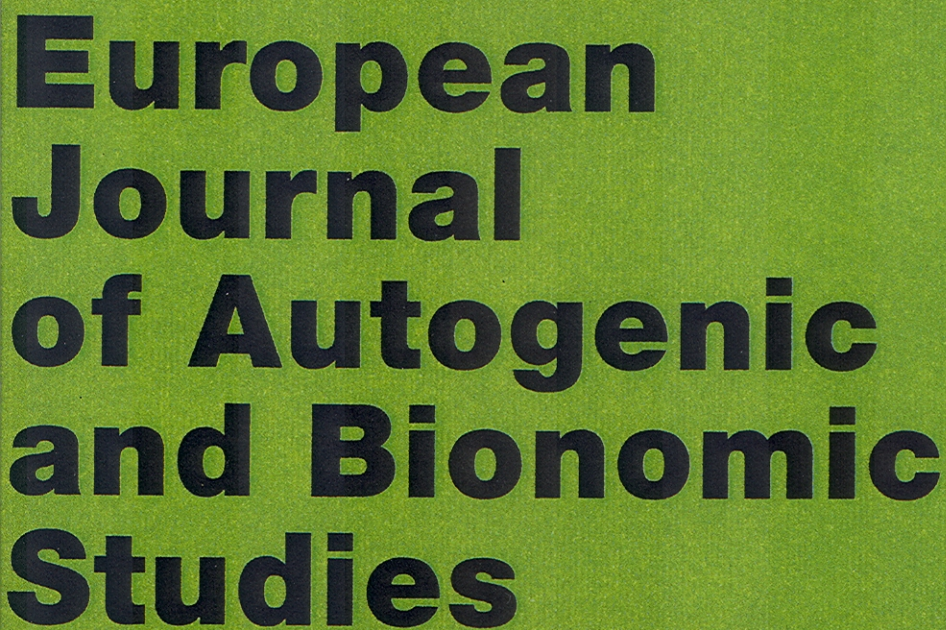


[VOLL. 1-2 / 2007]



EUROPEAN
JOURNAL
OF AUTOGENIC
AND BIONOMIC
STUDIES



European Journal of Autogenic and Bionomic Studies

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European Journal of Autogenic and Bionomic Studies
Editor in Chief: Walter Orrù

Published by Formist
09124 Cagliari, Viale Regina Margherita 56, +39 070653060
formist@tiscali.it,

Authorisation
of the Court of Law in Cagliari (Italy) N. 24/07 of 16/08/2007, delivery by bulk rate

Printing
Grafiche Sainas - Cagliari

Annual Subscription
Six-Monthly (2 numbers per year)
Italy: individual € 40,00 - Institutional € 60,00
Outside Italy: € 80,00
Contributing members: € 200,00
A single number: € 30,00

Original Article

Red, black and white in dreams: Lüscher and Jaggadeva (*)

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Summary

In an interdisciplinary approach, covering linguistic, mythological, psychoanalytic and last but not least statistical categories, the three colours red, black and white within dreams are studied. Lüscher's axioms represent a further comparative access to the semiosis of hallucinated colors.

Key-words: Colours, dream, linguistics, mythology, Freud, Lüscher, Jaggadeva.

In one of the footnotes, added in 1914 to the 4th edition of Freud's standard work - *The Interpretation of Dreams* - Negelein's translation of *Svapnacintamani* by Jaggadeva, which appeared in 1912, is mentioned: A mere subsequent reference.

Jaggadeva is, unlike Artemidor for example, no authority on Freud's work of the century.

Because this ancient text of a neighbouring advanced civilization (*Svapnacintamani*, translated freely, means "precious thoughts on dreams while asleep") contains plenty of colour symbolism, a comparison with Lüscher's colour axioms seems to be of interest.

Confining this draft to the three colours red, black and white, the matter is as follows: In the primitive languages, these are the first colours for which individual words come into being ("basic colour terms" Berlin - Kay, 1969) and these were the colours most often dreamt in a long series of dreams (Sausgruber, 1988).

However, above all, the fields of meaning of the Sanskrit words for these three colours are, in themselves, significant. And so, Lüscher, my teacher and friend since 1979, gave his opinion on this: "Everything is contained in

(*) Lecture for Max Luescher's 80th birthday; "Rosso, nero, bianco nel sogno: Luescher e Jaggadeva"
 2° Italian congress of bionomic psychotherapy - I.C.S.A.T. (Cagliari 2003)

it". We shall see that the name Sanskrit also applies in the sphere of terms for colours: "Samskrta" means "mixed carefully and utterly, prepared, accurate, refined, dedicated".

Colours hallucinated in dreams, in particular colour elements which occur on their own, are regularly of emotional importance for the analysis of the dream in question; but also permit comparative assessment for example Lüscher's axiomatics of the basic colours. Patalano terms colour elements in dreams as significant: "... does colour appear at a specific moment which is determined by a particular affective constellation and genetic events."

We will confine ourselves to Jaggadeva's interpretations for red, black and white in dreams. First of all Lüscher's axiomatics of these "basic colours": "Red is exciting: Uproar, challenge, rage, sexual excitation, being impressive, conquest, effect, variability, liveliness. Black means negation, nothing, refusal, defiance, extermination, death, obstruction, resistance. White suggests disintegration, fleeing, liberation, purity, surrender, death of body, maximal affirmation."

Now to examples of Jaggadeva:

II/62 : रचितरक्ताङ्गरागा रक्तांशुकमाल्यधरिणी रमणी ॥
स्वप्ने यदि परिरभते । तत् सत्यं ब्रह्महत्या स्यात् ॥

"If a beautiful woman with limbs painted red, red clothes and a red garland embraces someone in a dream, that means the murder of a Brahman for sure."

II/63 : ...बाला । कृतककृष्णविलेपनाथ कृष्णपटा ॥ स्वप्ने यदयुपगूहति । तद् यमगृह
गमनम् आसन्नम् ॥

"If a girl,embrocated with black ointments, dressed in black clothes, embraces somebody in a dream, then the gangway into the house of death is imminent for him."

II/67 : कञ्जलविलितो । गतवसनः सुक्तकशोथ यदि याति यमदिशम् सपदि
सपदि तन्मरणम् ॥

"If a man, rubbed with soot, with loose hair, sets out towards the south, naked, this means immediate death for him."

