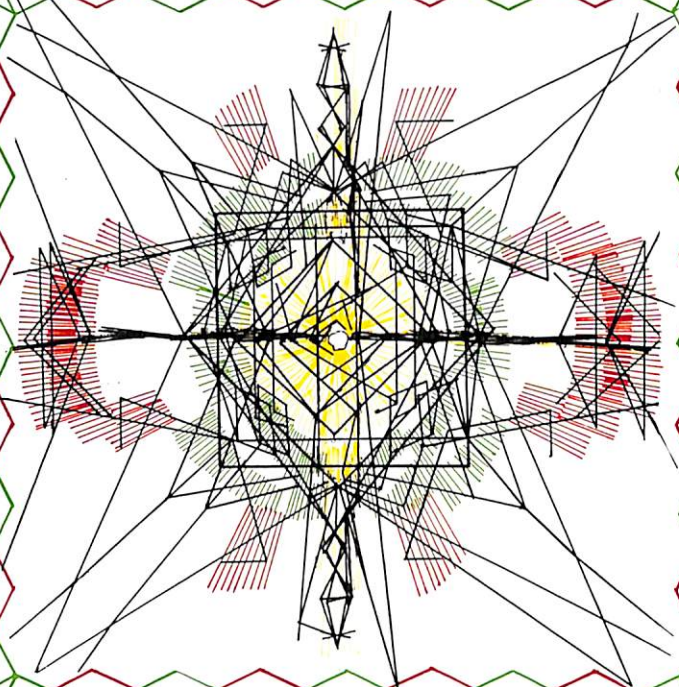


**The Concept of
SYMBOL
in the Psychology of
C. G. Jung**



Alfonsas Savickas

Resch

PERSONATION AND PSYCHOTHERAPY

International book series
to promote that integral development of the human person
which includes man's psychophysical well-being,
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Edited by Andreas Resch

Volume 5



RESCH VERLAG INNSBRUCK 1979

Alfonsas Savickas

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Printed in Austria

Composed and printed ad Resch Verlag, Innsbruck 1979

ISBN 3-85 382-009-3

FOREWORD

Die Sprache des Symbols ist die umfassendste Kommunikationsform. Sie geht weit über die Grenzen der Begriffsformulierung hinaus und umgreift die gesamte Erfahrungsbreite der menschlichen Erlebnisfähigkeit. Es ist sehr bedeutsam, daß C. G. JUNG in einer Zeit, wo die Wissenschaft die rational abgegrenzte Begriffsbestimmung zur Grundlage objektiver Welterfassung machte, die Bedeutung der Symbolaussage hervorhob und dokumentierte. Es freut mich daher, diese Arbeit von Alfonsas Savickas, die einen Auszug seiner Doktorarbeit "The Concept of Symbol in the Psychology of C. G. Jung and in the Documents of the Second Vatican Council" darstellt, vorlegen zu können. Die kurze Darstellung des Symbolverständnisses bei C. G. JUNG soll einen kleinen Beitrag zum Verständnis der Bedeutung der Symbolsprache für die Entfaltung des menschlichen Lebens darstellen. Alfonsas Savickas sei an dieser Stelle für alle Mühe ein besonderer Dank ausgesprochen.

The language of symbols is the most encompassing form of communication. It pervades far beyond the borders of concept formulation and permeates throughout the whole breadth of human experience.

It is significant that in an age when the rational encapsulated content of the concept served for science as the basis for an objective world comprehension, the importance of the Symbol was developed and documented by C. G. JUNG.

Consequently it is pleasing for me to present this composition by Alfonsas Savickas, which is an extract from his doctoral dissertation, "The Concept of Symbol in the Psychology of C. G. Jung and in the Documents of the Second Vatican Council". This concise compendium of JUNG'S understanding of Symbol ought to modestly contribute towards a comprehension of symbol language for the psychological development of human life.

A word of gratitude for all the efforts involved may be finally extended to him.

Innsbruck, 30. November 1979

Andreas Resch

PREFACE

The Swiss psychologist CARL GUSTAV JUNG (1875 – 1961) divorced himself from S. FREUD in 1914, calling his own brand of depth psychology, complex or analytical. JUNG was unsatisfied with FREUD'S reduction of the concept of libido to a pansexualism and extended it to include all psychic energy. As a major source thereof the Unconscious was considered of prime importance by JUNG, for therein were contained the archetypes clothed under the semblances of symbols which joined conscious with the unconscious spheres and thereby transformed psychic energy.

JUNG'S position towards religion is controversial, for he has been considered as both gnostic and agnostic, theistic and atheistic. As a psychologist his empirical, phenomenological, analytical and comparative method restricted him within the immanent sphere of psychic processes. According to his own estimation, the most his research could reach was a bolstering of a *theologia naturalis*. By no other psychologist, however, has religion so amply been treated.

All symbols, religious inclusive, are handled by JUNG in light of the individuation process, in which the archetypes are activated, the climax crystallizing in symbols of the self archetype. In a computerized climate JUNG has attempted to fathom irrational influencing factors. In his pioneer work he has said to have reached a copernician revolution. His contribution towards a re-estimation and regard for the symbol is undertaken especially with respect to christian orthodoxy and orthopraxis.

Due gratitude is expressed to the Alfonsian Academy, Rome, under whose patronage this undertaking has been made, especially to the Moderators, Prof. DDr. A. Resch and Prof. Dr. B. Häring whose patient constructive guidance helped in the perseverance of this marathon march and also for the painstaking effort of G. Hämmerle whose secretarial work brought the manuscript matter across the finishing line of form.

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PART I

THE CONCEPT OF SYMBOL IN GENERAL

Prior to specifically dealing with the concept of symbol in the Complex Psychology of C. G. JUNG, the first procedure will be to examine the concept of symbol in its own proper perspective. The nature of symbol is undoubtedly complex; its range far supersedes the confines of Psychology. A general outline of symbol in its wide spectrum is sufficiently warranted prior to describing its specialized use in a particular branch of Depth Psychology.

CHAPTER I

THE GENERAL OUTLINE OF THE CONCEPT OF SYMBOL

1. Etymology

The word 'symbol' stems from the greek substantive 'τὸ σύμβολον'.¹ This is translated by the latin 'symbolum'. Related words are ἡ συμβολή, ὁ σύμβολος and τὰ σύμβολα. It may be derived from the verbs συμβάλλειν or συνβάλλεσθαι. Most authors, however, agree that it stems from the former and as such has the literal meaning of 'throwing together' (conicere).

The word arose out of a practice to literally bring-together the broken halves of either a ring, coin, staff of tablet of treaty, which was divided by agreement between two parties. One half implied the existence of the complementary other; it implied thereby the whole, even in the absence of the other recognizable half. The precision of juxtaposing the halves of an originally integral unit for the purpose of pairing and comparing was how the symbol came into existence.

1 Sacramentum Mundi, An Encyclopaedia of Theology. - N. Y.: Herder & Herder 1970, p. 199; Sacramentum Mundi, Theol. Lex. für die Praxis. - Basel, Wien: Herder, Bd. IV, pp. 784 — 9; Der große Herder, Bd. V. - Freiburg i. Br. - under "Symbol"; Lexikon für Theologie und Kirche, IX Bd. - Freiburg i. Br.: Herder 1964, pp. 1205 — 1210; Dizionario Teologico. - Brescia Queriniana 1969, 2nd, Vol. 3, under "Simbolo"; Encyclopaedia Filosofica, IV. - Venezia-Roma: Istituto per la collaborazione culturale 1957, under "Simbolo"; H. LIDEL / R. SCOTT. - A Greek-English Lexicon. - Oxford: Clarendon Press 1940, under "symbolon"; S. WISSE. - Das Religiöse Symbol. - Essen: Ludgerus 1963, p. 3; H. ESTIENNE. - Thesaurus Graecae Linguae. - Vol. VII, Paris 1829, pp. 1058 — 1062; W. KROLL / K. MITTELHAUS. - Paulys Real Encyclopädie der klassischen Altertumswissenschaft. - Stuttgart 1931, pp. 1088 — 1093; A. BAILLY. - Dictionnaire Grec — Français. - Paris 1950, p. 1821

The halves of a purposely divided unit were both called symbols. Originally symbols were signs: signs of valid and legitimate partners, messengers or guests. Hence its original use as a mark of friendship (*tessera hospitalitatis*). Symbols were originally a sort of credit card with hospitality significance.² The act of bringing together the two halves is considered by some as symbolic.³ This is rejected by others as a naive etymological interpretation.⁴ The significance of the two halves as recognizable signs had to be first established by agreement between the two parties. This was the unconditional premise required to make the pairing at all meaningful. Much ground is left for dispute among the theoreticians of symbol.

2. Historical Development

Although the original literal meaning of *συμβάλλειν* was to throw together, it gradually assumed broader meanings. Wider significance included: to unite, to join, to establish, to fix, to agree, to consent, to compare, to suppose, to explain, to guess, to estimate, to appreciate.⁵ *σύμβδον* has been given the meaning of the latin 'nota' i. e., *signum rei animo conceptae*; *indici-um*, *insignium*, *tessera*.⁶ Hence also the meaning as a certificate of hospitality.

The variety of meanings that the word symbol assumed included a society or association, a joint, a meal and a meeting.⁷ It could refer to any form of treaty, whether public or private as well as the athenian custom of testamental inheritance. Symbol could also indicate any form of jurisdiction. In this case,

2 Replaced later by the seal (*σφραγίς*); *Sacramentum Mundi*, *An Encyclopaedia of Theology*, p. 199

3 M. D. KOSTER. - *Symbol und Sakrament: Neue Ordnung* 1. - 1946/47, 389. He bases his sacramental symbolism on such an understanding.

4 E. PRZYWARA. - *Bild, Gleichnis, Symbol, Mythos, Mysterium, Logos: Filosofia e simbolismo*. - p. 18; also W. MÜRI. - *Symbolon. Wort- und sachsgechichtliche Studie*. - Bern 1931, 8.20, p. 14

5 H. ESTIENNE. - *Thesaurus Graecae Linguae*, 1058 — 1060; W. KROLL / K. MITTELHAUS. - *Paulys Real-Encyclopädie der klassischen Altertumswissenschaft*, 1088 — 1093; A. BAILLY. - *Dictionnaire Grec-Francais*, 1821 — 1822

6 H. ESTIENNE. - *Thesaurus Graecae Linguae*, 1058 — 1060

7 W. KROLL / K. MITTELHAUS. - *Paulys Real-Encyclopädie*, 1088 — 1093

however, no clear distinction is made between *τό σύμβολον* and *ἡ συμβολή*. The expression was also used as the name of the place where two mountain ranges or rivers met (also the plural *τὰ σύμβολον*). It also indicated the standard measure of weight.⁸ *τό σύμβολον* stood for various recognizable signs such as emblems and allegory.⁹

The original meaning of symbol was an empirical, recognizable, characteristic sign. The verb from which it stems (*συμβάλλειν*) indicated a 'throwing together' of a perceivable sign with its designation.¹⁰ In other words, symbol indicated that something was made of particular significance and given an arbitrary meaning which could be communicated. It meant empowering objects with specific significance by agreement. Symbol in its original etymological meaning meant a recognizable sign.

Many authors take a wide spring from the original etymological meaning of symbol. For C. G. JUNG the symbol was a unifier of opposites.¹¹ Others consider it as a relation between two realities,¹² or the encounter between the particular and general, singular and universal, empirical and transcendental, the profane and the spiritual.¹³

One author, R. ALLEAU, peculiarly presents the root of symbol as the derivative of another verb meaning to bind *δέσμειν*, through the mediatory *τὸ σύνθημα*.¹⁴ He only approves the use of symbol in reference to religious symbols. All other references are 'Synthema'. Most regard this, however, as a later development.¹⁵

W. MÜRI specifies the use of symbol as material signs as dating from the first half of the fifth century before Christ. It was an equivocal term with

8 Ibidem

9 A. BAILLY. - Dictionnaire Grec — Français, 1821

10 S. WISSE. - Das religiöse Symbol, p. 4; "Symbol — ein Zusammengeworfenes aus dem sinnlichen Zeichen und dem Bezeichneten oder Symbolisierten."

11 J. JACOBI. - Komplexe, Archetypus, Symbol in der Psychology C. G. Jungs. - Zürich-Stuttgart 1957, p. 102, 110

12 F. W. DILLISTONE. - Christianity and symbolism. - Philadelphia 1955, p. 18

13 K.-H. SCHEKLE. - Auslegung als Symbolverständnis. - Tüb. 1952, Theol. Qschr. 132

14 R. ALLEAU. - De la nature des symboles (Collection "Symboles"). - Paris 1958, pp. 16 f.

15 W. MÜRI. - Símbolon. Wort und sachgeschichtliche Studie. - Bern 1931, p. 41 f. 8.20

various meanings. The plural was also used at first which gradually was reduced to and replaced by the singular use. Symbol was at first synonymous with sign (*σημείον*). It meant: to bring together in spirit, to agree with one another, to compare, to develop, to guess, to understand, to clarify.¹⁶ Based upon some natural association or imposed interpretation, some visible concrete object was given a meaning for which it then became the sign. He describes the gradual development of the symbol as sign in the following stages: 'signum indicativum, significativum, repraesentivum.'¹⁷ This is a natural, spontaneous and progressive crystallization of the term 'symbol' meaning its gradual growth as an indicative, significative and representative sign. The development of the concept of symbol was such that its original meaning is hardly recognizable.¹⁸

The concept of symbol is so expansive that it serves as an epistemological and gnoseological principle. The capacity which conditions a symbol is the power of referring to something other than itself.¹⁹

a) Generic Definition of Symbol

The variable use of symbol in the various sciences seems to be rather equivocal. Nevertheless, in complementing one another, light is thrown upon the complex nature of the symbol, thereby allowing for a generic definition.

Whereas some authors seek to give a direct definition for the symbol,²⁰

16 Ibidem, p. 17

17 Ibidem, p. 28

18 S. V. SZYMANSKI. - *Das Symbol*. - (Diss., Masch.) Innsbruck 1947, p. 14

19 W. L. WARNER. - *The living and the dead. A study of the symbolic life of Americans*. - New Haven 1959, 3, p. 462; Even words can be considered as symbols as W. Warner says: "All things and their meanings (words for example) which conceptually or expressively refer to something beyond the sign itself are symbols. Symbols are substitutes for all known real and imaginary actions, things, and relations among them. They stand for and express feelings and beliefs about men and what they do, about the world and what happens in it. What they stand for may or may not be true, for that they express may be no more than a feeling, an illusion, a myth, or a vague sensation falsely interpreted." - S. V. SZYMANSKI. - *Das Symbol*, p. 18

20 A. WHITEHEAD. - Without title. - *Daedalus* 1958, 87, p. 109; M. LURKER. - *Symbol, Mythos und Legende in der Kunst. Die symbolische Aussage in der Malerei, Plastik und Architektur*. - Baden-Baden, Straßbourg 1958, p. 11

others consider this an evasive task.²¹ Most then are content with a general description, agreeing that the symbol is a sign but differing as to its sort. Some consider the symbol as an element of a sign system,²² or a conventional sign;²³ others consider the symbol as a sign image,²⁴ or a sign sui generis.²⁵

Only few see substance in the symbolized.²⁶ Many more consider the symbol as a sign for a thought or abstract idea.²⁷ Others consider the symbol to be properly used when serving as a sign for something transcending the senses and so imperceptible.²⁸ The function of sign suitably fluctuates between to portray, to show, to present and represent.²⁹ Rather than sign, still others see the symbol as expression. As such, the symbol is an expression with impression. It can serve to express something either immanent³⁰ or transcendent.³¹ In Depth Psychology the symbol is considered as an immanent expression.

21 F. DILLISTONE. - Christianity and Symbolism. - Phil. 1953, p. 18; R. GÄTSCHENBERGER. - Symbola, Anfangsgründe einer Erkenntnistheorie. - Karlsruhe 1920, p. 254

22 G. KLIESCH. - Die Macht des Symbols. - Neue Ordnung 11, 1957, p. 2

23 R. MACK. - A Clashing of Symbols. Limitation of the concept of Existence in Value Theory. - Journ Philos. 54, 1957, p. 476, note 5

24 J. MARITAIN. - Signe et Symbole. - Rev. Thom. 44, 1938, p. 302 f.

25 H. LOOFF. - Der Symbolbegriff in der neueren Religionsphilosophie und Theologie (Kantstudien, 69). - Köln 1955, p. 18

26 R. EISLER. - Wörterbuch der philosophischen Begriffe, historisch-quellenmäßig bearbeitet, III. - Berlin 1930, p. 194; H. SCHMALENBACH. - Phenomenologie du signe: Signe et Symbole. - p. 98

27 J. SAUER. - Die Symbolik des Kirchengebäudes und seiner Ausstattung in der Auffassung des Mittelalters. - Freiburg i. Br. 1902, p. 2; This definition is quoted by S. SZYMANSKI. - Das Symbol, p. 8; also by H. WEINHANDL. - Über das aufschließende Symbol. - Sonderheft der deutschen Philosophischen Gesellschaft, 6. - Berlin 1927, p. 73; K. PLACHTE. - Symbol und Idol. Über die Bedeutung der symbolischen Form im Sinnvollzug der religiösen Erfahrung. - Berlin 1931, pp. 47, 90

28 H. PONGS. - Das Bild in der Dichtung, II. Voruntersuchungen zum Symbol. - Marburg 1939, p. 1; L. FREMGEN. - Offenbarung und Symbol, Das Symbolische als religiöse Gestaltung im Christentum. - Gütersloh 1954, p. 16

29 G. MENSCHING. - Buddhistische Symbolik. - Gotha 1929, p. 6: "Symbol ist alles, was zu einer von sich selbst verschiedenen Wirklichkeit in einem sachlich notwendigen Verhältnis der Repräsentation steht, wobei das Repräsentierte je nach der Art des Symbols in eine verschiedene Nähe zum Symbol tritt."; G. MENSCHING. - Religiöse Ursymbole der Menschheit. - Stud. Gen. 8, 1955, p. 362

30 G. SCHOTT. - Die Bedeutung des Symbolischen. - München 1914, p. 9

31 H. LOOFF. - Der Symbolbegriff, pp. 21 - 23

With regard to a general division of symbol the difference has been made between natural and artificial, according to whether something renders itself to be readily used symbolically or not.³² This difference lies behind the real and representative symbol.³³ Concrete symbols are generally divided into things and action or gestures. Another division of the distinctive levels in which the symbol functions is the division of the different categories: psychological, metaphysical and religious.³⁴

H. LOOFF understands psychological symbols to be all perceptible things which activate the instincts and effects of the psyche,³⁵ such as pantomimes, mimics, dream and sex symbols. The metaphysical symbols reflect in images ideas which cannot be directly expressed, such as justice, fidelity, love, church and state.³⁶ The religious symbols present the wholly other numinous transcendent.

S. WISSE defines the metaphysical symbol as a perceptible expressive sign for the experienced transcendent.³⁷ The religious symbol assigns divinity to the transcendent.³⁸ As possibly the most encompassing definition of symbol is suggested: an empirical expressive sign for the experienced invisible.³⁹ This suffices as a generic definition of symbol.

32 G. MENSCHING. - Die Lichtsymbolik in der Religionsgeschichte. - Stud. Gen. 10, 1957, p. 425

33 M. THIEL. - Die Symbolik als philosophisches Problem und philosophische Aufgabe. - Stud. Gen. 6, 1953, p. 244; H. FRIEDMANN. - Epilogomena, Zur Diagnose des Wissenschafts-Zeitalters. - München 1954, p. 130; K. RAHNER. - Zur Theologie des Symbols. - Schriften zur Theologie, IV. - Einsiedeln, Zürich, Köln 1960, p. 279

34 H. LOOFF. Der Symbolbegriff, pp. 21 - 23

35 H. LOOFF. - ibidem, p. 21: "alle Dinge der Sinnenwelt, die sich auf die menschliche Seele mit ihren Trieben, Affekten und Anlagen beziehen."

36 Ibidem, p. 22: "spiegeln menschliche Ideen und Verhältnisse, die nicht unmittelbar ausgedrückt werden können, in Bildern, die von näherliegenden und anschaulichen Wirklichkeitsbereichen hergenommen sind."

37 S. WISSE. - Das religiöse Symbol, p. 27: Das (metaphysische) Symbol ist ein sinnfälliges Ausdruck-Zeichen für erlebtes Transzendentes."

38 Ibidem, p. 48: "Das religiöse Symbol ist ein sinnfälliges Ausdrucks-Zeichen für erlebtes transzendentes Göttlich-Heiliges."

3. Related Concepts

So as to further crystallize the concept of symbol, its distinction from related concepts is undertaken. Such related concepts are: sign, image, allegory and idea.

a) Distinction of Symbol from Sign

Based on the antique use, sign is still used by some synonymously with symbol.⁴⁰ Others say that the two are identical in content.⁴¹ Most, however, agree that a distinction between the two is to be made.⁴² How this distinction is to be drawn is a controversial point. Some consider only conventional signs inclusively as symbols.⁴³

Whereas the sign is more directed at the rational and intellectual part of man, the symbol makes its appeal upon the irrational and emotional side.⁴⁴ Whereas the sign is more linked with time and place dimensions, the symbol is not limited to such details.⁴⁵ In Complex Psychology especially is the sign an

39 Ibidem, p. 28: "sinnfälliges Ausdrucks-Zeichen für erlebtes Unanschauliches." This broad description excludes mathematical and chemical symbols.

40 E. MASURE. - Le signe. Le passage du visible à l'invisible. Psychologie. Histoire. Mystère. Le geste. L'outil. Le rite. Le miracle. - Paris 1954, p. 18; G. SCHOTT. - Die Bedeutung des Symbolischen. - München 1914, p. 18

41 W. TINDALL. - The Literary Symbol. - N. Y. 1955, p. 5; G. FERRERO. - Les lois psychologiques du symbolisme. - Paris 1895, p. 93: "Le symbole n'est qu'un signe; sa seule fonction est de représenter quelque élément psychique, une image, une idée, une émotion ..."

42 D. BIDNEY. - Besprechung zu: Symbols and values: an initial study. - Journ. Phil. 52, 1955, p. 135; T. SEGERSTEDT. - Die Macht des Wortes. - Zürich 1947, p. 62; P. TILLICH. - Systematische Theologie, I. - Stuttgart 1956, p. 277

43 E. BRUNNER. - Das symbolische in der religiösen Erkenntnis. - Tübingen 1914, pp. 36 - 38; S. BRETON. - Symbolisme et imagination de la matière; Filosofia e simbolismo, p. 63

44 F. DILLISTONE. - Christianity and Symbolism, p. 20; W. MOOG. - cited in Zschr. Aesth. Allg. Kunstwiss. 21, 1927, p. 316. - by S. SZYMANSKI. - Das Symbol, p. 65; E. DEEG. - Das symbolische Denken in der Kindersprache. - Würzburg 1938, p. 6

45 S. LANGER. - Philosophy in a new Key. - New American Library, N. Y., Toronto 15th, 1951, pp. 58, 61

expression of something known, whereas the symbol is the best possible expression for something relatively unknown.⁴⁶

The sign is designated more by a definite physical individuality; the symbol is more general and less exact in its direction.⁴⁷ Although the relationship between sign and signified is clearer than between symbol and symbolized, it is not necessarily closer.⁴⁸ Rather, the reverse rules. Although the logical link between symbol and symbolized lies further apart than between sign and signified, its affective affinity comes intimately closer.⁴⁹ Although the symbol is less precise than the sign, nevertheless, it is more pretentious.⁵⁰ Its very vagueness, indicative of ineffability, evades complete circumvention of the symbol.

S. WISSE considers the symbol and the sign to be related, as the former fulfils the function of the latter.⁵¹ J. MÜNZHUBER excludes indicative signs or symptoms from the bond binding sign and symbol.⁵² S. SINOR considers, on the other hand, signal and symbol as artistic signs.⁵³ S. LANGER, similarly, considers sign as a generic term to include both signal and symbol.⁵⁴

46 C. G. JUNG. - *Psychologische Typen*. - Zürich/Stuttgart 1960, 9, Nr. 894, p. 515; Nr. 901, p. 518; C. G. JUNG. - *Tipi Psicologici*. - Roma 3, 1973, p. 435 - 436: "Così come io lo concepisco, il concetto di segno ... Un simbolo suppone sempre che l'espressione scelta designi o formuli il più perfettamente possibile certi fatti relativamente sconosciuti, ma la cui esistenza è stabilita o ritenuta necessaria." This regard is not restricted to psychology.; W. TINDALL. - *The Literary Symbol*, p. 6; A. GRILLMEIER. - *Der Logos am Kreuz*. Zur christlichen Symbolik der älteren Kreuzigungsdarstellung. - München 1956, p. 20

47 F. KAULBACH. - *Philosophische Grundlegung zu einer wissenschaftlichen Symbolik*. - Meisenheim a. Glan 1954, p. 101

48 W. MÜRI. - *Symbolon*, p. 22; A. GRILLMEIER. - *Der Logos am Kreuz*, p.

49 E. MASURE. - *Le Signe*, p. 36

50 C. HAMBURG. - *Symbol and Reality*, Studies in the Philosophy of Ernst Cassirer. - The Hague 1956, p. 36

51 S. WISSE. - *Das religiöse Symbol*. p. 31: "Anzeichen, Kennzeichen und Bedeutungszeichen." The bond stems from the original use of the word 'symbol'; G. McLEAN. - *Symbol and Analogy: Tillich and Thomas*. - Rev. Univ. Ott. 28, 1958, Section speciale, p. 195: "... generic identity of sign and symbol ...".

52 J. MÜNZHUBER. - *Sinnbild und Symbol*. - *Zschr. Phil. Forsch.* 51950, p. 64 - 66

53 S. SINOR. - *Le symbolisme, instrument d'expression de l'homme*. - *Maison Dieu* Nr. 22, 1950, pp. 44 - 47: Concerned with language only.

54 S. LANGER. - *Philosophy in a New Key*, p. vi: "The great advantage of Morris's usage is that it leaves the word 'sign' to denote any vehicle of meaning, signal or symbol,

The signal, however, is considered by others to differ less from symbol than indicative signs, as it also triggers a total reaction which does not primarily implicate the intellectual process.⁵⁵ In Complex Psychology there is a difference between symptom and sign in relation to the symbol. Symptoms have causes of which they are signs which is not the case with symbols.⁵⁶

The difference between sign and symbol is considered to be gradual and not categorical;⁵⁷ not just subjective but surely objective.⁵⁸ Whereas all symbols are also signs, the converse is false; not all signs are symbols. Consequently the symbol may be best considered as a sign *sui generis*.⁵⁹

b) Image

Symbol and image are akin,⁶⁰ as an image permits itself to be perceived and can readily represent something other than itself. But not every image, lacking the peculiar power, is a symbol.⁶¹ A picture remains but a picture until in it is beheld the expression of something ineffable and transcendental. If this impression is successfully conveyed and something imperceptible is indeed somehow perceived, then alone does picture in effect attain the status of

whereas in my own vocabulary there was no generic term."; C. MORRIS. - Signs, Language and Behavior, pp. 50 – 52

55 G. GORDON. - Das Symbol in der religiösen Erziehung: Glaubensbelebung durch das Symbol. - Solothurn: Knechtle 1967, p. 170: "Das Symbol soll eine Aktion oder Reaktion auslösen. Rauch kann Signal der Gefahr sein, infolgedessen der Panik." Ibidem: "Am häufigsten ist (Zeichen) ein Teil; das Ganze bezeichnend. Folglich ist der Rauch Zeichen von Feuer."

56 J. JACOBI. - Komplex, Archetypus, Symbol in der Psychologie C. G. Jungs. - Zürich/Stuttgart 1957, pp. 103, 107, 108: "Ob man jedoch die bei Neurotikern vorkommenden psychischen Produkte mit symbolischem Charakter eher als Symptome, als Zeichen ansprechen oder dem Symbol zuordnen soll, läßt sich – nach Jung – nur am individuellen Fall entscheiden."

57 S. WISSE. - Das religiöse Symbol, p. 31: Symbol – "einen zusammengesetzten Begriff."

58 C. HAMBURG. - Symbol and Reality, p. 118

59 H. LOOFF. - Der Symbolbegriff, p. 18

60 Image translates german "Bild". Other synonyms: picture, figure, illustration, representation.

61 L. FREMGEN. - Offenbarung und Symbol, Das Symbolische als religiöse Gestaltung im Christentum. - Gütersloh 1954, p. 20

symbol.⁶² A perfect portrait is not necessary for this to be achieved; the few suggestive lines of a sketch can suffice.⁶³ The relationship between symbol and image is not of the first order,⁶⁴ although both render visible invisible phenomena.

A german synonym for symbol is 'Sinnbild'. Some identify the two entities, including J. JACOBI in her understanding of JUNG'S use of symbol.⁶⁵ Others identify the two concepts in theory as well as practice,⁶⁶ especially E.

62 S. WISSE. - Das religiöse Symbol, p. 32 rejects the opinion of R. HAMANN who considers that the subjective attitude alone makes of a picture a symbol. Much can be said on R. HAMANN's behalf.; R. HAMANN. - Das Symbol. - Gräfenhainichen 1902, p. 15: "wenn das Bild in Zusammenhänge einträte, die den lebenden Menschen erforderten", The photograph of a deceased man would become a symbol when kissed by the widow.

63 Generally the fuller the image so also the impression. H. SEDLMAYR. - Architektur als abbildende Kunst. - (Österr. Akad. d. Wissensch., Phil.-hist. Klasse, Sitzungsberichte, Bd. 225, 3. Abhdlg.). - Wien 1948, p. 23; T. MUNRO. - The psychological basis of symbolism in the arts: Filosofia e simbolismo, p. 181: "Only a few images become established symbols, through being persistently used to suggest certain meanings and hence to represent them as tools of thought and action. Ordinarily, the symbol is a fairly familiar, easily recognized image."; T. MUNRO. - Suggestion and Symbolism in the Arts. - Journ. Aesth. Art. Crit. 15, 1956, p. 159

64 W. STÄHLIN. - Symbolon. Vom gleichnishaften Denken. Zum 75. Geburtstag i. A. der Evang. Michaelsbruderschaft. - Hrsg. A. KÖBERLE. - Stuttgart 1958, p. 326. The contemplation of the image is stressed. (Notwendigkeit der Bildbetrachtung); F. KAULBACH. - Philosophische Grundlegung zu einer wissenschaftlichen Symbolik. - Monographie zur philosophischen Forschung, 14. - Meisenheim a. Glan 1954, p. 174. The gestalt quality of symbol is noted.; C. LEWIS. - Poetic Image. - London 1947, p. 40. The illustration is considered more important for poetry than the symbol.

65 H. SCHAUERTE. - Das Symbol: Festgabe für Alois Fuchs zum 70. Geburtstag. - Hrsg. W. TACK. - Paderborn 1950, pp. 322 - 327; G. SIEWERTH. - Wort und Bild. Eine ontologische Interpretation. - Düsseldorf 1952, p. 37; R. WERNAER. - Die Einführung und das Symbol. - Zschr. Phil. Philos. Kritik 126, 1905, p. 38; I. CARUSO. - Das Symbol in der Tiefenpsychologie. - Stud. Gen. 6, 1953, p. 296; J. JACOBI. - Komplex, Archetypus, Symbol, pp. 98, 110; J. JACOBI. - Die Psychologie von C. G. Jung. Eine Einführung in das Gesamtwerk. - Zürich/Stuttgart 1959, 41967, p. 148: "Das deutsche Wort für Symbol heißt Sinnbild und drückt mit dieser Wortverbindung vortrefflich aus, daß sein Inhalt beiden Sphären entstammt und angehört: als Sinn ist es dem Bewußtsein, dem rationalen, das Bild dem Unbewußten, dem irrationalen Bereich zugeordnet."

66 E. DEEG. - Das symbolische Denken in der Kindersprache, p. 6; G. KLIESCH. - Die Macht des Symbols. - Neue Ordnung 11, 1957, p. 2

CASSIRER.⁶⁷ Still others consider the difference between symbol and Sinnbild to be substantial.⁶⁸

W. STÄLIN considers that the difference between Sinnbild and symbol lay therein, that whereas the Sinnbild economises on the means used, the symbol has no restrictions and can even amplify its presentation.⁶⁹ The symbol unlike the Sinnbild need not be as comprehensive and concise as possible.⁷⁰ Whereas the symbol is directed at the reasoning capability. In this aspect, Sinnbild resembles sign more than symbol. It can, however, refer to abstract or ideal beings. The Sinnbild can incorporate something contemplated but not seen, as virtues or the state. The symbol is more restricted to the relatively unknown insofar as it is imperceptible.⁷¹

The Sinnbild has its own meaning which enables a transitional leap to the thing symbolized. In the symbol on the other hand, the symbolized is immediately perceived. What may be separated in the Sinnbild cannot be severed in the symbol. The Sinnbild is *signum quod* or *signum es quo*, whereas the symbol is *signum quo* or *signum in quo*.

