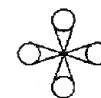


Study W. J. B. 1911

THE PSYCHOLOGY
OF THE TRANSFERENCE



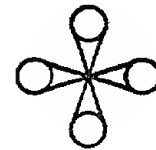
from
The Collected Works of C. G. Jung

VOLUME 16

BOLLINGEN SERIES XX

THE PSYCHOLOGY
OF
THE TRANSFERENCE

C. G. JUNG



TRANSLATED BY R. F. C. HULL

BOLLINGEN SERIES

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EDITORIAL NOTE

C. G. Jung first published this work in book form as *Die Psychologie der Uebertragung* (Zurich: Rascher, 1946), and the present translation first appeared in Volume 16 of the *Collected Works* in 1954, together with eleven shorter papers on general and specific problems of psychotherapy. For the second edition, in 1966, the translation was extensively reworked and the footnotes and bibliography were corrected and brought up to date, taking into account the subsequent publication of nearly all of Jung's writings in the English edition.

In 1958 Volume 16, with the title *Praxis der Psychotherapie*, was the first volume to appear in the Swiss collected edition. In a foreword that Jung specially wrote for that volume he described *The Psychology of the Transference* as "an historical study of a phenomenon that may be regarded as the crux, or at any rate the crucial experience, in any thorough-going analysis—the problem of the transference, whose central importance was recognized long ago by Freud. This question is of such scope, and so difficult to elucidate in all its aspects, that a deeper investigation of its historical antecedents could not be avoided.

"Naturally, if an historical study like this is seen in isolation from my later writings, the unprepared reader will have some difficulty in recognizing its connection with his conception of what psychotherapy should be. Psychotherapeutic practice and the historical approach will seem to him to be two incommensurable things. In psychological reality, however, this is not the case at all, for we are constantly coming upon phenomena that reveal their historical character as soon as their causality is examined a little more closely. Psychic modes of behaviour are, indeed, of an eminently historical nature. The psychotherapist has to acquaint himself not only with the personal biography of his patient, but also with the mental and spiritual assumptions prevalent in his milieu, both present and past, where traditional and cultural influences play a part and often a decisive one.

"For example, no psychotherapist who seriously endeavours to understand the whole man is spared the task of learning the language of dreams and their symbolism. As with every language, historical knowledge is needed in order to understand it properly. This is particularly so since it is not an everyday language, but a symbolic language that makes frequent use of age-old forms of expression. A knowledge of these enables the analyst to extricate his patient from the oppressive constriction of a purely personalistic understanding of himself, and to release him from the egocentric prison that cuts him off from the wide horizon of his further social, moral, and spiritual development."

*

The paragraph numbers of the collected edition have been retained to facilitate reference, and some essential corrections have been made. The bibliography of Volume 16 is reproduced in full, inasmuch as only a few of its entries do not apply to *The Psychology of the Transference*, and a new index has been prepared.

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FOREWORD

Everyone who has had practical experience of psychotherapy knows that the process which Freud called "transference" often presents a difficult problem. It is probably no exaggeration to say that almost all cases requiring lengthy treatment gravitate round the phenomenon of transference, and that the success or failure of the treatment appears to be bound up with it in a very fundamental way. Psychology, therefore, cannot very well overlook or avoid this problem, nor should the psychotherapist pretend that the so-called "resolution of the transference" is just a matter of course. We meet with a similar optimism in the treatment of "sublimation," a process closely connected with the transference. In discussing these phenomena, people often talk as though they could be dealt with by reason, or by intelligence and will, or could be remedied by the ingenuity and art of a doctor armed with superior technique. This euphemistic and propitiatory approach is useful enough when the situation is not exactly simple and no easy results are to be had; but it has the disadvantage of disguising the difficulty of the problem and thus preventing or postponing deeper investigation. Although I originally agreed with Freud that the importance of the transference could hardly be overestimated, increasing experience has forced me to realize that its importance is relative. The transference is like those medicines which are a panacea for one and pure poison for another. In one case its appearance denotes a change for the better, in another it is a hindrance and an aggravation, if not a change for the worse, and in a third it is relatively unimportant. Generally speaking, however, it is a critical phenomenon of varying shades of meaning and its absence is as significant as its presence.