I/150: I/150 : सकलं सुक्लं च सुभं । त्यक्त्वा कारपासलवणास्थिभस्मनि ॥

" Everything black means misfortune with the exception of cattle, horses, elephants and gods ...
... whereas everything white (means) fortune with the exception of cotton, salt, bones and ash. "

I/144 : धेतकरवीरयूथीआतपत्नी ०००० विन्दति यः शुभं भवेत् तस्य ॥

" He who finds the buds of the white oleander, white jasmine ... (in a dream), is fortunate." Agnipurana 229/19-22 terms dreamt white as a good omen:

... धेतपुष्पाणां गगने च तथा ... सुशुक्लमाल्यधारित्वं सुशुक्लाम्बधारिता....

" seeing white flowers in the sky, bearing a garland of white (flowers), wearing white garments (are good). "

30-31 : ०००० सितवस्त्रं ०००० '.....' " (seeing) a white cloth (is good augury). "

The examples presented illustrate the aggressive aspect of red, the death aspect of black as well as the positive meaning of white, as defined for example in Luescher's phrase 'White as maximal affirmation'.

One non-symbolizing red-interpretation is to be found Caraka Samhita (Indriyasthana 5, 10-11,) :

... स रक्तपित्तमासाद्य ०००० रक्तस्रग्गतसर्वज्ञो रक्तवासां ०००० स्वप्ने ००००

" he suffers a haemorrhage, ... if wearing a red garland, dressed in red, ... in a dream.... "

So much for a few dream examples from Jaggadeva, Agni Purana and Caraka. For all that, the colours red, black and white also play a distinctive part in the development of languages. Berlin- Kay (1969) found an chronological and evolutionary order of appearance of 'basic colour terms' in languages, strikingly similar to patterns found in dream-series (Bolton, 1978).

Confined to the symbolism of red, black and white: In the descriptive statistics of a long dream series (N= 3638, T= 13 years) of a male test person,

these colours were the most frequent. Furthermore, a random test of psychoanalytic case reports, also shows white, black and red as the most frequent dream colours. (Fig. 2)

Berlin and Kay (1969) found, that these three colours first found entry into the vocabulary of the primitive languages: (Fig. 8)

"The distributional restrictions of colour terms across languages are:

All languages contain terms for white and black.

If a language contains three terms, then it contains a term for red.

If a language contains four terms, then it contains a term for green or yellow.

If a language contains five terms, then it contains terms for green and yellow.

If a language contains six terms, then it contains a term for blue.

If a language contains seven terms, then it contains a term for brown.

If a language contains eight or more terms, then it contains a term for purple, pink, orange, grey or some combination of these."

Decades earlier, Rivers found three "colour terms" among the Australian Aborigines from the Seven Rivers district of Queensland, namely "manara" for black, blue, indigo and violet; "yopa" or "wapok" for white, yellow and green as well as "oti" or "owang" for red, purple or orange.

Nida came up with similar results: "in a high percentage of African languages there are only three "colour words", corresponding to our white, black and red which nevertheless divide up the entire spectrum. In the Tarahumara language of Mexico, there are five basic colour words, and here "blue" and "green" are subsumed under a single term". Nida's conclusion on this score says: "the segmentation of experience by speech symbols is essentially arbitrary".

The first researcher who wanted to study colour perception in remote antiquity on the strength of archaic Greek, Persian and Sanskrit texts, was Geiger: "... the language, terms ... black ... as the sharpest contrast to red, in a very early period".

Geiger (1871) further: "As far as colours are concerned, the indifference with regard to the intermediate colours rises increasingly towards primitive times,

until finally, only the outermost extremes, black and red are left." ... " at an early stage, a mention of blue colour is missing completely..." "... it can be proved that historical progress moved along according to the pattern of the colour spectrum, that for example, the sensitiveness for yellow was roused earlier than that for green." "etymologically, we can come to an even older viewpoint, where even the terms black and red flow together in the vague conception of colour."

These are further examples for a well ordered succession in the appearance of words for colours in the development of languages.

Now it is clearly obvious, that the sequence red-black-white-green of the absolute frequency of coloured dream elements largely coincides with BERLIN/KAY'S historical steps of development in language. However, on at least two grounds, they require a different reasoning than the argementation series of Geiger/Rivers/Nida and Berlin-Kay: Hallucinative dream functions are mostly pre-linguistic automatisms, and the dreamers under discussion belong to present day civilisation.

The solution to these questions is to be found in the rules of hallucinative representation of emotions and their vegetative correlates in the automatisms of dreams and psychosis.

Thus, the meaning of red is for example that of blood and the colour of blood with the implications of one's own bleeding injury, or that of game or war enemy, further of defloration and menstrual bleeding as well as of the bleeding during birth and afterbirth; further of turning red in anger, but also favourably.

Black and white appear as colours of an intentional dialectic of negation and passive affirmation and show this illustrational status of intentionality: in scholastic terminology *intentio sensibilis*, *voluntativa* and *intellectiva*.

Black as an anxiety colour in dreams, reflects the danger of the night in primitive times. Probably, white owes its death aspect to the wintry snow and nature's winter hibernation and the dying of annuals and insects.

Now to some examples of dreamt red, black and white from the dream series N = 3638:

T88: "I smear my teeth with red lip stick or red crayon. I am determined to abstain from flirting with the girl, whose knee I had already grasped, on her clear insistence."

T1367: "I find half fossilized children's hands and animal teeth in red clay

in a ditch in Southern Tyrol, which, however soon appear as used condoms. I think of child murder. "

T281: "I come into my Aunt's house, want to go to her, open the door quietly. Then a huge black dog comes out; Cry of fear. "

T2096: "Out of the window, I see how my mother ... lying on her back on the terrace, is touched by the hoof of a horse. I think, that somebody could think of something indecent In the living room of the tenants below, there is a round, black, plastic swimming pool; the children play in there."

T1768: "I masturbate behind my parents' house; My mother saw that from the bedroom and says: "... the sap that you withdrew from your body ..." I am ashamed at first, then I get angry and throw white pieces of dirt at the window pane... I say: " that is none of your business!" "

T2026: "On the moon: a body is being buried, covered in a white cloth. The mummification is to be studied; Panorama of lunar mountains. "

A large dream series permits the record of a linkage for example of the points "isolated, red dream element" and "agressive intention": Fig. 3 shows, in this manner, the aggressive composition of isolated colour elements in the dream series N=3638: red and black show the highest absolute frequencies of intersection.

