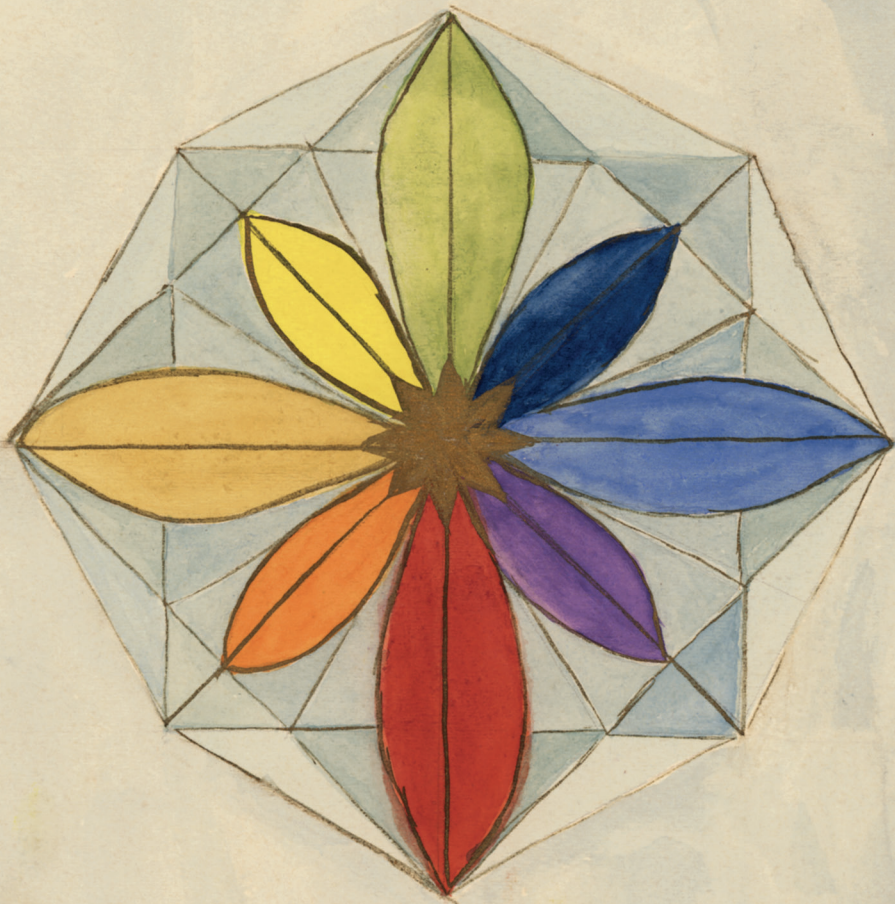


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[Color wheel mandala].
Painting by Emma
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FIGURE 1A.1.
Several notebooks
and portfolios of
Emma Jung at the
Jung Family Archive,
2023. Photographer:
Fabian Feigenblatt.

PREFACE AND EDITORIAL NOTE

Preface

AS EARLY AS 2012, representatives of the Foundation of the Works of C. G. Jung began to think about publishing the previously unpublished lectures and presentations of Emma Jung-Rauschenbach. It had long been known that, aside from her two published books, *Animus and Anima*¹ and *The Grail Legend*,² a set of her papers had survived in the archives of the Psychology Club Zurich and the Jung Family Archive, Küsnacht.³ Initially, it appeared that this additional material might only be substantial enough to justify a slim, stand-alone publication.

A question that has long concerned those interested in Emma Jung's contribution to the literature of analytical psychology is whether her volume on the Grail, published posthumously and coauthored by Marie-Louise von Franz, faithfully reproduced all the drafts she left at her death in 1955. An internal study, commissioned by the Foundation of the Works of C. G. Jung in 2013 to address this very question, found that, indeed, the substance of Emma Jung's manuscript material, her lectures and presentations on the theme of the Grail, had been incorporated almost verbatim in the final volume. Marie-Louise von Franz was found to have faithfully arranged Emma Jung's material into a single book, adding mainly transitions between chapters and pertinent passages on the subject of alchemy, her own area of specialization. Thanks to this study, it was decided not to reprint the body of the author's Grail writings. We are fortunate, however, that Emma Jung's abstracts of her Grail lectures in 1940 and 1944 (Appendix A, 363ff.) have never before been published in English. These lecture abstracts not only summarize the author's central themes but also illustrate her mature mastery of central psychological concepts.

1 Emma Jung, *Animus and Anima*, translated by Cary F. Baynes ("On the Nature of the Animus") and Hildegard Nagel ("The Anima as an Elemental Being").

2 Emma Jung and Marie-Louise von Franz, *The Grail Legend*, 2nd ed., translated by Andrea Dykes.

3 Distinct from the C. G. Jung Papers Collection at the ETH Zurich University Archives, which contains materials pertaining to Carl Jung's work, the Jung Family Archive contains the personal papers of Carl and Emma Jung. It is still run by the family and has its own rules. This private archive has not yet been fully indexed and, for reasons of capacity, cannot be publicly consulted. For scholarly purposes, however, and with oversight by the archivist, a visitor may inquire about access to specific documents and information from the archive.

By 2013, the Foundation was aware that biographical studies of Emma Jung's life and work had now appeared in Italian and French, followed by a fictionalized account in English of her early married life.⁴ While sympathetic, the authors of these works were dependent on the incomplete picture available at the time, reflecting mainly the perspective of Carl Jung and the accounts and information provided by third parties. Still missing from this material was Emma Jung's own voice.

Within the Jung family, and particularly among her grandchildren, Emma Jung was and is fondly remembered as a mindful and generous grandmother. She is often pictured at home in Küsnacht, typically reading at a desk near the living room fireplace, but always ready to turn her attention to the children's troubles, play games with them, read stories, or help with homework. In contrast with their grandfather, so busy with work and not to be disturbed, she seemed immune to indignation. She was regularly sought out for her experience of life and appreciated for her wit and humor in family conversations. Yet, for all their love and reverence toward their grandmother, the family history told by later generations still lacked a full account of Emma Jung's inner life.

By the late 1990s, the Society of the Heirs of C. G. Jung (predecessor of the Foundation of the Works of C. G. Jung), copyright owner for the writings and works of Carl Gustav Jung and Emma Jung-Rauschenbach, had established a first overview of Emma Jung's literary deposit, that is, the papers that were left at her death in the Jung Family Archive. A proper inventory of Emma Jung's papers was only undertaken, however, by the new head of the Family Archive, Susanne Eggenberger-Jung, with assistance from the Foundation of the Works of C. G. Jung, after the start of the new publication project.

Initially, the editors for this volume believed that Emma Jung's surviving papers would include mainly the manuscripts and typescripts from her Psychology Club lectures and possibly her courses at the C. G. Jung Institute. Family legend had it that, apart from these, she herself had destroyed or discarded most of her personal material during her final months, when she knew that she was suffering from a terminal illness. To the great surprise of those editing her work, however, the case proved otherwise. In addition to lecture material, a whole series of Emma Jung's personal notebooks had been preserved in the Jung Family Archive, containing her records of dreams and commentaries, fantasy drawings, and other writings.