In this book I am concerned with the "classical" form of transference and its phenomenology. As it is a form of relationship, it always implies a vis-à-vis. Where it is negative or not there at all, the vis-à-vis plays an unimportant part, as is gen-

erally the case, for instance, when there is an inferiority complex coupled with a compensating need for self-assertion.¹

It may seem strange to the reader that, in order to throw light on the transference, I should turn to something so apparently remote as alchemical symbolism. But anyone who has read my book *Psychology and Alchemy* will know what close connections exist between alchemy and those phenomena which must, for practical reasons, be considered in the psychology of the unconscious. Consequently he will not be surprised to learn that this phenomenon, shown by experience to be so frequent and so important, also has its place in the symbolism and imagery of alchemy. Such images are not likely to be conscious representations of the transference relationship; rather, they unconsciously take that relationship for granted, and for this reason we may use them as an Ariadne thread to guide us in our argument.

The reader will not find an account of the clinical phenomena of transference in this book. It is not intended for the beginner who would first have to be instructed in such matters, but is addressed exclusively to those who have already gained sufficient experience from their own practice. My object is to provide some kind of orientation in this newly discovered and still unexplored territory, and to acquaint the reader with some of its problems. In view of the great difficulties that beset our understanding here, I would like to stress the provisional character of my investigation. I have tried to put together my observations and ideas, and I recommend them to the reader's consideration in the hope of directing his attention to certain points of view whose importance has forced itself upon me in the course of time. I am afraid that my description will not be easy reading for those who do not possess some knowledge of my earlier works. I have therefore indicated in the footnotes those of my writings which might be of assistance.

The reader who approaches this book more or less unpre-

¹ This is not to say that a transference never occurs in such cases. The negative form of transference in the guise of resistance, dislike, or hate endows the other person with great importance from the start, even if this importance is negative; and it tries to put every conceivable obstacle in the way of a positive transference. Consequently the symbolism so characteristic of the latter—the synthesis of opposites—cannot develop.

pared will perhaps be astonished at the amount of historical material I bring to bear on my investigation. The reason and inner necessity for this lie in the fact that it is only possible to come to a right understanding and appreciation of a contemporary psychological problem when we can reach a point outside our own time from which to observe it. This point can only be some past epoch that was concerned with the same problems, although under different conditions and in other forms. The comparative analysis thus made possible naturally demands a correspondingly detailed account of the historical aspects of the situation. These could be described much more succinctly if we were dealing with well-known material, where a few references and hints would suffice. But unfortunately that is not the case, since the psychology of alchemy, here under review is almost virgin territory. I must therefore take it for granted that the reader has some knowledge of my *Psychology and Alchemy*, otherwise it will be hard for him to gain access to the present volume. The reader whose professional and personal experience has sufficiently acquainted him with the scope of the transference problem will forgive me this expectation.

Although the present study can stand on its own, it forms at the same time an introduction to a more comprehensive account of the problem of opposites in alchemy, and of their phenomenology and synthesis, which will appear later under the title *Mysterium Coniunctionis*.² I would like to express my thanks here to all those who read my manuscript and drew attention to defects. My particular thanks are due to Dr Marie-Louise von Franz for her generous help.

C. G. JUNG

Autumn, 1945

² [Translated as Vol. 14 of the *Collected Works* (1963).]

THE PSYCHOLOGY OF THE TRANSFERENCE

INTERPRETED IN CONJUNCTION WITH
A SET OF ALCHEMICAL PICTURES

*Quaero non pono, nihil hic determino dictans
Coniicio, conor, confero, tento, rogo. . . .*

(I inquire, I do not assert; I do not here
determine anything with final assurance; I
conjecture, try, compare, attempt, ask. . . .)

—Motto to Christian Knorr von Rosenroth,
Adumbratio Kabbalae Christianae

INTRODUCTION

Bellica pax, vulnus dulce, suave malum.

(A warring peace, a sweet wound, a mild evil.)