So much for a short comparison of colour symbolisation in a modern long dream series with Luescher's colour axiomatics and of the chronologically and culturally remote colour symbolisation of Jaggadeva's interpretation of dreams.

As far as the figures are concerned:

Fig. 1 shows the absolute frequency of striking, coloured dream elements in the large dream series N=3638 over 12 years of a male test person.

Fig. 2 depicts the absolute frequencies of dreamt colours in a pool of psychoanalytic case reports.

Fig. 3 shows the mutual occurrence of colour and aggression in the dream series N=3638 on the basis of the intersection of absolute frequencies.

Fig. 4 demonstrates the significant linkage between colours and aggression in the dream series N=3638. Colour and depressive moods in dreams are not linked.

Fig. 5 shows the intersection of dreamt colour with anxiety in the dream series N=3638.

Fig.6 shows the intersection of heterosexual elements with dreamt colours, also in the dream series N=3638.

Fig. 7 ultimately presents the frequency distribution from two dream series from Bolton - Hall; the first series, a dream pool of 479 dreams of 479 mestizo students from Peru (Bolton), the second series, a dream pool of 498 dreams of 73 Quolla Indians (Hall).

Fig.8 shows "the perceptual categories encoded in basic color terms" (Berlin-Kay, 1969). Implicitly evolution of languages is represented.

Fig. 9 to 13 represent color-term-salience in ethnographic literature, and in a number of published lists of word frequencies in modern literary languages (Hays, 1973). Fig. 14 gives the synopsis of the data.

The figures illustrate the similarity in the the order of precedence of the frequency ratings of Berlin- Kay with the raw frequencies of dreamed colour elements in the dream series N=3638, as well as from dream series by other authors and occurrences in modern literary languages. Further, the analogy of Jaggadeva's and Freud's emotive coordinations and of the descriptive statistics at issue from the dream series N=3638.

Now to the fields of meaning of the Sanskrit words for the basic colours red, black and white:

Standing for red: रक्त | लोहित | रोहित | शोण | कषाय | रुधिर

"rakta", "lohita", "rohita", "sona" as well as "kasaya" and "rudhira".

"rakta" is the passive perfect participle of the verb: "raj" or "ranj" and means "coloured", further "red", beautiful, splendid, thrilled at ..., in love, fond of, partial to, blood, further nasalized artificial pronunciation.

All these points stand for the direct, literal sense of this participle used as an adjective! "Rakta" stands for colour generally speaking! Further, "rakta" itself means blood! In the field of meaning of "rakta" the aspects of rage, injury and killing are missing, in contrast to JAGGADEVA's dream symbolisations of red. Accordingly, the verb "raj-", "ranj-" (..... "rajyati") means to colour, to turn red, to be red, to be thrilled at, to be in love with. The causative form "rajayati", "ranjayati" means to delight, to thrill.

"Lohita" means reddish, of copper; "lohmi" means copper, blood, red material; "lohitiman" signifies redness. Again, a word for red stands directly for blood, too.

"Rohita" means reddish, red; It is further, one of the many words for sun; also signifies a sorrel horse. "Rohini", the feminine form is the term for a reddish cow.

"Sona" means red and redness; "Sonita" means blood as well as resin; "Soniman" signifies redness.

Finally, "kasaya" means red, redness, peppery flavour, aromatic, passion, decoction, extract, dirt, demoralization, further reddish yellow clothes.

The pertinent verb "kas" ("kasati") means to rub, to scratch, to scrape, to chafe, to graze, to eradicate, to rub in, to colour. The field of meaning reminds of grazed skin, reddened by blood or of an itching, scratched rash.

In the Sanskrit root, last mentioned, the missing, negative implications for red now appear (eradicate, dirt, demoralization); Again, a word for red also conveys general colour meaning (to colour).

The question as to the connection between the two facts, that red is the single colour which is most often dreamt and further the first colour to arise in the primitive languages, remains speculative - unless one was willing to attribute the substance of language development to hallucinative functions. Is the term for the Sanskrit expression for religious-philosophical revelation not "sruti", "the audible"?

The Sanskrit words for black are: कृष्ण | श्याम | काल | असित | मलिन | नील || :

Krsna, syama, kala, asita, malina, nila. The corresponding expressions for blackness are Krsniman, syamata, syamaka, kaliman, kalata, niliman, maliniman. The pertinent fields of meaning are as follows:

Krsna means black, dark, blackness, darkness, the half of the month with the waning moon; Krsni means night, Krsna is further a name of Vishnu.

Syama means dark, black, iron, black bull. The verb syamay means to darken oneself.

Kala (first a long) means bluish black and is a name of Rudra-Siva, the god of destruction. With stress on the end, kala means, right time, meal time, time, half of the day, opportunity, measure of time, system of the world, destiny, final point, end, death, and finally the god of death.

Asita means dark, black; stressed on the end, asita means a black snake.

Malina means morally dirty, sinful, black, grey, the feminine form of this adjective means menstruating; the neutral means vileness, wickedness, meanness. Maliniman is blackness, wickedness and meanness.

Finally, the Sanskrit words for white are still left: They are:

शुक्ल | घेत | घेत्य | शुभ्र | बलक्ष | सित | धवल | कर्क | रशत् || :

Sukra, sukla, sveta, svetya, subhra, balaksa, sita, dhavala, karka and rusat. Sukra means clear, bright, pure, white, fire, god of Fire, the planet Venus, brightness, light, water, sap, seed, sperm.

Sukla means white, bright, flawless, clear, white colour, brightness.

Sveta means white, bright, gleaming, white horse, turning white of hair.

Svetiman means whiteness; svetya, white and bright.

Subhra means beautiful, neat, gleaming, clear, white, unblemished, pure; subhratva is white colour.

Balaksa means white.

Sita means white, bright, pure, the planet Venus, as well as sugar.

Dhavala means white and a full-grown bull; the verb dalavaz means to whiten, to light up; dhavaliman means whiteness, purity; dhavali means a white cow, further white hair.

Karka means white and the white horse.

Finally rusat suggests white, bright, disadvantageous, adverse, disagreeable.

The Sanskrit word rudhira - red, bloody, the planet Mars, - when stressed on the first syllable, means blood. *Reudh- is at the bottom of the hypothetical Indo-Germanic root, which is found modified, in very many Indo-European languages:

Greek: erythros

Latin: ruber, rufus, rufus

Lithuanian: raudonas

Liturgical Slavic: rudru

Avestic: raoidita

Old Irish: ruad

Modern Irish: ruadh

Welsh: rhudd

Breton: ruz

Further, the words in the familiar modern European main languages red, rot, rouge, rosso, roed inter alia: It appears that the common Indo-European word root in Sanskrit conveys alongside the meaning "red", the meaning "blood".