4 Nadia Neri, *Oltre l'Ombra: Donne intorno a Jung*, 63–82; Imelda Gaudissart, *Emma Jung, Anahyste et écrivain*; Cathrine Clay, *Labyrinths: Emma Jung, Her Marriage to Carl and the Early Years of Psychoanalysis*. Emma Jung is also the subject of a creative play, written by Elizabeth Clark-Stern, titled *Out of the Shadows: A Story of Toni Wolff and Emma Jung*; and she is discussed in a number of biographies of her husband. While the early biographical memoir by Barbara Hannah, *Jung: His Life and Work*, provides valuable firsthand information, some of the later biographies, in particular Deirdre Bair, *Jung: A Biography*, contain factual misinformation that has inaccurately informed subsequent accounts of Emma Jung's life.

An intriguing collection of her poems was also discovered. Together with two rich portfolios of her drawings and paintings, these opened a vista on her remarkable psychological development, evidence of which had lain dormant for decades, away from anyone's interest or knowledge.

Finally, a substantial number of Emma Jung's correspondences came to light. These letters, written by private acquaintances, friends, and professional colleagues, contradicted the assumption that, except for early letters to her husband and a few other family members, all of her private correspondences had been lost or destroyed. After inventory, her correspondences filled several archival boxes. The editors and partners of this project now realized the full potential of a publication showing all the facets of Emma Jung's creative and intellectual life.

The evidence that has surfaced from recent archival research gives new substance to the existing view of Emma Jung from contemporary witnesses, who had recorded her deep personal wisdom, compounded of keen intellect, curiosity toward the fundamental questions of human existence, and profound psychological understanding. This book introduces Emma Jung's voice into the literature of the early psychoanalytical movement, the development of analytical psychology, and the history of women in the early twentieth century. The primary material provides glimpses into what it meant to be the wife of one of the most unusual thinkers of his time, a world-renowned founding figure of modern psychology, and leads us closer to understanding what it took, under the circumstances, for Emma Jung, née Rauschenbach, to become a full personality in her own right.

Editorial Note

This volume presents a rich, carefully selected multitude of primary materials. It provides an overview of crucial developmental points in Emma Jung's personal work and her psychology. True to the Foundation's editorial policy, the scholarly apparatus and editorial introductions of this volume focus on offering sufficient contextual information to situate the primary material within Emma Jung's intellectual and social setting, so that readers can understand her texts and images in relation to their historical context. Two biographical essays compose the volume introduction, together with a reader's guide to the author's themes and methods. Appendices include Emma Jung's Grail abstracts and a list of essential dates in her life.

THE AUTHOR'S NOTEBOOKS AND PORTFOLIOS

In addition to her typewritten lectures, Emma Jung left behind a substantial collection of handwritten notebooks in various formats and sizes, including bound

books, manila folders, art portfolios, dream journals, and so forth. The lectures in Chapter I are based on the author's typescripts. Other chapters in the primary text are based on materials in her handwritten notebooks.

The author gave titles to a few of her notebooks, leaving the rest untitled. For identification purposes, the editors have assigned informal, descriptive names to some of the untitled sources. Frequently consulted notebooks are named below.⁵

Marbled book. A well-crafted, bound notebook, whose cover design led the editors to call it the marbled book, is the source of many writings and a few paintings published here. The pages of the marbled book, hand-numbered 1 to 180,⁶ contain writings dated from 1911 to 1917 and an important painting probably executed in 1919.⁷ The marbled book is an especially important source for the present volume, since the author evidently used its pages to record her most-valued dreams, fantasies, commentaries, poems, and paintings. It contains the polished versions of a number of writings; consequently, it is the source for many of the texts published here.

Manila poem folder. Many of Emma Jung's short poems are found in a manila folder bearing a penciled title, *Gedichte Mama* (*Mama's poems*), perhaps added by one of the Jung children. The poems appear to date from 1915 to 1924. Because the papers in the folder are loose, and not all poems are dated, their original order is not always certain. Some poems clearly exist in earlier and later versions. Some also exist in typed copies.

1921 poem booklet. An additional source of poems, the 1921 poem booklet is a short, handwritten booklet, softbound in green and white fabric, containing 22 poems. It is inscribed on the first page as a gift and dated 31 August 1921.⁸ The booklet was discovered by chance at a late stage in the editorial process, in the former house of Lill Hoerni-Jung (Carl and Emma Jung's youngest child, deceased in 2014). The poems in the booklet are dated from September 1915 to New Year's Day 1921. By comparing poems in this booklet with other versions of the same poems, we determined that the texts of five poems in Chapter V should be updated. The 1921 booklet also supplied titles or dates for a few poems in the chapter.

5 Only the notebooks discussed in the editorial apparatus are listed here. Since Emma Jung's notebooks are unpublished, their titles are printed in roman type. The author's titles for her notebooks are printed with quotation marks. Informal, descriptive names, provided by the editors, are printed without quotation marks.

6 Emma Jung made a few errors in hand-numbering. The true page count of the marbled book is 184.

7 Cf. Chapter VII, 315, 361 and notes.

8 The inscription lacks a name, but this booklet was very likely a gift to Hans Trüb, a family friend with whom Emma Jung corresponded and with whom she was in an analytic conversation. Its date, 31 August 1921, marks the end of a shared summer vacation that included the Jungs and the Trübs.

“Night Voices.” Raw material for Emma Jung’s cosmology, as discussed in the introduction to Chapter VII (314ff.), is taken from a dream journal with a gold-embossed black leather cover, which the author titled “*Stimmen der Nacht*” (Night Voices). The first page bears the dates February 1914–July 1915. This notebook contains the dream texts and fantasies from April and May 1915, whose lengthy commentaries, including ink and colored-pencil drawings, led the author into her cosmological reflections. The notebook ends with a journal entry, dated 30 July 1915, devoted to her reading of Schopenhauer.⁹

Diamond-cover notebook. This dream journal, dated March 1917, has a white cover painted with a full-color diamond design. It includes handwritten copies of two dreams published here: the dream of “the animal enclosure” (287) and of “the world turned upside-down” (289).

Black notebook. The longer version of Emma Jung’s cosmology, printed in Chapter VII as “System I,” is found in a notebook with a black cover, whose text and drawings are devoted to her first effort at putting these symbolic materials into coherent form. Although the writings and drawings in the black notebook are undated, internal evidence dates them to 1915 or 1916.

Brown leather notebook. A more condensed version of the same cosmology, published in Chapter VII as “System II,” is found in the middle section of a notebook covered in brown leather, whose front page is dated by the author “February 1915–June 1924.” Pages devoted to cosmology are in an undated middle section of the brown leather notebook, bracketed by entries dated 1918 and 1919.

Green linen notebook. The first page of this notebook bears the dates February–July 1921. It contains two long writings. An undated first draft of the narrative poem, “Do you see the sea?” is followed by a copy of the extended fantasy, “Journey to the underworld,” dated January 1919.

Diamond portfolio. The white parchment cover of this portfolio is painted by the author with a colorful diamond design. The diamond portfolio contains symbolic paintings by Emma Jung, mostly dated from January 1917 to January 1918, many of which were selected for publication in this volume. It also includes a dream image dated September 1928.

Blue portfolio. The cover of this portfolio is blue cardboard. Its many undated drawings, mostly naturalistic in style, include one of a tree in Bollingen, dated 1930. The blue portfolio also contains the symbolic painting of a little girl facing the gate in a stone wall.