The Sinnbild can be created by agreement. This can be based upon a conventional basis, as the national flag,⁷² or upon a natural correlation, as the heart for love. The symbol on the other hand, does not arise from agreement alone. That is seemingly a subsequent feature. It arises primarily out of an experience with strong subjective reaction. The symbol strikes then a diffe-

67 E. CASSIRER. - Philosophie der symbolischen Formen. Bd. II: Das mythische Denken. - Berlin 1925, p. 319

68 K. PLACHTE. - Symbol und Idol. Über die Bedeutung der symbolischen Form im Sinnvollzug der religiösen Erfahrung. - Berlin 1931, p. 90. The Sinnbild is considered as a schematical shallowing of symbol (schematische Verflachung).; C. PUETZFELD. - Deutsche Rechtssymbolik. - Berlin 1936, pp. 17, 36; J. MÜNZHUBER. - Sinnbild und Symbol. - Zschr. Phil. Forsch. 5, 1950, pp. 62 - 64. Symbol is limited to actions.

69 W. STÄHLIN. - Symbolon, p. 327: "Der Sinn des Sinnbildes ist nur in zeichenhaften Andeutungen gegenwärtig und aus ihnen herauszuspüren."

70 Ibidem, p. 327: "möglichst knapp."

71 A. GRILLMEIER. - Der Logos am Kreuz, p. 20. No clear distinction between Sinnbild and Symbol is made.

72 J. MÜNZHUBER. - Sinnbild und Symbol, pp. 62, 65; D. KELSEY. - The Fabric of Paul Tillich's Theology. - New Haven - London: Yale University Press 1967, p. 46; P. TILLICH. - Theology of Culture, p. 55: "There has ... been a fight since the days of William Tell as to how behave in the presence of the flag. This would be meaningless if the flag did not participate as a symbol in the power of that which it symbolizes."

rent dimension than the Sinnbild. Although in theory their banks may not be bridged, in practice the symbol may degenerate to the level of a Sinnbild.⁷³ Alternatively a Sinnbild may be elevated to a symbol when it suitably serves as a perceptible expression of an imperceptible impression.

The linear expansion may consequently be noticed: image, Sinnbild, symbol.⁷⁴ More completely the gradual progression may be presented: symptom, sign, Sinnbild, symbol. This does not necessarily represent a continual development but it does indeed indicate a vicissitude of values.⁷⁵

c) Distinction of Symbol from Allegory

Most agree that symbol and allegory are diverse. However, M. SCHLESINGER considers symbol to be a type of allegory;⁷⁶ T. MUNRO considers the symbolic story to be an allegory;⁷⁷ H. JONGSTE considers nature symbolism to be ordinarily allegorical.⁷⁸ Although generally accepted as diverse, the terms are commonly misused. For example, an allegory of Justice is the presentation of a blindfolded woman holding a set of scales in one hand and a sword in the other. Unfortunately it is often improperly said that this representation is "only a symbol" when "only an allegory" would be correct.⁷⁹

The allegory is only a figurative formation and picturesque presentation of an idea.⁸⁰ It is more rational than the symbol and makes its appeal upon the

73 S. WISSE. - Das religiöse Symbol, p. 34: "Wir betrachten also das Symbol als eine Einschränkung gegenüber dem Sinnbild (es wird sicher mehr Sinnbilder geben als echte Symbole), nicht aber als eine Einschränkung, die seinen Wert vermindert."

74 Sinnbild and Symbol are to be clearly distinguished. Another german synonym in modern use is 'Inbild' but it fails to capture the dynamic character of symbol: M. KOSTER. - Symbol und Sakrament, p. 388; J. PIEPER. - Weistum, Dichtung, Sakrament. Aufsätze und Notizen. - München 1954, p. 241

75 H. LOOFF. - Der Symbolbegriff, p. 29; J. MÜNZHUBER, Sinnbild und Symbol, p. 64

76 M. SCHLESINGER. - Geschichte des Symbols. Ein Versuch. - Berlin 1912, p. 129
The symbol is considered a sort of allegory as according to Schopenhauer.

77 T. MUNRO. - The psychological basis of symbolism in the arts, p. 190

78 H. JONGSTE. - On Symbols. - Philosophia Reformata 21, 1956, p. 163

79 K. PLACHTE. - Symbol and Idol, p. 97

80 Definition in Gr. Herder I, 5, 1953, p. 229

reflective understanding.⁸¹ The symbol is more designed to encounter the whole person. In allegory the relationship between the represented and its representation is artificial and arbitrary, based upon certain analogates.⁸² The idea to be represented is more precise than is the case with the symbol. It is usually abstract but in contrast to the symbolized which is mostly abstruse and evasive. Consequently the allegory has the same static meaning, conditioned by information. Such an esoteric stipulation is not required by the symbol.⁸³

K. PLACHTE considers that the difference between allegory and symbol lies therein, that whereas the former joins different contents of imagination through analogy, the latter generates the content through representation.⁸⁴ However, S. WISSE considers that the symbolized is an independent existent. The allegory is conditioned by a preliminary reflection in order to understand the representation.⁸⁵ Both symbol and allegory are different and the allegory ought not become a symbol.⁸⁶

81 G. MENSCHING. - Die Lichtsymbolik in der Religionsgeschichte. - Stud. Gen. 10, 1957, p. 423; K. PLACHTE. - Symbol und Idol, p. 121; H. FRIEDMANN. - Wissenschaft und Symbol. Aufriß einer symbolnahen Wissenschaft. - München 1949, p. 29

82 K. KERENYI. - Symbolismus in der antiken Religion. - Filosofia e simbolismo, 38, p. 120; M. RADOVIC. - Zur Wiedergeburt des symbolischen Denkens. - Hochland I, 1931/32, p. 501

83 E. DEEG. - Das symbolische Denken in der Kindersprache, p. 4; J. HOLTHUSEN. - Studien zur Aesthetik und Poetik des russischen Symbolismus. - Göttingen 1957, p. 46; R. MÜLLER-FREIENFELS. - Die Seele des Alltags. - Berlin 1925, p. 169. The living symbol is compared with the fossilized allegory.

84 K. PLACHTE. - Symbol und Idol, p. 87. Based on Cassirer.

85 S. WISSE. - Das religiöse Symbol, p. 36: "während im Symbol das Symbolisierte, das unabhängig vom Symbol existiert, analog anschaulich wird, ist Allegorie aus sich heraus als Darstellung ihrem Sinn nicht einmal immer analog."; G. KLIESCH. - Die Macht des Symbols. - Neue Ordnung 11, 1957, p. 2

86 R. SCHERER. - Das Symbolische. Eine philosophische Analyse. - Phil. Jhb. 48, 1935, p. 277: "Insofern kann jede Allegorie zum Symbol werden, in dem Augenblick, wo sie mit einem gemeinsamen 'Lebensgefühl' in Verbindung gesetzt wird und damit zum Gemeinschaftsausdruck wird."

d) Distinction of Symbol from Ideas

The symbol is not the incarnation of any concept. The imaginative representation of a notion is rather allegory. But in according to E. CASSIRER'S understanding, words, signs and concepts may be called symbols. F. KAULBACH makes mention of the symbolical idea.⁸⁷ G. MENSCHING considers religious numinous concepts to be symbols, because they transcend rational concepts.⁸⁸ By contrast, S. WISSE asserts that, whereas the concept passes from the concrete to the abstract and thereby to something transcendental, the symbol seeks reversingly to particularize the general and singularize the universal.⁸⁹ Notion and symbol are subsequently mutually exclusive alternatives. In comparison to the concept the symbol because polyvalent and ambiguous, is rather limitless in its application. Again, concepts also convey a clearer and more exact comprehension. But where ideas fall short, symbols can fathom.

4. Differentiation of the Religious Symbol

C. G. JUNG concerns himself with the religious symbol but not as such. It is of interest to him insofar as it has a numinous effect. All symbols having such an effect could be considered religious in his outlook. Formally the symbols with which C. G. JUNG concerned himself were psychological ones. His interest lies in their effect upon a subject. Formally, however, religious symbols are concerned about the divinity because it is sacred.⁹⁰ R. OTTO

87 F. KAULBACH. - Philosophische Grundlegung zu einer wissenschaftlichen Symbolik, pp. 124 – 128. "Begriffssymbolik" is noted.

88 G. MENSCHING. - Religiöse Ursymbole der Menschheit. - Stud. Gen. 10, 1955, pp. 195 – 206

89 S. WISSE. - Das religiöse Symbol, p. 37: "Gewinnt der Begriff größere Klarheit, je mehr er von individuellen Merkmalen absieht und nach Allgemeinheit strebt, so erlangt das Symbol größeren Erkenntniswert, je mehr es mit individuellen, aus einem Erleben stammenden sinnlichen Merkmalen ausgestattet ist."

90 C. FABRO. - Enigma dell'uomo e mistero di Dio. - Metafisica ed esperienza religiosa (Archivio di filosofia). - Roma 1956, p. 201: "C'è perciò una solidarietà intima fra

calls the sacred (qadosh, ἅγιος, sanctus, sacer) the ineffable numinous.⁹¹ In order to further clarify the religious symbol its differentiation from mystery, myth, metaphor and type is undertaken.

a) Religious Symbol and Mystery

Mystery and cult together create ritual.⁹² Ritual and symbol have certain common characteristics. They have a marked social quality; they have an inside and an outside, that is, an invisible and a visible aspect; cult tends to stabilize the mental and emotional state.⁹³ Mystery designates something enigmatic.⁹⁴

Notwithstanding the historical reference of symbol to certain mystery cults as the pythagorean sects, the symbol is called a mystery by some, to stress its enigmatic quality.⁹⁵ However, mystery and symbol are not synonymous.⁹⁶ Nonetheless, there remains in the symbol a mysterious rest which evades comprehension.⁹⁷

b) Religious Symbol and Myth

Myth is often presented through ritual as a symbolical expression of some experience which has left an impression. The total experience is sought uncritically to be integrated.⁹⁸ Myth is not an explanation but rather a picturesque

l'Essere e il Sacro perchè alla fine l'apparire stesso dell'essere si rivela fondato sul sacro: sembra anche evidente la solidarietà fra il sacro e la divinità."

91 R. OTTO. - *Das Heilige. Über das Irrationale in der Idee des Göttlichen und sein Verhalten zum Rationalen.* - München o. J., 29/30, pp. 5 – 7; *Idea of Holy.* - London 1971, pp. 5 – 7

92 W. OTTO. - *Die Gestalt und das Sein.* - Düsseldorf 1955, pp. 244 – 248

93 E. UNDERHILL. - *Worship.* - Fontana 1962, pp. 33 – 40

94 W. KEILBACH. - *Transzendenz, Archetypus, Mysterium: Pro mundi vita.* - München 1960, p. 147

95 A. HARNACK. - *Dogmengeschichte I.* - Tübingen 1909, p. 476

96 E. MASURE. - *Le signe, Note 16.* Both are used identically

97 E. DEEG. - *Das symbolische Denken,* p. 4

98 P. GOETZ. - *Die Religionen der vorgeschichtlichen primitiven Völker.* - Aschaf-

narration of an experience. Only insofar as the experience concerns relationship with and dependence upon a supreme Being can the myth be said to be religious. Myths are only accidentally religious.

In expressing an experience the myth utilizes the symbol. J. BACHOFEN considers the myth as an exegesis of the symbol.⁹⁹ The appearance of the same symbols for the expression of the same experienced reality by different races and different epochs speaks on behalf of the archetype, that is, the common structure of the collective unconscious.¹⁰⁰ E. CASSIRER considers the myth as an eminent symbolical form of the human spirit.¹⁰¹ Unreflective thinking identifies in the myth the symbol with the thing symbolized.¹⁰² Others consider this valid only in regard to magic. Myth is considered as an intermediary stage between primitive thinking and religion.¹⁰³

S. WISSE considers that the individual symbols contained in the myth are alone insufficient to present the experience sought to be expressed. The myth would otherwise be superfluous. The individual symbols serve as catalysts in the development of the mythological process.¹⁰⁴ Like myth and religion, myth and symbol are substantially separate and contingently congruent.

fenburg 1960, "Mythen und Symbole", pp. 101 — 111; A. JENSEN. - Mythos und Kult bei Naturvölkern. Religionswissenschaftliche Betrachtungen. - Wiesbaden ²1960, pp. 13 — 94; C. G. JUNG / K. KERENYI. - Einführung in das Wesen der Mythologie. Das Göttliche Kind. Das Göttliche Mädchen. - Zürich ⁴1951, pp 9 — 38: Ueber Ursprung und Gründung in der Mythologie.

99 J. BACHOFEN. - Urreligion und antike Symbole I. - Leipzig 1926, p. 281

100 M. MIRCEA ELIADE. - Traite d'histoire des religions, Paris 1948

101 E. CASSIRER. - Der Begriff der symbolischen Form im Aufbau der Geisteswissenschaften (Vorträge der Bibl. Warburg, 1921/22). - Leipzig 1923, p. 188

102 E. CASSIRER. - Das mythische Denken, p. 51

103 G. MENSCHING. - Gott und Mensch. Vorträge und Aufsätze zur vergleichenden Religionswissenschaft. - Braunschweig 1948, p. 117; S. MOSER. - Mythos, Utopie, Ideologie. - Zschr. Phil. Forsch. 12, 1958, p. 429. Religion is considered a derivative of myth: "der Mythos sei eine, 'ununterschiedliche ganzheitliche Einstellung des ganzen Menschen in seiner Welt der Wirklichkeit in ihrer Ganzheit gegenüber' und wird, indem er im Symbol aufgehoben wird, auf einer ersten Stufe der Reflexion zur Religion, die damit aber auch vom mythischen Ganzheitserlebnis klar zu unterscheiden sei."

104 S. WISSE. - Das religiöse Symbol, p. 52: "Religion ist zwar kein Mythos, aber der Mythos kann religiös sein, genau wie das Symbol."

c) Symbol and Metaphor

What allegory presents in art, the metaphor presents in language.¹⁰⁵ Metaphor is defined as the picturesque expression for an abstract idea.¹⁰⁶ Metaphor and allegory are related.¹⁰⁷ The idea, which the metaphor expresses needs not necessarily be abstract. It can express different levels of meaning, as from the material to the spiritual and reverse. This is enabled through analogy.

Both metaphor and symbol represent something else. But the contents of the symbol is not metaphorically interpreted.¹⁰⁸ Neither does the symbol formalize the metaphor. Whereas the metaphor remains concerned in outward appearance, the symbol applies an inner analogy.¹⁰⁹ The metaphor aims at striking a particular feeling. Compared to the symbol it is more situation conditioned and transient. The important difference between the two lies in the things known and unknown. The metaphor is consciously used as fiction, whereas the symbol is not completely fathomed. Therefore the metaphor makes more appeal upon the intellect than the symbol. The former is a qualitative restriction of the latter and cannot become one.

Related to the metaphor is the parable.¹¹⁰ E. PRZYWARA sees a relationship between the parable and symbol.¹¹¹ This is based not etymologically on the similar last syllables but because both are representational. The parable, like the metaphor, can only be understood through analogy.

¹⁰⁵ L. FREMGEN. - *Offenbarung und Symbol*, p. 20

¹⁰⁶ Gr. Herder, VI, 5, 1955, p. 470: "bildhaften Ausdruck für einen abstrakten Begriff."

¹⁰⁷ K. PLACHTE. - *Symbol und Idol*, p. 89

¹⁰⁸ M. ROSS. - *Symbol and Metaphor in human experience*. - Princeton 1949, *Thought* 25, 1950, p. 517. The symbol is considered to formalize the metaphor.

¹⁰⁹ B. RAUCH. - *Die psychologischen Wurzeln des symbolischen Verstehens*, p. 29

¹¹⁰ L. FREMGEN. - *Offenbarung und Symbol*, p. 20. Metaphor is considered "tertium comparationis"...; Gr. Herder, IV, 5, 1954, p. 164: "Was das Symbol in der Kunst, ist das Gleichnis in der Sprache."

¹¹¹ E. PRZYWARA. - *Bild, Gleichnis, Symbol, Mythos, Mysterium, Logos*, p. 17. The similar suffix is considered to express etymological affinity. But the prefixes predicate the opposite.

d) Symbol and Type

Type is theologically considered a future orientated form of symbol.¹¹² Scripture typology is exemplified in the reference to Adam as the figure ("τύπος") of Christ (Rom. 5 : 16) and to Baptism as the antitype of the Deluge (I Pet. 3 : 19).¹¹³ Throughout the scriptures there are many typological¹¹⁴ and antitypological symbols,¹¹⁵ whereby the expected is precipitated. J. DANIELIOU considers biblical typology as exemplary causality.¹¹⁶ Successive actions of God's revelation correspond intrinsically. This gives the symbol use in yet another domain.

Throughout the preceding eclectic presentation many moot points amongst theoreticians of symbol have been seen. Nevertheless, something of general value may be gleaned. The symbol then is seen to be a special sort of sign whose significance is not static. The reception in the inner domain leaves an irrational rest.¹¹⁷ Having outlined the symbol in general, it behooves to delve into

112 M. SCHLESINGER. - Geschichte des Symbols, p. 123: "gleichfalls eine Form des Symbols, jedoch mit wesentlicher Beziehung auf die Zukunft."

113 ST. AUGUSTINE. - De Doctrina Christi. - 2. 1. 1. Pl 34

114 L. FREMGEN. - Offenbarung und Symbol, p. 19. With regard to history symbol and type are considered interchangeable.

115 J. FREUNDORFER. - Typus. - Lex Theol. Kirche X, 21938, p. 345; L. GOPPELT. - Typus, Die typologische Deutung des Alten Testaments im Neuen. - Gütersloh 1939, p. 262

116 J. DANIELIOU. - The Problem of Symbolism. - Thought 25, 1950, p. 423. Ibidem p. 434: "Thus a new symbolism is appearing, the symbolism of the Bible, the essential character of which is to be a historic symbolism; that is to say, it is a correspondence between different moments of sacred history. It is this symbolism which we designate by the name of typology. The new symbolism has its foundation in the unity of the plan of God. It is a divine consistency which manifests itself on the different levels of history. It subtracts nothing from the unique value of the divine events, but communicates to them a proper intelligibility which raises them above the level of pure factuality. Thus it has the value of an argument and takes on the form of prophecy; indeed, it was this form that Pascal, as the Fathers before him, recognized the essential proof of the truth of Christianity."

117 S. SZYMANSKI. - Das Symbol, p. 65

the contribution of Depth Psychology according to the Complex Analytical Theory of C. G. JUNG towards a particular understanding of the symbol.¹¹⁸

118 I. CARUSO. - Das Symbol in der Tiefenpsychologie. - Stud. Gen. 6, 1953, p. 296. Symbol theoreticians object to the "secularization" of the symbol within Depth Psychology.; J. JACOBI. - Komplex, Archetypus, Symbol in der Psychologie C. G. Jungs. - Zürich 1957, p. 90. Prior to presenting Jung's understanding other descriptions are given which are worthy of note.; O. DOERING. - Christliche Symbole. - Freiburg i. Br. 1933, p. 1: "Symbole sind Gleichnisse des Unvergänglichen in Erscheinungsformen der Vergänglichkeit; beides ist in ihnen 'zusammengeworfen', miteinander zur Sinneseinheit verschmolzen."; J. BACHOFEN. - Versuch über die Gräbersymbolik der Alten. - Leipzig 1927, p. 60: "Worte machen das Unendliche endlich, Symbole entführen den Geist über die Grenzen des Endlichen, Werdenden, in das Reich der unendlichen seienden Welt. Sie erregen Ahnungen, sind Zeichen des Unsagbaren, unerschöpflich wie dieses ..."; FR. CREUTZER. - Symbolik und Mythologie der alten Völker. - Leipzig 1819, p. 63: "Es ist quellende Exuberanz lebendiger Ideen, die sich in ihm reget; und was die Vernunft, mit dem Verstande vereinigt, in successiver Schlussfolge erstrebet, das gewinnt sie hier, im Bunde mit dem Sinne, ganz und auf einmal ... Diese höchsten Äusserungen des bildenden Vermögens nennen wir Symbole."

PART II

THE CONCEPT OF SYMBOL IN THE PSYCHOLOGY OF C. G. JUNG

Having sketched in general the broad outlines of the symbol and traced its meandering in various forms, a closer scrutiny of its utilization in a particular branch ensues. Complex psychology would indeed be unimaginable without the cardinal concept of symbol. It is therein considered as an irreplaceable means through which the archetypes of the unconscious are manifested thereby expressing in a numinous way the immanent individuation processes of the psyche.

CHAPTER II

THE SYMBOL IN THE ANALYTICAL PSYCHOLOGY OF C. G. JUNG

1. Synopsis of Symbol

The term „symbol“ is reserved in its application to only the best possible expression of something relatively unknown.¹ Therein lies its distinction from sign and allegory. The 'unknown' for JUNG refers to the unconscious regions of the psyche. Psychologically speaking, symbols speak to consciousness from the unconscious.

„Jede Auffassung, welche den symbolischen Ausdruck als Analogie oder abgekürzte Bezeichnung einer bekannten Sache erklärt, ist *semiotisch*. Eine Auffassung, welche den symbolischen Ausdruck als bestmögliche und daher zunächst gar nicht klarer oder charakteristischer darzustellende Formulierung einer relativ unbekannten Sache erklärt, ist *symbolisch*. Eine Auffassung, welche den symbolischen Ausdruck als absichtliche Umschreibung oder Umgestaltung einer bekannten Sache erklärt, ist *allegorisch*.“²

Only as the best possible expression of something relatively unknown is the symbol significantly pregnant. Should this characteristic condition not be fulfilled its vital significance is lost. As a symbol it 'dies', having only historical importance degenerate to the level of sign.³

1 C. G. JUNG. - Psychologische Typen. - Ges. Werke VI, Zürich 1960, p. 515: "Das Symbol setzt immer voraus, daß der gewählte Ausdruck die bestmögliche Beziehung oder Formel für einen relativ unbekannten, jedoch als vorhanden erkannten oder geforderten Tatbestand sei."

2 C. G. JUNG. - *ibidem*, p. 515

3 J. JACOBI. - Die Psychologie von C. G. Jung. - Zürich 1967, p. 149: "Immerhin können Symbole auch zu Zeichen 'degenerieren' und zu 'toten Symbolen' werden, indem der im Symbol verborgene Sinn völlig bloßgelegt wird und er aufhört, bedeutungswanger zu sein, weil wir ihn rational nun voll erfassen können. Denn ein echtes Sym-

"Das Symbol ist nur lebendig, solange es bedeutungsschwanger ist. Ist aber sein Sinn aus ihm geboren, d. h. ist derjenige Ausdruck gefunden, welcher die gesuchte, erwartete oder geahnte Sache noch besser als das bisherige Symbol formuliert, so ist das Symbol tot, d. h. es hat nur noch historische Bedeutung."⁴

In the symbol rational and irrational elements are united, consciousness and unconscious are joined.⁵ The subjective symbolical attitude is also conditional to the relative effectiveness of the symbol.⁶

"Ob etwas ein Symbol sei oder nicht, hängt zunächst von der Einstellung des betrachtenden Bewußtseins ab, eines Verstandes z. B., der den gegebenen Tatbestand nicht bloß als solchen, sondern auch als Ausdruck von Unbekanntem ansieht ... Wir können diese Einstellung, welche die gegebenen Erscheinungen als symbolisch auffaßt, abgekürzt als *symbolische Einstellung* bezeichnen."⁷

The symbol functions effectively throughout the whole psyche. It strikes chords which vibrate throughout different dimensions.

Das Symbol ist immer ein Gebilde höchst komplexer Natur, denn es setzt sich zusammen aus den Daten aller psychischen Funktionen. Es ist infolgedessen weder rationaler noch irrationaler Natur. Es hat zwar eine Seite, die der Vernunft entgegenkommt, aber auch eine Seite, die der Vernunft unzugänglich ist, indem es nicht nur aus Daten rationaler Natur, sondern auch aus den irrationalen Daten der reinen inneren und äußeren Wahrnehmung zusammengesetzt ist. Das Ahnungsreiche und Bedeutungsschwere des Symbols spricht ebensowohl das Denken wie das Fühlen an, und seine eigenartige Bildhaftigkeit, wenn zu sinnlicher Form gestaltet, erregt die Empfindung sowohl wie die Intuition."⁸

The symbol functions in a compensatory integrating way through what JUNG calls the transcendental function. In the symbol opposites are united,

bol kann nie restlos gedeutet werden. Seinen rationalen Anteil können wir dem Bewußtsein erschließen, seinen irrationalen uns nur 'zu Gemüte führen'. Darum spricht ein Symbol auch immer die ganze Psyche, ihren bewußten und zugleich ihren unbewußten Anteil an, ebenso wie alle ihre Funktionen."

4 C. G. JUNG. - Psychologische Typen, Ges. Werke VI, p. 516

5 In this regard symbols are distinguished from symptoms.

6 C. G. JUNG. - Ibidem, p. 519: "Die reinen Bewußtseinsprodukte sowohl wie die ausschließlich unbewußten Produkte sind nicht eo ipso überzeugend symbolisch, sondern es bleibt der symbolischen Einstellung des betrachtenden Bewußtseins überlassen, ihnen den Charakter des Symbols zuzuerkennen."

7 C. G. JUNG. - ibidem, p. 517

8 Ibidem, p. 520

thesis and antithesis are synthesized and the conscious joined with the unconscious. The pass-over from one sphere to its counterpart is referred to as the transcendental function.

*„transzendente Funktionen ... , wobei ich unter „Funktion“ nicht eine Grundfunktion, sondern eine komplexe, aus anderen Funktionen zusammengesetzte Funktion verstehe, und mit „transzendent“ keine metaphysische Qualität bezeichnen will, sondern die Tatsache, daß durch diese Funktion ein Übergang von der einen Einstellung in eine andere geschaffen wird. Der von Thesis und Antithesis bearbeitete Rohstoff, der in seinem Formungsprozeß die Gegensätze vereinigt, ist das lebendige Symbol.“*⁹

The Symbol has an integral tendency releasing energy for the purpose of totality.

*„Wie wir gerade an dem Beispiel des Faust sehen können, bedeutet die Vision des Symbols einen Hinweis auf den weiteren Weg des Lebens, eine Anlockung der Libido zu einem noch fernen Ziel, das aber von da an unauslöschlich in ihm wirkt, so daß sein Leben, entfacht wie eine Flamme, stetig weiter schreitet zu fernen Zielen. Das ist auch die spezifisch lebensfördernde Bedeutung des Symbols. Das ist auch der Wert und Sinn des religiösen Symbols. Ich meine natürlich nicht dogmatisch erstarrte, tote Symbole, sondern Symbole, die dem schaffenden Unbewußten des lebendigen Menschen entsteigen.“*¹⁰

The symbol clothes the unconscious. Under the auspices of symbols are the archetypes actualized.¹¹

*„Ich bin zum Schlusse gekommen, daß das Symbol in Ansehung seiner großen Bedeutung als eines Repräsentanten des Unbewußten ein nicht zu kleiner Wert beizumessen sei.“*¹²

The symbol contains the polarized characteristics of being real yet unreal.¹³

„Das Symbol vereinigt in seiner Natur das Gegensätzliche; so vereinigt es auch in seiner Natur den Gegensatz real-irreal, indem es zwar einerseits

9 Ibidem, p. 522

10 Ibidem, p. 132

11 J. JACOBI. - Komplex, Archetypus, Symbol in der Psychologie C. G. Jungs. - Zürich 1957, p. 86: "Erscheint der Archetypus im Jetzt und Hier von Raum und Zeit, kann er im Bewußtsein in irgendeiner Form wahrgenommen werden, dann sprechen wir von Symbol."

12 C. G. JUNG. - Psychologische Typen. - Ges. Werke VI, p. 133

13 Ibidem, p. 118: "Es wäre kein Symbol, wenn es nur real wäre, denn dann wäre es eine reale Erscheinung, die nicht symbolisch sein könnte ... Wenn es irreal wäre, so wäre es nichts als eine leere Imagination."

eine psychologische Realität oder Wirklichkeit (seiner Wirksamkeit wegen) ist, andererseits aber keiner psychischen Realität entspricht. Es ist eine Tatsache und doch ein *Schein*.¹⁴

The symbol is a cardinal element in analytical psychology.¹⁵ By JUNG it is considered as a union of opposites ('coincidentia / complexio oppositorum', 'tertium comparationis', 'hieros gamos') brought together for the sake of the whole psyche.¹⁶ Expressive of this amalgamation of different parts of the psyche is the waterfall which joins the areas of 'above' and 'below' with an accompanying release of transforming energy.¹⁷

Symbols according to jungian understanding join opposites. Primarily the contraries joined are the conscious and unconscious. Through the bipolarity of symbols is the etymological meaning fulfilled. However, the german word Sinnbild express best the jungian understanding of a symbol.

"Schon seine Zusammensetzung verrät die beiden Spären, die sich in ihm zu einer Gemeinsamkeit verbunden haben: *der Sinn*, als der integrierende Bestandteil des erkennenden und formenden Bewußtsein, und *das Bild*, als inhaltlicher Rohstoff des schöpferischen Urschoßes des kollektiven Unbewußten, der eben durch die Verbindung mit ersterem seine Bedeutung und Gestalt erhält."¹⁸

The union of opposites in alchemy is aptly expressed by marriage creating the hermaphrodite.

"Eine Verknüpfung von einerseits männlichen (Form) und andererseits weiblichen (Rohstoff) Elementen läßt sich dabei unschwer feststellen – denn in der Tat handelt es sich um eine "coincidentia oppositorum" –, weswegen auch der Bauch der Alchemisten, das Symbol als "conjunctio", als "Ehe" zu bezeichnen, sehr anschaulich und hellsichtig ist. Allerdings nur, wenn man diese „Ehe“ als eine vollkommene ansieht, deren beide

14 Ibidem, p. 136

15 R. HOSTIE. - Religion and the Psychology of Jung. - N. Y. 1957, p. 36

16 J. JACOBI. - Komplex, Archetypus, Symbol, p. 109: "Habentibus symbolum facilius est transitus", pflegte Jung aus einem alten alchemistischen Traktat zu zitieren und meint damit den 'Übergang' zwischen Unbewußtem und Bewußtsein, zwischen Dunkelheit und Klarheit, zwischen Unfreiheit und Freiheit usw."

17 C. G. JUNG. - The Structure and Dynamics of the Psyche, on Psychic Energy (1948). - Coll.Works Vol. VIII, N. J. 21972, p. 47; C. f. J. JACOBI. - Die Psychologie von C. G. Jung, p. 144

18 J. JACOBI. - Komplex, Archetypus, Symbol, p. 110; J. JACOBI. - Die Psychologie von C. G. Jung, p. 148

5 Savickas, The Concept of Symbol

Komponenten zu einer unzertrennbaren Einheit und Ganzheit miteinander verschmolzen und eigentlich bereits zu einem richtigen „Hermaphroditus“ geworden sind.“¹⁹

Symbols have expressive as well as impressive qualities.

“Die Symbole haben *Ausdrucks-* und *Eindruckscharakter zugleich*, indem sie einerseits das innerpsychische Geschehen bildhaft *ausdrücken* und andererseits dieses Geschehen – nachdem sie Bild geworden sind, sich gleichsam in einen Bildstoff “inkarniert” haben – durch ihren Sinngehalt *beeindrucken* und dadurch den Strom des psychischen Ablaufs weitertreiben.“²⁰

The psychological symbol is the means whereby psychic energy is transformed.²¹

“The symbols act as *transformers*, their function being to convert libido from a “lower” into a “higher” form. This function is so important that feeling accords it the highest values. The symbol works by suggestion; that is to say, it carries conviction and at the same time expresses the content of this conviction. It is able to do this because of the numen, the specific energy stored up in the archetype.”²²

A symbol that converts energy JUNG calls a “libido analogue”.²³ The libido can follow a reductive archaic channel or it can be converted into effective work and culture.

“Symbol-formation follows the road offered by these two possibilities in the human mind. Reduction breaks down all inappropriate and useless symbols and leads back to the merely natural course, and this causes a damming up of libido ... escape from the state of reduction lies in evolving a religion of an individual character.”²⁴

The symbol is individual and collective. The more primitive have more universal validity.

19 J. JACOBI. - Komplex, Archetypus, Symbol. p. 111; C. G. JUNG. - Psychology and Alchemy. - Coll. Works XII, N. J. 21970, pp. 205, 232, 345, 434

20 J. JACOBI. - Die Psychologie von C. G. Jung, p. 144

21 C. G. JUNG. - The Structure and Dynamics of the Psyche. - Coll. Works VIII, Princeton 21972, pp. 45, 47; J. JACOBI. - Komplex, Archetypus, Symbol, p. 115. Jung describes the symbol as “psychischen Energietransformator” because the regression of the libido changes to progression.