Colour symbolisation outside the context of the interpretation of dreams are to be found in the extremely extensive Sanskrit literature, for example in Taittiriya Samhita II.5.1.4 :

"One should not eat resin, for it bears the colour of Brahmanic murder, if it is red."

Taitt. Samhita II.5.1, a text of Yajurveda presents a mythology of great interest for dream analysis:

"Visvarupa ... was ... priest of the gods, and the sister's son of the demons (Asuras). He had three heads, one which drank soma, one brandy, and one which ate food. He promised openly the share to the gods, secretly to the Asuras... Therefore Indra was afraid (thinking): "such a one is diverting the sovereignty (from me)". He took his bolt and smote off his heads... (they transform into three birds)... He seized with his hand the guilt of slaying him, and bore it for a year. Creatures called upon him: "Thou art a Brahman slayer". He appealed to the earth: "Take a third part of my guilt" ... She took a third of his guilt. That became a natural fissure... He appealed to the trees: "Take a third part of my guilt".... They took a third part of his guilt, it became sap. Therefore one should not partake of ... the sap, which is red or which turns red from pruning ... for it is the colour of guilt ... He appealed to a concourse of women: "take the third of my guilt". They said: "let us obtain offspring from after the menses; let us enjoy intercourse at will up to birth, for that was that they choose as a boon. They took a third of his guilt, it became (a woman) with stained garments; therefore one should not converse with (a woman) with stained garments, one should not sit with her, nor eat her food, for she keeps emitting the colour of guilt."

..न संवदते न सहाऽसीत नास्या अन्नमद्याद्ब्रह्महत्यायै ह्येषा वर्णं प्रतिमुच्याऽऽस्तेऽथो ...

Keith translates freely "brahmahatya" as "guilt"; the composition, however literally means "Brahmanic murder", i.e. a Brahman being the victim of murder, which comes full circle to Jaggadeva's choice of words, with a recurrent Vedic idiom.

And does Veda not mean "knowledge"?

This passage presents the clear interpretation of the aspect of guilt of red in the context of menstrual taboos and a rich and above all complete mythological amplification on top of that (Jung, 1971): Ambivalence between and towards gods and demons, Sura and Asura, castration symbolism of behea-

ding and tree pruning, bird as phallic and earthly crevice like trees as feminine-maternal symbolisation, finally the symbolic equation of red tree sap (by tree pruning) and menses, coitus, pregnancy and birth. The final equation, which shows us the context to Jaggadeva's interpretation of red as dreamt on female personifications as "Brahmanic murder", would be: Menstrual blood is the colour of guilt, also even or above all in the material sense of dye and paint. The farmers'wives in Vorarlberg used to call the menses the "painter".

The interpretation of Jaggadeva's red as the colour of Brahmanic murder - murder of a member of the highest caste - corresponds to Luescher's implication for red as the colour of the Revolution: "Les aristocrats à la lanterne!" said the words of a folk-song of the French Revolution.

The negative meaning of white, when salt, bones or ash appear in a dream, originate from the cultural context: Salt is the sacrifice made to the priest for damage enchantment. Ash and white bones call cremation to mind.

Accordingly the positive meaning of black is connected with cow, horse and elephant: The god of success, Ganesa, the Vedic horse sacrifice and the Holy cow are the religious context. Also, Artemidor differentiates in a dream example between white as the colour of the shroud and white as the colour of an advocate's working clothes: for the interpretation of the dream, Artemidor declares the -older- religious context as having priority.

The basic meaning of black and white sheds light on a passage of the Taittiriya Samhita (II, 3,1,3), which prescribes white rice grains as a sacrifice to the Sun god Aditya and blackish, dark ones for Varuna as the god of Death.

Now to the dream examples from the series N= 3638:

T88: The manifest dream shows the importance of red in Luescher's axiomatics: Challenge, sexual excitation, being impressive, conquest. An aspect of inhibition is also manifest, which coincides with the real situation of the dreamer. In this respect, the dream is "compensational" (Jung); The phallic masculine symbolisation of the red painted teeth next to Freud's "shifting upwards" is charming. The feminine implication of "lipstick" is "latent content" as it were.

T 1367: Manifest context of animal teeth, condoms, as well as of infanticide or abortion. The symbolism of red earth is womanly-maternal. The colour symbolism in the manifest dream covers the entire extent of red

symbolism, as expounded by Lüscher and Jaggadeva, including homicidal aspects.

T281: According to Freud's information, dogs in dreams are the representation of the dreaded father through malicious animals, dogs, wild horses Despert defines for children's dreams "..... the identification of powerful, destructive animals with the parents." The manifest dream in itself, associates house, aunt and door in the triangle with the giant, black dog and the dreamer. House and door are considered as symbols of the wife of a male dreamer in Hellenistic and Talmudic interpretation of dreams. For Freud, they represent the female body and its orifices.

Rigid dream symbols obscure the margins between manifest and latent content. Miller (1964) assumes the following well-balanced position on the question of rigid symbol interpretation of colour in dreams: "... unprejudiced pursuit of the latent meaning of manifest colour might lead to the discovery of some such standard symbolism as that black stands for death, and white for purity ... and so on." Naturally in practical work on the dream, free association and amplification must specify in the series individually, the whole latent content of the colour dreamt.

T2096 The manifest dream shows a primary scene: Horse according to Freud's information father substitute; hooves according to Jung's and Goethe's information - phallic. The Talmudic interpretation of dreams understands symbolisation as an indication of the incestuous background of a dream, for example the dream motif "pouring oil over olive-trees" as male mother incest. The plastic swimming pool in a room is a charming symbol of a multiple pregnancy. In German *Becken* means bath as well as pelvis. Here, the colour black stands for "dirty sex", prohibition and incest taboo. The dream element room, even according to Freud's information like in the German language itself - stands for "woman". Is not "Frauenzimmer" said in German?

T 1768: The mother is manifest. Bedroom and window pane are symbolisation of feminine gender in Freud's sense; Rage, shame and the symbolisation of sperma as "white dirt" show the negative emotional context of white in this context and the ambivalence of the chastity meaning of white and the implied connection to incest taboo. This masturbation dream shows superego aspects as well as incestuous implication of a dreamt masturbation. In Jewish tradition, the female demon Lilith is called for through masturbation.