9 See Chapter VII, 337.

SELECTION OF TEXTUAL MATERIALS

Emma Jung does not seem to have prepared most of her poems, dreams, active imaginations, and dream commentaries with publication in mind. A comparison of various versions, however, shows the writer's attention to the literary quality of these private writings. The marbled book, as mentioned, includes pieces that were clearly copied from other notebooks. A comparison between versions shows that she revised her writings for style, and sometimes also for content. Stylistic revisions show her writerly attention to detail. Significant revisions of content are identified by the editors.

Where the author left multiple versions of a given writing, our policy has been to print the most final version available. In undated texts, or those that were copied more than once, dating is not always easy to determine. Sometimes we rely on external evidence; for example, typewritten copies are presumed to be later than handwritten. Internal textual evidence includes passages where the author has made corrections, later incorporated into a fresh copy. As noted, textual comparisons show that the marbled book contains minor revisions of many writings originally recorded elsewhere; thus the writings in that source are often presumed to be the author's final versions.

A number of dreams by Emma Jung have been anonymously discussed in the works of her husband.¹⁰ For reasons of volume length, the dream texts previously published in C. G. Jung's *Collected Works*¹¹ are generally not republished here. One exception was made to this policy, however. The author's dream of 19 September 1915, previously published in *CW* 9.i, §354, is republished here (275ff.). Emma Jung's original record of her dream includes information, significant for this volume, that was omitted by Carl Jung in his summary. Several of her paintings reproduced here in color (75, 77, 292, 361) are also discussed in C. G. Jung's published work, although she is not named there as the source.

With few exceptions, the editors have made it a policy to publish the author's texts *in toto*. An exception was made when we chose to print only an excerpt from the long, poetic fantasy, "Journey to the underworld" (294ff.). We judged that this fantasy was too long to print in full; but the chosen portion is extraordinarily important and sheds light on the author's major themes.

Chapter VII represents another special case. A chapter introduction, laying out the author's first, raw materials for her cosmology, is followed by both completed versions of her System. In this case, we abandoned our policy of printing only

¹⁰ Five of the author's dreams are presented anonymously in *CW* 9.i, §340, §342, §349, §§352–53, and §354.

¹¹ Citations to the *Collected Works of C. G. Jung* are conventionally abbreviated, as here, to *CW* and volume number. The twenty volumes of the *Collected Works* are published in both German and English. To facilitate locating passages in both editions, references are commonly made to paragraph numbers rather than page numbers (see Bibliography, 384).

the latest version of each piece of writing. Emma Jung's "System" begins with personal experience but soon moves to a high level of abstraction, extending into philosophy, physics, and archetypal psychology. The latest version (System II) is more accessible when one approaches it in stages, using the author's raw materials in "Night Voices" and her first completed version (System I) as stepping stones, allowing the reader to follow her developing thought.

TRANSCRIPTIONS

Texts selected for translation and eventual publication were transcribed by the editors, working from complete photocopies and photographs of the original documents in the Jung Family Archive.¹² In translating the transcriptions and preparing translations for publication in the English edition, abbreviations were spelled out, and missing punctuation was added. Crossed-out words were omitted from the primary text but sometimes reproduced in footnotes. Corrections added above the line were integrated into the text. Any remaining obscurities are printed within square brackets and footnoted. A few mannerisms, such as *Sperrdruck* (spaces between letters), characteristic of German writing at the turn of the twentieth century, were silently changed to reflect more modern conventions.

In addition, all quotations from letters and notebooks used in the introductory essays to this volume have been transcribed and translated from German following the same principles as above, with the exception of passages originally written in English, including a letter by Emma Jung, written in 1942 (55). No stylistic revisions were made in such quoted passages, and the writer's original punctuation was allowed to stand.

TITLES

Many pieces of Emma Jung's creative output were titled by the author; but a good number of her writings and paintings were left untitled. To avoid confusion, anticipating that the contents of this volume will be widely discussed and cited, the editors have supplied working titles for the previously untitled elements. These include paintings, poems, dreams, fantasies, and the stages of Emma Jung's cosmology (Chapter VII). Our policy in creating titles was to identify each piece as simply and descriptively as possible, in a style consistent with the author's titles, while avoiding interpretation. For both textual elements and illustrations, the

¹² The guidelines of the Foundation of the Works of C. G. Jung state that transcriptions are to be as faithful as possible to the original texts: spelling and punctuation are to be reproduced exactly; author's abbreviations to be transcribed as written; legible errors to be allowed to stand, etc.

author's original titles are printed without special punctuation. Editors' working titles are marked by square brackets.

STRUCTURE OF THE VOLUME

As far as possible, the chapters of this book were designed to reflect the author's multifaceted use of genres—lectures, thoughts, narrative poem, verse drama, poems, and so forth. As she focused on her inner process, Emma Jung seems to have deployed whatever literary and artistic forms best met her needs. Accordingly, her types of self-expression flow from one to another: prose, poetry, painting, and back to prose. What begins as a dream narrative extends into a pages-long fantasy, ending with a poem (268ff.). A painting is elaborated by a poem (231); a fantasy is accompanied by a painting (292ff.). Fantasy shifts into poetry, then returns to prose (279ff.). The unifying principle is the writer's faithfulness to the voices and images of her psyche.

Since many of Emma Jung's writings and paintings reflect her inner life and growth as an analyst, we have tried to choose materials that also reflect this essential dimension of her development. Within each chapter, we have followed the author's chronological sequence as far as possible. The chapters, however, are not ordered chronologically but follow a sequence that we think will best allow readers to take in and understand Emma Jung's artistic, intellectual, and psychological experience. Our concern overall is to show the full range of ways in which the author expressed her inner world, her relationship to the artistic and intellectual currents of her era, and her developing knowledge of depth psychology.

The first biographical essay, "Emma Rauschenbach: Portrait of Her Childhood and Youth," was written by a contributing scholar, the director of the Jung Family Archive, Susanne Eggenberger-Jung. She has exclusive access to the private papers in the Jung Family Archive, a unique degree of access, which allows her to present this part of Emma Jung's biography for the first time to the public. The other introductory essays are written and signed by the volume's editors. Chapter introductions for Chapter III, "Narrative Poem" ("Do you see the sea?") and Chapter VII, "The System: A Cosmology," and the textual summary introducing "Journey to the underworld" (294), in Chapter VI, are by the editor of the English edition, Ann Conrad Lammers, in collaboration with the editorial team. Footnotes were written by Ann Conrad Lammers and Thomas Fischer.

SELECTION OF ARTWORKS

The visual elements in this volume were chosen, out of a multitude of Emma Jung's drawings and paintings, to demonstrate the power and importance of images in her

interior life. Many of the paintings reproduced here have both a representational and a symbolic character. A few of her most striking symbolic paintings are published and discussed in the “Reader’s Guide” (67ff.). Several others are published with the texts they illustrate. Free-standing images, or image-series, are located between chapters.

The final chapter of this work, exploring the theme of cosmology, includes a great number of abstract and symbolic drawings, reproduced here in facsimile, as the author generated them in her notebooks. It concludes with a powerful painting combining many of her symbolic motifs to depict the emergence of a world.

Thomas Fischer and Ann Conrad Lammers

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Introductory Essays

Emma Rauschenbach

Portrait of Her Childhood and Youth

SUSANNE EGGENBERGER-JUNG

The following text is not a biography in the true sense of the word. Rather, it sheds light on Emma Rauschenbach's background and what she brought with her, in terms of preconditions, characteristics, talents, and interests, as a starting point for her later work. Accordingly, the essay focuses mainly on her early years, concluding with a brief summary of events and circumstances in her later life. Unless otherwise stated, all citations and information are from sources found in the Jung Family Archive,¹ primarily private correspondence.