22 C. G. JUNG. - Symbols of Transformation. - Coll. Works V, N. J. 21970, p. 232

23 C. G. JUNG, *ibidem*, pp. 96, 141

24 C. G. JUNG. - On Psychic Energy. - Coll. Works Vol. VIII, p. 58

“Je archaischer und je ‘tiefer’, d. h. je psychologischer das Symbol, desto kollektiver und universaler, desto ‘stofflicher’ ist es. Je abstrakter, differenzierter und spezifischer es ist, desto mehr nähert es sich der Natur bewußter Einzigartigkeit und Einmaligkeit und desto mehr hat es sein universales Wesen abgestreift. Im Bewußtsein vollends läuft es Gefahr, zur bloßen Allegorie zu werden, die den Rahmen bewußter Auffassung nirgends überschreitet, wo es dann auch allen möglichen rationalistischen Erklärungsversuchen ausgesetzt ist.”²⁵

The diverse species of symbols may be classified according to their functions, universality, origin and mode.²⁶ The functions of symbol vary in that they may act as transformers or unifiers.²⁷ As transformers, psychological symbols are indispensable for the process of individuation. The psychic energy released in the encounter with the archetypes of the collective unconscious is thereby transformed. The initial archetypes to be encountered include shadow, animus/anima, wise old man and the chthonic mother. The unifying symbols render possible the integration of conscious and unconscious elements, consequently establishing psychic wholeness. The archetype of quaternity establishes psychic wholeness. The archetype of quaternity and self as expressed in the mandala are manifested as wholeness is attained. Whereas the transforming symbols appear at the start of the individuation process, the unifying symbols arise at the end.

Symbols can be either universal or singular. When singular then their significance remains subjective. They can have a personal or collective source of origin. If collective then the symbols are common for an ethnic group or throughout an epoch. Collective symbols are found in religion, alchemy and myths. Representative symbols include dogmas and myths, dreams and pictures, hallucinations and visions as well as spontaneous drawings. Rites and ceremonies are expressed through attitudinal symbols.

25 C. G. JUNG. - Zur Psychologie des Kind-Archetypus. - In: JUNG / KERENYI. - Einführung in das Wesen der Mythologie. - Amsterdam 1941, p. 134

26 C. LONDERO. - Il simbolo religioso nel pensiero di C. G. Jung. - Roma 1959, p. 49: “In ragione della loro funzione, possiamo suddividere i simboli in ‘trasformatori’ o del processo d’individuazione e in ‘unificatori’ o della totalità psichica.”

27 J. JACOBI. - Die Psychologie con C. G. Jung, p. 145: “Die Symbole sind also die eigentlichen Energietransformatoren des psychischen Geschehens.”; J. JACOBI. - ibidem, p. 207

Symbols from the point of view of depth psychology are considered as an expression of the unconscious with impression.²⁸ Psychological symbols also function as transformers of psychic energy. After a period of regression there follows a progression of libido. Psychological symbols join opposites and enable psychic totality to occur. Psychological symbols may hence be divided according to their function of transformation or unification.

2. Transforming Symbols

Transforming symbols are an expression of the libido. They represent the archetypes which play a role in the process of individuation.²⁹ JUNG'S hypothesis is that the matrix of the archetypes, the unconscious, functions autonomously and strives to form (in-form) consciousness. These symbolical images and motifs arise spontaneously, continuing to do so as they have done throughout the ages. JUNG seeks to demonstrate their presence in numerous comparative sources, such as the fantasies of neurotic patients, dream analysis, mythology, gnosticism, alchemy and religious creeds and rites. The methods whereby the libido may be symbolized are for JUNG comparison by analogy such as sun and fire, causative comparisons with objects such as the health giving sun and with the subject such as the phallus or snake and also the function comparison where activity is accented.³⁰

a) Sun – Hero

The hero motif develops out of the light symbol. The many attributes of the sun are libido symbols which transform gradually into the human figure.

28 I. CARUSO. - Das Symbol in der Tiefenpsychologie. - Stud. Gen. 6, 1953, p. 296: "die unbewußte Wirkinhalte versinnbildlichen."

29 C. LONDERO. - Il simbolo religioso nel pensiero di C. G. Jung, p. 49: "I simboli trasformatori si manifestano nello sviluppo del processo d'individuazione, traggono origine dagli archetipi risvegliati dall'energia psichica nel corso de detto processo e conducono all'integrità psichica ..."

30 C. G. JUNG. - Symbols of Transformation. - Coll. Works V, p. 97

Psychologically such symbols indicate a progression of the libido towards a new state of consciousness.³¹

"The hero symbolizes a man's *unconscious self*, and this manifests itself empirically as the sum total of all archetypes and therefore includes the archetype of the father and of the wise old man. To that extent the hero is his own father and his own begetter."³²

JUNG takes as an attribute of the sun's image the snake in F. NIETZSCHE'S poem "The Beacon"³³ The feasibility of such an interpretation made by JUNG is exhumed from Mithraic cult where Mithras and Helios have related attributes.³⁴ Christ is also conceived in conjunction with the sun motif as symbolic of the libido. Christ as 'Sol novus' has similarities with the pagan symbolism of the sun.³⁵ Even the nimbus around the head of Christ and haloes of the saints are interpreted by JUNG as traces of sun worship.³⁶ Such visionary images common to so many different sources and arising spontaneously from within are too typical to pertain to any individual. Therefore JUNG concludes that they must be archetypal.³⁷

The sun and hero motifs are related. Both rise to new splendour which expresses the progression of libido.

31 Ibidem, pp. 301, 302, 304, 320, 336, 351, 367, 374

32 Ibidem, p. 333

33 Ibidem, p. 85; C. f. C. G. JUNG. - Psychology and Alchemy. - Coll. Works XII, N. J. 21970, p. 381

34 C. G. JUNG. - Symbols of Transformation. - Coll. Works V, pp. 100 — 104, 431; C. G. JUNG. - Mysterium Coniunctionis. - Coll. Works XIV, N. J. 21970, p. 340: "It is an age-old mythological idea that the hero, when the light of life is extinguished, goes on living as a snake and is worshipped as a snake. Another widespread primitive idea is the snake-form of the spirits of the dead."

35 C. G. JUNG. - Psychology and Religion. - West and East, London 21969, p. 406: "The birth of Christ is therefore characterized by all the usual phenomena attendant upon the birth of a hero, such as the annunciation, the divine generation from a virgin, the coincidence of the birth with the thrice-repeated coniunctio maxima (40h) in the sign of Pisces, which at that precise moment inaugurated the new era, the recognition of the birth of a king, the persecution of the newborn, his flight and concealment, his lowly birth, etc. The motif of the growing up of the hero is discernible in the wisdom of the twelve-year-old child in the temple, and there are several examples in the gospels of the breaking away from the mother."

36 C. G. JUNG. - Symbol of Transformation. - Coll. Works V, pp. 106 — 108

37 C. G. JUNG. - Ibidem, p. 31: "Thus the lives and deeds of the culture-heroes and founders of religions are the purest condensations of typical mythological motifs, behind which the individual figures entirely disappear."

"Just as the sun, by its own motion and in accordance with its own inner law, climbs from morn till noon, crosses the meridian and goes its downward way towards evening, leaving its radiance behind it, and finally plunges into all-enveloping night, so man sets his course by immutable laws and, his journey over, sinks into darkness, to rise again in his children and being the cycle anew."³⁸

The image of the rising sun is a primordial one which is also a symbolical expression of human fate. This mythological motif is repeated in JUNG'S analysis of LONGMAN'S "Song of Hiawatha".³⁹

"The sun, rising triumphant, tears himself from the enveloping womb of the sea, and leaving behind him the noonday zenith and all its glorious work, sinks down again into the maternal depths, into all-enfolding and all-regenerating night."⁴⁰

The sun comparison of immortal heroes reveal for JUNG a transformed symbol of the libido.

"just as man consists of a mortal and an immortal part, so is the sun a Pair of brothers, one of whom is mortal, the other immortal. Man is mortal, yet there are exceptions who are immortal, or there is something immortal in

38 C. G. JUNG, *ibidem*, p. 171

39 C. G. JUNG, *ibidem*, p. 355: "in the morning of life the son tears himself loose from the mother, from the domestic hearth, to rise through battle to his destined heights. Always he imagines his worst enemy in front of him, yet he carries the enemy within himself — a deadly longing for the abyss, a longing to drown in his own source to be sucked down to the realm of the Mothers. His life is a constant struggle against extinction, a violent yet fleeting deliverance from ever-lurking night. This death is no external enemy, it is his own inner longing for the stillness and profound peace of all-knowing non-existence, for all-seeing sleep in the ocean of coming-to-be and passing away. Even in his highest strivings for harmony and balance, for the profundities of philosophy and the raptures of the artist, he seeks death, immobility, satiety, rest. If, like Peirithous, he tarries too long in this abode of rest and peace, he is overcome by apathy, and the poison of the serpent paralyses him for all time. If he is to live, he must fight and sacrifice his longing for the past in order to rise to his own heights. And having reached the noonday height, he must sacrifice his love for his own achievement, for he may not loiter. The sun, too, sacrifices its greatest strength in order to hasten onward to the fruits of autumn, which are the seeds of rebirth."

40 C. G. JUNG, *ibidem*, p. 355. The hero is continually devoured but never entirely defeated. C. f. C. G. JUNG, - *The Structure and Dynamics of the Psyche*. - Coll. Works VIII, p. 153: "Every morning a divine hero is born from the sea and mounts the chariot of the sun. In the West a Great Mother awaits him, and he is devoured by her in the evening. In the belly of a dragon he traverses the depths of the midnight sea. After a frightful combat with the serpent of night he is born again in the morning."

us. Thus the gods, or figures like Khidr and the Comte de Saint-Germain, are our immortal part which continues intangibly to exist. The sun comparison tells us over and over again that the dynamic of the gods is psychic energy. This is our immortality, the like through which man feels inextinguishably one with the continuity of all life. The life of the psyche is the life of mankind. Welling up from the depths of the unconscious, its springs gush forth from the root of the whole human race, since the individual is, biologically speaking, only a twig broken off from the mother and transplanted."⁴¹

The wandering sun is compared to the plight of heroes. However, the wandering of heroes is a symbolical search for consciousness of some unconscious content.

"The heroes are usually wanderers, (like Gilgamesh, Dionysius, Heracles, Mithras) and wandering is a symbol of longing, of the restless urge which never finds its object, of nostalgia for the lost mother. The sun comparison can easily be taken in this sense: the heroes are like the wandering sun, from which it is concluded that the myth of the hero is a solar myth. It seems to us, rather, that he is first and foremost a self representation of the longing of the unconscious, of its unquenched and unquenchable desire for the light of consciousness."⁴²

Hero — sun motif is connected with the rebirth motif, with which the mother archetype is connected.⁴³ Consciousness arises out of unconsciousness, just as the hero is born of a mother or the sun arises out of the sea.⁴⁴ The 'night sea journey' is a motif symbolizing the regression of the libido from which subsequently there is a progression. Following the 'night sea journey' which is tantamount to being devoured by the unconscious symbolized by

41 C. G. JUNG. - *ibidem*, p. 202

42 *Ibidem*, p. 205; C. f. C. G. JUNG. - *The Archetypes and the Collective Unconscious*. - Coll. Works IX, 1, N. J. 21969, pp. 161, 168, 178

43 The hero myth includes rebirth from the mother-wife. The dual mother motif may be replaced by that of dual birth. C. f. C. G. JUNG. - *Symbol of Transformation*, p. 321: "In Christianity ... baptism represents a rebirth ... Man is not merely born in the commonplace sense, but is born again in a mysterious manner, and so partakes of divinity. Anyone who is reborn in this way become a hero, a semi-divine being. Thus Christ's redemptive death on the cross was understood as a 'baptism', that is to say, as rebirth through the second mother, symbolized by the tree of death."

44 C. G. JUNG. - *Coll. Works XIV*, p. 226. In the apocryphal work 'Shepherd of Hermas' — IV, 1, 10 — 12 (trans. by LAKE), p. 63 — it is related that the hero while travelling along the Via Campana met a sea monster. (Κ ἡ Τ Ο Σ)

the devouring mother comes a victorious new arrival.⁴⁵ The sun rises again; the hero lives. The renewing function of the unconscious is ever prevalent.⁴⁶

"A hero is devoured by a water-monster in the West (*devouring*). The animal travels with him to the East (*sea-journey*). Meanwhile, the hero lights a fire in the belly of the monster (*fire-lighting*), and feeling hungry, cuts himself a piece of the heart (cutting off of heart). Soon afterwards, he notices that the fish has glided on to dry land (landing); he immediately begins to cut open the animal from within (opening); then he slips out (slipping out). It was so hot in the fish's belly that all his hair has fallen out (heat and hair). The hero may at the same time free all those who were previously devoured by the monster, and who now slip out too."⁴⁷

b) Mother Symbol

The mother motif is symbol of the unconscious. It express the matrix out of which something new arises in the consciousness. However, the maternal archetype is ambivalent. Not only is it the fruit of progression of the libido, it is also expressive of the regression of the libido. The dual role of the mother archetype is on the one hand one of fostering fertility and rebirth and on the other hand the motif of devouring dismemberment. The loving mother and the terrible mother indicate the two roles.

45 C. G. JUNG. - Coll. Works XII, p. 335: "The purpose of the descent as universally exemplified in the myth of the hero is to show that only in the region of danger (watery abyss, cavern, forest, island, castle, etc.) can one find the 'treasure hard to attain' (jewel, virgin, life-potion, victory over death)."

46 C. G. JUNG. - Coll. Works XIV, p. 204: "But so long as consciousness has not completed the process of integration it is covered by the 'blackest dead sea', darkened by unconsciousness and oppressed by heat, as was the hero in the belly of the whale during the night sea journey. Through the incubation the snake-like content is vapourized, literally 'sublimated', which amounts to saying that it is recognized and made an object of conscious discrimination."

47 C. G. JUNG. - Coll. Works V, p. 210. from FROBENIUS. - Das Zeitalter des Sonnengottes, p. 421

i The Loving Mother

Assault from the unconscious under the appearances of the mother archetype can become a source of energy for an heroic conflict, as the myths of Heracles and Gilgamesh indicate. So much so that JUNG asks whether this archetype is not a tool of mother nature for spurring her favoured children to the highest achievement.⁴⁸ Such an encounter assumes an important role in the second half, the assimilation of contrasexual tendencies enables the libido to keep flowing forward in a state of progression. The mother symbol connects not only with the creative matrix for the future. Such an encounter is then tantamount to establishing a healthy relationship between the conscious ego and the unconscious.

JUNG takes the philological data of words like seize and grasp as originally referring the holding tight in the arms which is how a mother protects its child.⁴⁹ The comprehension of the mother archetype helps in fostering a further positive development.⁵⁰

The mother archetype helps in the process of adaptation or orientation, replacing the most important childhood relationship with a substitute.⁵¹

48 C. G. JUNG. - Symbols of Transformation. - Coll. Works V, p. 301

49 Synonyms are 'begreifen' and 'erfassen'. C. f. C. G. JUNG, *ibidem*, p. 245: "There is an Indo-European root v'elu, with the meaning of 'encircling, enveloping, turning.' From this are derived: Skr. val, valati, 'to cover, envelop, surround, encircle'; valli, 'creeping plant'; ul'uta, 'boa-constrictor' = Lat. volutus, Lith. veu, velti = G. wickeln, 'to wind, wrap'; Church Slav. vlna = OHG. wella 'a wave'. A related root is vlvo, 'covering, coil, membrane, womb' Skr. ulva, ulba, has the same meaning; Lat. volva volvula, vulva. V'elu is also cognate with ulvora, 'fruitful field, sheath or husk of a plant'. Skr. urv'ar'a, 'sown field'; Zend urvara, 'plant'. The same root vel also has the meaning of G. wallen 'boil, undulate'. Akr. ulmuka, 'conflagration'; Gr. $\phi\alpha\lambda\acute{\epsilon}\alpha$, $\phi\acute{\epsilon}\lambda\alpha$, Goth. vulan = wallen. OHG. and MHG. walm = 'warmth'. (Fick, *Wörterbuch*, pp. 132 f.)"; *ibidem*, p. 280: "To be 'entwined' or embraced is the same as to be 'devoured' which as we saw means entering into the mother's womb."; *ibidem*, pp. 440, 141

50 If prolonged, however, then the opposite result can occur. C. f. C. G. JUNG. - Symbols of Transformation. - Coll. Works V, p. 307: "The situation is described in an old Hermetic text: 'Being chained to the arms and breasts of my mother, and to her substance, I cause my substance to hold together and rest, and I compose the invisible from the visible.'"

51 C. G. JUNG. - The Structure and Dynamics of the Psyche. - Vol. VIII, p. 373 - 374: "The mother-child relationship is certainly the deepest and most poignant one we know; in fact, for some time the child is, so to speak, a part of the mother's body." ... "Thus

"No man can change himself into anything from sheer reason; he can only change into what he potentially is. When such a change becomes necessary, is unconsciously compensated by the archetype of another mode. If the conscious mind now succeeds in interpreting the constellated archetype in a meaningful and appropriate manner, then a viable transformation can take place. Thus the most important relationship of childhood, the relation to the mother, will be compensated by the mother archetype as soon as detachment from the childhood state is indicated. One such successful interpretation has been, for instance, Mother Church, but once this form begins to show signs of age and decay a new interpretation becomes inevitable."⁵²

The carrier of the mother archetype is in the first place the personal mother.⁵³ It may then extend to any woman with whom a relationship is established.⁵⁴ Then there are figurative mothers.⁵⁵ All these symbols are ambivalent having either a positive or negative meaning.

there is inherent in the archetype, in the collectively inherited mother-image, the same extraordinary intensity of relationship which instinctively impels the child to cling to its mother." ... "Consciousness only recognizes contents that are individually acquired; hence it recognizes only the individual mother and does not know that she is at the same time the carrier and representative of the archetype, of the 'eternal' mother. Separation from the mother is sufficient only if the archetype is included, and the same is true of separation from the father".

52 C. G. JUNG. - Symbols of Transformation. - Coll. Works V, p. 236

53 C. G. JUNG. - The Archetypes and the Collective Unconscious. - Vol IX, p. 102: "The carrier of the archetype is in the first place the personal mother, because the child lives at first in complete participation with her, in a state of unconscious identity. She is the psychic as well as the physical precondition of the child. With the awakening of ego-consciousness the participation gradually weakens, and consciousness begins to enter into opposition to the unconscious, its own precondition. This leads to differentiation of the ego from the mother, whose personal peculiarities gradually become more distinct. All the fabulous and mysterious qualities attaching to her image begin to fall away and are transferred to the person closest to her, for instance the grandmother. As the mother of the mother, she is 'greater' than the latter; she is in truth the 'grand' or Great Mother'. Not infrequently she assumes the attributes of wisdom as well as those of a witch. For the further the archetype recedes from consciousness and the clearer the latter becomes, the more distinctly does the archetype assume mythological features. The transition from mother to grandmother means that the archetype is elevated to a higher rank."

54 C. G. JUNG, *ibidem*, p. 81

55 C. G. JUNG, *ibidem*, p. 81: "To this category belongs the goodess, and especially the Mother of God, the Virgin, and Sophia. Mythology offers many variations of the mother archetype, as for instance the mother who reappears as the maiden in the myth of Demeter and Kore; or the mother who is also the beloved, as in the Cybele-Attis myth.

The woman in the Apocalypse is the feminine Anthropos, which is the counterpart of the masculine principle. This is also illustrated by the Leto motif, for the Greek mythology matriarchal and patriarchal elements are equally mixed.

"The stars above, the moon below, in the middle the sun, the rising Horus and the setting Osiris, and the maternal night all round, οὐρανὸς ἄνω, οὐρανὸς κάτω — this symbolism reveals the whole mystery of the "woman": she contains in her darkness the sun of „masculine" consciousness, which rises as a child out of the nocturnal sea of the unconscious, and as an old man sinks into it again. She adds the dark to the light, symbolizes the hierogamy of opposites, and reconciles nature with spirit."⁵⁶

ii Terrible Mother

Rejection of such a mother symbol amounts to rejection of an encounter with the unconscious. This results in a negative reaction, the more negative the attitude of the conscious towards the unconscious, the more dangerous does the latter become. A symbolical expression of this is wounding with a poisonous arrow or spear. Another image of the same motif is the snake sting. JUNG refers to an Egyptian hymn in which Ra was thereby destroyed. The serpent symbolizes the mysterious numen of the mother and other diamonias

Other symbols of the mother in a figurative sense appear in things representing the goal of our longing for redemption, such as Paradise, the Kingdom of God, the Heavenly Jerusalem. Many things arousing devotion or feeling of awe, as for instance the Church, university, city or country, heaven, earth, the woods, the sea or any still water, matter even, the underworld and the moon, can be mother symbols. The archetype is often associated with things and places standing for fertility and fruitfulness: the cornucopia, a ploughed field, a garden. It can be attached to a rock, a cave, a tree, a spring, a deep well, or to various vessels such as the baptismal font, or to vessel-shaped flowers like the rose or the lotus. Because of the protection it implies, the magic circle or mandala can be a form of mother archetype. Hollow objects such as ovens and cooking vessels are associated with the mother archetype, and, of course, the uterus, yoni, and anything of a like shape. Added to this list there are many animals, such as the cow, hare, and helpful animals in general."

56 C. G. JUNG. - Psychology and Religion. - Vol XI, p. 439: "The son who is born of these heavenly nuptials is perforce a complexio oppositorum, a uniting symbol, a totality of life."

who kills. At the same time the mother is the source of life. Only she can cure Ra of the poison. She, Isis, requires of him to utter his true name. This is Ra's soul and libido. What Isis demands is the transference of libido back to the mother. Once fulfilled Ra returns to the heavenly cow, the symbol of the mother.

Fear of the unconscious is projected onto the mother imago which turns her into a lamia. The mother imago represents the unconscious. This at first acts like a paralysing poison so that the snake imago is a good one. But this assault can become the source of energy for an heroic conflict.⁵⁷

The mother archetype expresses introversion and regression of the libido into its matrix the unconscious. The mother is the point of cleavage and there is danger of being caught at this point.

✓ 'Yet the danger is great', as Mephistopheles says, for these depths fascinate. When the libido leaves the bright upper world, whether from choice, or from inertia, or from fate, it sinks back into its own depths, into the source form which it originally followed, and returns to the point of cleavage, the navel, where it first entered the body. This point of cleavage is called the mother, because from her the current of life reached us. Whenever some great work is to be accomplished, before which a man recoils, doubtful of his strength, his libido streams back to the fountainhead — and that is the dangerous moment when the issue hangs between annihilation and new life. For if the libido gets stuck in the wonderland of this inner world, then for the upper world man is nothing but a shadow, he is already moribund or at least seriously ill. But if the libido manages to tear itself loose and force its way up again, something like a miracle happens: the journey to the underworld was a plunge into the fountain of youth, and the libido, apparently dead, wakes to renewed fruitfulness."⁵⁸

57 C. G. JUNG. - Symbols of Transformation. - Vol V, p. 298: "This fear of life is not just an imaginary boggy, but a very real panic, which seems disproportionate only because its real source is unconscious and therefore, projected... The fear seems to come from the mother, but actually it is the deadly fear of the instinctive, unconscious, inner man who is cut off from life by the continual shrinking back from reality. If the mother is felt as the obstacle, she then becomes the vengeful pursuer. Naturally it is not the real mother, although she too may seriously injure her child by the morbid tenderness with which she pursues it into adult life, thus prolonging the infantile attitude beyond the proper time. It is rather the mother-imago that has turned into a lamia."

58 C. G. JUNG, *ibidem*, p. 292, 293; Faust. - Part II, "The Mothers"

The fertility significance of the feast extends to treading activity. Keinaus descended into the depths by splitting the earth with a straight foot. Faust reached the Mothers by stamping. This stamping motif is also found in the sun-devouring myths when the hero must stamp or kick in the gullet of the monster which has devoured him. This resembles the prenatal kicking in the womb.

"The regression of libido makes the ritual act of treading out the dance-step seem like a repetition of the infantile 'kicking'. The latter is associated with the mother and with pleasurable sensations and recapitulates a movement that was already practised inside the mother's womb. The foot and the treading movement are invested with a phallic significance ..., or with that of re-entry into the womb."⁵⁹

There are many parallels to depict the guarding of a hoard in a cave or cavity by some sort of a devouring monster. Pastries in the form of snakes and philli were flung into a pit at Arretphoria. The deadly flood flowed back into the fissure, i. e., back into the mother. The chasm was the entrance to the place where death had been conquered. It was the entrance to Hades in antiquity. The chasm on the Areopagus in Athens was believed to be the seat of the dwellers in the underworld. An old greek custom of a virginity test consisted in sending the subject into a cave containing a serpent. The same theme is repeated in the Roman legend of St. Sylvester.

The fate of every archetype hero is to encounter the 'terrible mother', that is, the negative aspect of the mother archetype.

"Leaving the mother, the source of life, behind him, he is driven by an unconscious desire to find her again, to return to her womb. Every obstacle that rises in his path and hampers his ascent wears the shadowy features of the Terrible Mother, who saps his strength with the poison of secret doubt and retrospective longing; and in every conquest he wins back again the smiling, loving and lifegiving mother."⁶⁰

59 C. G. JUNG. - Symbols of Transformation, p. 315

60 Ibidem, p. 390; The attachment to the mother is difficult to break.; C. f. C. G. JUNG, ibidem, p. 312: "the violence of the separation is proportionate to the strength of the bond uniting the son with the mother, and the stronger this broken bond was in the first place, the more dangerously does the "mother" approach him in the guise of the unconscious. This is indeed the Mater saeva cupidinium, 'savage mother of desire,' who in another form now threatens to devour the erstwhile fugitive."

The mother archetype echoes throughout mythology. Isis assumes the role of the devouring mother from whom Horus has to free himself. Horus overcomes Set who murdered Osiris (Horus' father). Isis sets Horus free. Horus turns against his mother and overcomes Set once again. This, JUNG says, is a typical battle of the sun-hero with the terrible mother. The fight with the dragon or nocturnal serpent signifies the victory over the mother. The reward for conquering the terrible mother is eternal youth.⁶¹

JUNG confirms this interpretation of the mythical process by what he finds in fragments of the Babylonian Creation Epic.⁶² Ea the god of wisdom conquers the father of the gods Apsu. The mother of the gods Tiamat seeks revenge. Marduk represents the victorious sun. The world is created from the mother i. e., from the libido that is withdrawn from her. Regression would have overcome the hero.

The mother archetype has many related symbols. Such include, wood, tree, cross, water, city etc.

iii Wood and Cross

Many myths refer to wood or the tree of life as mother symbols. Many female deities were worshipped in tree form.⁶³ The intersection is also a maternal symbol for is both the point of cleavage and of departure.⁶⁴ Sacrifice on such a point could propitiate both the life-giving and life-taking mother.

Although the tree of life has a mother significance, it is no longer the mother but a symbolical equivalent to which the hero sacrifices his life. JUNG

61 C. G. JUNG, *ibidem*, pp. 251, 265

62 It was discovered by G. SMITH, most of which come from the library of Assurbanipal. The text dates from the time of Hammurabi, i. e., 2000 B. C.

63 Attis castrated himself under a pine tree. Juno of Argos was a bough and pillar, Juno of Samos a plank, the Carian Diana an unhewn block of wood, Athene of Lindus a polished column. Tertullian called the Ceres of Pharos "rudia palus et informe lignum sine effigie". C. f. C. G. JUNG. - Symbols of Transformation, p. 219

64 C. G. JUNG, *ibidem*, p. 371 f. The crevice at Delphi with the Castalian spring was where the chthonic Python who was vanquished by Apollo was supposed to have dwelt. In Hierapolis a temple was built over the crack where the flood subsided. In Jerusalem the foundation stone of the temple was laid over the great abyss. Christian churches were built over caves and grottoes. Burial of the dead in consecrated ground is a rendering back to the chthonic mother with the hope of rising. C. f. C. G. JUNG, *ibidem*, p. 372

sees in the nailing upon the cross union with the mother in death, and at the same time a negation of the act of union. Such an act of sacrifice is a conquest of instinctuality. JUNG considers it as a successful canalization of libido and hence a spiritualization of it.⁶⁵

The cross as life-giving and life-taking is referred to throughout mythology and religious practices. Already in the Babylonian times the cross was used as an instrument of death. JUNG cites a legend which says that Adam was buried on Golgotha and that Seth planted on his grave a twig from the tree of Paradise. Out of this tree supposedly came the cross of Christ. This theme is also reflected frequently in the religious art of the middle ages.⁶⁶

Although the tree of life has a mother significance, it is no longer the mother, but a symbolical equivalent to which the hero offers up his life. One can hardly imagine a symbol which expresses more drastically the subjugation of instinct. Even the manner of death reveals the symbolic content of this act: the hero suspends himself in the branches of the maternal tree by allowing his arms to be nailed to the cross. JUNG says that the hero unites himself with the mother in death and at the same time negates the act of union, paying for his guilt with deadly torment. The act of supreme courage and supreme renunciation is a crushing defeat for man's animal nature, and it is also an earnest act of supreme salvation, because such a deed alone seems adequate to expiate Adam's sin of unbridled instinctuality. The sacrifice of the crucified god is the very reversal of regression. It is a successful canalization of libido and hence a spiritualization of it.⁶⁷

In an Old English lament of the Virgin, Mary accuses the cross of being a false tree which destroyed her son falsely for he was not to blame for the guilt of mankind. The 'Mother of Death' joins the 'Mother of Life' in lamenting the dying god, and as an outward token of their union, Mary kisses the cross and is reconciled.⁶⁸

The cross is also a polyvalent symbol. It can be taken as an emblem of rain and fertility. The Assyrian god was represented in the form of a cross. The hanging of victims on crosses was a religious ritual in Middle America.

65 Ibidem, p. 263

66 Ibidem, p. 225

67 Ibidem, p. 263

68 Ibidem, p. 271

A Jewish legend refers to the consequences of Adam's guilt. His guilt was that he dared to eat of the fruit from the tree of life. The consequence of this was that the tree withered and in its branches lay a babe. This amounts to the mother becoming pregnant.

Another Jewish legend refers to a demon-wife of Adam called Liliath before the arrival of Eve. Because Adam won supremacy she changed herself into a nightmare or lamia. Lamia is supposed to have seduced Zeus. The jealous Hera caused her birthgiving to be still-born. Lamia is also the name of a voracious fish. JUNG notes the connection between delphis, 'dolphin', and delp-hus, 'womb'. This fish is a symbol of the terrible mother and personifies death.

The Lamias as 'terrible mother' archetype ride their victims. The fear significance of rhythmic riding fantasies is focused by JUNG through etymological associations. The conclusion reached is that the child 'rides' the mother, who thereby analogously resembles the child's 'horse'. The significance of such primordial images is that the mother archetype expresses the unconscious under both its positive and negative aspects, as 'terrible devouring' and 'loving birthgiving' depending upon whether the regression or progression of the libido is operative.

"At first sight, there seems to be an etymological connection between nightmare and mare (female horse) — G. Mar and Mähre. The Indo European root for 'mare' is mark; cf. OIr. marc. Mare is askin to OHG. meriha (fem. of marah, 'stallion'), OE. myre (fem. of mearh, 'stallion'), ON. merr. The supposed source of nightmare is OE. and ON. mara, 'ogress, incubus, demon, and, by extension, 'nightmare'. F. cauchemar comes from Lat. calcare, 'to tread', in the reiterative sense of 'treading' the grape; it is also used of the cock that 'tread' the hen. This movement is equally typical of the nightmare; hence it was said of King Vanlandi: 'Mara trad hann', the Mara trod him to death in sleep. A synonym for the nightmare is the troll or 'treader'. The treading movement has been verified by the experience of Freud and myself with children, which shows that a secondary sexual meaning attaches to stamping or kicking though the rhythm is obviously primary. Like the Mara, the 'Stempe' treads.

The Indo-European root mer, mor, means 'to die'. From it also come Lat. mors, Gr. *μόρος*, 'fate', and possibly *Μορρα*, the goddess of fate. The Norns who sit under the world-ash are well-known personifications of fate, like Clotho, Lachesis, and Atropos. With the Celts the conception of the Fates probably passed into that of the matres and matronae, who were considered divine by the Teutons. The divine significance of the mothers

comes out in Julius Caesar, where he says, 'The matrons should declare by lots and divinations whether it was expedient to join battle or not.

In connection with the etymology of Mar and (night)mare, it should be added that F. mere has a strong phonetic resemblance to mare, although this, etymologically speaking, proves nothing. In Slavonic, mare means 'witch'; in Polish, mora means 'nightmare', Mor or More in Swiss-German means 'sow' (it is also used as a swear-word). The Czech mura means both 'nightmare' and the Sphinx or hawk moth. This strange connection is explained by the fact that the butterfly is a symbol and allegory of the psyche. The Sphingidea are evening moths — they come, like the nightmare, in darkness. Finally, it should be mentioned that the sacred olive-tree of the Athene was called *μοριᾶ*, which is derived from *μόρος*, 'fate'. Halirrhothis wanted to cut down the tree, but killed himself with the axe in the attempt.

The phonetic connection between G. Mar, F. mere, and the various words for 'sea' (Lat. mare, G. Meer, F. mer) is certainly remarkable, though etymologically accidental. May it perhaps point back to the great primordial image of the mother, who was once our only world and later became the symbol of the whole world? Goethe says of the Mothers that they are 'thronged round with images of all creation'. Even the Christians could not refrain from reuniting their Mother of God with the water: 'Ave maris stella' are the opening words of a hymn to Mary. It is probably significant that the infantile word ma-ma (mother's breast) is found in all languages, and that the mothers of two religious heroes were called Mary and Maya. That the mother is in fact the child's 'horse' is apparent in the primitive custom of carrying the child on the back or riding it on the hip. And Odin hung upon maternal worldash, upon his 'terrible horse'.⁶⁹

JUNG interprets Plato's *Timaeus* in his own way and sees the archetypal theme represented through a union in the cross symbol. The demiurge joins all the parts of the world soul together in the form of a greek chi (X). The world soul contains the world within it. This is a mother type image.