—JOHN GOWER, *Confessio amantis*, II. p. 35

I

353 The fact that the idea of the mystic marriage plays such an important part in alchemy is not so surprising when we remember that the term most frequently employed for it, *coniunctio*, referred in the first place to what we now call chemical combination, and that the substances or "bodies" to be combined were drawn together by what we would call affinity. In days gone by, people used a variety of terms which all expressed a human, and more particularly an erotic, relationship, such as *nuptiae*, *matrimonium*, *coniugium*, *amicitia*, *attractio*, *adulatio*. Accordingly the bodies to be combined were thought of as *agens et patiens*, as *vir* or *masculus*, and as *femina*, *mulier*, *femineus*; or they were described more picturesquely as dog and bitch,¹ horse (stallion) and donkey,² cock and hen,³ and as the winged and wingless dragon.⁴ The more anthropomorphic and theriomorphic the terms become, the more obvious is the part played by creative fantasy and thus by the unconscious, and

¹ "Accipe canem corascenum masculum et caniculum Armeniae" (Take a Corascene dog and an Armenian bitch).—"De alchimiae difficultatibus," *Theatrum chemicum*, I, p. 163. A quotation from Kalid (in the *Rosarium, Artis auriferae*, II, p. 248) runs: "Accipe canem coetaneum et catulam Armeniae" (Take a Coetanean dog and an Armenian bitch). In a magic papyrus, Selene (moon) is called κβωρ (bitch).—Paris MS. Z 2280, in Preisendanz, *Papyri Graecae Magicae*, I, p. 142. In Zosimos, dog and wolf.—Berthelot, *Alchimistes grecs*, III, xii, 9. [No translation of the words *corascenum* and *coetaneum* has been attempted, as we are advised that they are probably corrupt, or may indicate geographical names.—EDITORS.]

² Zosimos, in Berthelot, *Alch. grecs*, III, xii, 9.

³ The classical passage is to be found in Senior, *De chemia*, p. 8: "Tu mei indiges, sicut gallus gallinae indiget" (You need me as the cock needs the hen).

⁴ Numerous pictures exist in the literature.

the more we see how the natural philosophers of old were tempted, as their thoughts explored the dark, unknown qualities of matter, to slip away from a strictly chemical investigation and to fall under the spell of the "myth of matter." Since there can never be absolute freedom from prejudice, even the most objective and impartial investigator is liable to become the victim of some unconscious assumption upon entering a region where the darkness has never been illuminated and where he can recognize nothing. This need not necessarily be a misfortune, since the idea which then presents itself as a substitute for the unknown will take the form of an archaic though not inapposite analogy. Thus Kekulé's vision of the dancing couples,⁵ which first put him on the track of the structure of certain carbon compounds, namely the benzene ring, was surely a vision of the *coniunctio*, the mating that had preoccupied the minds of the alchemists for seventeen centuries. It was precisely this image that had always lured the mind of the investigator away from the problem of chemistry and back to the ancient myth of the royal or divine marriage; but in Kekulé's vision it reached its chemical goal in the end, thus rendering the greatest imaginable service both to our understanding of organic compounds and to the subsequent unprecedented advances in synthetic chemistry. Looking back, we can say that the alchemists had keen noses when they made this *arcanum arcanorum*,⁶ this *donum Dei et secretum altissimi*,⁷ this inmost mystery of the art of gold-making, the climax of their work. The subsequent confirmation of the other idea central to gold-making—the transmutability of chemical elements—also takes a worthy place in this belated triumph of alchemical thought. Considering the eminently practical and theoretical importance of these two key ideas, we might well conclude that they were intuitive anticipations whose fascination can be explained in the light of later developments.⁸

⁵ Kekulé, *Lehrbuch der organischen Chemie*, I, pp. 624f., and Fierz-David, *Die Entwicklungsgeschichte der Chemie*, pp. 235ff.

⁶ Zacharius, "Opusculum," *Theatr. chem.*, I, p. 826.

⁷ "Consilium coniugii," *Ars chemica*, p. 259. Cf. *Aurora consurgens*, I, Ch. II: "Est namque donum et sacramentum Dei atque res divina" (For she [Wisdom] is a gift and sacrament of God and a divine matter).

⁸ This does not contradict the fact that the *coniunctio* motif owes its fascination primarily to its archetypal character.

³⁵⁴ We find, however, that alchemy did not merely change into chemistry by gradually discovering how to break away from its mythological premises, but that it also became, or had always been, a kind of mystic philosophy. The idea of the *coniunctio* served on the one hand to shed light on the mystery of chemical combination, while on the other it became the symbol of the *unio mystica*, since, as a mythologem, it expresses the archetype of the union of opposites. Now the archetypes do not represent anything external, non-psychic, although they do of course owe the concreteness of their imagery to impressions received from without. Rather, independently of, and sometimes in direct contrast to, the outward forms they may take, they represent the life and essence of a non-individual psyche. Although this psyche is innate in every individual it can neither be modified nor possessed by him personally. It is the same in the individual as it is in the crowd and ultimately in everybody. It is the precondition of each individual psyche, just as the sea is the carrier of the individual wave.