T 2026: The dream shows the manifest meaning of death in white; the remaining dream elements complement this with surroundings, which convey no life of any sort themselves.

No independent association material is available on this small selection of colour dreams. In the dream series N=3638 of a male dreamer, the mother is hallucinated in 388, the father in 330 manifest dreams. Thus, an amplification in the series (Jung) is possible, which sheds light on all facets of the individual mother or father complex right up to descriptive statistical multivariate content analysis in Hall-van de Castle's sense.

Blum makes a differentiation in the term body image in dream interpretation: He distinguishes between the interior and exterior body image: "colour emerges as a definite element in the body image. This would hold for the image of the body interior as well as for the exterior body image:" Blum's distinction is particularly useful in the relationship between the body and red in dreams.

Finally yet another facet of the mythological meaning of the triad red-black-white: These colours appear in the Puranas in connection with cosmogonies; Bachofen (1859); the first investigator into matriarchal culture, mentions the colours of Orphic ritual symbolism: "The original Orphic egg is half white, half black or red, just as typhoon, the destructive force is portrayed as red. Yes, these colours blend constantly, just like life and death...".

The apparently primordial meanings of red and black and further white in dreams and language development remind us of Freud's sombre technical terms as for example primary enmity (primäre Feindschaft) and death instincts (Todestrieb). Further, Freud's regression terms topic, temporal and formal regression are referred to - by Freud himself as "crude hypotheses" ("rohe Hypothesen") altogether, named because of their deductive nature - noumena in Kant's sense or "deductive traps" in Gruenbaum's language. In exactly this sense, Geiger (1880) speaks of the "penetration of the practical and the ideal".

Now, despite their nominal data standard, frequency data from long dream series as well as as frequency data from linguistic field work are objective only in an ambiguous sense, but can be used in a descriptiv statistical framework. The consolatory technical term "soft data" is also helpful.

It is strange that in the Svetasvatara Upanishad IV,5, the three colours under discussion appear to symbolize an association of cosmogonic ideas; the same is the case for Chandogya Upanishads VI,4, where red, white and black likewise appear in another cosmogonical mythos.

॥ अजम् एकां लोहितशुक्लकृष्णं ब्रह्मः प्रजाः सृजमानां सरूपाः ॥ (Svet.Up. IV,5)

"The one unborn, red, white and black, who produces manifold offspring similar in form...). The three colours appear as a compound: "lohitasuklakrsnam". Radakrishnan (1994) comments: "Reference is either to fire (tejas), water (ap), or earth (anna), or the three gunas, rajas, sattva and tamas of prakrti (matter).“ We find ourselves in cosmologies, which correspond to pre-Socratic, Platonic and Pythagorean systems of the occidental philosophical tradition, till late alchemical texts, dealing with nigredo, albedo and rubedo -black, white and red- as stages of the alchemical process.

। यद् रोहितमिवाभूदिति तेजसस्तद्रूपमिति
तद्विदाश्चक्रुर्यद् शुक्लमिवाभूदित्यपारूपमिति
तद्विदाश्चक्रुर्यद् कृष्णमिवाभूदित्यननस्य रूपमिति
तद्विदाश्चक्रुः ।

(Chand.Up. VI, 4, 6)

Radakrishnan's translation says: "They knew that whatever appeared red was of the form (rupa) of heat; they knew that whatever appeared white, was of the form of water; they knew that whatever appeared dark (krsna), was of the form of earth (anna)."

Panoli (1995) translates "krsna" as black, "anna" likewise as the element earth. "Rupa" means "outward appearance, colour, shape, form, looks"

Originally, "Anna" means "eaten, dish, food". So in a mythological context in the characteristic of the Durga ("Annapurna" - "full of food") and Shakti, the great goddess.

In a philosophical context of some Indian systems, "anna" appears as a cipher („Chiffre“, Jaspers) for matter.

The lines of Homer, quoted by Jung are of particular interest for the mythological and implicitly the psychoanalytical context of the three "basic colours":

Homer *Odyssey* XI / *Nekyia*: (sacrifice of the dead/ exorcism of the dead/ oracle of the dead) Verses 94; 98; 202-208; 222; 36.

"....ὄφρα ἴδῃ νέκυας καὶ ἀτερπέα χῶρον....
....ὃ δ' ἐπεὶ πῖεν αἶμα κελαῖνον.. "

"...ἀλλὰ με σὸς τε πόθος σά τε μῆδεα , φαίδιμ'
'Οδυσσεῦ, σὴ τ' ἀγανοφροσύνη μελινδέα θυμὸν ἀπεύρα. "

"ὥς ἔφατ'. αὐτὰρ ἐγὼ γ' ἔθελον φρέσι μερμηρίζας
μητρὸς ἐμῆς ψυχὴν ἐλέειν κατατεθνηκυῖης.
τρίς μὲν ἐφορμήθην ἐλέειν τέ με θῦμος ἀνάγει,
τρίς δὲ μοι ἐκ χειρῶν σκιῇ εἵκελον ἦ καὶ ὄνειρον
ἔπτατ' . "

"ψυχὴ δ' ἤϊτ' ὄνειρος ἀποπταμένη πεπότῃται."

"..... ῥέε δ' αἶμα κελαϊνεφές."

With these Homer- quotes, we are at the sources of the sources of Berlin-Kay: Geiger quotes Homer in his lecture: "About the sense for colours in primitive times and its development": "...as far as the colours are concerned, indifference as regards the middle colours increases towards primitive times to a greater and greater extent until in the end only the outermost extremes, black and red are left".

The passages quoted, say: "... so that you perceive the dead and the cheerless place ..." "... when however he drank some of the black blood ..." "... but the yearning and concern for you, my great Odysseus, your sweet charm took life force (thymos) from me."

"She spoke like that; However, I heartily wished to clasp the soul of my late mother; My desire drove me to embrace her three times and three times, she vanished like a shadow and a dream".

"... the soul passes out of sight like a dream in the distance."

"Black blood is flowing."

The context in *Nekyia* of black/red is death, maternal yearning, and dream, altogether leitmotif of this study.