'This whole fabric, then he split lengthwise into two halves; and making the two crosses one another at their centres in the form of the letter X, he bent each round into a circle and joined it up ... When the whole fabric of the soul had been finished to its maker's mind, he next began to fashion within the soul all that is bodily and brought the two together, fitting them centre to centre.'⁷⁰

69 Ibidem, pp. 249 — 251

70 PLATO. - *Timaeus*, 36 B-E, trans. Cornford in C. G. JUNG, ibidem, p. 267

The various forms of the crux ansata have the meaning of life and fruitfulness. It can also mean union referring to the union of the god and his mother (hieros gamos) for the purpose of conquering death and renewing life. The crux ansata often appears in the hand of the Egyptian Tum or Atum where its meaning is life. Tum of Onheliopolis bears the name "the father of his mother", and his attendant goddess, Jusas or Nebit-hotpet is sometimes the mother, sometimes the daughter and sometimes the wife of the god.

The mythologem of the hieros gamos of the god with his mother for the purpose of conquering death and renewing life JUNG finds repeated in Christianity. Evidence thereof is his interpretation of St. Augustine, where the woman mentioned refers to the Church.

"like a bridegroom Christ went forth from his chamber, he went out with a presage of his nuptials into the field of the world ... He came to the marriage-bed of the cross, and there, in mounting it, he consummated his marriage. And when he perceived the sighs of the creature, he lovingly gave himself up to the woman for ever."⁷¹

The 'terrible mother' motif contains behind it the 'treasure hard to find'. When regression reaches its maximal point, then the 'treasure' is found. However, fear of the unconscious has a paralyzing effect. Many mythological forms of the devouring mother express this fear.

The symbol-creating process substitutes the mother with the city which in turn can be replaced by other symbols as for example the Church.⁷² Regression of the libido reactivates the past and the deepest level is the relationship with the mother. The danger of incest however blocks the normal flow of regression. The libido then seeks to be canalized in other mother analogies thrown up by the unconscious. The resulting fording of the libido attains a level of consciousness even higher than before. When the city replaces the mother it fosters civic fidelity.

Water and tree symbolism, attributes and extension of the city symbol all refer for JUNG to the libido that is unconsciously attached to the mother-image. JUNG also interprets the Apocalypse in this light. He sees lying therein a longing for the mother. This longing is fulfilled through the marriage of the

71 ST. AUGUSTINE. - Sermo, Suppositus 129, 8. in: C. G. JUNG, Symbols of Transformation, p. 269

72 C. G. JUNG, ibidem, pp. 208, 213, 233

Lamb and the mother-bride. The same parallel he finds in the coniunctio or the nuptiae chymicae of alchemy. Between the last prayer of Doctor Marianus in Faust (part II, cap. 5) and the triumphal end in the Apocalypse JUNG sees a parallel.

Behind the transformative symbol formation process is the libido. Although the term, introduced by FREUD, is not without a sexual connotation, JUNG rejects an exclusive significance. For Cicero it means 'want' or 'wish' and 'unbridled desire'. St. Augustine defines it as a general term for all desire (De Civitate Dei, XIV, XV). For him libido denotes an appetite like hunger and thirst. Such a classical connotation of the libido concept coincides with the etymological context:

"Libido or lubido (with libet, formerly lubet), 'it pleases'; libens or lubens, 'gladly, willingly'; Skr. lubhyati, 'to experience violent longing', lobhayati, 'excites longing', lubdha-h, 'eager', lobha-h, 'longing, eagerness'; Goth. liufs, OHG. liob, 'love'. Also associated with Goth. lubains, 'hope', and OHG. lobon, loben, lob, 'praise, glory'; OBulg. ljubiti, 'to love', ljuby, 'love', Lith. liaupsinti, 'to praise'.

We can say, then, that the concept of libido in psychology has functionally the same significance as the concept of energy in physics since the time of Robert Mayer."⁷³

c) Water

Water is one of the most unambiguous generative symbols in the whole of mythology. According to JUNG'S hypothesis it also expresses the nature of the unconscious.

JUNG notes that Mithras was born beside a river; Christ experienced his baptismal rebirth in the Jordan as also the church makes regenerative use of baptismal water. Expanses of water in dream and fantasies symbolize the unconscious, regarded as the matrix of consciousness. The same waters which devour the hero serve as the maternal womb during the night sea journey, just as the sun is swallowed in the west but rises again in the east.

The end result of alchemy was sometimes referred to as *aqua permanens*. The extracted spirit was water and according to JUNG probably referred to the supracelestial waters of Genesis (1 : 7). Alchemy, like its predecessor gnosticism, offered for JUNG examples of the workings of the unconscious. The unconscious made use of matter upon which to project itself. Therefore the obscure references to water were seen by JUNG according to his own hypothesis.

JUNG is of the opinion that gnosticism continued to flourish in the alchemy of the middle ages or at least, the structure behind it. Alchemy has an experimental side and a theoretical part which was the daughter of the gnostic theory. It centres about the idea of the *anima mundi* or *demiurge* or divine spirit which lies hidden in matter. Prime matter was considered a part of the original chaos pregnant with spirit. Spirit was considered as a semi-material *pneuma* which was called volatile and identified with oxides and other dissoluble compounds. The spirit was called Mercury and chemically it was mercury but from the theoretical standpoint it was called Hermes, the god of revelation. The aim of the alchemical opus was to liberate the divine spirit out of the chaos. It was then called the *quinta essentia*, *aqua permanens* etc.

There are many parallels to the Church's blessing of the water on Holy Saturday, a rite which repeats the descent of the Holy Spirit upon the water and gives it the quality of transforming man through a spiritual rebirth. The extracted spirit in alchemy was water which was considered to possess creative and transforming powers like baptismal water. In „Isis the Prophetess to her Son Horus“ an angel brings Isis a vessel filled with transparent water which JUNG says is an obvious parallel to the krater of Hermes and of Zosimos.⁷⁴

‘The projection of the mother-imago upon water endows the latter with a number of numinous or magical qualities peculiar to the mother. A good example of this is the baptismal water symbolism in the Church. In dreams and fantasies the sea or a large expanse of water coincides with the nature of the unconscious, because the latter (particularly in men) can be regarded as the mother or matrix of consciousness. Hence the unconscious, when interpreted on the subjective level, has the same maternal significance as water.’⁷⁵

74 Ibidem, pp. 321, 196, 234, 218

75 Ibidem, p. 219

JUNG interprets the understanding of an alchemist G. DORN regarding the alchemical solution as primarily referring to a psychological and not a physical phenomenon. The first part of the opus is a psychic 'solution' of conflicts through means of which a 'spagyric marriage' ensues. In this psychic solution hostile elements are united. A self-knowledge is conditional for proper effectiveness. In alchemy it is metaphorically expressed but symbolically experienced. True self-knowledge implied for JUNG the diminution of the conscious ego and the augmentation of the archetype of self.

"By inquiring into the "quid", and by spiritual understanding, the selfish hardness of the heart-caused by original sin-is dissolved: the heart turns to water. The ascent to the higher stages can then begin. Egocentricity is a necessary attribute of consciousness and is also its specific sin. But consciousness is confronted by the objective fact of the unconscious, often enough an avenging deluge. Water in all its forms — sea, lake, river, spring — is one of the commonest typifications of the unconscious, as is also the lunar femininity that it closely associated with water. The dissolution of the heart in water would therefore correspond to the union of the male with the female, and this in turn to the union of conscious and unconscious, which is precisely the meaning of the 'spagyric marriage'." ⁷⁶

In alchemy prime matter in its feminine aspect is expressed among other things also as water. ⁷⁷ Seawater is considered a matrix of gestation. ⁷⁸ In contradistinction to Eve who signifies earth, Adam is used as synonym for the aqua permanens. ⁷⁹ Other synonyms for the aqua permanens are aqua pontica and 'mare' (sea). ⁸⁰ Blood is also one of the best known symbols of aqua permanens. ⁸¹

76 C. G. JUNG. - *Mysterium Coniunctionis*. - Vol. XIV, p. 272. Regarding the 'solvent'; C. G. JUNG, *ibidem*, p. 495: "The 'solvent' can only be of an irrational nature. In nature the resolution of opposites is always an energetic process: she acts symbolically in the truest sense of the word, doing something that expresses both sides, just as a waterfall visibly mediates between above and below. The waterfall itself is then the incommensurable third. In an open and unresolved conflict dreams and fantasies occur which, like the waterfall, illustrate the tension and nature of the opposites, and thus prepare the synthesis."

77 *Ibidem*, p. 21

78 *Ibidem*, p. 237

79 *Ibidem*, p. 382

80 *Ibidem*, p. 191

81 *Ibidem*, p. 293

The aqua permanens is the arcane substance of alchemy. This substance has its ecclesiastical parallels. JUNG elaborates on H. RAHNER'S essay "Flumina de ventre Christi". The interpretation proposed by JUNG is that the water symbol expresses the archetype of the self.

"For the alchemist it was wisdom and knowledge, truth and spirit, and its source was in the inner man, though its symbol was common water or seawater. What they evidently had in mind was a ubiquitous and all-pervading essence, an anima mundi and the 'greatest treasure', the innermost and most secret numinosum of man. There is probably no more suitable psychological concept for this than the collective unconscious, whose nucleus and ordering 'principle' is the self (the 'monad' of the alchemists and Gnostics)." ⁸²

Another figure of the self in alchemy is the figure of Mercurius. It embraces the bodily sphere as well as the psychic. Water as a tertium comparationis is compared with Mercurius. ⁸³

The effect of the aqua permanence is evaporation. This psychologically corresponds to the integration of an unconscious content.

"The effect of the aqua permanens is equally miraculous ... Dissolution into spirit, the body's volatilization or sublimation, corresponds chemically to evaporation, or any rate to the expulsion of evaporable ingredients like quicksilver, sulphur, etc. Psychologically it corresponds to the conscious realization and integration of an unconscious content." ⁸⁴

Water has an animating role in sacrifices. Thus the aqua permanens or its equivalent 'divine water' or 'sulphur water' (ὕδωρ θεῖον) was used to revive the king who was killed because of his impotency. ⁸⁵

The aqua permanens synonymously with chaos symbolized the feminine, chthonic mother-world, which was joined with the masculine, spiritual father-world ruled over by King Sol. Such a confrontation in the alchemical myth expressed the interaction of the therapist in confronting the ego with the adversary. ⁸⁶

In one dream analysed by JUNG the dreamer's mother was pouring water from one basin into another. The water is for JUNG a powerful symbol of the psyche which has its alchemical analogies. ⁸⁷

⁸² Ibidem, p. 278

⁸³ Ibidem, pp. 382, 461

⁸⁴ Ibidem, p. 238

⁸⁵ Ibidem, p. 268

⁸⁶ Ibidem, p. 359

"The water that the mother, the unconscious, pours into the basin belonging to the anima is an excellent symbol for the living power of the psyche. The old alchemists never tired of devising new and expressive synonyms for this water. They called it *aqua nostra*, *mercurius vivus*, *argentum vivum*, *vinum ardens*, *aqua vitae*, *succus lunariae*, and so on, by which they meant a living being not devoid of substance, as opposed to the rigid immateriality of mind in the abstract. The expression *succus lunariae* (sap of the moonplant) refers clearly enough to the nocturnal origin of the water, and *aqua nostra*, like *mercurius vivus*, to its earthliness. *Acetum fontis* is a powerful corrosive water that dissolves all created things and at the same time leads to the most durable of all products, the mysterious lapis."⁸⁸

The complexity surrounding the goals of alchemy are presented under the guise of water. According to alchemists water was the same as fire, although they antagonistically constituted a typical pair of opposites.

"Besides the idea of the *prima materia*, that of water (*aqua permanens*) and that of fire (*ignis noster*) play an important part. Although these two elements are antagonistic and even constitute a typical pair of opposites, they are not one and the same according to the testimony of the authors. Like the *prima materia* the water has a thousand names; it is even said to be the original material of the stone. In spite of this we are on the other hand assured that the water is extracted from the stone or *prima materia* as its life-giving soul (*anima*)."⁸⁹

Water symbolized aptly the supraordinate 'third' which joins the opposites of consciousness and the unconscious. As such, the nature of the symbol was often compared to water.

"For this reason the ancients often compared the symbol to water, a case in point being *tao*, where *yang* and *yin* are united. *Tao* is the 'valley spirit', the winding course of a river. The symbolum of the Church is the *aqua doctrinae*, corresponding to the wonder-working 'divine' water of alchemy, whose double aspect is represented by *Mercurius*. The healing and renewing properties of this symbolical water — whether it be *tao*, the baptismal

87 C. G. JUNG. - *Aion*. - Coll. Works IX, ii, p. 225: "The water appears in modern dreams and visions as a blue expanse reflecting the sky, as a lake, as four rivers (e. g., Switzerland as the heart of Europe with the Rhine, Ticino, Rhone, and Inn, or the Garden of Eden with the Gihon, Pison, Hiddekel and Euphrates), as healing water and consecrated water, etc. Sometimes the water is associated with fire, or even combined with it as fire-water (wine, alcohol)."

88 C. G. JUNG. - *Psychology and Alchemy*. - Coll. Works XII, p. 74

89 *Ibidem*, pp. 232 — 234

water, or the elixir-point to the therapeutic character of the mythological background from which this idea comes. Physicians who were versed in alchemy had long recognized that their arcanum healed, or was supposed to heal, not only the diseases of the body but also those of the mind. Similarly, modern psychotherapy knows that, though there are many interim solutions, there is, at the bottom of every neurosis, a moral problem of opposites that cannot be solved rationally, and can be answered only by a supraordinate third, by a symbol which expresses both sides."⁹⁰

In depth psychology, water as a symbol manifests and reveals the unconscious. It is one of the most common symbols thereof.

"Water is the commonest symbol for the unconscious. The lake in the valley is the unconscious, which lies, as it were, underneath consciousness, so that it is often referred to as the 'subconscious', usually with the pejorative connotation of an inferior consciousness. Water is the 'valley spirit', the water dragon of Tao, whose nature resembles water — a yang embraced in the yin. Psychologically, therefore, water means spirit that has become unconscious."⁹¹

d) Snake

The serpent in paradise is considered as feminine. It later became a symbol of the earth, which has always been considered feminine.⁹² In an Egyptian hymn the ageing of the autumn sun as a symbol of human senility is traced back to poisoning by a serpent.⁹³ Because it casts its skin the snake is a symbol of renewal.⁹⁴

Progressive energy has also paralysing effects. The demands of the unconscious act at first like a poison on man's resourcefulness. It is well compared to the bite of a snake.⁹⁵

90 C. G. JUNG, *Aion*, p. 180

91 C. G. JUNG. - *The Archetypes and the Collective Unconscious*, p. 18

92 C. G. JUNG, *Symbols of Transformation*, p. 102

93 Ibidem, p. 296: "The serpent symbolizes the mysterious numen of the 'mother' (and of other daimonia) who kills, but who is at the same time man's only security against death, as she is the source of life."

94 Ibidem, p. 269

95 Ibidem, p. 298

Whereas the hero represents the positive aspect of the unconscious, the dragon or snake symbolizes the negative or devouring aspect. However, in itself the snake symbol is ambivalent, and symbol of both good and bad.

"According to Philo the snake is the most spiritual of all creatures; it is of a fiery nature, and its swiftness is terrible. It has a long life and sloughs off old age with its skin. In actual fact the snake is a cold-blooded creature, unconscious and unrelated. It is both toxic and prophylactic, equally a symbol of the good and bad daemon (the Agathodaemon), of Christ and the devil. Among the Gnostics it was regarded as an emblem of the brain-stem and spinal cord, as is consistent with its predominantly reflex psyche. It is an excellent symbol for the unconscious, perfectly expressing the latter's sudden and unexpected manifestations, its painful and dangerous intervention in our affairs, and its frightening effects. Taken purely as a psychologem the hero represents the positive, favourable action of the unconscious, while the dragon is its negative and unfavourable action — not birth, but a devouring; not a beneficial and constructive deed, but greedy retention and destruction."⁹⁶

The hero motif stands in conjunction with the serpent symbol. This is verified for JUNG from various sources.

"The hero who sets himself the task of renewing the world and conquering death personifies the world-creating power which, brooding on itself in introversion, coiled round its own egg like a snake, threatens life with its poisonous bite, so that the living may die and be born again from the darkness. The same idea is found in Nietzsche. The hero is himself the snake, himself the sacrificer and the sacrificed, which is why Christ rightly compares himself with the healing Moses-serpent, too. It is both Agathodaimon and Cacodaimon. In German legend it is said that the heroes have snake's eyes.

Clear traces of the original identity of hero and snake are to be found in the myth of Cecrops. Cecrops was half snake, half man. In primitive times he was probably the snake of the Athenian citadel itself. As a buried god he was, like Erechtheus, a chthonic snake-deity. Above his subterranean dwelling rose the Pantheon, the temple of the virgin goddess. The flaying of the god, which we have already touched on in connection with the flaying-ceremonies of the snake-like nature of the hero. It is reported of Mani, the founder of Manichaeism, that he was killed, flayed, stuffed, and hung up."⁹⁷

⁹⁶ Ibidem, p. 374

⁹⁷ Ibidem, pp. 382 — 383

The snake symbol arises in dreams about which JUNG explains from his therapeutic experience:

"One of my patients dreamt that a snake shot out of a cave and bit him in the genital region. This dream occurred at the moment when the patient was convinced of the truth of the analysis and was beginning to free himself from the bonds of this mother-complex. He felt that he was making progress and that he had more control over himself. But the moment he felt the impulse to go forward he also felt the pull of the bond to the mother. Being bitten in the genital region by a snake, reminds us of Attis, whose self-castration was occasioned by his mother's jealousy. Another patient had the following dream after a relapse into neurosis: she was completely filled inside with an enormous snake. Only the end of its tail stuck out from her arm. She tried to seize hold of it, but it slithered away. A third patient complained that a snake was stuck in her throat. Nietzsche uses this symbolism in his 'vision' of the shepherd and the snake." (Thus Spake Zarathustra, in *Werke*, VI, pp. 233 f.)⁹⁸

The snake symbol arises from the unconscious when the conscious mind is afraid of the compensating tendency, which is the case in regression. If the compensation is accepted in principle, there is no regression and the unconscious can be met half-way through introversion.⁹⁹

The snake symbol is akin to the 'terrible' mother symbol, for the serpent is referred to as the protector of the treasure. It is also a death symbol in as much as it expresses the devouring aspect of the unconscious.¹⁰⁰ The etymology of 'hoard' corresponds to the crevice which the serpent protected. On the primitive level this is interpreted as the 'mother' which was where the treasure was hoarded.¹⁰¹ Traditionally the snake personifies the shadow archetype.¹⁰²

98 Ibidem, p. 378

99 Ibidem, p. 379 f.

100 Ibidem, p. 373

101 Ibidem, p. 373: "*κεῖθός* (from *κεῖθω*) means the innermost womb of the earth (Hades), and *κῦσθος*, which he associates with it, has a similar meaning: 'cavity' or 'womb'. Prellwitz makes no mention of this connection. On the other hand, Fick connects *Hort*, Goth. *huzd*, with Armen. *kust* (Lat. *venter* 'belly'), Slav. *cista*, Ved. *kostha*, 'abdomen', from the IEur. root *koustho-s*, 'viscera, abdomen, chamber, store-room'. Prellwitz connects *κῦσθος* with *κῦστις* and *κῦστη*, 'bladder, bag', Skr. *kustha-s*, 'hollow of the loins'; also with *κῦτος*, 'cavity, vault'; *κυτίς*, 'casket', from *κεῖν*, 'to be pregnant'. Whence also *κύτος*, 'hollow vessel, skin'; *κύαρ*, 'hole'; *κύαθός*, 'cup'; *κύλα*, 'depression under the eye'; *κύμα*, 'swelling, wave, billow'. The basic IEur. root is *kevo*, 'to swell, be strong'; whence the above-mentioned

However, it is also a symbol of wisdom, light, goodness and healing.¹⁰³

The snake as well as the fish are favorite symbols for describing the sudden intrusion of the unconscious and which have a frightening or redeeming effect. Christ was also compared with the serpent. The Gnostics favourite it as the symbol for the good genius loci, the Agathodaimnon, and also for their Nous. Theriomorphic symbols are common expression of the unconscious in dreams. The snake symbolizes 'cold-blooded', inhuman contents and tendencies of an abstractly intellectual as well as a concretely animal nature.¹⁰⁴

In alchemy the figure of Mercurius was conceived as a partly material and partly immaterial spirit that permeated all things. As a snake he was supposed to have dwelt inside the earth. Mercurius was believed to have had a human form as the homunculus or homo altus, and was regarded as the chthonic God. From this JUNG deducts that serpent was either a forerunner of man or a distant copy of the Anthropos. He also sees justification in the equation Naas = Nous = Logos = Christ = Higher Adam.¹⁰⁵

"In alchemy the snake is the symbol of Mercurius non vulgi, who was bracketed with the god of revelation, Hermes. Both have a pneumatic nature. The serpens Mercuri is a chthonic spirit who dwells in matter, more especially in the bit of original chaos hidden in creation, the massa confusa or globosa. The snake-symbol in alchemy points back to historically earlier images. Since the opus was understood by the alchemists as a recapitulation or imitation of the creation of the world, the serpent of Mercurius, that crafty and deceitful god, reminded them of the serpent in the Garden of Eden, and therefore of the devil, the tempter, who on their own admission played all sorts of tricks on them during their work. Mephistopheles, whose 'aunt is the snake', is Goethe's version of the alchemical familiar, Mercurius. Like the dragon, Mercurius is the slippery, evasive, poisonous, dangerous forerunner of the hermaphrodite, and for that reason he has to be overcome."¹⁰⁶

κ υ ε ἶ ν , κ ὕ α ρ and Lat. cavus, 'hollow, arched, cave, hole'; cavea, 'cavity, enclosure, cage, scene, stage, assembly'; caulae, 'cavity, aperture, stable'; IEur. kuéyo, 'I swell', part. kueyonts, 'swelling'; en-kueyonts, 'enceinte'; ἑ γ κ υ ἑ ὤ ν , Lat. inciens, 'pregnant'; cf. Skr. vi-svayan, 'swelling'."

102 C. G. JUNG, Aion, p. 247

103 Ibidem, p. 245

104 Ibidem, p. 186

105 Ibidem, p. 232

106 Ibidem, p. 234

In another dream analysis snakes settle in four corners. This is indicative of the moment when the process of transformation or integration sets itself in operation. A renewal of personality begins. The arrangement of the snakes in the four corners is for JUNG indicative of an order in the unconscious.¹⁰⁷

Similar to the snake coiled around the creative point, the egg, is the representation of spider in its web. This is especially the case when the conscious attitude is dominated by fear of the unconscious process. This process moves spiral-wise round a centre which acts like a magnet attracting disparate contents of the unconscious, capturing them as in a crystal lattice. Therefore the central symbol constantly renews itself and both the coiled snake and the spider aptly express fear of confrontation with the unconscious.¹⁰⁸

In symbolical language the serpent is often referred to in alchemy. The serpent of Hermes or the Agathodaimon, the Nous that animates the cold part of nature (the unconscious) is enclosed in the spherical vessel which, represents the world and the soul. The transformation corresponds to the psychic transcendent function whereby the pairs of opposites are united.¹⁰⁹

The serpent which embraces itself is symbolized in Greek alchemy by means of the uroboros. It is an emblem of Mercurius and symbolizes par excellence the union of opposites.¹¹⁰ The uroboros symbolizes the goal of the alchemical process, not the beginning which is characterized by conflicting chaos. The uroboros symbolizes wholeness which is achieved by spagiric integration of the opposite.

"In the age-old image of the uroboros lies the thought of devouring oneself and turning oneself into a circulatory process, for it was clear to the more astute alchemists that the prima materia of the art was man himself. The uroboros is a dramatic, i. e., of the shadow. This 'feed-back' process is at the same time a symbol of immortality, since it is said of the uroboros that he slays himself and brings himself to life, fertilizes himself and gives birth to himself. He symbolizes the One, who proceeds from the clash of opposites, and he therefore constitutes the secret of the prima materia which, as a projection, unquestionably stems from man's unconscious."¹¹¹

107 C. G. JUNG, *Psychology and Alchemy*, p. 148

108 Ibidem, p. 217. C. f. p. 153, Fig. 2

109 C. G. JUNG. - *Mysterium Coniunctionis*, Coll. Works Vol. XIV, pp. 202, 203; ibidem, p. 228: „The sacred snake of the Asklepieion signified: The God heals; but the caduceus, or Mercurius in the form of the coniunctio in the retort, means: In the hands of the physician lie the magic remedies granted by God.“

110 Ibidem, p. 504

The chthonic figure of the snake symbolizes the archetype of shadow in the unconscious. It symbolizes its negative or devouring aspect, which, however, can change to its positive aspect furthering towards a state of wholeness.

The symbol is a cardinal concept in depth psychology. It expresses the archetypes in the unconscious thereby releasing psychic energy. The transforming symbols appear at the beginning of the individuation process. The archetypes expressed through them are those which initiate the individuation process. Through the snake and its analogates is the shadow archetype encountered. This archetype is the first encounter with the unconscious; it is the sphere of personal unconscious. This leads further to the archetypes of animus and anima which are in the collective unconscious. The sun and hero symbols express the animus archetype, the mother and water symbols express the anima archetype.

3. Unifying Symbols

Symbols in the depth psychology of C. G. JUNG are considered as transformers of psychic energy released by the union of opposite conscious and unconscious spheres. JUNG considers that there is a natural finalistic and holistic tendency on the part of the unconscious which is directed towards what he calls the individuation process. To further this process is the main aim of jungian therapy.¹¹²

Whereas the archetypes of the transforming symbols arise as the processes commence, the archetypes of the unifying symbols appear as the process comes to its climatical completion.¹¹³ The transforming symbols prepare the

¹¹¹ Ibidem, p. 365

¹¹² R. HOSTIE. - Religion and the Psychology of C. G. Jung, p. 70: „The essential aim of analytical psychology is unquestionably the physical process of individuation or the individual's expansion into personal totality.”

¹¹³ C. LONDERO. - Il simbolismo religioso nel pensiero di C. G. Jung, p. 49: „I simboli trasformatori si manifestano nello sviluppo del processo d'individuazione, traggono origine dagli archetipi risvegliati dall' energia psichica nel corso di detto processo e conducono all'integrità psichica attraverso certi stadi di sviluppo che si ripetono in tutti gli uomini. ... I simboli unificatori sono quelli che rendono possibile l'integrazione tra i contenuti consci e inconsci. Essi si riscontrano quando l'uomo ha già percorso i vari

way for the unifying symbols. The transforming symbols enable the integration of conscious and unconscious spheres; with the unifying symbols is the state of wholeness and totality attained.¹¹⁴ The archetype mainly behind the unifying symbols is the self. Connected with this archetype is the mandala and quaternity.

a) Quaternity

JUNG noticed that the number four played an important role in dreams. It alluded to an idea similar to the Pythagorean tetrakys. Pythagoras was supposed to have considered the soul a square. JUNG saw its appearance in Christian iconology and mystical speculation. This was chiefly in the form of the four evangelists and their symbols, arranged in a rose or melothesia or as a tetramorph. Works of mystical speculation in which JUNG detected the quaternity were by JAKOB BÖHME and HILDEGARD OF BINGEN among others. The quaternity played an even greater role in Gnostic philosophy in the system of Isidorus, Valentinus, Marcus and Secundus. From then on it has appeared in alchemy. The quaternity has a long history.

The quaternity symbol was an attempt at squaring the circle. It was called *circulus quadratus*. In dreams it appeared in various forms. The circle could take the form of a serpent encircling the dreamer. In later dreams of a series analysed by JUNG it appeared as a clock, a circle with a central point a round target for shooting practice, a clock that is a *perpetuum mobile*, a ball, a globe, a round table, a basin etc. The square also appeared at more or less the same time. It appeared in the form of a city square or a garden with a fountain in the centre. The two forms gradually amalgamated; the square and the circle then appeared together. This was expressed by such forms as people walking round in a square, a magic ceremony place in a square room, driving around in a square, a rotating empty square etc. The circle combined with the

stadi del processo d'individuazione, cioè quando ha raggiunto la totalità psichica. Sono quindi quelli che traggono origine dall'archetipo del Se."

114 H. SCHAEER. - *Religion and the Cure of Souls in Jung's Psychology*. - N.Y.: Bollingen Series XXI, Pantheon 1950, pp. 150 ff.: The author sees the unifying role of symbols as an integration of the opposites at the change of life periods.

square could in dream symbolism appear as a silver bow with four nuts at the cardinal points or as a round table with four chairs. The centre was emphasized. It could be symbolized by an egg in the middle of a ring or by a star or precious stone and so on. The experience of the quaternity symbol in dreams was accompanied by the feeling of harmony. Such an experience had a transforming influence on the dreamer and seemed to indicate a turning point in psychological development. JUNG equated an experience of the quaternity in dream symbolism with what in the language of religion was called a conversion.¹¹⁵ The quaternity in modern dreams was for JUNG a creation of the unconscious. It was the voice of nature calling. JUNG agreed with the dictum: „Naturam expelles furca tamen usque recurret” (Drive out nature with a pitchfork and she always turns up again).

The quaternity symbol permeates throughout alchemy. The search for the Philosophers Stone was a projection similar to dream symbolism as JUNG understood the alchemical work. Matter in the pre-scientific age was apt to absorb projections. Division into four seemed to be the preoccupation of the alchemists. There were four stages to the work: nigredo, dealbatio, rubefactio and citrinitas. Four symbolized the parts, qualities and aspects of the One.

Although the quaternity symbol was always associated with the idea of a world-creating deity, JUNG'S patients in whom the quaternity symbol appeared in dreams always took it to symbolize themselves or rather something in themselves. JUNG considered that the quaternity indicated the God within the psyche.¹¹⁶

It caught JUNG'S attention that the central Christian symbolism was a Trinity whereas the natural symbol presented by the unconscious was a quaternity. The missing fourth was as he saw it the devil himself, the antichrist and shadow of God. For such a speculation JUNG found references in the past. In the writings of the sixteenth-century natural philosopher and physician, GERARD DORN, JUNG found references to the Symbols of the Trinity and the quaternity, the latter being attributed to the devil, a 'diabolical fraud' or 'deception of the devil'.

115 C. G. JUNG, *Psychology and Religion*, Coll. W. Vol. XI, p. 65

116 Ibidem, „The use of the comparative method shows without a doubt that the quaternity is a more or less representation of the God who is manifest in his creation. We might, therefore, conclude that the symbol spontaneously produced in the dreams of modern people means something similar — the God within.” p. 58

DORN broke with the alchemical tradition by his Christian standpoint that Three was One but Four not. The natural philosophers of antiquity represented the Trinity as the three spirits (adomata), water, air and fire. The fourth constituent was the earth or body (to somaton). This fourth was symbolized by the Virgin Mary. In this way a feminine element was added to the physical Trinity producing thereby a quaternity. Another symbol thereof was the hermaphroditic rebus ('made of two') which was also the philosophers' stone.

i Plato

JUNG noted that Plato represented the union of opposites two-dimensionally. As a conceptual problem it was a selfsubsistent triad, but in relation to reality it was a quaternity. This was the same problem which puzzled the alchemists and it appeared in modern dream analysis as the axiom of Maria, namely, One become two, two become three, and out of the third comes the One as the fourth.¹¹⁷ The problem of three and four received a lot of attention in JUNG'S psychology, for he noticed the need of the fourth to be integrated for the sake of wholeness.¹¹⁸

The world soul was created by the demiurge who made a mixture of the indivisible (ameres) and the divisible (meriston) producing a third form of existence, which had a nature independent of the 'Same' (to auton) and the 'Different' (to eteron). Because there were two mixtures there must have been two separate pairs of opposites, arranged in a quaternio:

117 C. G. JUNG, *Psychology and Alchemy*, Coll. Works Vol. XII, p. 160

118 C. G. JUNG, *Psychology and Religion*, Coll Works Vol. XI, p. 121: „(it) is also found in psychology as the opposition between the functions of consciousness, three of which are fairly well differentiated, while the fourth, undifferentiated, „interior“ function is undomesticated, unadapted, uncontrolled, and primitive. Because of its contamination with the collective unconscious, it possesses archaic and mystical qualities, and is the complete opposite of the most differentiated function. For instance, if the most differentiated is thinking, or the intellect, then the inferior, fourth function will be feeling.”