³⁵⁵ The alchemical image of the *coniunctio*, whose practical importance was proved at a later stage of development, is equally valuable from the psychological point of view: that is to say, it plays the same role in the exploration of the darkness of the psyche as it played in the investigation of the riddle of matter. Indeed, it could never have worked so effectively in the material world had it not already possessed the power to fascinate and thus to fix the attention of the investigator along those lines. The *coniunctio* is an *a priori* image that occupies a prominent place in the history of man's mental development. If we trace this idea back we find it has two sources in alchemy, one Christian, the other pagan. The Christian source is unmistakably the doctrine of Christ and the Church, *sponsus* and *sponsa*, where Christ takes the role of Sol and the Church that of Luna.⁹ The pagan source is on the one hand the hierogamos,¹⁰ on the other the marital union of the mystic with God.¹¹ These psychic experiences and the traces they have left behind in tradition explain much that would otherwise

⁹ Cf. the detailed account in Rahner, "Mysterium lunae."

¹⁰ A collection of the classical sources is to be found in Klinz, "Ἱερός γάμος."

¹¹ Bousset, *Hauptprobleme der Gnosis*, pp. 69ff., 263f., 315ff.; Leisegang, *Der heilige Geist*, I, p. 235.

be totally unintelligible in the strange world of alchemy and its secret language.

356 As we have said, the image of the *coniunctio* has always occupied an important place in the history of the human mind. Recent developments in medical psychology have, through observation of the mental processes in neuroses and psychoses, forced us to become more and more thorough in our investigation of the psychic background, commonly called the unconscious. It is psychotherapy above all that makes such investigations necessary, because it can no longer be denied that morbid disturbances of the psyche are not to be explained exclusively by the changes going on in the body or in the conscious mind; we must adduce a third factor by way of explanation, namely hypothetical unconscious processes.¹²

357 Practical analysis has shown that unconscious contents are invariably projected at first upon concrete persons and situations. Many projections can ultimately be integrated back into the individual once he has recognized their subjective origin; others resist integration, and although they may be detached from their original objects, they thereupon transfer themselves to the doctor. Among these contents the relation to the parent of opposite sex plays a particularly important part, i.e., the relation of son to mother, daughter to father, and also that of brother to sister.¹³ As a rule this complex cannot be integrated completely, since the doctor is nearly always put in the place of the father, the brother, and even (though naturally more rarely) the mother. Experience has shown that this projection persists with all its original intensity (which Freud regarded as aetiological), thus creating a bond that corresponds in every respect to the initial infantile relationship, with a tendency to recapitulate all the experiences of childhood on the doctor. In other words, the neurotic maladjustment of the patient is now

¹² I call unconscious processes "hypothetical" because the unconscious is by definition not amenable to direct observation and can only be inferred.

¹³ I am not considering the so-called homosexual forms, such as father-son, mother-daughter, etc. In alchemy, as far as I know, this variation is alluded to only once, in the "Visio Arislei" (*Art. aurif.*, I, p. 147): "Domine, quamvis rex sis, male tamen imperas et regis; masculos namque masculis coniunxisti, sciens quod masculi non gignunt" (Lord, though thou art king, yet thou rulest and governest badly; for thou hast joined males with males, knowing that males do not produce offspring).

transferred to him.¹⁴ Freud, who was the first to recognize and describe this phenomenon, coined the term "transference neurosis."¹⁵

358 This bond is often of such intensity that we could almost speak of a "combination." When two chemical substances combine, both are altered. This is precisely what happens in the transference. Freud rightly recognized that this bond is of the greatest therapeutic importance in that it gives rise to a *mixtum compositum* of the doctor's own mental health and the patient's maladjustment. In Freudian technique the doctor tries to ward off the transference as much as possible—which is understandable enough from the human point of view, though in certain cases it may considerably impair the therapeutic effect. It is inevitable that the doctor should be influenced to a certain extent and even that his nervous health should suffer.¹⁶

¹⁴ Freud says (*Introductory Lectures*, Part III, p. 455): "The decisive part of the work is achieved by creating in the patient's relation to the doctor—in the 'transference'—new editions of the old conflicts; in these the patient would like to behave in the same way as he did in the past. . . . In place of the patient's true illness there appears the artificially constructed transference illness, in place of the various unreal objects of his libido there appears a single, and once more imaginary, object in the person of the doctor." It is open to doubt whether the transference is always constructed artificially, since it is a phenomenon that can take place quite apart from any treatment, and is moreover a very frequent natural occurrence. Indeed, in any human relationship that is at all intimate, certain transference phenomena will almost always operate as helpful or disturbing factors.