The quotations show the condensation of black and red: the sacrificial blood streams from the severed gullets of the sheep; the blood is therefore fresh,

mixed from the arteries and the veins, therefore red, the animals sacrificed in a pit - "a yard in a square"; the three preliminary sinofferings for all the dead are made of honey, milk, sweet wine and "water, dredged with white flour". Further Odysseus promises the dead to slaughter a black ram after returning home.

(Verses 25 - 33) Here, too, the three colours white - red - black emerge in the course of this death rite. Ganesha-Purana 47/32 may be quoted as a last Indian mythologist: An epithet of Shiva, the god of destruction, says - as in other texts - "Nilalohita", नीललोहित

"black-red". So much for the "mythological amplification" (Jung, 1971); Jung quotes Homer's Nekyia XI 204 f in his early standard work "Symbole der Wandlung" (symbols of transformation). This book initiated the final break between Jung and Freud.

The context of Nekyia of black-red is death, maternal yearning, incest and its punishment.

The theme of paternal incest is substituted mythically (Zeus as father imago), the maternal incest of a son as a real, expiated crime; all our quotations come from male authors. Via Sophokles, the path leads to Freud: For Freud, the Christian devil is a negative father figure, "not easy to detect" as such; in the terminology of Freud-successors, the "bad sexual father". And it is no wonder, that Christian representations of the devil show black, red and a bit of white - a long phallic tongue, fangs, black phallic horns, black horse's hoof: a seedy, depraved god of destruction.

In the Hebrew tradition the symbolism of red refers to the birth of Esau in Genesis 25,25:

וַיֵּצֵא הָרֶשֶׁן אֶדְמוֹנִי ---- וַיִּקְרְאוּ שְׁמוֹ עֵשָׂו:

"The first came out red, and they named him Esau.." and in Genesis 25,30 in the context of the lentil broth:

הִכְעִיטִי נָא מִן־הָאֶדָּמָה ---- עַל־כֵּן קָרָא שְׁמוֹ אֶדְמוֹ:

... "let me swallow some of that red broth" this is why he was called Edom." The Hebrew word for "red" is adom, the consonantal structure being identical. The blessing of Isaak for his son Esau-Edom reads (Genesis 27,40)

וְעַל־הַרְבֵּךְ תִּהְיֶה

"...by your sword shall you live". The rabbinic tradition contains abundant context of idolatrous and homicidal tendency in men under the cipher "Edom". The same symbolism appears Isaiah 1,18: "Though your sins are scarlet, they may become white as snow; though they are dyed crimson, they may yet be like (white) wool".

אִם-יִהְיֶה חֲטָאתְךָ כַּשָּׂנִי מִשְׁלֵל יִלְבֶּינּוּ אִם-יִדְאִימוּ בְּחוֹלֶעַ כַּצֶּמֶר יִהְיֶה:

A mishnaic text in the Talmudic tractate Yoma VI/8 (fol.68) reads as follows: "Rabbi Ismael said: They had another sign: on the door of the vestibul the stripe of red wool was fixed, and when the goat had reached the desert, the stripe became white, for it is written:

"Though your sins are scarlet, they may become white as snow". Reference is to the rituals of the day of atonement. The Mishna of the Talmudic tractate Nidda ("menstruating woman") states: "Blood from a menstruating woman and flesh from a dead (e.g.human being) makes (e.g. ritually) unclean, be it humid or dried"; Reference is made to Leviticus 15,33.

The quotations from Taittiriya Samhita, Nekyia and the Talmud Babli show remarkable analogies in the symbolic context of red, black and white, and permit mythological amplification (Jung). Mythology derives from hallucinative functions, like for example from dreams, amongst other levels of psychic automatism.

Taking a linguistic approach to the observed frequencies of colors in dreams, frequencies of vocabulary used during the day duplicate themselves via memory in the dream series; so much for simple explanation models, which have enjoyed precedence in science since Occam, the "doctor invincibilis". An un-simple interpretation of Berlin - Kay's results would be the inverse assumption, that hallucinative functions, including emotion, personification and neologism, accomplish language development; C.E.Mueller's ("Helene Smith") mediumistic creation of a complete artificial language in a long series of autohypnotic states serves as a model of this hypothesis - a rare occurrence, to which Flournoy devoted extensive work after five year's observation. After the rupture, Flournoy by and by replaced Freud - in Jung's own judgement - as the latter's mentor.

Let's resume the mythological amplification of red, the most interesting colour treated in this sketch: Red symbolizes homicide, menstrual taboo, and

therefore sin and guilt. What kind of sins? In an aggadic passage of Yoma (I Fol.9b) they are summed up:

"מִקֹּדֶשׁ רִאשׁוֹן מָה חָרַב? מִפְּנֵי שְׁלֹשׁ דְּבָרִים שֶׁהָיוּ בוֹ: עֲבוֹדַת זָרָה, וְנִלְוֵי עֲרִיּוֹת, וְשִׁפְכוֹת דָּמוֹם."

"Why was the first temple destroyed? Because of three things: Idolatry, (sexual) immorality and bloodshed". As the word **עֲרִיָּה** means nudity, genitals, coitus, lewdness and a woman forbidden by incest taboos, another translation would be: "Idolatry, incest and homicide".

Fig. 1: Color occurrence in a long dream series (N= 3638)