Same
Indivisible + Divisible
Different

Indivisible and divisible, together with their mean, from a simple triad which has "its own being" beside the Same and the Different. This triad corresponds to the condition of "thought" not yet become "reality". For this a second mixture is needed, in which the Different (i. e., the "Other") is incorporated by force. The "Other" is therefore the "fourth" element, whose nature it is to be the "adversary" and to resist harmony.¹¹⁹

Prior to the trinitarian thinking of Plato, JUNG thought that the ancient Greek philosophy favoured thinking of a quaternary type. In the Pythagorean school the soul was considered as a square and not a triangle. The quaternary was for JUNG an archetype of universal occurrence. It formed the basis of any whole judgement. Three was not a natural coefficient of order but an artificial one. The idea of completeness was for JUNG the circle or sphere whose natural minimal division was a quaternary.¹²⁰

In Plato's trinitarian thinking, the necessary fourth was missing and so JUNG objected that it could not establish a whole judgement. If Plato took the three-sided figure as symbolic of the Beautiful and the Good he would have to deny evil to it. JUNG objected to the Christian similarity in considering evil as a privation of good. Good and evil were for him opposite poles of a moral judgement. Such a judgement could only be made if its opposite was equally real.¹²¹

¹¹⁹ Ibidem, p. 125, c. f. *Timaeus* 35A trans. Cornford pp. 59 – 60

¹²⁰ Ibidem, p. 167: „There are four elements, four prime qualities, four colours, four castes, four ways of spiritual development in Buddhism, etc. So, too, there are four aspects of psychological orientation, beyond which nothing fundamental remains to be said. In order to orient ourselves, we must have a function which ascertains that something is there (sensation); a second function which establishes what it is (thinking); a third function which states whether it suits us or not, whether we wish to accept it or not (feeling); and a fourth function which indicates where it came from and where it is going (intuition).”

¹²¹ Ibidem, p. 168: „If, therefore, evil is said to be a mere privation of good, the opposition of good and evil is denied outright ... There is no getting round the fact that if you allow substantiality to good, you must also allow it to evil. If evil has no substance, good, must remain shadowy, for there is no substantial opponent for it to defend itself against, but only a shadow, a mere privation of good.”

JUNG thought that the dualism of the Gnostic systems tried to do better justice to the real meaning of evil. In a monotheistic religion everything traced its origin back to God, even everything that went against him. The devil was considered as the adversary of Christ. As Satanael, the devil was considered as God's first son, Christ being the second.

ii Trinity

The attempt to add a fourth to the Trinity as God's "essence" was met with a resistance by the Church Fathers which puzzled JUNG, considering that the central Christian symbol was the Cross which undoubtedly was a quaternity.¹²²

Even before the declaration of the Assumption of the Virgin Mary into heaven JUNG considered the inclusion of the Virgin into the life of the Trinity as a quaternity. He discovered examples of medieval iconology and embroideries on the old speculations about the Theotokos which were evolved in a quaternity. He considered Mary's assumption as much more material than Christ's, much more an element of space-time reality. The fourth signified entry into the state of wordly materiality which was the diametrical opposite to spirituality. It signified evil.

"The Assumption Mariae paves the way not only for the divinity of the Theotokos (i. e., her ultimate recognition as a goddess), but also for the quaternity. At the same time, matter is included in the metaphysical realm, together with the corrupting principle of the cosmos, evil."¹²³

JUNG saw a duality in the Father. His good side was counterbalanced by his dark emanation. Christ and the devil appeared as equal and opposite. JUNG is not surprised that the idea of the Antichrist should appear so early (Besides Gnosticism, the binarius was considered as the origin of evil and a

122 Ibidem, p. 170: „The Cross however, symbolizes God's suffering in his immediate encounter with the world. The „prince of this world," the devil (Jn. 12:31, 14:30), vanquishes the God-man at this point, although by so doing he is presumably preparing his own defeat and digging his own grave. It is therefore significant that the Cross, set up midway between heaven and hell as a symbol of Christ's struggle with the devil, corresponds to the quaternity."

123 Ibidem, p. 171

similar idea Jung found in Persian literature where the origin of Ahriman was attributed to a doubting thought in Ahura-Mazda's mind).

"It was probably connected on the one hand with the astrological synchronicity of the dawning aeon of Pisces, and on the other hand with the increasing realization of the duality postulated by the Son, which in turn is prefigured in the fish symbol:)(, showing two fishes, joined by a commissure, moving in opposite directions. It would be absurd to put any kind of causal construction on these events. Rather, it is a question of preconscious, prefigurative connections between the archetypes themselves, suggestions of which can be traced in other constellations as well and above all in the formation of myths."¹²⁴

The conflict posited by the duality of the Father resolved itself in a fourth principle. This restored the unity of the first. The rhythm was built up in three stages but the resultant symbol was a quaternity:

Father
Son + Devil
Spirit

Two corresponding elements crossed one another in the quaternity schema. There was a polaristic identity of Christ and his adversary and there was the unity of the Father unfolded in the multiplicity of the Holy Ghost. The resultant cross was a symbol of the suffering Godhead that redeemed mankind. In order to redeem mankind an opposing power had to pose itself which for JUNG was "this world and its Lord". The quaternity schema recognized this opposing power by joining trinitarian thinking to the reality of this world.¹²⁵

The world and its reality of evil was the cross God had to bear to unite mankind in the fellowship of the Holy Ghost. The same fate awaited the individual who wanted to attain his wholeness.

"If, however, God is born as a man and wants to unite mankind in the fellowship of the Holy Ghost, he must suffer the terrible torture of having to endure the world in all its reality. This is the cross he has to bear, and he

¹²⁴ Ibidem, p. 174; c. f. C. G. JUNG, *Aion*, Coll. Works Vol. IX, ii, pp. 91, 94, 150

¹²⁵ C. G. JUNG, *Psychology and Religion*, Coll. W. XI, p. 178: „The dark weight of the earth must enter into the picture of the whole. In „this world“ there is no good without its bad, no day without its night, no summer without its winter.”

himself is a cross. The whole world is God's suffering, and every individual man who wants to get anywhere near his own wholeness knows that this is the way of the cross."¹²⁶

The first step of the transformation of the trinity into a quaternity concerned the Father. From JUNG'S point of view the whole Trinity was considered as a projection of psychic processes, a collective process representing a differentiation of consciousness that gradually evolved over thousands of years. He took the Trinity symbol rather as if it were a dream-image. The first stage of consciousness was expressed by the Father.¹²⁷ The second stage was represented by the son who crystallized consciousness and sought to put himself in the Father's place.¹²⁸

The third step indicated a continuing realization of the "spirit", i. e., a living activity proceeding from 'Father' and 'Son'. This extension of the filiation whereby men were made children of God JUNG considered as a metaphysical projection of the psychic change which occurred. The unreflecting state of 'Father' changed into the reflective state of 'Son'. The 'Son' state is a conflict situation. Christ crucified between two thieves was an eloquent symbol for this conflict of opposites. For complete emancipation of the Son state JUNG considered it necessary for it to recognize and subordinate itself to the second which demanded the sacrifice of dependence, so also the transition to the third stage required the sacrifice of independence.¹²⁹

126 Ibidem, p. 179

127 Ibidem, p. 181: „Generally speaking, the father denotes the earlier state of consciousness when one was still a child, still dependent on a definite ready-made pattern of existence which is habitual and has the character of law. It is a passive unreflecting condition, a mere awareness of what is given, without intellectual or moral judgement. This is true both individually and collectively.”

128 Ibidem, p. 182: „The Christianity symbolized by the „Son” therefore forces the individual to discriminate and to reflect, as was noticeably the case with those Church Fathers (Justin Martyr, *Apologia* II; Clement of Alexandria, *Stromata* I, 9) who laid such emphasis on *ἐπιστήμη* (knowledge) as apposed to *ἀνάγκη* (necessity) and *ἄγνοια* (ignorance)“.

129 Ibidem, p. 185: „This third stage ... means articulating one's egoconsciousness with a supraordinate totality, of which one cannot say that it is „I” but which is best visualized as a more comprehensive being, though one should of course keep oneself conscious all the time of the anthropomorphism of such a conception. Hard as it is to define, this unknown quantity can be experienced by the psyche and is known in Christian parlance as the „Holy Ghost”, the breath that heals and makes whole.”

In the breaking of the host ("fractio") of the Byzantine rite JUNG detected a quaternity. The division into four was marked by the letters "Iesous Kristos nika" – 'Jesus Christ is victorious'. The arrangement of the letters represented for JUNG a quaternity, which had the character of wholeness. Quaternities expressed for JUNG wholeness. This particular quaternity referred to Christ glorified, king of glory and Pantokrator. More complicated but nevertheless expressive of wholeness was the division of the host in the Mozarabic rite where after a division into two halves, the left half was broken into five parts and the right half into four. The first half referred to the human life of Christ, the second half to his existence beyond this world.¹³⁰

iii Cross

In the apocryphal Acts of John JUNG saw in the mystical 'round dance' there referred to as a mandala and thus the symbol of self. Christ was supposed to have told his disciple to hold hands and form a ring, while he himself stood in the centre. This circular circumambulation round the Lord as the central point symbolized Christ in the midst of the disciples. The circle with a centre was long held as a symbol for the Deity, illustrating the wholeness of God incarnate. The act of crucifixion in this apocryphal work JUNG saw as a quaternity, which being a whole divided into four was a classical symbol of the self.

"Yet even for the knower of divine secrets the act of crucifixion is a mystery, a symbol that express a parallel psychic event in the beholder. In the language of Plato it is an event which occurs in a 'supra-celestial place', i. e., on a 'mountain' and in a 'cave' where a cross of light is set up, its many synonyms signifying that it has many aspects and many meanings. It expresses the unknowable nature of the 'Lord' the supereordinate personality, a whole divided into four parts, it is the classical symbol of the self."¹³¹

¹³⁰ Ibidem, p. 219: „According to the old view, five is the number of the natural („hylical") man, whose outstretched arms and legs form, with the head, a pentagram. Four, on the other hand, signifies eternity and totality(as shown for instance by the Gnostic name „Barbelo", which is translated as „fourness is God"). This symbol, I would add in passing, seems to indicate that extension in space signifies God's suffering (on the cross) and, on the other hand, his dominion over the universe."

¹³¹ Ibidem, p. 284

The contemplation of Christ's death constellated psychic processes in which there were two events: One was the historical and the other ideal. The cross was on the one hand a symbol of torture and then again as a glorious symbol. The centre of attention in the apocryphal text fell on the ideal event. The gnostic text showed for JUNG the cross as the antithesis of the formless multitude. Its meaning was that of a central point defined by the crossing of two lines. It was identified with the Kyrios (Lord) and the Logos. This central point of connection and crossing was of psychological importance for JUNG who saw in the centre the idea of totality and finality symbolized.

'The cross signifies order as opposed to the disorderly chaos of the formless multitude. It is, in fact, one of the prime symbols of order, as I have shown elsewhere. In the domain of psychological processes it functions as an organizing centre, and in states of psychic disorder caused by an invasion of unconscious contents it appears as a mandala divided into four. No doubt this was a frequent phenomenon in early Christ times, and not only in gnostic circles. Gnostic introspection could hardly fail, therefore, to perceive the numinosity of this archetype and be duly impressed by it. For the Gnostics the cross had exactly the same function that the atman or Self has always had for the East.'¹³²

The gnostic idea of the cross or centre as *diorismo*, the "boundary" of all things suggested that the limit of the universe was to be found in its centre. It was the centre which stabilized the dichotomy to be found in the universe. The Lord as the central figure in the circumambulatory dance also served the same central point as was to be seen in the middle of the cross for the gnostics. The Gnostic Christ-figure and the cross were counterparts of typical mandalas spontaneously produced by the unconscious. They were natural symbols and differed fundamentally from the dogmatic figure of Christ.

In the apocryphal Peter's words of martyrdom (Acts of John) JUNG linked the symbolical interpretation of the Cross with the problem of opposites. The reference lay in the idea that the first man caused everything to be turned upside down and then in the attempt to unite the opposites by identifying them with one another. Furthermore, Peter was identified not only with the first created man but also with the cross.

¹³² Ibidem, p. 285 f., Passage from apocryphal Acts of John, The Apocryphal New Testament, James p. 334

JUNG thought that the Gnostic conclusion overstepped the given premises. The resultant esoteric attitude came with the confusion of ego with self. The Gnostic felt superior to the darkness within himself. Had he recognized that the powers of the left were as real as those of the right and that their union produced a third which shared the nature of both, it would have avoided the overweening attitude as expressed in the text: "Therefore care not for the many and despise those that are outside the mystery".¹³³ JUNG thought that the Church's teaching concerning the final deification of man after death avoided the Gnostic inflation arising out of an identification of ego with the self.

"Opposites unite in a new energy potential: the 'third' that arises out of their union (power of left and right) is a figure 'free from the opposites', beyond all moral categories. This conclusion would have been too advanced for the Gnostics. Recognizing the danger of Gnostic irrationalism, the Church, more practical in these matters, has always insisted on the concretism of the historical events despite the fact that the original New Testament texts predict the ultimate deification of man in a manner strangely reminiscent of the words of the serpent in the Garden of Eden: 'We shall be as gods.' (Gen. 3 : 5). Nevertheless, there was some justification for postponing the elevation of man's status until after death, as this avoided the danger of Gnostic inflation."¹³⁴

Other Gnostic attempts at defining the cross had their analogy in the Nascent and Patristic symbols of Hippolytus. They all pointed to the one centre. It was the same as the hen to pan of alchemy. It was concerned for JUNG with the nature of the unconscious.

iv Biblical Visions

The first great vision JUNG says was composed of two compound quaternities, that is, conceptions of totality. By no means did JUNG regard Ezekiel's vision as pathological (nor those from Brother Klaus). He considered them rather as having an archetypal nature. They were for him a symptom of the split between consciousness and the unconscious which already existed at

133 Ibidem, p. 286: The Apocryphal New Testament, James p. 255

134 Ibidem, p. 287

that time in man's idea of God. In the figure which had the likeness of a human form (Ez. 1 : 26) JUNG considered that the essential content of the unconscious was encountered, namely, the idea of the higher man by whom Yahweh was morally defeated and who he was later to become.

"In Ezekiel we meet for the first time the title 'Son of Man', which Yahweh significantly uses in addressing the prophet, presumably to indicate that he is a son of the 'Man' on the throne, and hence a prefiguration of the much later revelation in Christ. It is with the greatest right, therefore, that the four seraphim in God's throne became the emblems of the evangelists, for they form the quaternity which expresses Christ's totality, just as the four gospels represent the four pillars of his throne."¹³⁵

The disturbance of the unconscious continued for several centuries stated JUNG. Around 165 B. C., Daniel had a vision of four beasts and the "Ancient of Days", to whom "with the clouds of heaven there came one like a son of man" (Dan. 4 : 13). After this appeared around 100 B. C. the Book of Enoch which gave a revealing account of the advance of the sons of God into the world of men. Enoch related that angels took daughters of men to wife and begot giants who developed man's consciousness (Dan. 7 : 2). The Hades or underworld described in the book of Enoch was a quaternity. It was divided into four hollow places which served as abodes for the spirits of the dead until the Last Judgment. Three places were dark, but one was light and contained a "fountain of water" (Dan. 22 : 2). This was the abode of the righteous.¹³⁶

In Enoch's vision four faces of God were seen. Three were engaged in praising, praying, and supplicating. The fourth face was engaged in "fending off the Satans and forbidding them to come before the Lord of Spirits to accuse them who dwell on earth" (Enoch 40 : 7)

"This quaternity has a distinctly pneumatic nature and is therefore expressed by angels, who are generally pictured with wings, i. e., as aerial beings.

¹³⁵ Ibidem, p. 421

¹³⁶ Ibidem, p. 423: „With statements of this type we enter into a definitely psychological realm, namely that of mandala symbolism, to which also belong the ratios 1:3 and 3:4. The quadripartite Hades of Enoch corresponds to a chthonic quaternity, which presumably stands in everlasting contrast to a pneumatic or heavenly one. The former corresponds in alchemy to the quaternio of the elements, the latter to a four-fold, or total, aspect of the deity, as for instance Barbelo, Kolorbas, Mercurius quadratus, and the fourfaced gods all indicate.“

This is the more likely as they are presumably the descendants of Ezekiel's four seraphim. The doubling and separation of the quaternity into an upper and a lower one, like the exclusion of the Satans from the heavenly court, points to a metaphysical split that had already taken place.¹³⁷

v Fairy-tales

In discussing the thermiomorphic spirit symbolism in fairytales JUNG came again across the problem of three and four. The function of knowing and intuition was represented by a riding-animal. The three-legged white horse was the property of the witch. By obtaining the four-legged horse from the witch, the young man freed something from the grip of the unconscious. The fourlegged horse showed itself superior to the three-legged one. This was of no surprise to JUNG for whom the quaternity was a symbol of wholeness.

The relation between three and four had a long history. It was known in alchemy as the axiom of Maria.¹³⁸ It was taken up again in the Cabiri scene in *Faust*. The earliest literary reference was to be found in the opening words of Plato's *Timaeus*. Among the alchemists, the Trinity had its counterpart which stood in reverse correspondence with the Trinity, that is to say, that the dark, lower, chthonic element was conceived as a triad. Three being masculine was correlated with the hunter as the lower triad. Four was feminine and assigned to the old woman.

"Between the three and the four there exists the primary opposition of male and female, but whereas fourness is a symbol of wholeness, threeness is not. The latter, according to alchemy, denotes polarity, since one triad always presupposes another, just as high presupposes low, lightness darkness, good evil. In terms of energy, polarity means a potential, and wherever a potential exists there is the possibility of a current, a flow of events, for the tension of opposites strives for balance. If one imagines the quaternity as a square divided into two halves by a diagonal, one gets two triangles whose apex point in opposites directions. One could therefore say metaphorically that if the wholeness symbolized by the quaternity is divided into equal halves, it produces two opposing triads."¹³⁹

137 Ibidem, p. 424

138 C. G. JUNG. - The Archetypes and the Collective Unconscious.- Coll. Works Vol. IX, i, p. 237: „from the third comes the one as the fourth (ἐκ τοῦ τρίτου τὸ ἓν τέταρτον)“

139 Ibidem, pp. 234 – 235

In this way JUNG sought to explain how three could be derived from four and how the hunter's horse lost a leg. The horse lost a leg as he was leaving the territory of the dark mother. This meant to say that when the unconscious wholeness manifested itself in the sphere of consciousness, one of the four remained behind held fast by the horror of the unconscious, giving rise to a corresponding and opposing triad.

Knowledge of the quaternity facilitated myth interpretation for JUNG. In investigating the products of the unconscious JUNG distinguished between dominants and organizing dominants. The dominants were the archetypes like shadow the anima, animus, wise old man, witch, earth-mother, etc. The quaternity, self and the circle (mandala) were placed among the organizing dominants.

In answering the problem of how the quaternity could at the same time be a triad JUNG relied on his function theory. Though three functions became differentiated and one remained in the unconscious it was an empirical fact that only one function became clearly differentiated. It was known as the superior function which constituted the type of conscious attitude. The main function was accompanied by one or two partially differentiated auxiliary functions. These auxiliary functions because not so differentiated as the main function had more spontaneity. The fourth function proved to be inaccessible to the will. The three differentiated functions submissive to conscious control had their corresponding components in the unconscious.¹⁴⁰

vi Synchronicity

In discussing the relationship between number and synchronicity JUNG defined number psychologically as an archetype of order which has become conscious. Numbers more than anything else helped to bring order into the chaos of appearances. It was the predestined instrument for creating order or

¹⁴⁰ Ibidem, p. 238: „Hence the three „differentiated“ functions at the disposal of the ego have three corresponding unconscious components that have not broken loose from the unconscious. And just as the three conscious and differentiated parts of these functions are confronted by a fourth, undifferentiated function which acts as a painfully disturbing factor, so also the superior function seems to have its worse enemy in the unconscious.“

establishing a regular arrangement of orderliness. Because the numbers one to four occur with the greatest frequency they may have been the most primitive element of order in the human mind. Primitive patterns of order were mostly triads or tetrads. JUNG did not think it merely coincidental that therefore quaternities appeared in time of stress seeking thereby to create order.¹⁴¹

JUNG added the synchronistic principle to the recognized triad of space, time and causality to create a quaternity as the recalcitrant "Fourth" in the *Timaeus*, which Plato said could only be added by force. The advantage of including synchronicity in such a quaternity for JUNG was that it made possible a view which included the psychoid factor in the knowledge and description of nature. Synchronicity was a phenomenon primarily connected for JUNG with processes in the unconscious. It occurred mostly in the intuitive procedures in the unconscious. It occurred mostly in the intuitive procedure. It was, however, an empirical concept and not a philosophical view, neither materialistic nor metaphysical.

"Space, time, and causality, the triad of classical physics, would then be supplemented by the synchronicity factor and become a tetrad, a *quaternio* which makes possible a whole judgment."¹⁴²

Space
Causality + Synchronicity
Time

141 C. G. JUNG. - The Structure and Dynamic of the Psyche, Coll. Works Vol. VIII, p. 457: „Remarkably enough, the psychic images of wholeness which are spontaneously produced by the unconscious, the symbols of the self in mandala form, also have a mathematical structure. They are as a rule quaternities (or their multiples). These structures not only express order, they also create it. That is why they generally appear in time of psychic disorientation in order to compensate a chaotic state or as formulations of numinous experiences. It must be emphasized yet again that they are not inventions of the conscious mind but are spontaneous products of the unconscious, as has been sufficiently shown by experience. Naturally the conscious mind can imitate these patterns of order, but such imitations do not prove that the originals are conscious inventions. From this it follows irrefutably that the unconscious uses number as an ordering factor."

142 Ibidem, p. 512

This schema JUNG later revised taking into account a new standpoint in modern physics brought about by the discovery of radio-activity. Professor PAULI suggested to JUNG that the opposition of space and time in the classical schema by conservation of energy and the space-time continuum. This led JUNG to a new pairing of the opposites causality and synchronicity. Thus the following quaternion was arrived at which satisfied the postulates of both physics and psychology:¹⁴³

$$\begin{array}{ccc}
 & \text{Indestructible Energy} & \\
 \text{Constant Connection} & & \text{Constant Connection} \\
 \text{Through Effect} & + & \text{through Contingence,} \\
 \text{(Causality)} & & \text{Equivalence, or "Meaning"} \\
 & & \text{(Synchronicity)} \\
 \text{Space-Time Continuum} & &
 \end{array}$$

vii Marriage Quaternion

Another type of quaternary JUNG called the marriage quaternion. It provided a schema not only for the self but also for the structure of primitive society with its cross-cousin marriages, marriage classes and division of settlements into quarters. The marriage quaternion was composed of a half immanent and half transcendent parts. The fourth element which made a quaternion out of the triad was the archetype of the Wise Old Man in man and the Chthonic Mother in woman. The triad came about by recognition of the anima in man, one third of which was transcendent: the masculine subject, the opposing feminine subject, and the transcendent anima.

The anima and animus could only be realized in relation to a partner of the opposite sex for only then did their projections become operative. Before this was possible the shadow had to be integrated. This meant the realization of the personal unconscious. This marked the first stage in the analytic process which the marriage quaternion ended.¹⁴⁴

¹⁴³ Ibidem, p. 514

¹⁴⁴ C. G. JUNG, *Aion*, p. 22

viii Gnosticism

Christ for JUNG represented the self. Since this was a transcendent concept which expressed the totality of conscious and unconscious contents it could only be described in antiominal terms. This meant that attributes had to be supplemented by their regard to Christ's being unitemporal and eternal, unique and universal. This quaternion formula expressed both the psychological self and the dogmatic figure of Christ. As an historical person Christ was unitemporal and unique; as God he was universal and eternal. The self as the essence of individuality was unitemporal and unique; as an archetypal symbol it was a God image and hence universal and eternal.

unitemporal
unique + universal
eternal

The theological Christ was incomplete for JUNG and not conforming to the psychological Christ which would also include the opposites to create a quaternion. The "good" and "spiritual" qualities of the theological Christ had to be supplemented by something "evil" and "material" or "chthonic" to represent the Antichrist. The resultant quaternion was:

good
spiritual + material or chthonic
evil

'This *quaternio* characterizes the psychological self. Being a totality, it must by definition include the light and dark aspects, in the same way that the self embraces both masculine and feminine and is therefore symbolized by the marriage *quaternio*. This last is by no means a new discovery, since according to Hippolytus it was known to the Naassenes. Hence individuation is a 'mysterium coniunctionis', the self being experienced as a nuptial union of opposite halves and depicted as a composite whole in mandalas that are drawn spontaneously by patients.¹⁴⁵

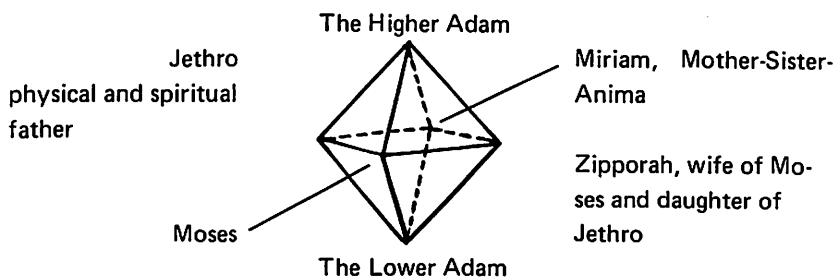
145 Ibidem, p. 64

The Naassenes, derived all thing from a triad to which also belonged marriage quaternio. The triad consisted of the "blessed nature of the mortal nature of the blessed Man on high, Adams", secondly of the lower man, and thirdly of the "kingless race begotten from above". The marriage quaternio consisted of Miriam the sought-for one, and Jothor the great wise one, and Sephora the seer, and Moses". This was a classical quaternio (marriage) with synonyms.

Husband	—	Wife
Sister	—	Brother
Mother	—	Father
Queen	—	King
The unknown Woman	—	The Distant Lover
Anima	—	Animus

"Moses corresponds to the husband. Sephora to the wife; Mariam (miriam) is the sister of Moses; Jothor (Jethro) is the archetype of the wise old man and corresponds to the father-animus, if the *quaternio* is that of a woman. But the fact that Jothor is called 'the greatwise one' suggests that the *quaternio* is a man's. In the case of a woman the accent that falls here on the wise man would fall on Mariam, who would then have the significance of the great Mother. At all events our *quaternio* lacks the incestuous brother-sister relationship, otherwise very common. Instead, Miriam has something of a mother significance for Moses (Ex. 2 : 4). As a prophetess (Ex. 15 : 20) she is a 'magical' personality. When Moses took a Moor to wife — the 'Ethiopian women' — this incensed Miriam so much that she was smitten with leprosy and became 'as white as snow' (Nb 12 : 10). Miriam is therefore not altogether unsuited to play the role of the anima. The best-known anima-figure in the Old Testament, the Shulamite, says: 'I am black, but comely' (Song of Songs 1 : 5)."¹⁴⁶

The Naassenes of Hippolytus laid most emphasis on the human images. For the Gnostics among the geometrical and arithmetical symbols of the self was the quaternity. The Moses Quaternio was considered according to the following schema:



“The ‘lower Adam’ corresponds to the ordinary mortal man, Moses to the culture-hero and lawgiver, and thus, on a personalistic level, to the ‘father’; Zipporah, as the daughter of a king and priest, to the ‘higher Mother’. For the ordinary man, these two represent the ‘royal pair’, which for Moses corresponds on the one hand to his ‘higher man’, and on the other hand to his anima, Miriam. The ‘higher’ man is synonymous with the ‘spiritual, inner’ man, who is represented in the quaternio by Jethro.”¹⁴⁷

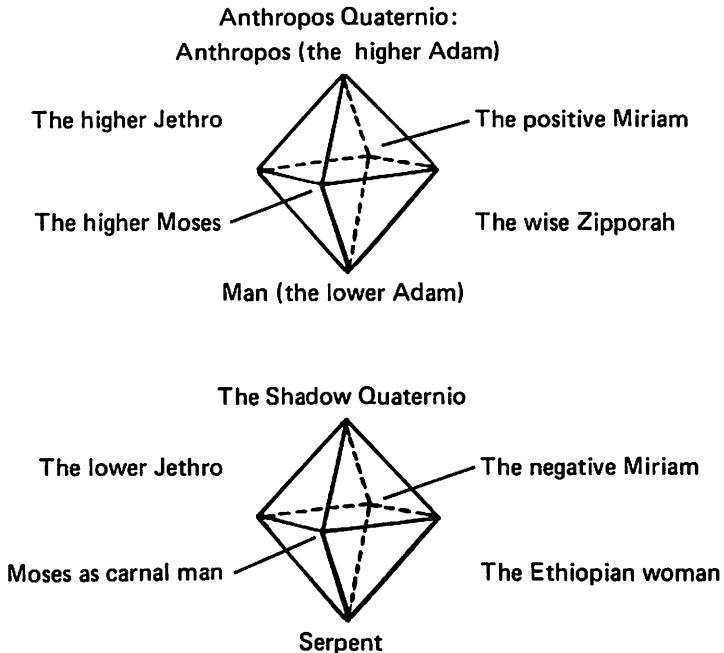
Looked at from the point of view of the lower Adam the following quaternio is had:

Moses	----	Zipporah
as culture hero		as higher mother
The lower Adam	----	Eve
as ordinary Adam		as ordinary woman

This Naassene quaternio had an exclusively upward tendency. Jethro and Miriam are added as steps leading to the higher Adam. This psychology underlied the Valentinian syzygies as JUNG understood them. The four persons chosen in the Naassene quaternio left room (not only for the incest motif – Jethro and Miriam – never lacking in the marriage quaternio) for the extension of the ordinary man’s psychic structure downwards towards the dark and evil side as represented by the shadow. Moses married the “Ethiopian women”, and Miriam became “leprous”. This was proof that her relation to Moses had taken a negative turn and gave the following senarius; which was an individual variant of the common marriage quaternio.

The lower Adam	—	Eve
Moses	—	Ethiopian Women
Jethro, the heathen priest	—	Miriam, the “white” leper
Husband	—	Cousin as Wife
Husband’s Sister	—	Wife’s Brother

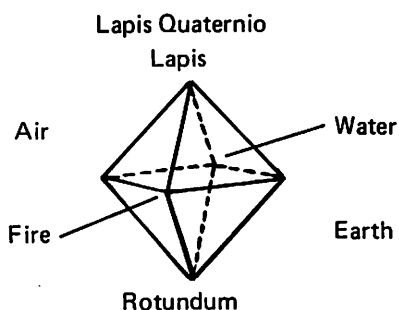
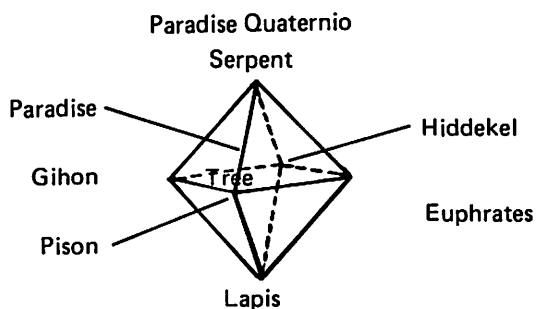
Despite the nomenclature, JUNG considered the gnostic schema itself to be universally valid and not accidental. So also was the “Shadow Quaternio”, which illustrated the shadow. The lower senarius reached its nadir (lowest point) not in the “lower Adam” but in his dark, theriomorphic prefiguration of the serpent:



The snake symbol of the Gnostics regressed into the Paradise quaternio. The image of Paradise, tree and earth was an evolutionary regression from the animal kingdom back to plants and inorganic nature. This was epitomized in alchemy as the lapis, considered as the initial product of the alchemical

opus. The lapis was thought of as a unity and therefore stood for the prime matter in general. Its constitution rested on the union of the four elements. The lapis was considered a parallel of Christ:

"Out of the split-up quaternary the *opus* puts together the unity of the *lapis* in the realm of the inorganic. As the *filius macrocosmi* and a living being, the *lapis* is not just an allegory but it is a direct parallel of Christ and the second Adam, of the heavenly Original Man, of the second Adam (Christ), and of the serpent. The nadir of this third quaternio is therefore a further counterpart of the Anthropos."¹⁴⁸



The quaternary was for JUNG an organizing schema to bring order into a chaotic multiplicity:

¹⁴⁸ Ibidem, p. 237

'The quaternity is an organizing schema par excellence, something like the crossed threads in a telescope. It is a system of co-ordinates that is used almost instinctively for dividing up and arranging a chaotic multiplicity, as when we divide up the visible surface of the earth, the course of the year, or a collection of individuals into groups, the phases of the moon, the temperaments, elements, alchemical colours, and so on."¹⁴⁹

The Gnostics sought to organize the chaos of numinous images that poured in upon them through the marriage quaternio and the Paradise quaternio. JUNG considered alchemy a continuation of Gnosticism. Thus the quaternities in alchemy followed up the Gnostic quaternities. Following the Anthropos Quaternio was the Shadow Quaternio because the lower Adam of the first quaternio was not fully expressed by the Anthropos Quaternio alone. His dark chthonic side had to be catered for and this was done through the Shadow Quaternio in which the lower Adam was symbolised by a serpent. This was an ambivalent symbol and had the polarity of both good and evil. Just as man was symmetrized by the serpent, so also did the serpent have its complement in the second Naassene Quaternio or Paradise Quaternio. The symmetrical complement of the serpent was the stone as representing the earth. This was an entry into the alchemical arena which concerned itself with the fabrication of the lapis. Thus it was that the lapis complemented the serpent.