¹⁵ "Provided only that the patient shows compliance enough to respect the necessary conditions of the analysis, we regularly succeed in giving all the symptoms of the illness a new transference meaning and in replacing his ordinary neurosis by a 'transference-neurosis' . . ." ("Remembering, Repeating, and Working-Through," p. 154.) Freud puts down a little too much to his own account here. A transference is not by any means always the work of the doctor. Often it is in full swing before he has even opened his mouth. Freud's conception of the transference as a "new edition of the old disorder," a "newly created and transformed neurosis," or a "new, artificial neurosis" (*Introductory Lectures*, III, p. 444), is right in so far as the transference of a neurotic patient is equally neurotic, but this neurosis is neither new nor artificial nor created; it is the same old neurosis, and the only new thing about it is that the doctor is now drawn into the vortex, more as its victim than as its creator.

¹⁶ Freud had already discovered the phenomenon of the "counter-transference." Those acquainted with his technique will be aware of its marked tendency to keep the person of the doctor as far as possible beyond the reach of this effect.

from the superhuman to the subhuman, sometimes appearing as a transcendental figure, sometimes hiding in the figure of the adept. The reader should bear this in mind if he comes across any real or supposed contradictions in the remarks which follow.

425 These counter-crossing transference relationships are foreshadowed in folklore: the archetype of the cross-marriage, which I call the "marriage quaternio,"¹⁸ can also be found in fairytales. An Icelandic fairytale¹⁹ tells the following story:

426 Finna was a girl with mysterious powers. One day, when her father was setting out for the Althing, she begged him to refuse any suitor who might ask for her hand. There were many suitors present, but the father refused them all. On the way home he met a strange man, Geir by name, who forced the father at point of sword to promise his daughter to him. So they were married, and Finna took Sigurd her brother with her to her new home. About Christmas-time, when Finna was busy with the festive preparations, Geir disappeared. Finna and her brother went out to look for him and found him on an island with a beautiful woman. After Christmas, Geir suddenly appeared in Finna's bedroom. In the bed lay a child. Geir asked her whose child it was, and Finna answered that it was her child. And so it happened for three years in succession, and each time Finna accepted the child. But at the third time, Geir was released from his spell. The beautiful woman on the island was Ingeborg, his sister. Geir had disobeyed his stepmother, a witch, and she had laid a curse on him: he was to have three children by his sister, and unless he found a wife who knew everything and held her peace, he would be changed into a snake and his sister into a filly. Geir was saved by the conduct of his wife; and he married his sister Ingeborg to Sigurd.

427 Another example is the Russian fairytale "Prince Danila Govorila."²⁰ There is a young prince who is given a lucky ring by a witch. But its magic will work only on one condition: he must marry none but the girl whose finger the ring fits.

¹⁸ The alchemical pairs of opposites are often arranged in such quaternios, as I shall show in a later work. [Cf. *Mysterium Coniunctionis*, pars. 5ff., and *Aion*, pars. 351ff.—EDITORS.]

¹⁹ Naumann (ed.), *Isländische Volksmärchen*, No. 8, pp. 47ff.

²⁰ Gutenman (trans.), *Russian Fairy Tales*, pp. 351ff.

When he grows up he goes in search of a bride, but all in vain, because the ring fits none of them. So he laments his fate to his sister, who asks to try on the ring. It fits perfectly. Thereupon her brother wants to marry her, but she thinks it would be a sin and sits at the door of the house weeping. Some old beggars who are passing comfort her and give her the following advice: "Make four dolls and put them in the four corners of the room. If your brother summons you to the wedding, go, but if he summons you to the bedchamber, do not hurry! Trust in God and follow our advice."