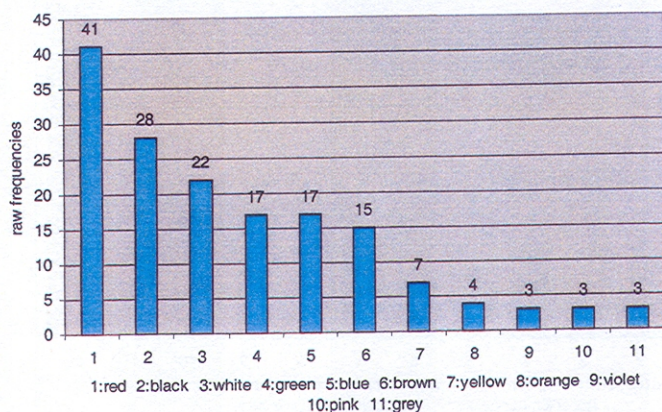


Fig. 2 Color occurrence in dreams from a pool of psychoanalytic case reports

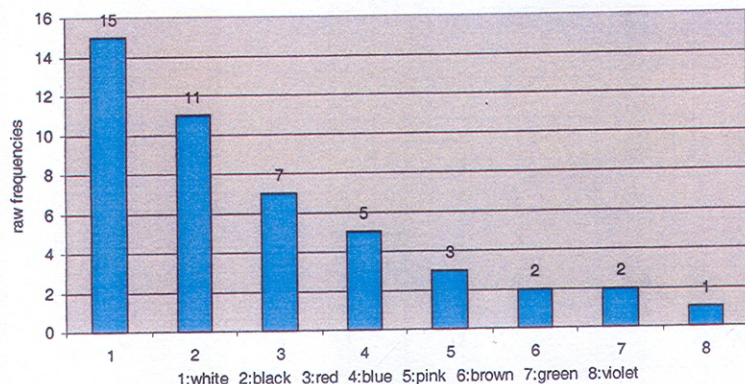


Fig. 3 Colors and aggression in dreams (N=3638)
first order intersection

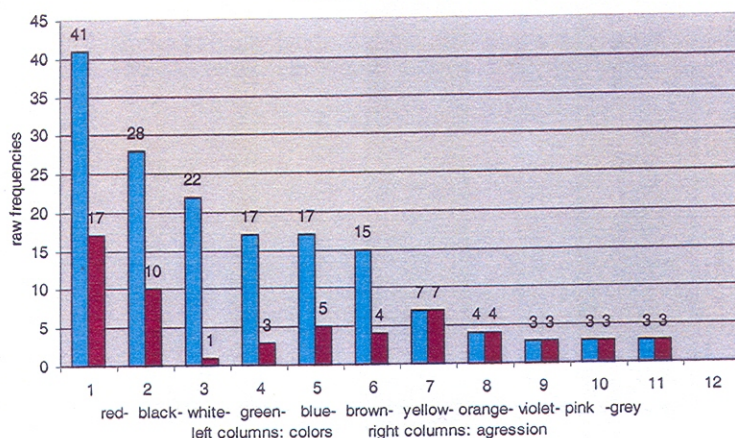


Fig. 4 Color, aggression and depression in dreams (N=3638)
Cluster analysis (FLORIANI)

Items	χ^2	BEF
1/2	8,07	1,328
1/3	0,66	0,795
2/3	0,52	1,108

	P	Niv	Cluster
1		100	
2		45	
3		0	

Clustered matrix			
	2A	1A	3A
2A		100	45
1A	100		0
3A	45	0	

χ^2 = chisquare

BEF (α, β) = $P(\alpha \wedge \beta) / P(\alpha) * P(\beta)$

Fig. 5 Color and anxiety in dreams: first order intersection N=3638

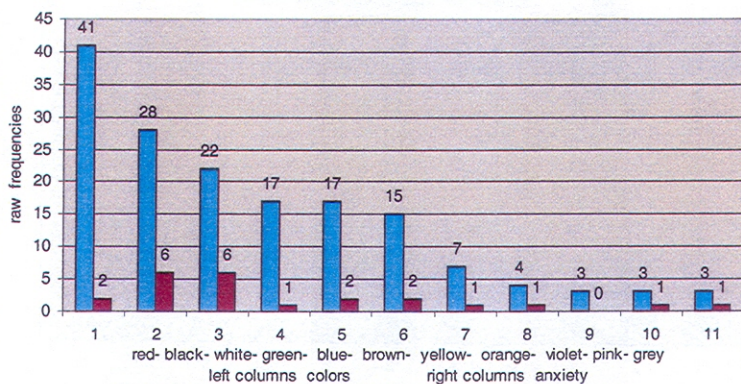


Fig. 6 Colors and heterosexuality in dreams (N=3638)
first order intersection

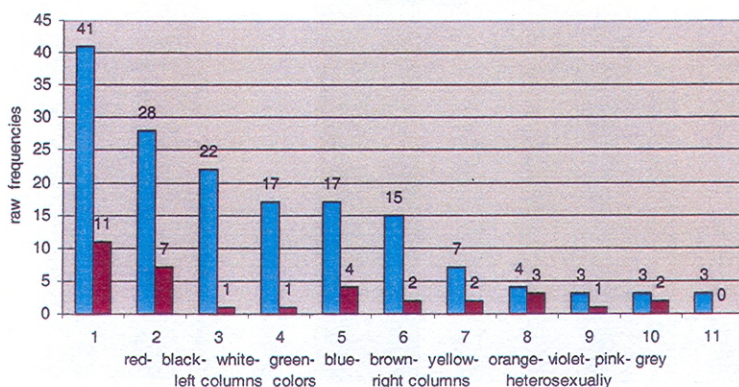


Fig. 7 Bolton / Hall: Mestizo and Quolla dreams

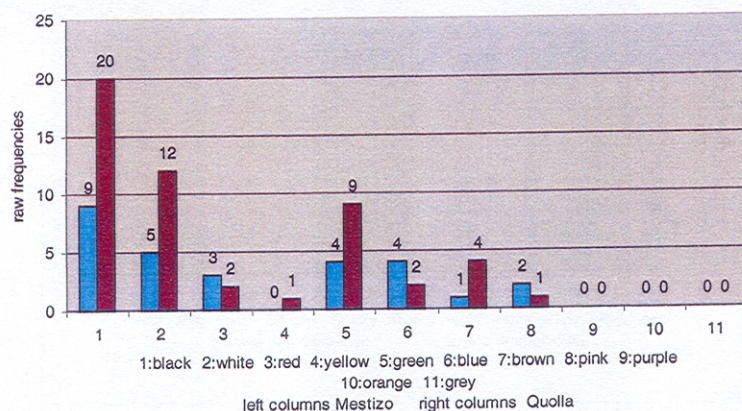


Fig. 8 Color occurrence in the 22 types of basic color lexicon (BERLIN-KAY)

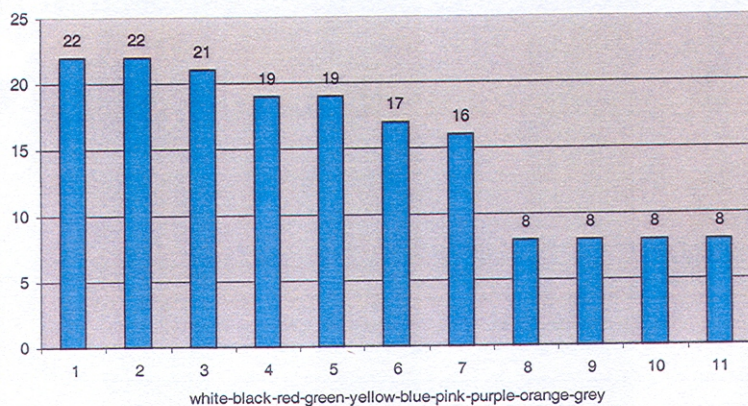


Fig. 9 Focal color term salience (HAYS)