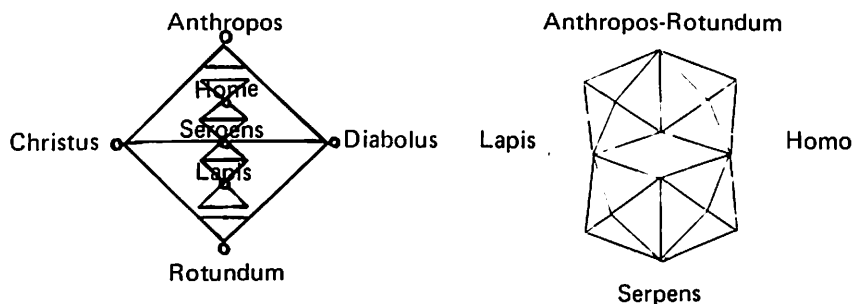
'The stone is the 'father-mother' of the metals, an hermaphrodite. Though it is an ultimate unity, it is not an elementary but a composite unity that has evolved. For the stone we could substitute all those 'thousand names' which the alchemists devised for their central symbol, but nothing different or more fitting would have been said.

This choice of symbol, too is not arbitrary, but is documented by alchemical literature from the first to the eighteenth century. The *lapis* is produced, as we have already seen, from the splitting and putting together of the four elements, from the *rotundum*. The *rotundum* is a highly abstract, transcendent idea, which by reason of its roundness and wholeness refers to the Original Man, the Anthropos."¹⁵⁰

The four pyramids were arranged in a circle which formed the uroboros. The fifth stage, the *rotundum* was identical with the first.

149 Ibidem, p. 242

150 Ibidem, p. 246



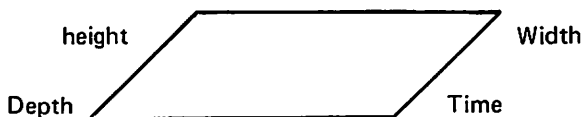
In the first diagram JUNG emphasized the centre of the system, which was the point of greatest tension between the opposites. This central point was occupied by the serpent.

"Being an allegory of Christ as well as of the devil, it contains and symbolizes the strongest polarity into which the Anthropos falls when he descends into Physics. The ordinary man has not reached this point of tension: he has it merely in the unconscious, i. e., in the serpent (Footnote: Traditionally, the snake stands for the vulnerable spot in man: it personifies his shadow). In the *lapis*, the counterpart of man, the opposites are so to speak united, but with a visible seam or suture as in the symbol of the hermaphrodite. This mars the idea of the *lapis*, just as much as the all-too-human element mars *Homo sapiens*. In the higher Adam and in the *rotundum* the opposition is invisible. But presumably the one stands in absolute opposition to the other, and if both are identical as indistinguishable transcendental entities, this is one of those paradoxes that are the rule: a statement about something metaphysical can only be antinomial."¹⁵¹

The arrangement in the uroboros for JUNG expressed the tension between the opposite pairs. The distance of the points from one another expressed the difference in tension. The stronger tension existed between the anthropos-rotundum and the serpens, the lesser tension between the homo and the lapis. The arrows indicated the descent into Physis and the ascent towards the spiritual. The lowest point was the serpent. The lapis though of material nature could also serve as a spiritual symbol while the rotundum connoted a transcendent entity symbolized by the secret of matter.

JUNG considered that the alchemists of the seventeenth century already had all the mathematical and physical elements from which a theory of energy could have been constructed. The quaternio of movement could have re-

placed that of the four elements. Movements could have been established by the space-time quaternio, which could be expressed either by the axiom of Maria, $3 + 1$, or by the sequitertian proportion $3 : 4$. The special position of one of the factors in a quaternity could also be expressed by its duplex nature. Instances of this case were the fourth river of Paradise, Euphrates, signified that through which food went in and prayers went out. In the Moses Quaternio, the wife of Moses played a double role as Zipporah and the Ethiopian woman. In alchemy Mercurius was male-female and appeared as a virgin also. This characteristic ($3 + 1$, or $3 : 4$) was apparent also in the space-time quaternio:¹⁵²



"The space-time quaternio is the archetypal sine qua non for any apprehension of the physical world-indeed, the very possibility of apprehending it. It is the organizing schema par excellence among the psychic quaternities. In its structure it corresponds to the psychological schema of the functions (the three relatively differentiated functions and one undifferentiated, 'inferior' function, Pt, Jacobi, PCG J.). The $3 : 1$ proportion frequently occurs in dream and in spontaneous mandala-drawings."¹⁵³

JUNG sought to symmetrize the lower Adam of the Naassenes by a Shadow Quaternio. The lower Adam could not ascend to the higher Adam directly for the Moses Quaternio Laid in between. JUNG therefore assumed a lower, shadowy quaternity corresponding to the upper one, lying between him and the lower principle, the serpent. JUNG inserted a quaternity between Man and the Serpent because he could not conceive of a psyche which was exclusively oriented upwards and not balanced by an equally strong consciousness of the lower man. This was the state of affairs for the modern man as JUNG saw it. In the context of Gnosticism it would have been an anachronism. The modern state of affairs, however, put man in the centre of the field

¹⁵² Ibidem, p. 252

¹⁵³ Ibidem, p. 253

of consciousness where he had never consciously stood before. Through Christ crucified between two thieves man was able to attain knowledge of his shadow:

"Only through Christ could he (man) actually see this consciousness mediating between God and the world, and by making the person of Christ the object of his devotions he gradually came to acquire Christ's position as mediator. Through the Christ crucified between two thieves man gradually attained knowledge of his shadow and its duality. This duality had already been anticipated by the double meaning of the serpent. Just as the serpent stands for the power that heals as well as corrupts, so one of the thieves is destined upwards, the other downwards, and so likewise the shadow is on one side regrettable and reprehensible weakness, on the other side healthy instinctively and the prerequisite for higher consciousness."¹⁵⁴

JUNG considered that complementing the upward tending pneumatic attitude was in line with historical development. Man's original dependence on a pneumatic sphere was threatened by the kingdom of Satan. The Redeemer separated man from evil. The immediate expectation of the Second Coming (parusia) reinforced the pneumatic attitude. When this hope was not fulfilled, the libido then flowed back into man and heightened his consciousness of himself by accentuating his personal psychic processes. Man moved into the centre of his field of consciousness which led to a separation from the upward pneumatic trend and an encounter with the shadow. The transition from the Antropos to the Shadow Quaternio illustrated an historical development which led in the eleventh century, to a widespread recognition of the evil principle as the world creator.¹⁵⁵

"The serpent and its chthonic wisdom from the turning-point of the great drama. The paradise Quaternio with the lapis, that comes next, brings us to the beginnings of natural science (Roger Bacon, 1214 – 94; Albertus Magnus, 1193 – 1280; and the alchemists), whose main trend differs from the pneumatic not by 180° but only by 90° – that is to say, it cuts across the spiritual attitude of the Church and is more an embarrassment for faith than a contradiction of it."¹⁵⁶

After alchemy the space-time quaternio proved indispensable for organizing the sense-impressions which the psyche received from bodies in motion. Space and time formed a psychological a priori for acquiring knowledge of

154 Ibidem, p. 255

155 Ibidem, p. 256

156 Ibidem, p. 256

physical processes. The development of the Lapis quaternio ended in a rotundum, which like the uroboros, began again at the start, i. e., the rotundum coincided with the Anthropos. Scientific materialism was supposed to have begun with the concept of the rotundum.

'The development from the Shadow to the Lapis Quaternio illustrates the change in man's picture of the world during the course of the second millennium. The series ends with the concept of the *rotundum*, or of rotation as contrasted with the static quality of the quaternity, which, as we have said, proves to be of prime importance for apprehending reality. The rise of scientific materialism connected with this development appears on the one hand as a logical consequence, on the other hand as a deification of matter. This latter aspect is based, psychologically, on the fact that the *rotundum* coincides with the archetype of the Anthropos."¹⁵⁷

JUNG sought to express in equation form the whole quaternio series. A stood for the initial and end state, B, C, D, the intermediate states. The formula expressed a continual process of transformation of the one and same substance. In its respective state of transformation it always brought forth its like. A produced a etc. The formula moved from left to the right in a circular fashion. This indicated that the transformation, moving rightwards with the sun, was a process of becoming conscious. This was indicated by the splitting and discrimination of A B C D into four discrete units. Although modern scientific understanding based itself upon a trinity of principle (space, time, causality) JUNG also recognized the principle of correspondence, or as he called it synchronicity as a fourth factor required to give a judgment bearing the character of wholeness.

"The formula reproduces exactly the essential features of the symbolic process of transformation. It shows the rotation of the mandala, the antithetical play of complementary (or compensatory) processes, then the apocatastasis, i. e., the restoration of an original state of wholeness, which the alchemists expressed through the symbol of the uroboros, and finally the formula repeats the ancient alchemical tetrameria, which is implicit in the fourfold structure of unity: $A = a \begin{smallmatrix} b \\ d \end{smallmatrix} c$. What the formula can only hint at, however, is the higher plane that is reached through the process of transformation and integration."¹⁵⁸

157 Ibidem, p. 257

158 Ibidem, p. 259

$$\begin{array}{ccccc}
 & b3 & & d & \\
 c3 & a3 = A = a & & c & \\
 & d3 & & b & \\
 & " & & " & \\
 & D & & B & \\
 & " & & " & \\
 a2 & c2 = C = c1 & & a1 & \\
 & b2 & & d1 &
 \end{array}$$

The unfolding of totality into four parts four times meant its becoming conscious. When psychic contents were split into four aspects, it meant for JUNG that they were subjected to discrimination by the four orienting functions of consciousness. Only then was a total description possible. The process depicted by the formula represented the transformation of the originally unconscious totality into a conscious one. The Anthropos A descended from above through his Shadow B into Physis C (=serpent) and through a kind of crystallisation process D (= lapis) which reduced chaos to order, rose again to the original state only transformed from an unconscious, into a conscious one. Consciousness arose from discrimination. This had its parallel in alchemy where analysis (dissolution) was followed by synthesis as stated in the alchemical dictum: "Solve et coagula".

The correspondence of the letters a, a1, a2, a3, etc. indicated that the same factor was being dealt with. In the formula it changed its place. This change of place was always an enantiodromian change of situation, which corresponded to the complementary or compensatory changes in the psyche as a whole. Every archetypal arrangement had its own numinosity. a to d was the "kingless race", a1 to d1 was the Shadow Quaternio, a2 to d2 was "Paradise", and a3 to d3 was the world of matter. The whole formula expressed for JUNG the dynamic process of self:

"The formula presents a symbol of the self, for the self is not just a static quaternity or constant form, but is also a dynamic process. In the same way, the ancients saw the *imago Dei* in man not as a mere imprint, as a sort of lifeless, stereotyped impression, but as an active force. The four transformations represent a process of restoration or rejuvenation taking place, as it were, inside the self, and comparable to the carbon-nitrogen cycle in the sun, when a carbon nucleus captures four protons (two of which immediately become neutrons) and releases them at the end of the cycle in the form

of an alpha particle. The carbon nucleus itself comes out of the reaction unchanged, 'like the Phoenix from the ashes.' (Gamow, Atomic Energy, p. 72).¹⁵⁹

The quaternity was for JUNG a "uniting" symbol of "wholeness", which arose from a collision between the conscious and the unconscious. The confusion between these two factors resulted in a pictorial symbol which, having the character of wholeness, probably meant wholeness. Such a symbol of wholeness referred to the wholeness individual. The same symbols were used to express the Deity itself. The naive mind made no distinction between God and the experienced image JUNG pointed out. While the experience of the quaternity symbol or the archetype of the self had a numinous character the two were falsely identified. Often where JUNG found symbols indicative of psychic wholeness he encountered the idea that they stood for God. An identification of God with the God-image was outside of JUNG'S field of interest. The history of symbols indicated that symbols of wholeness were always used as God-images. But Psychology for JUNG could never prove that the God-image was to be identified with God.

"Psychology, is not in a position to make metaphysical statements. It can only establish that the symbolism of psychic wholeness coincides with the God-image, but it can never prove that the God-image is God himself, or that the self takes the place of God."¹⁶⁰

Uniting symbols meant wholeness. If they were a single pair then the result was a dyad. If they were a double pair the result was a quaternion. Conscious and unconscious factors came into play in their creation. As well as the quaternity the circle was also used as a compensating principle of order. Both symbols were used to express the Deity. The images which JUNG found empirically to express the unified wholeness of man were also used as God-images.

"The one and only thing that psychology can establish is the presence of pictorial symbols, whose interpretation is in no sense fixed beforehand. It can make out, with some certainty, that these symbols have the character of "wholeness" and therefore presumably mean wholeness. As a rule they are 'uniting' symbols, representing the conjunction of a single or double pair of opposites, the result being either a dyad or a quaternion. They arise

159 Ibidem, p. 260

160 Ibidem, p. 198

from the collision between the conscious and the unconscious and from the confusion which this causes (known in alchemy as 'chaos' or 'nigredo'). Empirically, this confusion takes the form of restlessness and disorientation. The circle and quaternity symbolism appears at this point as a compensating principle of order, which depicts the union of warring opposites as already accomplished, and thus eases the way to a healthier and quieter state ('salvation')"¹⁶¹

The gnostic figure of Sophia was a double quaternity. According to Irenaeus she represented the world of the Ogdoad.¹⁶² As a dove she descended into the water and begot Saturn who created the first man ('primus Anthropos.'). Among the Naassenes, the demiurge Esaldaios, "a fiery god, who was the fourth by number", was set up against the Trinity of Father, Mother, and Son. The demiurge was the most important of the gnostic images for the deity. The Gnostics heeded the spontaneous function of the unconscious in creating their God-image.

'The primordial image of the quaternity coalesces, for the Gnostics, with the figure of the demiurge or the Anthropos. He is, as it were, the victim of his own creative act, for, when he descended into Physis, he was caught in her embrace. The imago of the *anima mundi* or Original Man latent in the dark of matter expresses the presence of a transconscious centre which, because of its quaternity character and its roundness, must be regarded as a symbol of wholeness."¹⁶³

For the Naassenes the central deity was Naas, the serpent. Naas pervaded everything like the water which flowed from Eden and divided itself into four sources. Three of the rivers of Paradise were sensory functions (Pison = sight, Gihon = hearing, Tigris = smell), but the fourth had a double significance, denoting the place of entry of food and the place of prayer. The fourth was

161 Ibidem, pp. 194 — 195, c. f. ibidem . 196: For the present, it is not possible for psychology to establish more than that the symbols of wholeness mean the wholeness of the individual. On the other hand, it has to admit, most emphatically that this symbolism uses images or schemata which have always, in all the religions, expressed the universal „Ground“, the Deity itself. Thus the circle is a well-known symbol for God; and so (in a certain sense) is the cross, the quaternity in all its forms, e. g., Ezekiel's vision, the „Rex gloriae“ with the four evangelists, the Gnostic Barbelo („God in four“) and Kolorba („all four“); the duality (tao, hermaphrodite, father-mother); and finality, the human form (child, son, anthropos) and the individual personality (Christ and Buddha), to name only the most important of the motifs here used“.

162 Ibidem, p. 196

163 Ibidem, p. 197 — 198

ambivalent. Another example of the ambivalent fourth was in Daniel 3 : 24 where the three men burning in the furnace were joined by a fourth. For the Naassenes the central arcanum was Adam, the knowledge of who was regarded as the beginning of wisdom.

"For the Naassenes, the universal 'Ground' is the Original Man, Adam, and knowledge of him is regarded as the beginning of perfection and the bridge to knowledge of God (Elenchos, V, 6, 6). He is male/female; from him come 'father and mother', he consists of three parts: the rational, the psychic, and the earthly. These three 'came down together, each of them his own substance to his own', i. e., from the rational to the rational, etc. Through this doctrine Jesus is related to the Original Man (Christ as second Adam). His soul is 'of three parts and (yet) one' — a Trinity."¹⁶⁴

The archetypal quaternity was held together by an inner antinomy. The corresponding correlative to the traditional figure of Christ was the Antichrist. He corresponded to the dark half of the human totality. In the empirical self, light and shadow formed a paradoxical unity. The christian concept of Christ, was for JUNG one sided and split into two irreconcilable halves. Because Christ lacked a shadow, the christian concept of him was not psychologically whole. The dogmatic figure of Christ did not square with the archetype of the self.

"the problem of the Antichrist is a hard nut to crack. It is nothing less than the counterstock of the devil, provoked by God's Incarnation; for the devil attains his true stature as the adversary of Christ, and hence of God, only after the rise of Christianity, while as late as the Book of Job he was still one of God's sons and on familiar terms with Yahweh. Psychologically the case is clear, since the dogmatic figure of Christ is so sublime and spotless that everything else turns dark beside it. It is, in fact, so one-sidedly perfect that it demands a psychic development to restore the balance. This inevitable opposition led very early to the doctrine of the two sons of God, of whom the elder was called Satanael. The coming of the Antichrist is not just a prophetic prediction — it is an inexorable psychological law whose existence, though unknown to the author or the Johannine Epistles, brought him a sure knowledge of the impending enantiodromia."¹⁶⁵

The Antichrist was therefore for JUNG an antinomious necessity. It had to complete the dogmatic figure of Christ for the archetypal quaternity could not omit the shadow that belonged to the light in a paradoxical unity. The

164 Ibidem, p. 200 — 201

165 Ibidem, p. 42 — 43

opposites had to come together. This was a basic tenet in JUNG'S hypothesis. The idea of spiritually striving for the heights was doomed, thought JUNG, to clash with the materialistic earth-bound passion to conquer matter and master the world. JUNG put the archetype of Christ's shadow into a historical context by stating that since the Renaissance, the age of the Antichrist prevailed.

"This change become visible at the time of the 'Renaissance'. The word means 'rebirth', and it referred to the renewal of the antique spirit. We know today that this spirit was chiefly a mask; it was not the spirit of antiquity that was chiefly a mask; it was not the spirit of antiquity that was reborn, but the spirit of medieval Christianity that underwent strange pagan transformations, exchanging the heavenly goal for an earthly one, and the vertical of the Gothic style for a horizontal perspective (voyages of discovery, exploration of the world and of nature). The subsequent developments that led to the Enlightenment and the French Revolution have produced a world-wide situation today which can only be called 'artichristian' in a sense that confirms the early Christian anticipation of the 'end of time'. It is as if, with the coming of Christ, opposites that were latent till then had become manifest, or as if a pendulum had swung violently to one side and were now carrying out the complementary movement in the opposite direction."¹⁶⁶

The coincidence of opposites was the normal thing in a primitive conception of God. Behemoth and Leviathan represented the latent opposites in relation to Jahweh thought JUNG just as Heru-ur and Set represented the latent opposites in the higher Egyptian divinity Osiris. JUNG quotes Budge (*The Gods of the Egyptians*, II, p. 143) concerning the opposing characteristics of Her-ur and Set: Their attributes were always opposite to one another and could be regarded as personifications of the two powers of nature, Light and Darkness, Day and Night, or Cosmos and Chaos, or as Life and Death, or as Good and Evil.

To reach the heavenly quaternity however, the opposites had to co-operate with one another. Her-ur and Set had to work for a common purpose in helping the one god, Osiris, to reach the heavenly quaternity. A comparative state existed in Ezekiel.

"This quaternity is also personified by the four sons of Horus: Mestha, Hapi, Tuamutef, and Qebhsennuf, who are said to dwell 'behind the thigh of Set, whose seat is in the constellation of the Great Bear. The four sons of

Horus are Set's enemies, but on the other hand they are closely connected with him. They are an analogy to the four pillars of heaven which support the fourcornered iron plate. Since three of the sons are often shown with animal heads, and one with a human head, we may point to a similar state of affairs in the vision of Ezekiel, from whose cherubim-figures the well-known symbols of the evangelists (three animals one angel) are derived."¹⁶⁷

Quaternio (quaternity) was a polar arrangement of two opposites crossing one another. An example of this was the four elements, or the four qualities (moist, dry, cold, warm), or the four directions and seasons producing thereby the cross as an emblem of the four elements and symbol of the sublunary physical world. This fourfold Physis, the cross, also appeared in the signs for earth (♁), Venus (♀), Mercurio (☿), Saturn (♄), and Jupiter (♃). The components of the quaternio were dualistic. Their coming together was considered as a coniunctio. Whereas all quaternities were contiunctios, not all coniunctios were quaternities.

"The factors which come together in the coniunctio are conceived as opposites, either confronting one another in enmity or attracting one another in love. To begin with they form a dualism; for instance the opposites are humidum (moist) / sicum (dry), frigidum (cold) / calidum (warm), superiora (upper, higher) / inferiora (lower), spiritus-anima (spirit-soul) / corpus (body), coelum (heaven) / terra (earth), ignis (fire) / aqua (water), bright / dark, agens (active) / patiens (passive), volatile (volatile, gaseous) / fixum (solid), pretiosum (precious, costly; also carum, dear) / vile (cheap, common), bonum (good) / malum (evil), manifestum (open) / occultum (occult; also celatum, hidden), oriens (East) / occidens (West), vivum (living) / mortum (dead, inert), masculus (masculine) / foemina (feminine), Sol / Luna. (MC. p. 3)"¹⁶⁸

ix Alchemy

Alchemy was full with symbols of the opposites. The masculine-feminine pair were often personified as King and Queen, in the *Rosarium philosophorum* also as Emperor and Empress; also as servus or vir rubeus (slave or red

¹⁶⁷ Ibidem, p. 123

¹⁶⁸ C. G. JUNG, *Mysterium Constructionis*, p. 3

man) and mulier candida (white woman).¹⁶⁹ In the "Vision Arislei" they appear as the King's son and daughter.¹⁷⁰

Theriomorphic symbols expressing the opposites are also often found. There was the eagle and the toad, representing air and earth.¹⁷¹ Another favourite animal image symbolizing the opposites in alchemy was that of the two birds or two dragons, one of them winged, the other wingless.¹⁷² The wingless prevented the other from flying. They stood for Sol and Luna, brother and sister. The same idea lay behind the two fishes swimming in opposite directions, symbolized the spirit – soul polarity.¹⁷³ The stag signified the soul, the unicorn spirit, and the forest the body. The lion and lioness, wolf and dog also signified soul and spirit. Their opposition was due to the soul having a very fine substance. It was more akin to the body and denser than the spirit. The elevation of the human figure to a king or divinity and its representation in subhuman, theriomorphic form indicated the transconscious character of the pairs of opposites. Such opposites indicated the self and made use of cosmic expressions.

"They do not belong to the ego-personality but are supraordinate to it. The ego-personality occupies an intermediate position, like the 'anima inter bona et mala sita' (soul placed between good and evil). The pairs of opposites constitute the phenomenology of the paradoxical *self*, man's totality. That is why their symbolism makes use of cosmic expressions like coelum / terra (*Theatr. chem.*, V. pp. 647). The intensity of the conflict is expressed in symbols like fire and water, height and depth (*Mus. herm.*, p. 652) life and death (Mylius, *Philosophia reformata*, p. 191)."¹⁷⁴

An arrangement of the opposites in a quaternity fashion was found in STOLCENBERG'S *Viridarium chymicum*,¹⁷⁵ also to be found in the *Philosophia reformata* of Mylius.¹⁷⁶ The goddess represented the four seasons of the sun in the circle of the Zodiac (Aries, Cancer, Libra, Capricorn) and at the same time the four degrees of heating, as well as the four elements which

169 „Consilium coniugii, *Ars chimica*, pp. 69 f.

170 *Art. aurif.*, I, pp. 146 ff.

171 *Symbolae aureae mensae*, p. 192

172 *De Chemia Senioris antiquissimi philosophi libellus*

173 *Musaeum hermeticum*, p. 343

174 C. G. JUNG, *Mysterium Coniunctionis*, p. 6

175 *Fig. XLii*

176 1622, p. 117

are symbolized by means of a circular movement in time (*circulatio, rota*) of the sun through the houses of the Zodiac. The aim of the *circulatio* was for JUNG the production of the Original Man, who was a sphere.

In the "*Consilium coniugii*" there is similary a quaternio with the four qualities arranged as cold and moist and heat and dryness. Other quaternions were: "The stone is first an old man, in the end a youth, because the *albedo* comes at the beginning and the *rubedo* at the end."¹⁷⁷ Similarly the elements were arranged as two "*manifesta*" (water and earth) and two "*occulta*" (fire and air).¹⁷⁸

In the "*Tractatus Miceris*"¹⁷⁹ a double quaternity or ogoad was mentioned. Such stood for a totality. It was for JUNG the Microcosm, the mystical Adam and bisexual Original Man in his prenatal state.

"In it (the Indian Ocean) are images of heaven and earth, of summer, autumn, winter and spring, male and female. If thou callest this spiritual, what thou doest is probable; if corporeal, thou sayest the truth; if heavenly, thou liest not; if earthly, thou hast well spoken."¹⁸⁰

	caeleste	
	aestas	
coelum		Masculinitas
Spirituale (ver)		(autumnus) corporale
feminitas		terra
	hyems	
	terrestre	

In the scholia to the "*Tractatus aureus Hermetis*"¹⁸¹ JUNG found a quaternity consisting of *superius* / *inferius*, *externius* / *internius* which were united into one by means of the circular distillation, named the Pelican. The centre united the four and the seven into one and the unifying agent was the spirit Mercurius. Mercurius was conceived as "spiritual blood", on the analogy of the blood of Christ (Ephesians 2 : 13). Because the circle and the Hermetic

177 „opusculum auctoris ignoti“ Art. aurif., I. p. 390

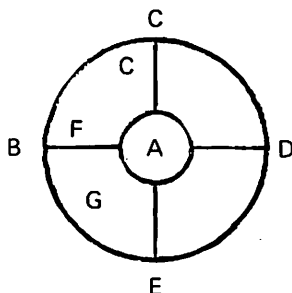
178 Dorn, in „Physica Trismegisti“, Theatr. chem., I. p. 420

179 Theatr. chem., V. p. 111

180 Alchemical tract text, cited C. G. JUNG, *Mysterium Coniunctionis*, p. 10

181 in: *Bibliotheca chemica*, I, pp. 400 ff.

vessel were identified with one another JUNG considered that the mandala, so often found in the drawings of his patients, corresponded to the vessel of transformation. The opposite was also the case. The usual quaternary structure of the mandala coincided with the alchemist's quaternio of opposites.



BCDE represent the outside, A is the inside, "as it were the origin and source from which they flow back, 'FG stands for Above and Below.' Together the letters ABCDEFG clearly signify the hidden magical Septenary.' The central point A, the origin and goal, the Ocean or great sea," is also called a *circulus exiguus*, very small circle, and a "mediator making peace between the enemies or elements, that they may love one another in a meet embrace." This little inner circle corresponds to the Mercurial Fountain in the *Rosarium*, which I have described in my 'Psychology of the Transference'. The next text calls it 'the more spiritual, perfect, and nobler Mercurius,' the true arcane substance.¹⁸²

In alchemy the quaternity stood also in conjunction with the point. The point was the symbol of a mysterious creative centre in nature. It was identical with the prima materia of the metals. Just as the earth corresponded to the triangle and water to the line, so fire corresponded to the point. It symbolized light also. The point formed the model of the perfect form of roundness. God was considered an intelligible sphere whose centre was everywhere and whose circumference nowhere (Bonaventure, *Itinerarium*, 5). According to JOHN DEE (1527 – 1607) the quaternity consisted of four straight lines meeting in a right angle. "It is not unreasonable to suppose, that the four straight lines which run in opposite directions from a single, individual point,

the mystery of the four elements is indicated."¹⁸³ The point as the centre of the quaternio of the elements was where Mercurius "digested".¹⁸⁴

In the *De circulo quadrato*, MAIER says the gold of alchemy to be a twice-bisected circle, i. e., one divided into four quadrants and therefore a quaterni-ty. This division was made by nature so that "Contraries may be bound together by contraries."¹⁸⁵

JUNG compared the christian quaterni-ty with the alchemical one.

<i>alchemical</i>			<i>christian</i>		
Principium			Pater		
Mercurius			Auctor		
Filius		Filia	Filius		Diabolus
Frater	+	Soror	Salvator	+	Antichri-
Pater		Mater			stus
Sol		Luna			Spiritus
	Filius	Filius			Sanctus
Mercurius					

The rhythm of both schemas was divided into three steps:

	Beginning	Development	Goal
Alchemical:	Origin — Mercurius	Sol Luna	Filius Mercurius
	Auctor	Development of Conflict	Paraclete Holy Ghost
Christian	— Pater	Salvator Diabolus	Church or Kingdom of God ¹⁸⁶

Whereas the alchemical drama led from below upwards, the Christian drama took the opposite course. The alchemical coniunctio of Soul and Mercurius was a hierosgamos, with Mercurius playing the role of the bride. The

¹⁸³ Ibidem, p. 45 (Monas hieroglyphica, Thear. chem., II, p. 218) .

¹⁸⁴ Ibidem, p. 48

¹⁸⁵ Ibidem, p. 41

¹⁸⁶ Ibidem, p. 101 — 103

metaphorical designation of Christ as Sol (Malachi 4 : 2)¹⁸⁷ was taken quite literally by the alchemists and applied to their sol terrenus. Sol corresponded psychologically to the consciousness. Christ appeared as the son of his mother-bride. According to the "Tabula smaragdina", Sol was the father of Mercurius. Mercurius was feminine and identical with Luna, and via the Luna-Maria-Ecclesia symbolism equated with the Virgin. Sol was father and son and his feminine counterpart mother and daughter. Moreover, Sol and Luns were merely aspects of the same substance that was both the cause and the product of both, namely Mercurius duplex. The alchemical schema of quaternity came close to representing totality like the cross.

"The alchemical schema appears to embrace only the material world, yet, on account of its quaternity character, it comes near to being a representation of totality as exemplified in the symbol of the cross erected between heaven and earth. The cross is by implication the Christian totality symbol: as an instrument of torture it expresses the sufferings on earth of the incarnate God, and as a quaternity it expresses the universe, which also includes the material world."¹⁸⁸

Triads were common in alchemy. Though the principle of "correspondentia", was regarded as axiomatic in the Middle Trinity: heaven, earth, hell. The principle of "correspondentia" stated that the principle of the four worlds — the intelligible or divine, the heavenly, the earthly, and the infernal corresponded to each other. From the time of Paracelsus the most important alchemical triad was Sulphur-Mercurius-Sal. But this was really a quaternio in disguise thought JUNG, for the central figure, Mercurius, was of androgynous nature and partook of both the masculine red sulphur and feminine lunar salt.

"Like the Trinity, the alchemical 'triunity' is a quaternity in disguise owing to the duplicity of the central figure: Mercurius is not only split into a masculine and a feminine half, but is the poisonous dragon and at the same time the heavenly lapis. This makes it clear that the dragon is analogous to the devil and the lapis to Christ, in accordance with the ecclesiastical view of the devil as an autonomous counterpart of Christ."¹⁸⁹

187 M. P. L. vol. 172, col. 921

188 C. G. JUNG, *Mysterium Coniunctionis*, pp. 101 — 102

189 *Ibidem*, p. 185

○ Mercurius lapis

○ Sulphur + Sal ♀

♀ Mercurius Serpent

JUNG considered that the dogma of the Assumption made a quaternity of the Trinity. Mary was elevated to the position of a mediatrix, said JUNG, corresponding to Christ's position of a mediator, with the difference however, that Mary only transmitted grace and not generated it. For a long time there had been a psychological need for this, as was evident for JUNG from the medieval pictures of the Assumption and Coronation of the Virgin.

"All the evidence shows that the dogmatization was motivated chiefly by the religious need of the Catholic masses. Behind this stands the archetypical numen of the feminine deity, who, at the Council of Ephesus in 431, imperiously announced her claim to the title of 'Theotokos' (God-bearer), as distinct from that of a mere 'Anthropotokos' (man-bearer) accorded to her by the Nestorian rationalists."¹⁹⁰

Holy Ghost (Dove)

Christ + God the Father

Mary

In the alchemical representations the assumption of the body described the glorification of matter in the opus. Matter was always associated with the "prince of this world", the devil, stated JUNG. The equivalent to the devil in alchemy was the dark side of Mercurius duplex and the active sulphur. He also concealed himself in the poisonous dragon, the preliminary form of the lapis aethereus. The alchemist sought to complement the triad by a fourth for the lapis was regarded as a quaternity of elements. One alchemist, (G. DORN) saw in the quaternity the absolute opposite of the Trinity, namely the female principle and the devil, for the number two was characteristic of both. The devil, DORN thought, was the binarius itself, for he was created on the se-

190 Ibidem, p. 186 – 187

cond day.¹⁹¹ In comparing this train of thought with the Christian quaterni-ty formed from the inclusion of the Assumption JUNG saw an "upper" quaternio expressive of the further desire for integration.

"... it will become apparent that we have here an 'upper' quaternio which is supraordinate to man's wholeness and is psychologically comparable to the Moses quaternio of the Gnostics. Man and the dark abyss of the world, the *dues absconditus*, have not yet been taken up into it. Alchemy, however, is the herald of a still-unconscious drive for maximal integration which seems to be reserved for a distant future, even though it originated with Origen's doubt concerning the ultimate fate of the devil."¹⁹²

In the "Tractatus Aristotelis ad Alexandrum Magnum", a symbolical transformation was abstrusely described, in which the quaterni-ty had a role to play. The text mentioned placing a serpent in a four wheeled chariot. The wheels were the elements whose fourfold rotation corresponded to the tetra-meria of the alchemical opus, i. e., transformation through the four elements, from earth to fire. The transformation corresponded to the psychic process of assimilation and integration by means of the transcendent function. The transcendent function arranged the quaternio when it represented a conscious totality.