428 After the wedding her brother summons her to bed. Then the four dolls begin to sing:

Cuckoo, Prince Danila,
Cuckoo, Govorila,
Cuckoo, he takes his sister,
Cuckoo, for a wife,
Cuckoo, earth open wide,
Cuckoo, sister fall inside.

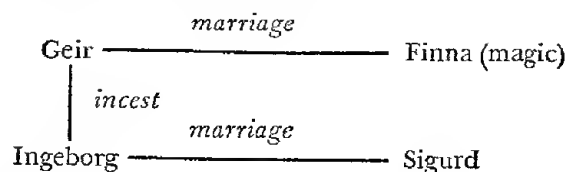
429 The earth opens and swallows her up. Her brother calls her three times, but by the third time she has already vanished. She goes along under the earth until she comes to the hut of Baba Yaga,²¹ whose daughter kindly shelters her and hides her from the witch. But before long the witch discovers her and heats up the oven. The two girls then seize the old woman and put her in the oven instead, thus escaping the witch's persecution. They reach the prince's castle, where the sister is recognized by her brother's servant. But her brother cannot tell the two girls apart, they are so alike. So the servant advises him to make a test: the prince is to fill a skin with blood and put it under his arm. The servant will then stab him in the side with a knife and the prince is to fall down as if dead. The sister will then surely betray herself. And so it happens: the sister throws herself upon him with a great cry, whereupon the prince springs up and embraces her. But the magic ring also fits the finger of the witch's daughter, so the prince marries her and gives his sister to a suitable husband.

430 In this tale the incest is on the point of being committed, but is prevented by the peculiar ritual with the four dolls. The

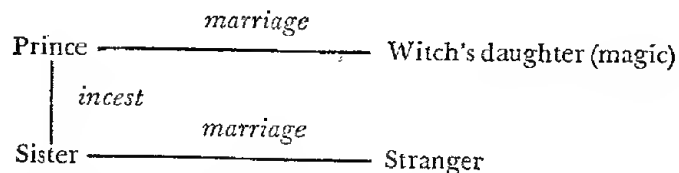
²¹ The Russian arch-witch.

four dolls in the four corners of the room form the marriage quaternio, the aim being to prevent the incest by putting four in place of two. The four dolls form a magic simulacrum which stops the incest by removing the sister to the underworld, where she discovers her alter ego. Thus we can say that the witch who gave the young prince the fatal ring was his mother-in-law-to-be, for, as a witch, she must certainly have known that the ring would fit not only his sister but her own daughter.

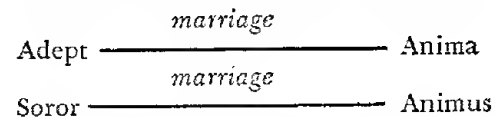
431 In both tales the incest is an evil fate that cannot easily be avoided. Incest, as an endogamous relationship, is an expression of the libido which serves to hold the family together. One could therefore define it as "kinship libido," a kind of instinct which, like a sheep-dog, keeps the family group intact. This form of libido is the diametrical opposite of the exogamous form. The two forms together hold each other in check: the endogamous form tends towards the sister and the exogamous form towards some stranger. The best compromise is therefore a first cousin. There is no hint of this in our fairy-stories, but the marriage quaternio is clear enough. In the Icelandic story we have the schema:



In the Russian:



432 The two schemata agree in a remarkable way. In both cases the hero wins a bride who has something to do with magic or the world beyond. Assuming that the archetype of the marriage quaternio described above is at the bottom of these folkloristic quaternities, the stories are obviously based on the following schema:



433 Marriage with the anima is the psychological equivalent of absolute identity between conscious and unconscious. But since such a condition is possible only in the complete absence of psychological self-knowledge, it must be more or less primitive, i.e., the man's relationship to the woman is essentially an anima projection. The only sign that the whole thing is unconscious is the remarkable fact that the carrier of the anima-image is distinguished by magical characteristics. These characteristics are missing from the soror-animus relationship in the stories; that is, the unconscious does not make itself felt at all as a separate experience. From this we must conclude that the symbolism of the stories rests on a much more primitive mental structure than the alchemical quaternio and its psychological equivalent. Therefore we must expect that on a still more primitive level the anima too will lose her magical attributes, the result being an uncomplicated, purely matter-of-fact marriage quaternio. And we do find a parallel to the two crossed pairs in the so-called "cross-cousin marriage." In order to explain this primitive form of marriage I must go into some detail. The marriage of a man's sister to his wife's brother is a relic of the "sister-exchange marriage" characteristic of the structure of many primitive tribes. But at the same time this double marriage is the primitive parallel of the problem which concerns us here: the conscious and unconscious dual relationship between adept and soror on the one hand and king and queen (or animus and anima) on the other. John Layard's important study, "The Incest Taboo and the Virgin Archetype," put me in mind of the sociological aspects of our psychologem. The primitive tribe falls into two halves, of which Howitt says: "It is upon the division of the whole community into two exogamous intermarrying classes that the whole social structure is built up."²² These "moieties" show themselves in the lay-out of settlements²³ as well as in many strange customs. At ceremonies,