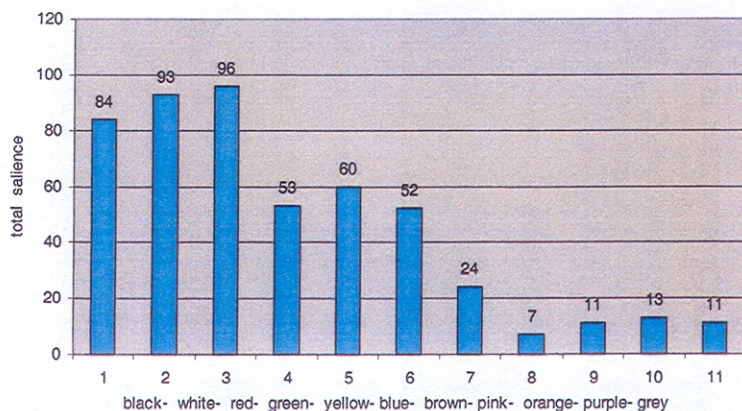


Fig. 10 Color term frequencies in literary languages (HAYS):
French

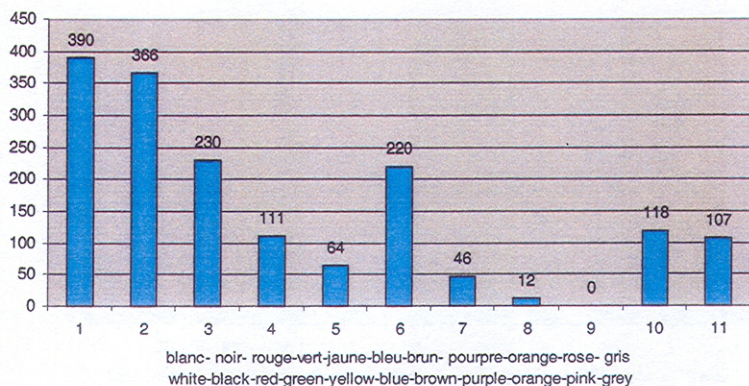


Fig. 11 Color term frequencies in literary languages
German (HAYS)

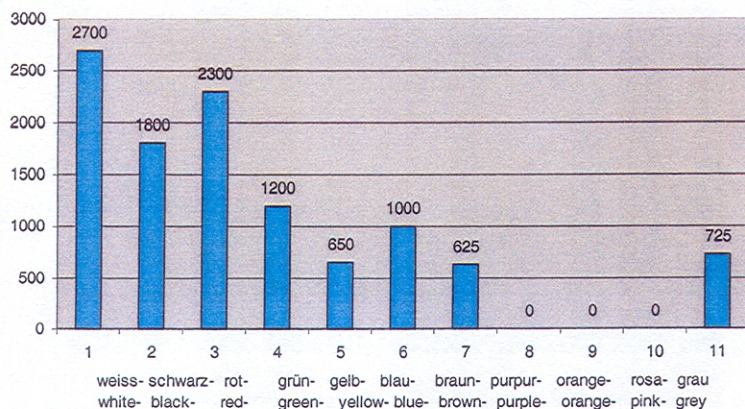


Fig. 12 Color term frequencies in literary languages
Hebrew / Ivrit (HAYS)

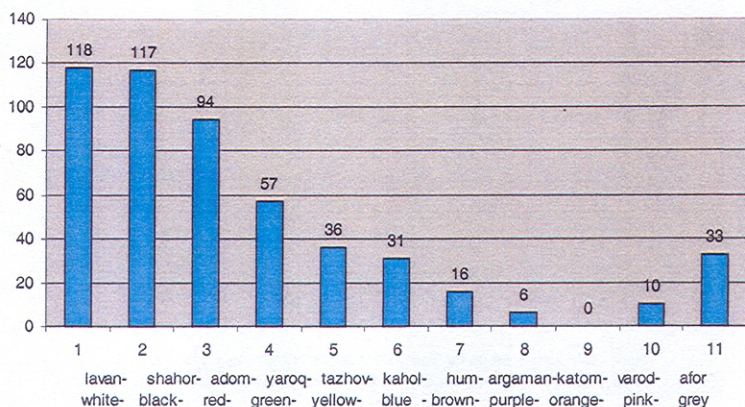
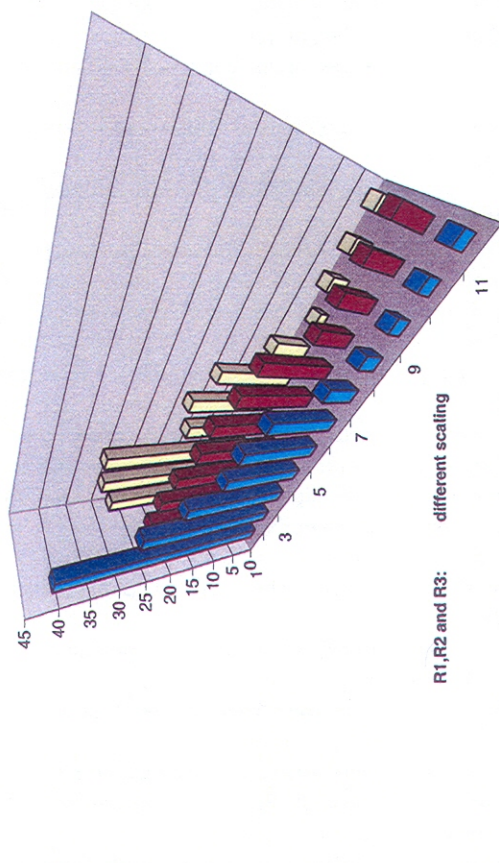


Fig. 14

Summary : Descriptive color frequency patterns: R1 colors in dreams (SAUSGRUBER diagram 1),
R2 language evolution (BERLIN-KAY diagram 8) and R3 living languages
(HAYS diagram 9; values 1/3)



R1, R2 and R3:

	1	2	3	4	5	6	7	8	9	10	11
Reihe1	41	28	22	17	17	15	7	4	3	3	3
Reihe2	22	22	21	19	19	17	15	8	8	8	8
Reihe3	28	31	32	18	20	17	8	2	4	4	4

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