The world is full of the enigmatic and the mysterious, and people just live their lives without asking many questions. ... O who could know much, know all!²

Background and Childhood

EMMA MARIA RAUSCHENBACH was born in Schaffhausen on 30 March 1882, daughter of Bertha Rauschenbach (1856–1932), née Schenk, and Johannes Rauschenbach (1856–1905), known as Jean. She spent her childhood years together with her

¹ The Jung Family Archive is not yet open to the public. See “Preface and Editorial Note,” xiii, note 3.

² Emma Rauschenbach to Carl Jung, private correspondence, 5 February 1902.

parents, her sister, Marguerite, who was fifteen months younger, and her paternal grandmother in the spacious house “zum Rosengarten” on the banks of the Rhine. The rooms of this historical house were furnished with Jone furniture and mirrors, and there were plenty of toys for the children.³

Emma Rauschenbach’s father was the owner of the Rauschenbach Machine Factory and the watchmaking firm International Watch Company (IWC). Her grandfather Johannes Rauschenbach (1815–81) had founded a mechanics workshop in Schaffhausen in 1842 and had soon become a leader in the manufacturing of agricultural equipment and machinery, which he sold throughout Europe. Five years later, with his brother Conrad Rauschenbach, he also founded a nail-making and cotton wool factory. He had been quick to recognize the significance of the Rhine being dammed for the industrialization of Schaffhausen. In 1879 he took over the bankrupt Schaffhausen watchmaking company, the International Watch Company, and turned it, too, into a successful company. He was also a member of the Schaffhausen City Council for twenty-three years and, for a time, a member of the Cantonal Council, the Building Commission, and the Constitutional Council, and he initiated the Trade Association in 1881. “Rauschenbach was also a rich man within himself: he had a serious, deep and gentle disposition,” the *Schaffhauser Intelligenzblatt* wrote in 1881 upon the death of the richest Schaffhausen citizen at that time.⁴

With his sudden death, his son Jean, Emma’s father, had to step in at only twenty-five years of age and take over the management of his father’s businesses. Fortunately, he was not completely unprepared, for he was already working in his father’s employ. After high school, he had studied at the Polytechnic University in Dresden (1875–78), followed by an internship with one of his father’s business partners in Limoges. Thanks to his foresight and a great deal of entrepreneurial skill, Jean continued the success story of the two factories. He made many business

3 Gertrud Henne-Bendel, *Jugend-Erinnerungen einer Grossmutter* (privately printed, 1960). Gertrud Bendel (married Henne) and her sister Hedwig Bendel (married Sturzenegger) were cousins of Emma Rauschenbach on her father’s side.

4 In the 1880 census, the small rural canton of Schaffhausen in the north of Switzerland counted a population of 38,241, which was 1.4 percent of the total population of Switzerland. The city of Schaffhausen in 1880 was a small town of 12,557 inhabitants. Cf. Bundesamt für Statistik, ed., *Eidgenössische Volkszählung 1990: Bevölkerungsentwicklung 1850–1990—Die Bevölkerung der Gemeinden*. The canton of Schaffhausen in the years 1850 to 1900 suffered a significant overseas net migration loss, mostly from poor rural areas. Johannes Rauschenbach was one of the first to build up some wealth in the area. He set up his machine factory, taking advantage of the opportunity created by a first hydroelectric power station, constructed in 1850 on the Rhine in Schaffhausen, a place where not much international trading, business, or banking tradition had previously existed. See Joseph Jung, *Das Laboratorium des Fortschritts* (The Laboratory of Progress), 226–28 (net migration loss), 453–57 (industrialization of Schaffhausen), 486ff. (Rauschenbach agriculture machinery and watchmaking production). As a result, Emma Jung and her sister inherited substantial wealth when their father, who had taken over the factories, passed away. The Rauschenbach estate still bore no comparison, however, to other categories of wealth that abounded at the time in the large Swiss industrial and financial centers, such as Zurich, Geneva, Basel, and Winterthur.

trips to the surrounding countries or to the Budapest branch of the Rauschenbach Machine Factory, a journey on which his daughters were once allowed to accompany him.

In 1881, Jean Rauschenbach married Bertha Schenk, with whom he had a good marriage. Emma's mother grew up in the inn "Hirschen" in Uhwiesen, as the daughter of both governor and colonel Johann Jakob Schenk and his wife, Elisabetha, née Müller. Bertha's mother died postpartum, when Bertha was seven years old, and the children were brought up by a maid. Bertha Schenk had a good relationship with her father. She had an open, generous, interested personality, and to a large extent was probably self-taught. The only known fact about her education is that after her years of obligatory schooling, she learned French in the Romandy.

Initially a religious, rather pious woman, Bertha became a broad-minded, well-rounded personality over the course of her life. Despite the great wealth she married into, she remained down-to-earth, interested in her fellow human beings and active in charitable work. She was a social-minded employer, who sometimes took her employees to theater and concert performances in the evenings.

Bertha Rauschenbach had many interests: she was a birdwatcher and an astronomy enthusiast—an enthusiasm later passed on to Emma and Carl⁵—and took pleasure in literature and music. She cultivated contacts with various artists, supported writers and musicians—also financially—and often allowed guest musicians in Schaffhausen to stay at her large house. The latter repaid her kindness in turn with house concerts.⁶

Emma Rauschenbach was a bright, versatile, and extremely interested girl, who wrote her first letter when she was only four and a half years old. She also enjoyed making things and painting, as well as collecting flowers to dry. Many longer and shorter family trips were undertaken in the surrounding areas with Rupert, the coachman. Emma very much enjoyed being out in the fresh air surrounded by nature, in which she took great delight.

She enjoyed going to school and passed with flying colors. She had lessons in both dance and piano and practiced so diligently that by the age of ten she could already play piano pieces from the opera *Der Freischütz* by C. M. von Weber. In October 1896, at the age of fourteen, she passed her music exams in Schaffhausen and, three years later, a further one in Paris. She also devoured books with a

5 Bertha Rauschenbach made regular celestial observations. She owned a telescope and a large celestial globe, which also included a small planetarium. How far back her interest in astronomy went, and where she got her enormous knowledge from, cannot be determined. From the memories of her grandchildren Franz Jung and Helene Hoerni-Jung, it is known that Bertha was friends with the president of the Astronomical Society of Schaffhausen and invited him to lecture several times at her house, the Oelberg. In 1906, Emma wrote to her: "The more we read, the more enthusiastic we [Emma and Carl] become about astronomy."

6 Helene Hoerni-Jung, "Memories."

passion. During a stay in Baden (Canton Aargau), where she was accompanying her mother, who was there for treatment, she wrote to her sister⁷ that, because of the bad weather, she was lying in bed until noon, reading one book after the other.⁸ One girls' novel which she found to be, in her own words, "terribly fine" was *Der Trotzkopf* by Emmy von Rhoden.⁹

With Anna Stokar von Neuforn, their governess from an old Schaffhausen family, the two sisters practiced various skills and the etiquette of high society. Their mother also regularly took the two girls to the theater, opera, and concerts. Emma was fascinated by these cultural events and vividly described her impressions in letters to her father, who was often away on business. From a young age, she was involved with art and artists, collecting art postcards and writing out poems by great masters into her notebook. Evidently, she was inspired not only by her art- and literature-loving mother; her father, too, played the violin in his youth and enjoyed poetry. His drawing portfolio, which still exists, shows us that he also enjoyed being creative. During summer vacations in Normandy, where the mornings were often spent drawing, Emma was grateful that the very talented daughter of her Parisian host family explained all that she wished to know about drawing. A further role model may also have been her older cousin Hedwig Bendel,¹⁰ who was artistically gifted and close to Emma.