"This function (the transcendental) unites the pairs of opposites, which, as alchemy shows, are arranged in a quaternio when they represent a totality. The totality appears in quaterni-ty from only when it is not just an unconscious fact but a conscious and differentiated totality; for instance, when the horizon is thought of not simply as a circle that can be divided into many number of parts but as consisting of four clearly defined points. Accordingly, one's given personality could be represented by a continuous circle whereas the conscious personality could be a circle divided up in a definite way, and this generally turns out to be a quaterni-ty. The quaterni-ty of basic functions of consciousness meet this requirement. It is therefore only to be expected that the chariot should have four wheels, to correspond with the four elements or natures."¹⁹³

The process of transformation did not come to an end with the production of the quaterni-ty symbol. The continuation of the opus led to be the crossing of the Red Sea which signified death and rebirth. JUNG compared the above

191 „De Tenebris contra Naturam", Theatr. chem. I, p. 527

192 C. G. JUNG, *Mysterium Coniunctionis*, p. 188

193 *Ibidem*, p. 203

mentioned four-wheeled chariot with Ezechiel's vision, which (was of psychological importance because it) also represented the empirical self, i. e., the totality of the four functions. The auxiliary functions were partly autonomous and the inferior function completely so. In Ezechiel the quaternity of the self appeared as the foundation of the God-concept. JUNG was careful, however, to keep himself within empirical reach. He refrained from equating the God-concept with God.

"The quaternity of the self appears in Ezechiel's vision as the true psychological foundation of the God-concept. God uses it as his vehicle. It is possible for the psychologist to verify the structure of his foundation, but beyond that the theologian has the last word. In order to clear up any misunderstandings, especially from the theological side. I would like to emphasize yet again that it is not the business of science to draw conclusions which go beyond the bounds of our empirical knowledge. I do not feel the slightest need to put the self in place of God as short-sighted critics have often accused me of doing."¹⁹⁴

In a peculiar manner Adam was also a quaternio. The Alchemist DORN however, thought the ternarius peculiar to Adam. Because the ternarius was an offspring of the unarius, the devil, whose nature was binary, had made his attack upon Eve.¹⁹⁵ Other references make Adam a quaternary structure. In a commentary on I cor. 15 : 47 by Vigenerus the circular arrangement of the elements in the world and in man was symbolized by the mandala and its quaternity structure.

"Adam would then be a quaternarius, as he was composed of red, black, white, and green dust from the four corners of the earth, and his nature reached from one end of the world to the other. According to one Targum, God took the dust not only from the four quarters but also from the sacred spot, the 'centre of the world'. The four quarters reappear in the (Greek) letters of Adam's name: anatole (sunrise, East), dysis (sunset West), arktos (Great Bear, North), mesembria (noon, South). The 'Book of the Cave of Treasure' states that Adam stood on the spot where the cross was later erected, and that this spot was the centre of the earth. Adam, too, was buried at the centre of the earth — on Golgotha. He died on a Friday, at the same hour as the Redeemer. Eve bore two pairs of twins — Cain and Lebhudha, Abel and Kelimath — who later married each other (marriage quaternio). Adam's cave is the 'cave of treasures'. All his descendants

¹⁹⁴ Ibidem, p. 208

¹⁹⁵ Theatr. chem., I, p. 542; C. G. JUNG, *Mysterium Coniunctionis*, p. 387

must pay their respect to his body and 'not depart from it'. When the Flood was approaching Noah took Adam's body with him into the ark. The ark flew over the flood on the wings of the wind from east to west and from north to south, thus describing a cross upon the waters."¹⁹⁶

JUNG compiled a lot of comparative material to show Adam's quaternary nature. Adam represented the totality of the psyche and as such he was a symbol of the self.

"Psychologically the four are the four orienting functions of consciousness, two of them perceptive (irrational), and two discriminative (rational). We could say that all mythological figures who are marked by a quaternity have ultimately to do with the structure of consciousness. We can therefore understand why Isaac Luria attributed every psychic quality to Adam: he is the psyche par excellence."¹⁹⁷

In the Abraham Eleazar text the appearance of Adam Kandom had consequences for the Shulamite which corresponded to the alchemical nigredo. The Shulamite had to be fixed to a black antithesis, i. e., to a quaternio. To the alchemist it indicated the intercrossing of the elements or qualities:¹⁹⁸

	Dry			Air		
Warm	+	Cold		Fir	+	Water
	Moist			Earth		

"We know that this fastening to a cross denotes a painful state of suspension, or a tearing asunder in the four directions. The alchemists therefore set themselves the task of reconciling the warring elements and reducing them to unity. In our text this state is abolished when the distressing blackness is washed off with 'wretchedness and vinegar'. This is an obvious allusion to the 'hyssop and gall' which Christ was given to drink. In the oft-quoted text of Meier, 'wretchedness and vinegar' stand for the melancholia of the *nigredo*, as contrasted with the 'joy and gladness' of the redeemed state. The washing with wretchedness and vinegar finally brings about the whitening as well as a colificatio of the 'inwards of the head', presumably the brain or even the soul. We can only interpret this as meaning that the Shulamite experienced a transformation similar to Parvati's, who, saddened by

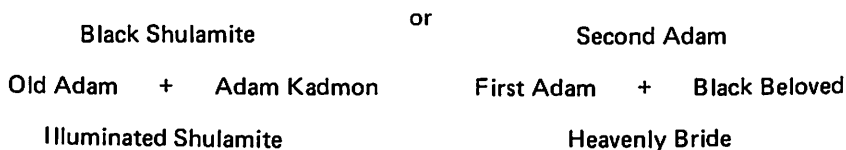
196 C. G. JUNG, *Mysterium Coniunctionis*, p. 388

197 Ibidem, p. 389 — 390

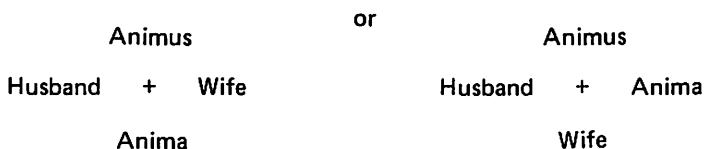
198 Ibidem, p. 421

her blackness, was given a golden skin by the gods. Here we must emphasize that it is the lapis or hermaphrodite which, as the god who is quartered or torn asunder or crucified on the Four, represents and suffers the discord of the elements, and at the same time brings about the union of the Four and besides that is identical with the product of the union."¹⁹⁹

The shulamite was transformed only inwardly. Outwardly she remained as black as before. Adam Kadmon loved her despite her blackness. He appeared according to JUNG as the classic form of the son-lover, who, in the hierosgamos of sun and moon, reproduced himself in the mother-beloved. The "old Adam" was mentioned when the perfect Adam was meant. JUNG suspected that just as the blackness of the Shulamite did not disappear so also the old Adam did not change. The complication introduced by the "old" Adam formed a part of the archetypal quaternio:²⁰⁰



This structure corresponded to the marriage quaternio:



In this schema the idea of transformation so characteristic of alchemy was missing. The quaternio was not a product of alchemical speculation but could be traced back to the primitive marriage-class system.

"As a quaternity it represents a whole judgment and formulates the psychic structure of man's totality. This expresses on the one hand the structure of the individual, i. e., a male or female ego in conjunction with the

¹⁹⁹ Ibidem, p. 422

²⁰⁰ Ibidem, p. 425 – 426

contrasexual unconscious, and on the other hand the ego's relation to the other sex, without which the psychological individual remains incomplete. (By this I mean primarily a psychic relationship.)"²⁰¹

One commentary, the treatise of Rabbi Abraham Cohen Irira (HACOHEN HERRERA) brought the name of God into relationship with Adam. Adam proceeded from the "Simple and the One" and to that extent was a "Unity", and would return again to the One, and to the Highest. To that extent he was Three and Four. Such a speculation was based upon the Tetragrammation, the four letters of God's name, three of which were different and the fourth a repetition of the second. In the Hebrew YHWH (without vowels), 'he' was feminine and assigned as a wife to yod and vou. As result yod and vau were masculine and the doubled he formed a single unit. The essential name was therefore a triad. But precisely because the feminine 'he' was doubled, the essential name was also tetrad or quaternity.

"The doubling of the feminine *he* is archetypal, since the marriage quaternio presupposes both the difference and the identity of the feminine figures. This is true also of the two masculine figures, though here their difference usually predominates – not surprisingly, as these things are mostly products of the masculine imagination."²⁰²

Applying such considerations to the alchemical schema JUNG modified the quaternity, arriving at a formula which reduced both the psychological and alchemical schema to the same denominator:²⁰³

Adam Kadmon,
the psychic-pneumatic man

Adam, the hylic-psychic man + The black Shulamite

The illuminated Shulamite

From the last synonyms in the language of the alchemists JUNG deduced that they represented the elements to be united as a pair of opposites. Examples of the opposites were man and woman, god and goddess, son and mother, red and white, active and passive, body and spirit. The opposites were

201 Ibidem, p. 426

202 Ibidem, p. 430

203 Ibidem, p. 431

usually derived from the quaternio of elements. One anonymous treatise, "De sulphure" mentioned that the male was produced from Sulphur and Mercurius and the female from Mercurius and Salt.

The alchemical process described for JUNG the psychological process of individuation. The chaos at the beginning resembled the primitive consciousness, constantly liable of breaking apart, as it were, in four directions. The dissolution of the elements was analogous to the dissolution of the psyche into an unconscious state. Conversely, the combinations of the elements and the final synthesis of male and female is an achievement of the art and a product of conscious endeavour. "The result of the syntheses was consequently conceived by the adept as self-knowledge, which, like the knowledge of God, is needed for the preparation of the Philosopher's Stone. Piety is needed for the work, and is nothing but knowledge of oneself."²⁰⁴

b) The Self

The self was for JUNG the central archetype of order expressed through the circle, square, quaternity and mandala, expressing thereby the totality of man.

"Das Selbst ist eine dem bewußten Ich übergeordnete Größe. Es umfaßt nicht nur die bewußte, sondern auch die unbewußte Psyche und ist daher sozusagen eine Persönlichkeit, die wir *auch* sind ... Es besteht keine Hoffnung, daß wir je auch nur eine annähernde Bewußtheit des Selbst erreichen, denn soviel wir auch bewußt machen mögen, immer wird noch eine unbestimmte und unbestimmbare Menge von Unbewußtem vorhanden sein, welches mit zur Totalität des Selbst gehört."²⁰⁵

"Das Selbst ist nicht nur der Mittelpunkt, sondern auch jener Umfang, der Bewußtsein und Unbewußtes einschließt; es ist das Zentrum dieser Totalität, wie das Ich das Bewußtseinszentrum ist."²⁰⁶

The cross was for JUNG a symbol of the self, expressing wholeness and totality for the opposites were therein united.

²⁰⁴ Ibidem, p. 460

²⁰⁵ C. G. JUNG, GW VII, 1964, p. 195, Die Beziehungen zwischen dem Ich und dem Unbewußten, (3. Aufl. 1938, p. 98)

²⁰⁶ C. G. JUNG, GW XII (2. Aufl. 1952), p. 69

'The cross, or whatever other heavy burden the hero carries, is *himself*, or rather *the* self, his wholeness, which is both God and animal — not merely the empirical man, but the totality of his being, which is rooted in his animal nature and reaches out beyond the merely human towards the divine. His wholeness implies a tremendous tension of opposites paradoxically at one with themselves, as in the cross, their most perfect symbol.'²⁰⁷

The self, which was the aim of life to achieve, belonged to the organizing dominants. It made myth interpretation easier.

"... investigation of the products of the unconscious yields recognizable traces of archetypal structures which coincide with the myth-motifs, among them certain types which deserve the name of dominants. These are archetypes like the anima, animus, wise old man, witch, shadow, earth-mother, etc., and the organizing dominants, the self, the circle, and the quaternity, i. e., the four functions or aspects of the self or of consciousness."²⁰⁸

Christ was for JUNG a symbol of the self archetype. He was however, an incomplete symbol for he absorbed only half of the qualities of wholeness. The self should have contained both good and bad, light and dark qualities to be a proper symbol of wholeness. Christ, however, had absorbed only the good side of projections, the other half being projected onto the Antichrist or Satan. Therefore Christ was not a perfect symbol of the Self.

"Christ, as a hero and god-man, signifies psychologically the self that is, he represents the projection of this most important and most central archetypes. The archetype of the self has, functionally, the significance of a ruler of the inner world, i. e., of the collective unconscious. The self, as a symbol of wholeness, is a *coincidentia oppositorum*, and therefore contains light and darkness simultaneously. In the christ-figure the opposites which are united in the archetype are polarized into the 'light' son of God on the one hand and the devil on the other. The original unity of opposites is still discernible in the original unity of Satan and Yahweh. Christ and the dragon lie very close together so far as their historical development and cosmic significance are concerned."²⁰⁹

Integration of unconscious contents into consciousness meant that the psyche became whole. This process had a markable effect on ego-consciousness. Conscious wholeness consisted in a successful union of ego and self, so

207 C. G. JUNG, *Symbols of Transformation*, Coll. W. V, p. 303

208 Ibidem, p. 391

209 Ibidem, p. 368

that both preserved their intrinsic qualities. Once unconscious contents were made conscious what resulted was not only their assimilation to the existing ego-personality, but also in a transformation of the latter, if the ego-complex was strong enough to withstand the assault. The ego then acknowledges the self as a stronger factor and new totality figure.

"That is, the ego cannot help discovering that the afflux of conscious contents has vitalized the personality, enriched it and created a figure that somehow dwarfs the ego in scope and intensity. This experience paralyzes an overegocentric will and convinces the ego that in spite of all difficulties it is better to be taken down a peg than to get involved in a hopeless struggle in which one is invariably handed the dirty end of the stick. In this way the will, as disposable energy, gradually subordinates itself to the stronger factor, namely to the new totality-figure I call the *self*." ²¹⁰

In discussing the symbols of light JUNG assumed that multiple luminosities corresponded to tiny conscious phenomena. If the luminosity appeared in monadic form as a single star, sun, or eye, it readily assumed the shape of a mandala and was to be interpreted as the self, whose symbols had a uniting character. ²¹¹

That Christ is the bread, Osiris the wheat, Mondamin the maize was for JUNG regarded not as a chance choice of symbols, because, like the fish symbol, they showed the nourishing influence of unconscious contents. On the one hand the symbols were most insignificant and on the other hand their effect was most significant. The self was such an archetype rising from the unconscious.

"Since the unconscious gives us the feeling that it is something alien, a non-ego, it is quite natural that it should be symbolized by an alien figure. Thus, on the one hand, it is the most insignificant of things, while on the other, so far as it potentially contains that 'round' wholeness which consciousness lacks, it is the most significant of all. This 'round' thing is the great treasure that lies hidden in the cave of the unconscious, and its personification is this personal being who represents the higher unity of conscious and unconscious. It is a figure comparable to Hiranyagarbha, Purusha, Atman, and the mystic Buddha. For this reason I have elected to call it the 'self', by which I understand a psychic totality and at the same time a centre, neither of which coincides with the ego but includes it, just as a larger circle encloses a smaller one." ²¹²

210 C. G. JUNG, *The Structure and Dynamics of the Psyche*, p. 224

211 *Ibidem*, p. 199

212 C. G. JUNG, *The Archetypes and the Collective Unconscious*, p. 142

JUNG called the totality of man or one who possessed wholeness the "supraordinate personality" which he described as the self. It was sharply distinguished from the ego which only concerned the conscious mind. The ego was related to the self as part to the whole. The self was felt empirically as object because of its unconscious component. This came to consciousness indirectly by means of projection. The symbols which could be used were multiple, varying from human, animal and plant life to abstract forms.

"Because of its unconscious component the self is so far removed from the conscious mind that it can only be partially expressed by human figures; the other part of it has to be expressed by objective, abstract symbols. The human figures are father and son, mother and daughter, king and queen, god and goddess. Theriomorphic symbols are the dragon, snake, elephant, lion, bear, and other powerful animals, or again the spider, crab, butterfly, beetle, worm, etc. Plant symbols are generally flowers (lotus and rose). These lead on to geometrical figures like the circle, the sphere, the square, the quaternity, the clock, the firmament, and so on. The indefinite extent of the unconscious component makes a comprehensive description of the human personality impossible."²¹³

In analysis of a mandala drawn from one of his patients JUNG saw the birth of the self expressed. This was analogous to the alchemical opus which was compared to the creation of the world. Man was considered as a microcosm.

"For the alchemist the process of individuation represented by the *opus* was an analogy of the creation of the world, and the *opus* itself was an analogy of God's work of creation. Man was seen as a microcosm, a complete equivalent of the world in miniature. In our picture, we see what it is in man that corresponds to the cosmos, and what kind of evolutionary process is compared with the creation of the world and the heavenly bodies: it is the *birth of the self*, the latter appearing as a microcosm. It is not the empirical man that forms the 'correspondentia' to the world, as the medievalists thought, but rather the indescribable totality of the psychic or spiritual man, who cannot be described because he is compounded of unconsciousness as well as of the indeterminable extent of the unconscious."²¹⁴

In describing a mandala used in ritual as an instrument of contemplation (known as yantra) JUNG considered that its basic motif was a premonition of

213 Ibidem, p. 187

214 Ibidem, p. 308

goal of man's self-development, having been from the very beginning a projection of his unconscious wholeness. Wholeness consists in the union of the conscious and the unconscious personality. Just as every individual derives from masculine and feminine genes, and the sex is determined by the predominance of the corresponding genes, so in the psyche it is only the conscious mind, in a man, that has the masculine sign, while the unconscious is by nature feminine. The reverse is true in the case of a woman."²¹⁷

The child motif could also unite opposites thereby establishing a wholeness which transcended the consciousness. This was the self, hinted at by the child symbol which paved the way for a future change of personality in the individuation process.

"In the individuation process, it ("child") anticipates the figure that comes from the synthesis of conscious and unconscious elements in the personality. It is therefore a symbol which united the opposites; a mediator, bringer of healing, that is, one who makes whole. Because it has this meaning, the child motif is capable of the numerous transformations mentioned above: it can be expressed by roundness, the circle or sphere, or else by the quaternity as another form of wholeness. I have called his wholeness that transcends consciousness the 'self!' The goal of the individuation process is the synthesis of the self. From another point of view the term 'entelechy' might be preferable to 'synthesis!'"²¹⁸

Whereas JUNG acknowledged the Christian-symbol as being of the greatest importance for psychology as it was the most highly differentiated and developed symbol of the self, it was according to JUNG not an altogether perfect symbol of the self, for the self was essentially a union of opposites. In Christ only one half of the picture came to the forefront, the dark side being projected on the Satan, the Antichrist.

"The inclusion in a religion of a unique human personality — especially when conjoined to an indeterminable divine nature — is consistent with the absolute individuality of the self, which combines uniqueness with eternity and the individual with the universal. The self is a union of opposites *par excellence*, and this is where it differs essentially from the Christ-symbol. The androgyny of Christ is the utmost concession the Church has made to the problem of opposites. The opposition between light and good on the one hand and darkness and evil on the other is left in a state of open

217 Ibidem, p. 175

218 Ibidem, p. 164

conflict, since Christ simply represents good, and his counterpart the devil, evil. This opposition is the real world problem, which at present is still unsolved. The self, however, is absolutely paradoxical in that it represents in every respect thesis and antithesis, and at the same time synthesis."²¹⁹

JUNG asserted that the archetype of the unconscious could be shown empirically to be the equivalents of religious dogmas. In the West the archetype was expressed with the dogmatic figure of Christ; in the east, with Purusha, the Atman, Hiranyagarbha, the Buddha and others. The archetype or imprint was not limited to the Christ figure. The unconscious produces many determinants not included in the dogmatic figure. The archetypes' indefiniteness was not capable of being expressed by any definite figure. Therefore JUNG gave to the archetype of wholeness the name of self.

"It is altogether inconceivable that there could be any definite figure capable of expressing archetypal indefiniteness. For this reason I have found myself obliged to give the corresponding archetype the psychological name of the 'self' — a term on the one hand definite enough to convey the essence of human wholeness and on the other hand indefinite enough to express the indescribable and indeterminable nature of this wholeness. The paradoxical qualities of the term are reflection of the fact that wholeness consists partly of the conscious man and partly of the unconscious man. Hence in its scientific usage the term 'self' refers neither to Christ nor to Buddha but to the totality of the figures that are its equivalent, and each of these figures is a symbol of the self."²²⁰

The self was a borderline concept because it transcended consciousness. Whereas the attitudes of the conscious mind had aims and purposes the attitude towards the self had no definable aim or purpose.

The alchemists projected the passion of Christ and his triumph into the transformations of their process. JUNG compared the alchemical procedures with the fate of Christ. For him projection was an indirect process of becoming conscious and it vented something incompatible with the conscious attitude. The alchemical figure of Christ was a projection which differed from the dogmatic figure of Christ. The alchemical figure of Christ contradicted the dogmatic view and therefore had to be repressed. As a result it could only be projected.²²¹

219 C. G. JUNG, *Psychology and Alchemy*, p. 19

220 Ibidem, p. 18

The outward dogmatic Christ is counterbalanced, according to JUNG, by an inner primordial image. This primordial image had before produced a Purusha and made the assimilation of the Christian revelation possible. JUNG does not say that the archetype produced the divine figure. He maintains only that the psychic archetype makes it possible for the divine figure to take form and become accessible to understanding.

The inner spiritual man of the Gnostics was the Anthropos which was the man created in the image of the Nous, the alethinos anthropos i. e., the true man. This corresponded to the chen-yen (true man) of Chinese alchemy. In western alchemy the true man was the vir unus and the lapis Philosophorum. Its experience was an experience of the self.²²²

The encounter with the archetype of the self had its risk but also its gains. Only the hero who fought the dragon could win the treasure hard to attain. This treasure — the experience of the self — was what the alchemists called the unio mentalis (fruit of the individuation process).²²³

The numinous experience of the self archetype is a defeat for the ego. The experience of the self on account of its numinosity is not distinguished from

221 C. G. JUNG, *Mysterium coniunctionis*, p. 346: „... the central idea of the „filius philosophorum“ is based on a conception of the Anthropos in which the „Man“ or the „Son of Man“ does not coincide with the Christian, historical redeemer figure. The alchemical Anthropos comes closer to the Basilidian conception of him as reported by Hippolytus. „For he (the Redeemer) ... is in their view the inner spiritual man in the psychic ... which is the Sonship that left the soul here not to die but to remain according to its nature, (just as the first Sonship ...)“

222 Ibidem, p. 278: „For the alchemists it (aqua permanens) was wisdom and knowledge, truth and spirit, and its source was in the inner man, though its symbol was common water or sea-water. What they evidently had in mind was a ubiquitous and all-pervading essence, an „anima mundi“ and the „greatest treasure,“ the innermost and most secret numinosum of man. There is probably no more suitable psychological concept for this than the collective unconscious, whose nucleus and ordering „principle“ is the self (the „monad“ of the alchemists and Gnostics).“

223 Ibidem, p. 531: „Equally, only one who has risked the fight with the dragon and is not overcome by it wins the hoard, the „treasure hard to attain.“ He alone has a genuine claim to self-confidence, for he has faced the dark ground of his self and thereby has gained himself. This experience gives him faith and trust, the „pistis“ in the ability of the self to sustain him, for everything that menaced him from inside he has made his own. He has acquired the right to believe that he will be able to overcome all future threats by the same means. He has arrived at an inner certainty which makes him capable of self-reliance, and attained what the alchemists called the unio mentalis“.

the God-image. As prototype of the encounter between ego and self and defeat of the former JUNG presented Job and Jahweh.

"From this we can see the numinous power of the self, which can hardly be experienced in any other way. For this reason the experience of the self is a defeat for the ego. The extraordinary difficulty in this experience is that the self can be distinguished only conceptually from what has always been referred to as 'God', but not partially. Both concepts apparently rest on an identical numinous factor which is a condition of reality. The ego enters into the picture only so far as it can offer resistance, defend itself, and in the event of defeat still affirm its existence."²²⁴

The self was the archetype which JUNG saw behind the veneer of alchemy. The work of alchemy was an attempt to realize the self. The elixir of the process was nothing other than a symbol of the self archetype.

Adam was also a symbol of self in alchemy. He was selected as a symbol for the prime matter because he was made out of the original chaos, the indifferentiated *massa confusa*. This referred to the original state of hostility between the elements which disorder the artifex gradually reduced to order. The originally arcane chaotic substance attained to unity by means of a process which had four stages, indicated by four colours which corresponded to the four elements. The final arcane substance was the lapis, which at the same time was also an homunculus. Adam or Primordial Man was selected as a symbol for the transformative substance in alchemy. Because Adam was composed as written in one Targum of "red, black, white, and green dust from the four corners of the earth".²²⁵ JUNG took Adam as being of a quaternity nature, an assertion supported by other extracts from other Targums and manuscripts. As all mythological figures characterized by a quaternity structure expressed totality of the psyche, Adam symbolized the self.²²⁶

Like all archetypes the self has a paradoxical, antinominal character. It is a "*complexio oppositorum*" with enantiodromian changes. Consciousness and the unconscious inter-relate with one another, the relation between then be-

²²⁴ Ibidem, p. 546

²²⁵ Ibidem, p. 388

²²⁶ Ibidem, p. 390: „Adam stands not only for the psyche but for its totality; he is symbol of the self, and hence a visualization of the „irrepresentable“ Godhead. Even if all the texts here cited were not available to the alchemists, a knowledge of the Zosimos treatises or for certain Cabalistic traditions would have been sufficient to make quite clear to them what was meant when the arcane substance was called Adam.“

coming then being one of uncertainty.²²⁷ The theriomorphic symbols of the self in JUNG'S experience of dream analysis were the elephant, horse, bull, bear, white and black birds, fishes and snakes. Occasionally there were tortoises, snails, spider and beetles. The principle plant symbols were the flower and the tree. Mountains and lakes were often encountered. As a proof for the compensatory factor of the unconscious JUNG noted that where there was an undervaluation of sexuality on the conscious level the self was symbolized as a phallus. The Gnostic symbol of the self laid most emphasis on the human images. However, they gave due attention to geometrical and arithmetical symbols of the self, the important ones being the quaternity, the ogdoad, the trinity and the unity.

JUNG attributed the long-living effect of the christ-figure as being based upon the archetype of God-man:

"Had there not been an affinity — magnet! — between the figure of the Redeemer and certain contents of the unconscious, the human mind would never have been able to perceive the light shining in Christ and seize upon it so passionately. The connecting link here is the archetype of the God-man, which on the one hand became historical reality in Christ, and on the other, being eternally present, reigns over the soul in the form of a supraordinate totality, the self."²²⁸

The vision of Ezekiel is for JUNG a symbol of the self. Whereas three faces are theriomorphic and one anthropomorphic JUNG interpreted this as indicative of the problem of three and four which as the "axiom of Maria" played an important role in alchemy. It was also concerned with the God-image. As a rule symbols of self are symbols of totality but this was only occasionally true of God-image. In the former the circle and the quaternity predominated whereas in the latter the circle and the trinity dominated. The quaternity of self in Ezekiel's vision appears for JUNG the limitations of the self concept. It is not to be considered as a substitute for God.

"God uses it (self) as his vehicle. It is possible for the psychologist to verify the structure of this foundation, but beyond that the theologian has the last word. In order to clear up any misunderstandings, especially from the theological side, I would like to emphasize yet again that it is not the business of science to draw conclusions which go beyond the bounds of our

227 C. G. JUNG, *Aion*, p. 226

228 *Ibidem*, p. 182

empirical knowledge. I do not feel the slightest need to put the self in place of God, as short-sighted critics have often accused me of doing."²²⁹

The unconscious was for JUNG everything that was rejected by the conscious. It did not isolate or differentiate its objects as the consciousness did. With regard to the author of the Apocalypse, JUNG regarded John as being completely captivated by the archetype of the divine son. According to JUNG the divine child was as much a symbol of God as it was of the self. On the conscious level Christ was not considered a symbol because a symbol was the expression of something unknown.

"Consciously, John was very far from thinking of Christ as a symbol. For the believing Christian, Christ is everything, but certainly not a symbol, which is an expression for something unknown or not yet knowable. And yet he is a symbol by his very nature. Christ would never have made the impression he did on his followers if he had to express something that was alive and at work in their unconscious. Christianity itself would never have spread through the pagan world with such astonishing rapidity had its ideas not found an analogous psychic readiness to receive them."²³⁰

In summary, the archetype of the self is the most important organizing dominant within the psyche. Indeed, the whole individuation process is centred about it. The other archetypes and their symbols prepare the way for this archetype in which their climatical fulfilment is found.

c) Mandala

The clearest picturesque symbol of the self archetype is found in the mandala. It was, as the sanskrit name expressed, a magic circle which expressed wholeness. Totality of the psyche was expressed through a circle and the dividing quaternity.

'The Sanskrit word *mandala* means 'circle' in the ordinary sense of the word. In the sphere of religious practices and in psychology it denotes circular images, which are drawn, painted, modelled, or danced. Plastic structures of this kind are to be found, for instance, in Tibetan Buddhism, and as dance figures these circular patterns occur also in Dervish monasteries. As psychological phenomena they appear spontaneously in dreams, in cer-

229 C. G. JUNG, *Mysterium Coniunctionis*, p. 208

230 C. G. JUNG, *Psychology and Religion*, p. 441

tain states of conflict, and in cases of schizophrenia. Very frequently they contain a quaternity of a multiple of four, in the form of a cross, a star, a square, an octagon, etc. In alchemy we encounter this motif in the form of *quadratura circuli*.²³¹

The mandala constellated an archetype of order (the quaternity), which appeared in times of chaos.²³² The centre and quaternity were important components of the mandala. As the mandala was for JUNG a symbol of the self archetype, it therefore had its origin in the unconscious. As such it was an autonomous creation and not simply a reflex.²³³

The true mandala was always an inner image, which was built up through active imagination. It had many individual forms. Nevertheless, in the Lamaic mandalas a traditional structure predominated. They were all based on a quaternity systems (a *quadratura circuli*), and their contents were invariably derived from Lamai doctrine. JUNG thought that the eastern symbols originated in dreams and visions. The mandalas used in religious ceremonies centred around a religious figure.

231 C. G. JUNG, *The Archetypes and the Collective Unconscious*, p. 387, c. f. C. G. JUNG, *Das Geheimnis der goldenen Blüte*, 7. Aufl. 1965 S. 19: „Mandala heißt Kreis, speziell magischer Kreis. Die Mandalas sind nicht nur über den ganzen Osten verbreitet, sondern sind bei uns auch aus dem Mittelalter reichlich bezeugt. Christlich speziell sind sie aus dem frühen Mittelalter zu belegen, meist mit Christus in der Mitte mit den vier Evangelisten oder ihren Symbolen in den Kardinalpunkten. Diese Auffassung muß sehr alt sein, indem Horus mit seinen vier Söhnen von den Ägyptern so dargestellt wurde.“

232 C. G. JUNG. - *Ein moderner Mythos. Von Dingen, die am Himmel gesehen werden.* Zürich: 1958, p. 115: „Mandalas treten erfahrungsgemäß ... in Situationen auf, die durch Verwirrung und Ratlosigkeit gekennzeichnet sind. Der dadurch konstellierte Archetypus stellt ein Ordnungsschema dar, welches als psychologisches Fadenkreuz, bzw. als viergeteilter Kreis, gewissermaßen über das psychische Chaos gelegt wird, wodurch jeder Inhalt seinen Ort erhält und das ins Unbestimmte auseinanderfließende Ganze durch den hegenden und schützenden Kreis zusammengehalten wird.“

233 C. G. JUNG, *Psychology and Alchemy*, p. 222: „I think we are forming a more probable hypothesis, and one that better explains the observed facts, if we assume that the increase in the clarity and frequency of the mandala motif is due to a more accurate perception of an already existing „type“, rather than that it is generated in the course of the dream series.“ c. f. ibidem, p. 183: „It seems to be a sort of atomic nucleus about whose innermost structure and ultimate meaning we know nothing. We can also regard it as the actual — i. e., effective — reflection of a conscious attitude that can state neither its aim nor its purpose and, because of this failure, projects its activity upon the virtual centre of the mandala.“

The eastern and particularly the Lamaic mandalas were constructed in the form of a building, conveyed by the square. According to ritual the stupas had always to be circumambulated from the left to the right. This for JUNG indicated that a rightward movement was aimed at consciousness and the leftward movement was equivalent to a movement in the direction of the unconscious.²³⁴

The centre in the religious mandalas was reserved for the central idea of importance. In the interior of the Lamaic quadrangle there was a Holy of Holies with its magical agent, the cosmic source of energy. It could either be the god Shiva, the Buddha, a bodhisattva or some great teacher. In China it was Ch'ien — heaven — with the four cosmic effluences radiating from it. In the western mandalas JUNG observed that the central position was also occupied by a diety. The triumphant Redeemer was often represented surrounded by the four symbolical figures of the evangelists. In the 'Cantiena' of the *Pandora* the assumption and glorification of Mary is depicted in mandala form, surrounded by the emblems of the apostles.²³⁵

In commenting upon the Tibetan Book of the Dead JUNG detected mandalas which organized the many deities into a creation order.²³⁶ The chaotic situation was evoked by karma. The terrifying dream evoked by karma for the dead person was played out by the unconscious. On a higher level of insight the dead man knew that the real thought-forms were radiations of his own psychic faculties. This was the psychology of the lamaistic mandala.