Compared to her sister, Marguerite, Emma Rauschenbach was an introverted child. She was reticent, rather reserved all her life, and extremely discreet. Nevertheless, she was able to enjoy herself to the full and reported exuberantly on her pleasant experiences, whether it be day trips into the countryside with her sister and her two cousins Hedwig and Gertrud Bendel, hours spent with her sister ice-skating or playing tennis, vacations in the Swiss mountains (Churwalden, Engelberg), or later, her first beach vacations in Belgium, which she spent with her aunt Anna Bendel-Rauschenbach and her two cousins.

Unlike Marguerite, who was a passionate swimmer, Emma Rauschenbach preferred to have solid ground under her feet and enjoyed long walks and hikes. She wanted to be able to do and know everything, and she was always setting new goals for herself. Emma was ambitious and wanted to demonstrate her strong points. When her father did not permit her to climb the Titlis,¹¹ she was disappointed. In a letter to him in 1896, she described how she was determined not to avail herself of

7 Emma Rauschenbach to Marguerite Rauschenbach, 20 April 1892.

8 Books still extant from her childhood: Marie Beeg, *Lust und Leid der Kinderzeit: In Wort und Bild* (received for Christmas 1886); Brigitte Augusti, *Im Banne der freien Reichsstadt* (cultural-historical stories from old and recent times).

9 Emmy von Rhoden, *Der Trotzkopf* (girls' novel). Quotation: Emma Jung to her cousin Gertrud Bendel, 31 October 1896.

10 Emma's cousin Hedwig Sturzenegger-Bendel was the mother of Hans Sturzenegger, founder of the Sturzenegger Foundation, whose aim was to collect works of art and historical objects of significance for Schaffhausen (curriculum vitae Fritz Sturzenegger-Bendel).

11 Mountain in central Switzerland (10,623 feet above sea level).

the option of sitting on a donkey when she was tired. This was her way of signaling that she was capable of doing the hike under her own steam.

Emma Rauschenbach had a very close relationship to her parents and her sister, and when either she was on vacation or her parents were away on one of their various spa or business trips, she shared her life with them by letter almost daily. She described her observations in detail and always inquired about the well-being of her loved ones. When writing letters, she was not very particular about her handwriting or her choice of words. She felt it was more important to recount her feelings and experiences “hot off the press” than it was to wrap them in beautiful words and phrases. Even ink blots and deletions were countenanced.

Illness of Her Father

In the early 1890s, her father fell ill. It is thought that he contracted syphilis while on a business trip to Budapest. Family members attributed his declining health to the consequences of a childhood accident. In 1894, Jean went blind, which was almost unbearable for him. He lost his independence and was reliant upon the care provided by his wife and daughters. Emma supported him as best she could and regularly read aloud to him as a diversion. She welcomed this task, for it enabled her to further her knowledge. She read both literary and scientific works.

Emma Rauschenbach felt ineffable compassion for her father, who was so full of drive. But she also had respect for his illness-related unpredictable temper and emerging sarcasm, which only subsided after a certain time. With the father’s illness, family life changed. Care of Father was in the foreground. Social occasions and visits were kept to a minimum, and the management of the companies was delegated. The tragedy of human fate gave Emma pause for thought. She attributed her own reticence in part to her father’s illness.¹² She had been twelve years old when her mother traveled with her father to an eye clinic, and her governess, Fräulein Stokar, came to take care of the girls. At first Emma rebelled, thinking that at her age she no longer needed a governess. Furthermore, she was jealous and felt that she was being “distanced” from her mother by Miss Stokar’s familiarity with her. Since her mother was already otherwise heavily burdened, Emma was reluctant to further distress her with her feelings, and she withdrew. Looking back, however, she realized that she owed a lot to Anna Stokar.

Emma was mostly surrounded by women. Apart from her father and grandfather Schenk, to whom Emma was allowed to go on vacation for a few days, there were not many men with whom she had a close relationship. Her few male cousins were much younger.

¹² Emma Rauschenbach to Carl Jung, 25 February 1902.

A Year Abroad in Paris

After finishing school brilliantly, Emma Rauschenbach expressed a desire to study. Her wish, however, was not supported by her father. At that time, only a few women, mostly from other countries, studied at Swiss universities. Women of Emma Rauschenbach's standing were expected to prepare themselves for the management of a grand household. Instead of university, once she had left school, her parents sent her to Paris for a year to live with a distant relative, Madame Lavater, who lived in an elegant apartment block at 139 Avenue Malakoff. As her husband had died, Madame Lavater secured her livelihood by allowing girls from upper-class European families to stay on her premises, where they were taught by tutors. This provided Emma with the opportunity to take French, Italian, English, history, literature, and piano lessons, of which, unlike the other female boarders, she took full advantage. She felt very much at home with Madame Lavater and especially enjoyed socializing with her daughter Louise, who was four years older. Contact with the Lavater family and with most of the boarders persisted beyond the time they spent together in Paris. She subsequently formed a lifelong friendship with Ida Sträuli, from a family of soap manufacturers in Winterthur.

On weekends and free afternoons, joint excursions were organized. The girls visited museums and galleries, went to theaters and concerts, and made visits to the Sèvres porcelain factory and a workshop for young blind people. They also enjoyed relaxing picnics and reading time in the surrounding parks. On Sunday, church was the order of the day, but for the girls it was not mandatory. In the evenings, people played music, studied, read aloud, or played cards in the salon. Emma Rauschenbach also attended lectures on modern literature or opera. She was particularly thrilled about a performance of *Faust*. She wrote to her parents:

I wish you could enjoy all these fine things with me, and I feel sorry for Schwörili, who is floating around at home so alone.¹³

During the summer vacation of 1898, she was allowed to travel with the Lavater family and two other girls for four weeks. They had a beach vacation in Carteret (Normandy) and traveled back to Paris via the Channel Islands of Jersey, Sark, Guernsey, Saint-Malo, and Mont-Saint-Michel.

During the vacation, Emma Rauschenbach changed the language of her letters to French. She was overwhelmed by so many new impressions, and she described her experiences to her parents in detail and vividly. She was thrilled to get to know yet another country through the Channel Islands, and she was impressed with how

¹³ Emma Rauschenbach to her parents, Bertha and Jean Rauschenbach, 16 July 1898, sent from Paris. "Schwörili" is her sister Marguerite. The pet names she used in various forms for her family suggests great familiarity: Papali, Muttingli, Schwörrel, Gerrili, Emmerich, etc.

very English everything was. But what she liked best were the rocky cliffs, against which the waves broke.

I have found a good way to avoid getting seasick: gazing at the sea and the horizon and thinking of the good Lord.¹⁴

She thoroughly enjoyed her time in Paris, but she was looking forward to her brief return home for Christmas. In the meantime, her parents' new villa on the Oelberg had been completed, and the family—in Emma's absence—had moved from the "Rose Garden" to their new home on the hill overlooking Schaffhausen.¹⁵ The two daughters were given a floor of their own, and they were allowed to design and decorate their rooms according to their own taste.¹⁶ Emma had competently expressed her views on building issues from Paris and had shared her opinions with her father.

After a further four months in the French capital, at the end of April 1899, Emma was collected by her mother and her aunt Anna, and she took the opportunity to show them all the places she had grown fond of.

Making the Acquaintance of Carl Gustav Jung

After her return in May 1899, the stimulation Emma Rauschenbach had received up to that point from school and her stay abroad fell by the wayside. She helped her mother, went to Zurich now and again on errands, took care of her father, or visited friends. We do not know why a correspondence between Emma Rauschenbach and Carl Jung started in the middle of 1899. It is possible that Ernst Jung occasionally took his nephew and godson Carl to visit Villa Oelberg, which he had built for the Rauschenbach family.¹⁷ Carl's parents, Paul Achilles and Emilie Jung, already knew Emma's mother from the time when Carl's father was pastor in Laufen-Uhwiesen (1876–79). As a young woman, Bertha Rauschenbach had looked

¹⁴ Emma Rauschenbach to her parents, 30 August 1898, sent from Sark.

¹⁵ Initially, the estate was rented by the family as a summer residence and was purchased by Jean Rauschenbach in 1896. In 1897, it had to make way for the new building Villa Oelberg, which was designed by the architectural firm Jung & Bridler Winterthur (co-owner Ernst Jung was Carl Jung's uncle and godfather). Like the garden at "Haus zum Rosengarten," the new gardens, made in the style of an English country-house garden, were designed by Evariste Mertens, the husband of Bertha Rauschenbach's cousin. The name Oelberg goes back to a medieval depiction of the Mount of Olives. For a long time, until it fell victim to the Reformation, the Chapel of St. Wolfgang stood on the site (Frauenfelder, *Siebzig Bilder aus dem alten Schaffhausen*, 57).

¹⁶ Hoerni-Jung, "Memories."

¹⁷ A further connection was through Hedwig Bridler, the wife of Ernst Jung's business partner Otto Bridler. She was the sister of Emma Rauschenbach's friend Sträuli, and a friend of Carl Jung's.

after the pastor's little son, Karl,¹⁸ or taken him for a walk.¹⁹ After the Jung family moved away to Kleinhüningen near Basel, Bertha Rauschenbach and Emilie Jung had stayed loosely in touch with each other. But the very first encounter in person between Carl Jung and Emma Rauschenbach, which Carl never forgot, took place in 1896 at Emma's parents' house. While staying in Schaffhausen, and at the request of his mother, Carl was paying his respects to the family. Emma was standing at the top of the stairs in the Rose Garden house, wearing a blue dress—an image that would stay with him for years.

Whenever I have thought about my future over the last five years, she has always come to mind. I cannot and could not imagine marrying any other girl, no matter how many I have met. [...] She has no idea what I'm feeling.²⁰

Subsequently, Carl Jung visited the Rauschenbach family many times and maintained a sporadic correspondence with Emma's mother, Bertha. They regularly exchanged ideas about art and shared mutual recommendations or impressions. He often also sent Bertha Rauschenbach books or small pictures, thereby maintaining indirect contact with Emma. After Emma's return from Paris, in 1899, Carl Jung was finally able to stay in touch with her directly, initially by postcard and then by letter. He always addressed her courteously with *Sie*, the polite form of address.

In March 1901, the two met at a ball in Winterthur. Carl felt somewhat jealous, for Emma's beauty made her the center of attention. He nevertheless believed she was interested in him. He felt this even more when he received an invitation from the Rauschenbach family to attend the festival of the Centenary Celebration in Schaffhausen in August. After these encounters, Carl was sure that Emma returned his feelings.²¹ Nevertheless, he had an uneasy feeling that there might be something standing between them. In mid-August 1901, the tension became too much for him; and so Carl, who in the meantime had accepted the position of assistant physician to Professor Eugen Bleuler²² at the “insane asylum Burghölzli”²³ in Zurich, revealed his feelings to Emma. He eagerly awaited her reply. But Emma turned

18 Carl Jung changed the spelling of his first name around 1900 from Karl to Carl.

19 Carl Jung mentions this encounter in his memoir, *Memories, Dreams, Reflections*, 9.

20 Personal note, Carl Jung, March 1901.

21 Carl Jung to his mother, Emilie Jung, 6 October 1901.

22 Eugen Bleuler (1857–1939): Swiss psychiatrist and humanist, most notable for his contributions to the understanding of mental illnesses, in particular his works on schizophrenia (dementia praecox). As the director (1898–1927) of the Burghölzli psychiatric clinic in Zurich, he was the first state clinic director in Europe to become interested in Sigmund Freud's method of psychoanalysis. Bleuler implemented psychoanalytic treatment and research at the Burghölzli, making it the leading institution in the field in the early twentieth century.

23 The clinic was founded in 1870 under the name “Irrenheilstalt [insane asylum] Burghölzli.” In 1915 the Zurich clinic was renamed “Kantonale Heilstalt [cantonal asylum] Burghölzli,” and in 1966 was given the name it bears today, “Psychiatrische Universitätsklinik Zürich” (Zurich University Psychiatric Clinic). It is often referred to simply as “the Burghölzli.”

him down, in a letter the wording of which we do not know. Carl, who thought he had perceived that she had feelings for him, was deeply shaken.

Then, at the beginning of October, Emma's mother intervened. She summoned up her courage and wrote Carl a letter, asking him for a meeting. She wanted to clarify the situation by explaining the confusing situation to him.²⁴ She told him that Emma had thought she was promised to a childhood friend, even though she had developed feelings for Carl in the meantime. Only a few days after Emma Rauschenbach had turned Carl Jung down, she was informed by this same childhood friend that she was terribly mistaken. Her mother, Bertha, then arranged a further meeting with Carl. And on 6 October 1901, in the garden of Emma's parents' villa in Schaffhausen, their secret engagement followed.

In a letter to his mother, Carl wrote of a fairy tale in which he was the prince:

She is uncommonly beautiful. [...] Her spiritual qualities are far above the ordinary, she is of a delicate form and the most amiable character.²⁵

Closest family members and friends were informed individually. Official announcement of the engagement had to wait, however, until Carl's dissertation had been accepted. The influential industrialist Rauschenbach was known far and wide, and Carl wanted to avoid any talk of this connection before he handed in his thesis.

Although Emma repeatedly assured Carl both of her love and of how she looked forward to their future together, even after their engagement Carl was plagued by doubts as to whether she might not have been mistaken in him. Why would a daughter of her rank, who had received many other proposals, want to share her life with him? He felt the only future prospect he could offer her would be that of an unsettled life. She, on the other hand, assured him:

You must not, under any circumstances, renounce your present profession, for which you were born, and which fulfills you. There is no rush with the announcement. [...] I would rather beg and starve with you than sit alone in plenitude.²⁶

Emma enjoyed getting to know Carl, his family, and his friends. She took a lively interest in the problems that arose in the course of Carl's stressful daily routine at the clinic, as well as in his numerous questions about his own state of mind. Emma found the philosophical and psychological questions she could discuss with Carl absorbing, along with their discussions on art and literature. These were all topics that immensely stimulated her mind. Outward appearances and material

24 Bertha Rauschenbach to Carl Jung, 2 October 1901.

25 Carl Jung to his mother, Emilie Jung, 6 October 1901.

26 Emma Rauschenbach to Carl Jung, 30 December 1901.

things, on the other hand, were not so important to her. Thus, even in later years, she adapted easily to the simple lifestyle she was not accustomed to: for example, camping on an island in Zurich's Upper Lake or later staying in Carl's tower in Bollingen, where she fit in effortlessly and lent a hand as a matter of course.