234 Ibidem, pp. 127 — 128: „Presumably the leftward circumambulation of the square indicated that the squaring of the circle is a stage on the way to the unconscious, a point of transition leading to a goal lying as yet unformulated beyond it. It is one of those paths to the centre of the non-ego which were also trodden by the medieval investigators when producing the „lapis“. The „Rosarium“ says: Out of man and woman make a round circle and extract the quadrangle from this and from the quadrangle the triangle. Make a round circle and you will have the philosophers' stone.“

235 Ibidem, p. 421, fig. 232

236 C. G. JUNG, *Psychology and Religion*, p. 522: „We find, that there are companies of gods and goddesses who are arranged according to the four directions and are distinguished by typical mystic colours. It gradually becomes clearer that all these deities are organized into mandalas, or circles, containing a cross of the four colours. The colours are co-ordinated with the four aspects of wisdom:

- (1) White = the light-path of the mirror-like wisdom;
- (2) Yellow = the light-path of the wisdom of equality;
- (3) Red = the light-path of the discriminative wisdom;
- (4) Green = the light-path of the all-performing wisdom.“

The basic mandala of alchemy was the circular figure re-emerging from a triangle set in a square. The squaring of the circle expressed the union of opposites for the sake of wholeness. It was a symbol of the alchemical opus since it dissolved the original chaotic unity into its component four parts and combined them again in a better unity. Unity was represented by a circle and the four elements by the square. The production of one from four was the result of a process of distillation and sublimation. This process took a circular form.²³⁷

Alchemy with its concern to produce the lapis was a psychological description of the archetype of the self. The main phenomenological expression was the mandala, whose qualities were projected into matter.²³⁸

The quaternary structure of the mandala corresponded to the alchemical quaternio of opposites because the mandala corresponded to the vessel of transformation. This was based on an identification of the circle and the Hermetic vessel.²³⁹

Mandala symbolism showed a tendency to concentrate all the archetypes on a common centre. It was therefore the psychological equivalent for the metaphysical concept of *unus mundus* and the alchemical lapis and its equivalents.²⁴⁰

What the mandala represented pictorially was an involvement designated to integrate statements of the unconscious and thereby assimilate their compensatory content. This involvement resembled a psychosis but there was a difference which distinguished it from a real psychosis.

237 C. G. JUNG, *Psychology and Religion*, p. 124 f

238 C. G. JUNG, *Mysterium Coniunctionis*, p. 544: „the alchemist's statements about the lapis, considered psychologically, describe the archetype of the self. Its phenomenology is exemplified in mandala symbolism, which portrays the self as a concentric structure, often in the form of a squaring of the circle. Co-ordinated with this are all kinds of secondary symbols, most of them expressing the nature of the opposites to be united. The structure is invariably felt as the representation of a central state or of a centre of personality essentially different from the ego. It is of numinous nature, as is clearly indicated by the mandalas themselves and by the symbols used (sun, star, light, fire, flower, precious stone, etc.).“

239 Ibidem, p. 15

240 Ibidem, p. 463: „The mandala, symbolizes, by its central point, the ultimate unity of all archetypes as well as of the multiplicity of the phenomenal world, and is therefore the empirical equivalent of the metaphysical concept of a „*unus mundus*“. The alchemical equivalent is the lapis and its synonyms, in particular the *Microcosm*.“

As a rule mandalas occurred in conditions of psychic dissociation or disorientation. As an example of such conditions JUNG mentioned children between the ages of eight and ten, whose parents were about to be divorced. Adults confronted with the problem of opposites in human nature were also an example, as also schizophrenics whose view of the world was confused because of the invasion of contents from the unconscious. Although mandalas varied enormously the majority were characterized by the circle and the quaternity. In some exceptional cases the three or the five predominated.

Study of mandala structure in dreams and fantasies were subject to JUNG'S empirical, analytical, comparative method.²⁴¹ He regretted that against the psychology of the unconscious a prejudice predominated which presumed that an apriori philosophy conditioned the explanation of mythologems. With mandala interpretation the objection was raised against JUNG that he was reading Indian or Chinese philosophy into the psyche. JUNG objected with the crucial point that his psychology, especially with regard to mandala analysis, began with observable facts and not with philosophical speculations. Then followed a comparison with the individual psychic occurrences with obviously related collective phenomena.²⁴²

Quaternity and mandala symbols expressed wholeness. They occurred not only in the dreams of modern people but were to be found in the historical records of many peoples and many epochs. History and empirical psychology confirmed for JUNG the significance of such symbols as symbols of unity and totality, i. e., of wholeness.

"Experience shows that individual mandalas are symbols of *order*, and that they occur in patients principally during times of psychic disorientation or re-orientation. As magic circles they bind and subdue the lawless powers belonging to the world of darkness, and depict or create an order that transforms the chaos into a cosmos. The mandala at first comes into the cons-

241 C. G. JUNG, *Psychology and Alchemy*, p. 222: „If we divide the four hundred dreams into eight groups of fifty each, we come to the following results:

I ...	6 mandalas	V ...	11 mandalas
II ...	4 "	VI ...	11 "
III ...	2 "	VII ...	11 "
IV ...	9 "	VIII ...	17 "

So considerable increase in the occurrence of the mandala motif takes place in the course of the whole series."

242 C. G. JUNG, *The structure and Dynamics of the Psyche*, p. 228

cious mind as an unimpressive point or dot, and a great deal of hard and painstaking work as well as the integration of many projections are generally required before the full range of the symbol can be anything like completely understood."²⁴³

The mandala was considered an image of wholeness and symbol of the self by JUNG. Because these in practice could not be distinguished from a God-image the mandala was therefore the equivalent of a God-image for JUNG. Because for JUNG the God-image was an expression of the archetype of the self which empirically manifested itself in the mandala, it followed that the mandala was also a God-image.

"Psychologically the self is a union of conscious (masculine) and unconscious (feminine). It stands for the psychic totality. So formulated, it is a psychological concept. Empirically, however, the self appears spontaneously in the shape of specific symbols, and in its totality is discernible above all in the mandala and its countless variants. Historically, these symbols are authenticated as God-images."²⁴⁴

The centre of the mandala was not occupied by a deity.²⁴⁵ The wholeness of a man seemed to be at the axis.

"There is no deity in the mandala, nor is there any submission or reconciliation to a deity. The place of the deity seems to be taken by the wholeness of man."²⁴⁶

Mandalas expressed a certain attitude which JUNG called religious. By this he understood a relationship to the highest or most powerful value.²⁴⁷

243 C. G. JUNG, *Aion*, p. 32

244 *Ibidem*, p. 268

245 C. G. JUNG, *Psychology and Religion*, p. 80, „I have seen many hundreds of mandalas, done by patients who were quite uninfluenced, and I have found the same fact in an overwhelming majority of cases: there was never a deity occupying the centre. The centre, as a rule, is emphasized. But what we find there is a symbol with a very different meaning. It is a star, a flower, a cross with equal arms, a precious stone, a bowl filled with water or wine, a serpent coiled up, or a human being, but never a god.“

246 *Ibidem*, p. 82

247 C. G. JUNG, *Psychology and Alchemy*, p. 182; C. G. JUNG, *Psychology and Religion*: „If we apply the same method to the modern mandalas that people have seen in dreams or visions or have developed through „active imagination“, we reach the conclusion that mandalas are expression of a certain attitude which we cannot help calling „religious“. Religion is a relationship to the highest or most powerful value, be it positive or negative. The relationship is voluntary as well as involuntary, that is to say you can accept, consciously, the value by which you are possessed unconsciously. That psychological fact which wields the greatest power in your system functions as a god, since it is always the overwhelming psychic factor that is called „God“.“

Totality images as was the mandala, restored the state of primordial harmony which was one of wholeness.

'The totality images which the unconscious produces in the course of an individuation process are similar 'reformations' of a priori archetype (the mandala). As I have already emphasized, the spontaneous symbols of the self, or of wholeness, cannot in practice be distinguished from a God-image. Despite the word *μεταμορφωθε* ('be transformed') in the Greek text of the above quotation, the 'renewal' (*ἀνακαίνωσις* reformatio) of the mind is not meant as an actual alteration of consciousness, but rather as the restoration of an original condition, an apocatastasis. This is in exact agreement with the empirical findings of psychology, that there is an ever-present archetype of wholeness which may easily disappear from the purview of consciousness or may never be perceived at all until a consciousness illuminated by conversion recognizes it in the figure of Christ. As a result of this 'anamnesis' the original state of oneness with the God-image is restored. It brings about an integration, a bridging of the split in the personality caused by the instincts striving apart in different and mutually contradictory directions."²⁴⁸

4. Symbols Illustrating the Archetypes

The symbol is a cardinal concept in depth psychology of C. G. JUNG, because it is an expression of the archetypes. The symbol is a union of opposites between the conscious and the unconscious. The collective unconscious is geared towards the process of individuation. The central archetype is the self, towards which the other archetypes assist by way of preparation. JUNG compares the symbols of wholeness in various fields: patients of psychotherapy, alchemy and religion.

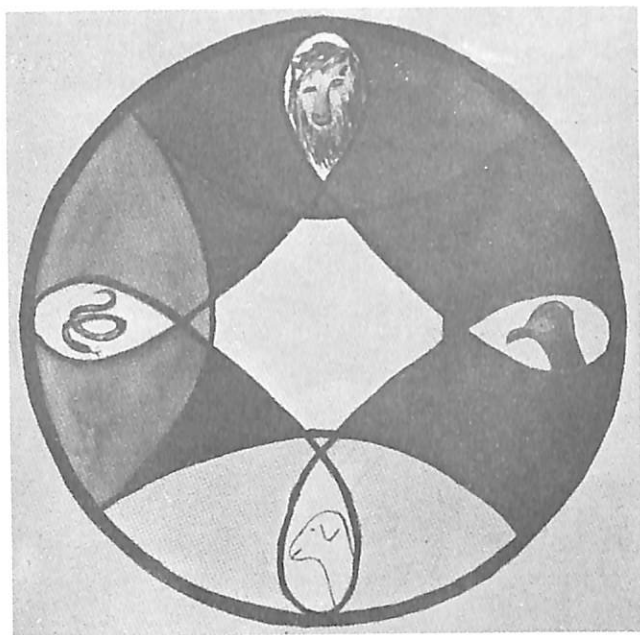


Figure 1

This painting was done by a woman patient. Quaternity feature is fulfilled by four animals. Animals generally signify the instinctive forces of the unconscious, which are brought into unity within the mandala and whose integration is a prerequisite for individuation.²⁴⁹

249 C. G. JUNG, *The Archetypes and the Collective Unconscious*, p. 366

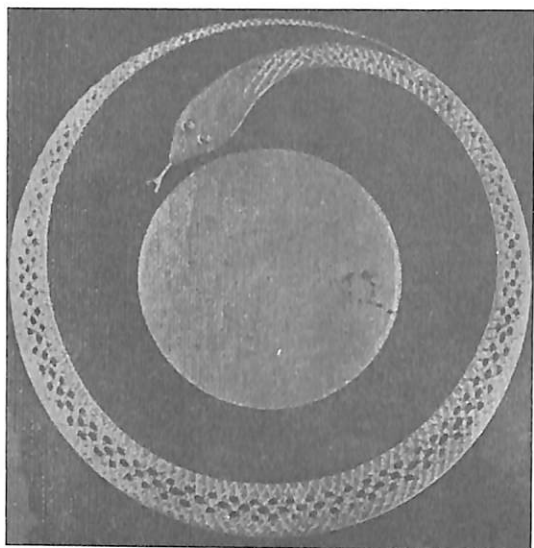


Figure 2

An Indian picture of Shiva-bindu, the unextended point is here presented. It shows the divine power before the creation when the opposites were still united. The god rests in the point. The snake signifies extension, the mother of Becoming, the creation of the world of forms. In India this point is also referred to as the 'golden germ' or 'golden egg'.²⁵⁰

Figure 3

The fish is making a whirlpool in the sea of the unconscious in the midst of which a precious pearl is being formed. Both fish and snake represent the unconscious but whereas the snake usually personifies the unconscious as a whole the fish represents usually one of its contents. The snake represents a more primitive and instinctual state than the fish. Such factors are to be taken into consideration in the development of a mandala.²⁵¹

²⁵⁰ Ibidem, p. 368

²⁵¹ Ibidem, p. 370



Fig. 3

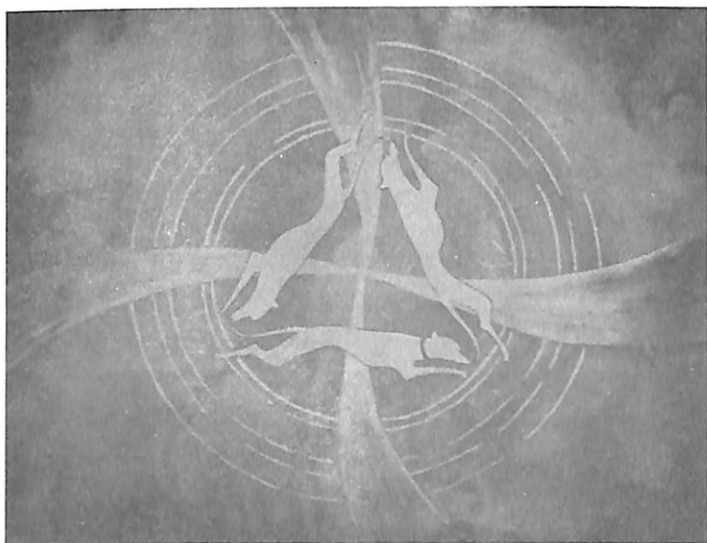


Figure 4

This is a mandala in rotation with the three-to four proportion. The quaternary structure of the winds are combined with the triad of dogs around the centre. They have their backs to the centre indicating that for them the centre is in the unconscious. The dogs represent consciousness "scenting" or "intuiting" the unconscious.²⁵²



Figure 5

The patient who drew this was a woman with a shadow problem. The figure represents the dark chthonic side of the person. The wheel with four spokes forms a mandala. The snakes express the tetradic and nefarious nature

252 Ibidem, p. 378

of consciousness. The whole figure is engulfed by flames. In this JUNG sees a parallel to the process of transformation to which the salamander was subjected in alchemy.²⁵³



Figure 6

This expresses the process of transformation to which the salamander was subjected in alchemy. The dragon in the fire becomes volatilized. Illumination follows torment. The union of opposites is a painful process of transformation.²⁵⁴

253 Ibidem, p. 382

254 Ibidem, p. 382

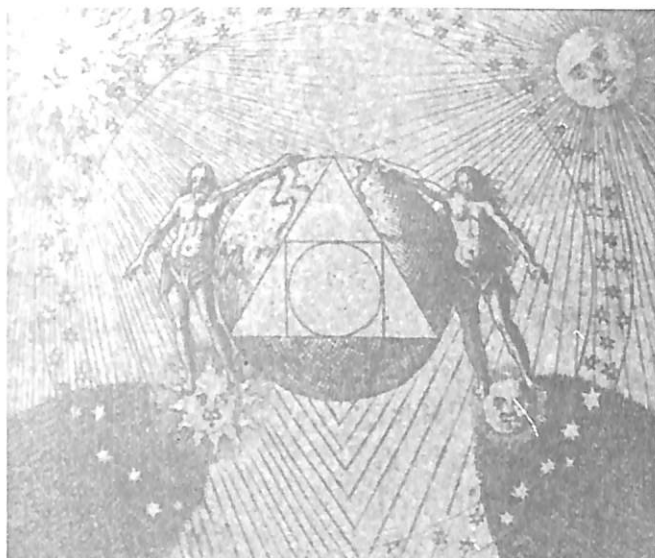


Figure 7

An alchemical expression of the union of opposites in the squaring of the circle. (Jamsthaler, *Viatorum spagyricum*, 1625). It is a symbol of the spagyric alchemical opus which breaks down the chaotic unity into four elements only to combine them again in a higher unity. The unity is represented by a circle and the four elements by a square. The production of the one (called the "quintessence") from the four follows a process of distillation and sublimation.²⁵⁵

Figure 8

This picture, after an Indian painting, depicts the "union of irreconcilables". The elements of fire and water are joined in marriage. The two figures have four hands to symbolize their many different capabilities. The paradoxical union of opposites has parallel expressions in alchemy and in dreams where the autonomous unconscious predominates.²⁵⁶

²⁵⁵ C. G. JUNG, *Psychology and Alchemy*, p. 125

²⁵⁶ *Ibidem*, p. 147

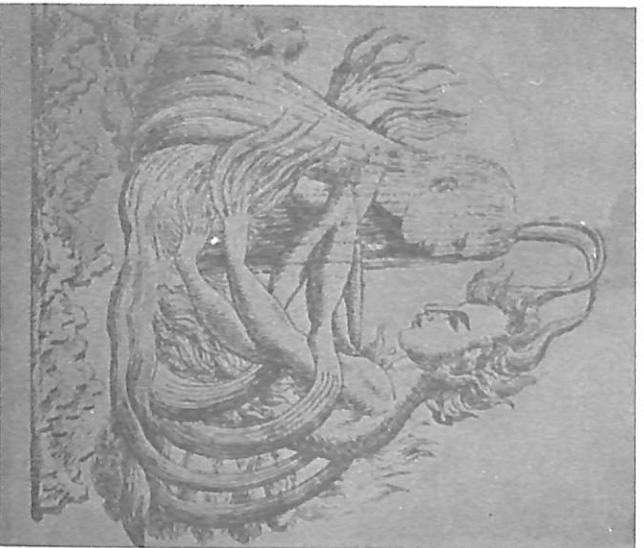


Fig. 8

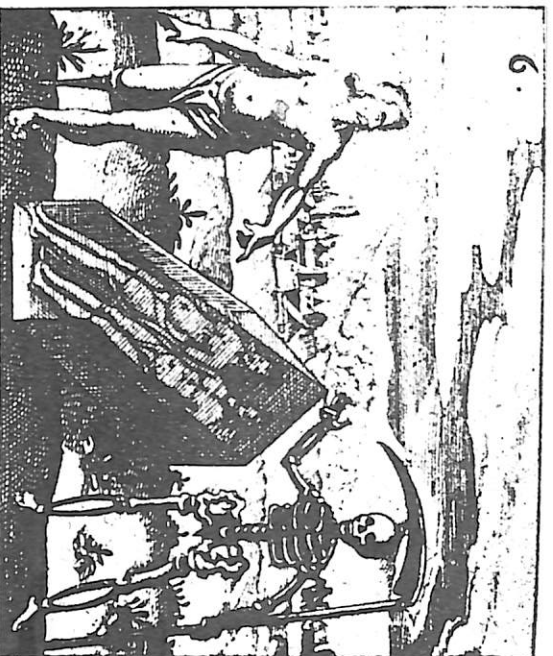


Figure 9

This illustration (Mortificatio, or nigredo and putrefactio: Sol and Luna overcome by death after the coniunctio — Mylius, *Philosophia reformatata* (1622) refers to a preliminary stage of the alchemical process. The mortification of the opposites preceded their being "quickened by the spirit of life". This alchemical idea had its parallels to the fundamental Christian doctrine of resurrection.²⁵⁷



Figure 10

This picture (Expulsion of the demon Anonymous engraving, 17th Century) illustrates the extermination of complexes and the expulsion of demons in the 17th century. The complex psychology of C. G. JUNG finds positive value in complexes in that it sees beyond them to the archetypes behind them.²⁵⁸

257 Ibidem, p. 410

258 C. G. JUNG, *Symbols of transformation* p. 258, I.



Figure 11

The regression of the libido is a descent into the unconscious. This means a diminution of consciousness (an *abaissement du niveau mental*). This is the night sea journey which implicates the devouring mother motif and which the hero must submit himself to in order to attain the "precious pearl of great price". The night sea journey is symbolized by Joseph in the cistern, Christ in the sepulchre and Jonah being swallowed by the whale. (*Biblia pauperum*, 1471)²⁵⁹



Figure 12

Transformation and resurrection is the aim of the alchemical process as well as the religious scenes. After the night sea journey (in the unconscious) is the treasure hard to attain found. (*Biblia pauperum* 1471)²⁶⁰

259 C. G. JUNG, *Psychology and Alchemy*, p. 333

260 *Ibidem*, p. 340



Figure 13

The same motif of hero on the night sea journey is this scene of Hercules on the night sea journey in the vessel of the sun (Base of an Attic vase, 5th cent. B. C.).²⁶¹

Figure 14

This is a Shri-Yantra mandala. The mandala denotes the ritual of magic circle used in Lamaism and also in Tantric yoga as a yantra or aid to contemplation.²⁶²

²⁶¹ Ibidem, p. 334

²⁶² Ibidem, p. 95

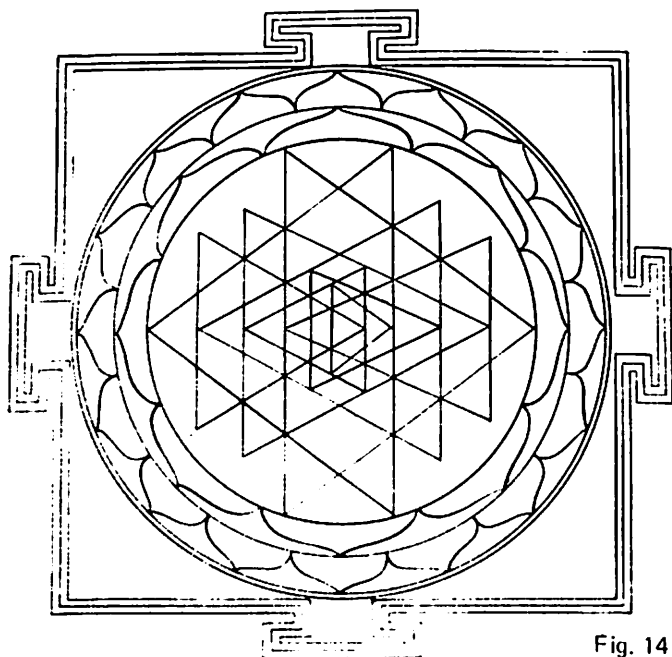


Fig. 14



Figure 15

The cauda pavonis combining all colours, in the tail of the pea-cook symbolized wholeness (Boschius, *Symbolographia*, 1702).²⁶³

263 Ibidem, p. 223



Figure 16

The phoenix was a symbol of resurrection which in jungian terms meant that consciousness was ever born anew from the unconscious source. (Boschius, *Symbolographia*, 1702)²⁶⁴



Figura 17

Expressive of the union of opposites for the sake of wholeness which characterized symbols was the alchemical Hermaphrodite combination (*Hermaphroditisches Sonn- und Mondskind*, 1752)²⁶⁵



Figura 18

²⁶⁴ Ibidem, p. 483

²⁶⁵ Ibidem, p. 241

The dragon motif (devouring mother) appears as the uroborus biting its own tail (Codex Marcianus 11th cent.). The alchimal opus likewise proceeded from the one and lead back to it. Therefore the opus was often called circular or rota.²⁶⁶



Figura 19

The Virgin Mary in the devotional picture of the 17th century is surrounded by attributes of maternal significance. The quadrangular enclosed garden, the round temple, tower, gate, well and fountain, palms and cypresses are all feminine symbols.²⁶⁷



Figure 20

In the assumption of the Virgin Mary JUNG sees a natural quaternity symbol. The integration of the one to the three had its alchemical parallels as did also the body and female principle.²⁶⁸

266 Ibidem, p. 293

267 Ibidem, p. 72

268 Ibidem, p. 429

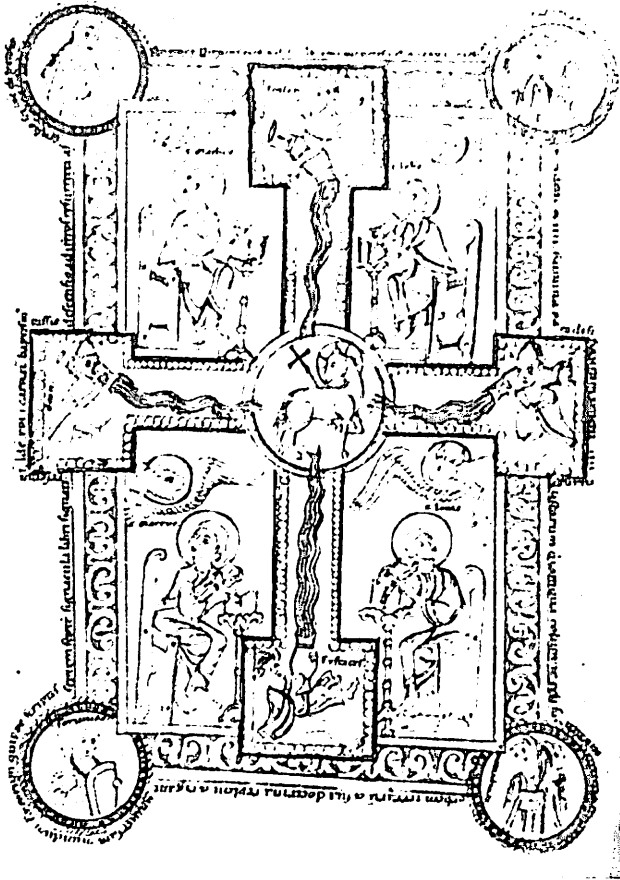


Figure 21

In this mandala of medieval Christendom the lamb as deity is enthroned at the centre. The stupas also preserved relics of the Buddha in their innermost sanctuary. In the interior of the Lamaic quadrangle and also in the Chinese earth-square, there is a *sancta sanctorum* with its magical agent the cosmic source of energy. (Zwiefalten Abbey breviary 12th cent.)²⁶⁹

269 Ibidem, p. 130



Figure 22

Christ as Anthropos, flanked by the four elements (Glanville, *Le Propriétaire des choses* 1482) resembles the enigmatic Mercurius of alchemy. The Gnostic quadripartite original man as well as Christ Pantokrator is an *imago lapidis*, all which are totality symbols of the self archetype.²⁷⁰

270 Ibidem, p. 133

CHAPTER III

AN APPRECIATION OF THE CONCEPT OF SYMBOL

In the complex analytical Psychology of C. G. JUNG the concept of symbol has been found to be a cardinal one. The symbol scratched the surface of the unconscious sphere and was the best possible expression with impression of this unknown factor.

The unconscious as a borderline concept stands in contraposition to consciousness. These two boundaries are bridged in the symbol like a waterfall joining dynamically different levels. The peculiar characteristic of the psychological symbol according to JUNG was that it joined opposites. It was a compromise on a different level between logical contraries. The dialectical symbiosis of diastole and systole concurred somewhat in the symbol. This was something similar to a hegelian synthesis of thesis and antithesis in which the exclusive kierkegaardian choice was superimposed for the sake of totality.

Wholeness meant the inclusion of all parts. With regard to the question of evil such an attitude was bound to encounter difficulties with orthodoxy for it proposes, a type of nietzschean-super-state, beyond the categories of good and evil. It was rather like a secularized form of the lutheran doctrine: *simul justus et peccator*. In cancelling the polarized opposites in the symbol a type of nirvana state of stasis was attained. In considering the symbol as *tertium comparationis*, *coincidentia oppositorum*, *hieros gamos* the irrational nature of man was indicated, which had to be appeased within the *homo totus*.

In daring to traverse the uncharted regions of the irrational JUNG ventured alone as a pioneer. His system is not completely watertight. Nevertheless JUNG deserves credit for having the courage to undertake the 'night journey' and trying to canalize the unconscious.¹ He was very open minded to the

¹ I. O. CARUSO, *Psychoanalyse und Synthese der Existenz*, p. 120, in: J. TENZLER, *Selbstfindung und Gotteserfahrung*, p. 319

phenomenology of the spirit with its manifold manifestations and far less dogmatic than FREUD.

Although the theory of archetypes is to be treated with reserve, archetypal images and archetypal understanding is to be given due respect. The archetypal understanding means not an identity of expression but similarity of structure.² It is not clear epistemological knowledge but rather a vague acknowledgement. Nevertheless all the faculties of the psyche, rational and irrational, participate in such an acknowledgement (*agnoscere*).³

JUNG sees the role of symbols in relation to the individuation process. This is an immanent purposive vitalistic force of nature. The archetypes of the unconscious manifested themselves through symbols. They were the symbolized behind the symbol and the other factor which the symbol expressed. There was a compensatory purposive activity in the interaction between conscious and unconscious factors which served the good of the whole. Symbols served as stepping stones and sign-posts along the way of individuation.

The nature of the symbol escapes complete comprehension. It is polyvalent and ambiguous lacking the clarity of a sign. It is however, not the negation of the literal but another and deeper level of it.⁴ Behind the facade of the symbol lies the fascination of the ineffable. It is not merely a mirage and illusion but also semblance and appearance. In its imagery the symbol encaptures in concrete form something beyond complete perception. The symbol is an incarnation, concretization, materialization, particularization of something beyond complete comprehension. It is the visible manifestation and revelation of something invisible. Hence the symbol holds a pregnant mysterious rest. Trying to fathom the symbol fully is to catch a snow-flake which fades immediately. The nature of the symbol speaks on behalf of an analogy of being. It indicates the form-giving faculty of the spirit over matter, which is

2 C. G. JUNG, *Psychologische Typen*, p. 453. Archetypes were related with "Ur-tümliche Bilder"; C. f. S. WISSE, *Das Religiöse Symbol*, pp. 120, 189, 205, 207

3 S. WISSE, *ibidem*, p. 218: "Keine scharf umrissenen Erkenntnisse wie von begrifflicher Erkenntnis gewohnt sind."; C. f. E. DEEG, *Das symbolische Denken in der Kindersprache*, Würzburg 1938, p. 37: "Es läßt ahnen, was das Unbekannte 'ist', 'sein kann', 'sein könnte' usw. oder wozu man es 'brauchen kann', 'könnte'. Dadurch wird das Unbekannte seiner isolierten Stelle beraubt."

4 M. S. FRIEDMAN, *Religious Symbolism and "Universal" Religion*, *Journ. of Rel.* (38) 1958, no 4, p. 216

transignified when subdued within the symbolical structure. JUNG sought to encompass the fascinating numinous irrational quality of the symbol.

The summit of the individuation-process is reached with the archetype of the self. Here JUNG supposedly makes a copernican revolution for the conscious ego is no longer the centre of the person. The symbol plays an eminent role in experience of the self.⁵ Seldom was a psychology so concerned with religion as was JUNG'S. But the wholeness proposed in JUNG'S psychology was not the holiness which religion exhorted.⁶ The God of revelation far supersedes the force of the archetypes. Instead of an anonymous autonomous arbitrary force, the God of revelation enables a personal relationship in a cardiac encounter. This enables true self-discovery.

Symbols may serve as a point contact between the transcendent and immanent spheres. 'Although the divine existence may not be proved through symbols, they help towards a further enlightenment of his essence. Although along the via symbolica many negations are present, there are also some affirmations in grappling to encounter the divine dimension making it less 'wholly other' yet not less magnificent in its mystery.

In loving God the whole man participates, with rational and irrational parts, intellectual and emotional forces, and the concept of symbol is deemed duly to be a worthy means of its expression.

"You shall love the Lord your God with all
your heart, and with all your soul, and with
all your mind, and with all your strength."

Mk. 12 : 30

5 D. COX, *Jung and St. Paul*, Longmans 1959. Christianity, like Jung's psychology, sets the goal of self fulfilment.; C. f. T. P. LAVIN, *Puer and Priest: The eternal adolescent complex as manifested in the lives of contemporary roman catholic priests*. Scepticism is expressed with regard to the self-fulfilment among priests.

6 J. RUDIN, *Psychotherapie und Religion*, Olten 1960, p.



Alfonsas Savickas, born (1945) in Kufstein, Austria, of Lithuanian refugees, migrated to Sydney, Australia, where High School was completed and philosophic preparations for the Catholic priesthood were commenced. Ordained in Rome (1970) which was followed by pastoral practice in the U.S.A., Austria, Germany. Returned to Rome for further studies at the Alfonsian Academy which concluded with a Doctorate. Clinical psychotherapeutic practice was combined with participation in numerous international congresses, especially under the auspices of IMAGO MUNDI. These have all contributed in cultivating as sensitivity with regard to symbols, culminating with C. G. Jung.

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Cover Design (abstract Mandala) by Author:

1. Psychologically symbols speak a language which reverberates throughout the whole soul, combining contrary components. The rational runs into the irrational; consciousness and the unconscious cross. Such an encounter is accompanied by a release of psychic energy. Because they reveal the universal archetypes and reflect a particular state of the soul, the appearance of symbol appeals, often aesthetically.
2. The manifold manifestation of symbols is due to their ambivalency and transforming capacity: a net which captures can transfigure into a gossamer which raptures; a web which enmeshes may turn through metamorphosis into a whirlpool which could signal the discovery of new dimensions.
3. Symbols act like a catharsis and provide authentic assistance in striving through the individuation process towards the state of wholeness, as veiled within the mandala symbol. It is not surprising that the facade of symbol fascinate! Like a penetrated target centre, psychologically symbols permeate a person's privacy, as a peculiarly powerful form or perception.