For you see, I am not marrying an illustrious position or a fortune, but a human being. My soul needs a soul and not outward appearances.²⁷

An intensive period followed for Carl Jung. Unlike his colleagues, he could not afford to take time off to write his dissertation and, for financial reasons, he had to reconcile his writing with the daily routine at the clinic. He was correspondingly frugal with his time and, not infrequently, he worked late into the night. His enormous workload and the fates he was confronted with on a daily basis, as well as the dreary fall, all weighed on him. He was troubled by whether or not he would be able to finish his dissertation and whether anyone would be interested in it at all. Furthermore, he was concerned if, as a simple assistant physician and scientist with poor career prospects, he would be able to offer his beloved a future worthy of her rank.

Emma, on the other hand, exuded endless optimism. The feeling of being able to support him boosted her spirits. Emma truly flourished. Through his reassurance and encouragement, she was able to come out of herself more and found that she had shed some of her shyness.

It is as if a curtain has been pulled back from before my eyes and I look out into vast, undreamed-of distances that open up to my astonished gaze, still somewhat veiled and blurred, like a morning landscape, but in such a way that one senses the outlines, almost perceiving them.²⁸

At certain times, however, Emma was so fascinated by Carl's open, honest manner and his extensive knowledge that her self-confidence temporarily faltered.

I have the unpleasant characteristic of holding on to those thoughts that want to hop by as unremarkably as possible, and of scrutinizing them from all sides. But this is very likely to dampen one's self-confidence.²⁹

Doubts arose as to whether she might fall short for Carl, as a woman without a degree. Her sense that she might be found wanting in knowledge and skill weighed upon her.

27 Emma Rauschenbach to Carl Jung, 26 October 1901.

28 Emma Rauschenbach to Carl Jung, 22 January 1902.

29 Emma Rauschenbach to Carl Jung, 22 October 1902.

I sometimes felt terribly cramped here, like a caged bird that tries in vain to spread its wings and fly out, free and uninhibited, over all the small confines and ugliness. I love my childhood home very much, as you know, and yet I sometimes dread a fate like that of most local women.³⁰

He, on the other hand, was impressed by her dauntlessness, her strong will, and her enormous thirst for knowledge. Together, they freed themselves from unnecessary doubts and built one another up. This was just the beginning of their mutual shaping of each other, and of a lifelong dialogue.

Philosophy and Psychology

Even as a child, Emma Rauschenbach enjoyed immersing herself in a wide variety of subjects. She marveled at the book about Australia that her grandmother Rauschenbach gave her when they were learning about that country at school. In her family home, people read a lot, and literature was also very important to Madame Lavater in Paris. While there, Emma read, for example, *Les Femmes Savantes* by Molière and, after seeing the performance, she bought *Cyrano de Bergerac*. In 1899, after her return from Paris, Carl Jung recommended the author Carl du Prel to Emma Rauschenbach:

I highly recommend you read du Prel's writings, dear lady. It will perhaps require a little study: but your gain will be great. For explanations of any kind, I am always at your service.³¹

At Christmas in 1901, she was given a book of poems by Theodor Storm. She studied the biography and poems of Friedrich Nietzsche and learned a lot from what she read aloud to her father. Emma read a book by Leopold Loewenfeld with great interest³² and thought that it provided a counterbalance to Justinus Kerner's *The Seeress of Prevorst*.³³ Carl encouraged her to delve into different topics and to come up with her own thoughts on them:

But I am driven by the desire not only to kindle the fire of love in you, but also the highest spiritual life; it alone is the true life and provides the most intense delight in being.³⁴

30 Emma Rauschenbach to Carl Jung, 2 December 1901.

31 Postcard, Carl Jung to Emma Rauschenbach, 27 July 1899.

32 Presumably Loewenfeld, *Somnambulismus und Spiritismus*, read early in 1902.

33 Emma Rauschenbach to Carl Jung, 5 February 1902.

34 Carl Jung to Emma Rauschenbach, 5 February 1902.

Carl Jung recommended further readings: Johann Peter Eckermann's *Conversations with Goethe in the Last Years of His Life* and the authors Joël and Landsberg.³⁵ If she were able somewhat to digest the ghost and somnambulist stories that Carl was preoccupied with as part of his dissertation, and if she took delight in Landsberg's philosophizing, then she should read Nietzsche's *Schopenhauer as an Educator*. In addition to spiritualistic writings, he also introduced her to other literary works previously unknown to her.³⁶

In connection with his dissertation, *Zur Psychologie und Pathologie sogenannter Okkultur Phänomene* (On the psychology and pathology of so-called occult phenomena), Carl asked Emma for assistance with difficult English texts, which, in 1902, she pledged to give in order to support him in his professional research. She offered to read and translate French as well as English books for him.³⁷ From then on, Carl not only drew increasingly on his fiancée's good language skills for his work but, at the same time, by drawing her attention to further specialist literature within the context of his dissertation, promoted Emma's interest in the field of psychology. Thus, in January and February 1902, he discussed with her, among other things, the works of Camille Flammarion,³⁸ Théodore Flournoy,³⁹ Carl du Prel,⁴⁰ and the Italian medium Eusapia Palladino.⁴¹ In June, Emma picked up *Crime et anomalies mentales constitutionnelles*, the latest book by the former Burghölzli director, Auguste Forel,⁴² which the *Allgemeine Schweizer Zeitung* in Basel⁴³ had sent to Carl Jung, asking for a review. She also immersed herself in Möbius's *Über das Pathologische bei Nietzsche*⁴⁴ and carefully read her future husband's dissertation, which, in the meantime, had been published.

Emma was also reading French novels at this time, for which, from her stay in France, she had a special fondness. In a letter to her fiancé, she described how she had been gripped by Emile Zola's *Lourdes* and how it had cast a strange spell on her.⁴⁵ After Carl completed his dissertation in the fall of 1902, and while he prepared for a language and study trip to Paris, it is probable that Emma further

35 The C. G. Jung library catalog lists the following two titles by these authors: Joël, *Philosophenwege, Ausblicke und Rückblicke* (Paths in philosophy, perspectives and retrospectives); Landsberg, *Friedrich Nietzsche und die deutsche Literatur* (Friedrich Nietzsche and German literature).

36 To name but a few: Förster-Nietzsche, *Das Leben Friedrich Nietzsches* (*The Life of Nietzsche*); Dostoyevski, *Raskolnikow's Schuld und Sühne* (*Crime and Punishment*); Tolstoy, *Auferstehung* (*Resurrection*); Viebig, *Das tägliche Brot* (*Our Daily Bread*).

37 Letters between Carl Jung and Emma Rauschenbach, early 1902.

38 Flammarion, *L'Inconnu et les problèmes psychiques*.

39 Flournoy, *Des Indes à la Planète Mars*.

40 du Prel, *Der Spiritismus*.

41 Eusapia Palladino (1854–1918): Italian psychic and medium.

42 Forel and Mahaim, *Crime et anomalies mentales constitutionnelles*.

43 Swiss daily newspaper, founded in 1873, merged in 1902 with the *Basler Nachrichten*.

44 Möbius, *Über das Pathologische bei Nietzsche*.

45 Emma Rauschenbach to Carl Jung, 23 June 1902.

encouraged him to read French literature. She sent him works by Bourget and Loti⁴⁶ about which they subsequently exchanged letters. From his stopover at Château d'Oex, he asked her, among other things, to send him sequels of Zola, *Rome* (1896) or *Paris* (1898). Carl, in turn, sent her a book about the facts of life by a Russian physician. It was important to him that his future wife be informed, and that he could talk openly with her about everything. Rather than being indignant, as he feared, she was pleased and admitted to him that she was not as ignorant as her mother, and perhaps even he, thought.

Why should a young girl not know anything about the world, about things that are only natural? At first, you are brought up as if wrapped in cotton wool, and then, sooner or later, you are thrust into the rough and tumble of life, which does not, after all, hold only sweet things in store.⁴⁷

Carl's Dissertation and Engagement

Carl Jung's doubts as to whether his dissertation would find favor were dispelled by the praise of his doctoral advisors, Dr. Ludwig von Muralt⁴⁸ and Professor Eugen Bleuler.⁴⁹ After its submission, the dual burden of job and dissertation dropped from his shoulders, on the one hand, while on the other, nothing now stood in the way of announcing his engagement to Emma Rauschenbach. On 1 May 1902, the couple sent out the announcement of their engagement.

However, the publication of his dissertation was by no means met only with recognition. Despite changing the initials of his test person, it was easy to deduce that it concerned his cousin Helene Preiswerk, and this caused an uproar among Carl's Basel relatives. He himself took it calmly, knowing that Emma stood behind him, saying that psychiatrists were always threatened by arguments. "After all," he wrote, "nothing good and new can be achieved without a struggle."⁵⁰

Religious Point of View and the Meaning of Life

I read a chapter or two in the Bible every night. I have already read the Gospels, and now the Epistles to the Corinthians.⁵¹

46 Bourget, *L'étape*; Loti, *Pêcheurs d'Islande*.

47 Emma Rauschenbach to Carl Jung, 20 February 1902.

48 Ludwig von Muralt (1869–1917): senior physician at the Burghölzli psychiatric clinic in 1898–1903. Suffering from tuberculosis, he gave up this position and changed specialization, becoming chief physician at the pulmonary sanatorium in Davos, in the Swiss Alps.

49 For Eugen Bleuler, see p. 8, note 22.

50 Carl Jung to Emma Rauschenbach, 31 July 1902.

51 Emma Rauschenbach to her mother, Bertha Rauschenbach, 12 October 1898.

Emma Rauschenbach grappled with the meaning of life from the start. She was tormented by injustice and wondered if there was a higher purpose behind people's fates, behind happiness and unhappiness. She was convinced that life had to have a purpose, and she believed in an afterlife. If everyone is supposed to be good, why do some people have it easier than others? And why, despite our most diverse starting points, is the same expected of everyone? Emma was agonizing over this and seeking explanations before she met Carl Jung. Not even her mother, with whom she discussed almost everything, understood what was really going on in her mind. Thus, Emma initially had to settle this question on her own. After reflecting upon it for some time, however, she had the redeeming insight:

I said to myself every person is appointed their proper place; every person is given certain abilities with which they have to make as much as they possibly can out of themselves, advantageously using all circumstances and eventualities. Thus, every person has their own special task; everyone must achieve their own result, be it greater or lesser, which emerges out of the interplay of the most diverse factors.⁵²

As generous as Emma's mother was in many ways, she remained strict about religion.⁵³ In order to justify only a single visit to church during her summer vacation with Madame Lavater, Emma explained to her mother that she read the Bible every evening and talked a lot about religion with Madame Lavater's daughter, Louise. In an exchange of letters in early 1902, Emma set forth her points of view to Carl. It was with her fiancé, then, that she was finally able to immerse herself in this subject matter.

Mama misjudged both of us a little when she asked you not to tamper with my religion. For me, religion, or how it is understood, is individual, and I know that Mama and I are different in this respect. To my mind, everything is rather a parable. In all humans, both those who are and were, dwells the longing and the need for a higher being. They may call it so or so, or worship it in this or that way, but basically, they all mean the One God, whom everyone understands according to their own nature.⁵⁴

For Emma Rauschenbach, it was more important, crucial even, to have one's own convictions, and to come to grips with them, rather than allowing oneself to drift

⁵² Emma Rauschenbach to Carl Jung, 12 February 1902.

⁵³ When the church of Laufen, where Carl Jung's father, Paul Achilles Jung, was pastor from 1876 to 1879, was rebuilt in 1895, Emma's parents were the donors of the new church window, in which the two coats of arms Rauschenbach & Schenk are integrated (*Schweizerische Bauzeitung* 1948, vol. 66, no. 52).

⁵⁴ Emma Rauschenbach to Carl Jung, 12 February 1902.

along without reflection. To her, going to church and reading the Bible did not make one religious. The many conversations Bertha Rauschenbach had with Emma and her son-in-law played no small part in opening up her own narrow religious mindset over the years.

A Common Interest in Art

Does not the artist speak to us through his work? [...] Art is also a language, only much more inward, much subtler than our everyday language, and therefore not everyone understands it.⁵⁵

It was not only in psychology, philosophy, and literature that Carl Jung and Emma Rauschenbach found a common denominator. Both were also equally interested in art and music, especially opera. Even prior to their engagement, Carl gave Emma two paintings: *Two Puttis in Flight* attributed to François Boucher and *The Guardian of the Valley* by Hans Thoma. She in turn gave him an Arnold Böcklin album. From time to time, he sent Emma and her mother little pictures, art prints, and the magazine *Jugend*. Initially, they often met at the Künstlerhaus⁵⁶ in Zurich, where they exchanged views on different works of art; or they visited antiquarian bookstores. To Emma's mind, her childhood home and later her own home became more and more beautiful with pieces he selected, such as the *Venus de Milo*, the bust of Niccolò da Uzzano, and the bas-relief *Madonna and Child* by Desiderio da Settignano.

As all of this went through my mind, it suddenly became clear to me that there are not earthly and heavenly things and an unbridgeable gulf between the two, but that everything earthly is the initial stage, a higher or lower step on the great ladder that everything and everyone must climb, and which leads to perfection—Could it be thus?⁵⁷

After his military service in the fall of 1902, Carl went to Paris for a study semester. He wanted to further his professional training at the Salpêtrière psychiatric clinic and to establish contact with Professor Pierre Janet.⁵⁸ Emma, meanwhile,

55 Emma Rauschenbach to Carl Jung, 28 January 1902.

56 Behind the Künstlerhaus on Talstrasse in Zurich, which operated from 1895 to 1911, were two associations that merged in 1896 to form the Zürcher Kunstgesellschaft, the sponsor of today's Kunsthaus.

57 Emma Rauschenbach to Carl Jung, 28 January 1902.

58 Pierre Janet (1857–1947): French philosopher, physician, and psychologist. While teaching philosophy in Le Havre he began studying hypnosis and suggestion, continuing his research under the leading French neurologist, Jean-Martin Charcot, at the Salpêtrière hospital in Paris, completing his medical degree with a dissertation, *The Mental States of Hysterics*, in 1893. Head of a newly established psychological laboratory at the Salpêtrière in 1902.