²² *The Native Tribes of S.E. Australia*, p. 157; cf. Frazer, *Totemism and Exogamy*, I, p. 306.

²³ Layard, *Stone Men of Malekula*, pp. 62ff.

for instance, the two moieties are strictly segregated and neither may trespass on the other's territory. Even when going out on a hunt, they at once divide into two halves as soon as they set up camp, and the two camps are so arranged that there is a natural obstacle between them, e.g., the bed of a stream. On the other hand the two halves are connected by what Hocart calls "the ritual interdependence of the two sides" or "mutual ministrations." In New Guinea one side breeds and fattens pigs and dogs, not for themselves but for the other side, and vice versa. Or when there is a death in the village and the funeral feast is prepared, this is eaten by the other side, and so on.²⁴ [Another form of such division elsewhere is]²⁵ the widespread institution of "dual kingship."²⁶

434 The names given to the two sides are particularly enlightening, such as—to mention only a few—east and west, high and low, day and night, male and female, water and land, left and right. It is not difficult to see from these names that the two halves are felt to be antithetical and thus the expression of an endopsychic antithesis. The antithesis can be formulated as the masculine ego versus the feminine "other," i.e., conscious versus unconscious personified as anima. The primary splitting of the psyche into conscious and unconscious seems to be the cause of the division within the tribe and the settlement. It is a division founded on fact but not consciously recognized as such.

435 The social split is by origin a matrilineal division into two, but in reality it represents a division of the tribe and settlement into four. The quartering comes about through the crossing of the matrilineal by a patrilineal line of division, [so that the entire population is divided into patrilineal as well as matrilineal moieties].²⁷ The practical purpose of this quartering is the separation and differentiation of marriage classes, [or "kinship sections," as they are now called]. The basic pattern is a square or circle divided by a cross; it forms the ground-plan of the primitive settlement and the archaic city, also of monas-

²⁴ Hocart, *Kings and Councillors*, p. 265.

²⁵ [Pars. 433ff. incorporate corrections made by Dr. John Layard in 1955 with reference to his own writings and authorized by Jung in the 1958 Swiss edition. Later corrections made by Dr. Layard (1965) are given in square brackets.—Errors.]

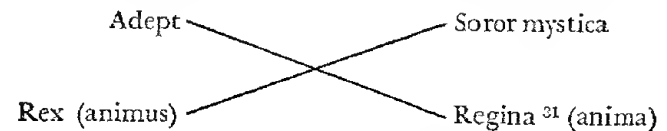
²⁶ *Ibid.*, pp. 157, 193.

²⁷ Layard, *Stone Men of Malekula*, pp. 85ff.

teries, convents, etc., as can be seen in Europe, Asia, and prehistoric America.²⁸ The Egyptian hieroglyph for "city" is a St. Andrew's cross in a circle.²⁹

436 In specifying the marriage classes, it should be mentioned that every man belongs to his father's patrilineal moiety, [and the woman he marries must not come from his mother's moiety. In other words, he can take a wife only from the opposite matrilineal and patrilineal moiety.] In order to avoid the possibility of incest, he marries his mother's brother's daughter and gives his sister to his wife's brother (sister-exchange marriage). This results in the cross-cousin marriage.³⁰

437 This form of union, consisting of two brother-and-sister marriages crossing each other, seems to be the original model for the peculiar psychologem which we find in alchemy:



When I say "model" I do not mean that the system of marriage classes was the cause and our psychologem the effect. I merely wish to point out that this system predated the alchemical quaternio. Nor can we assume that the primitive marriage quaternio is the absolute origin of this archetype, for the latter is not a human invention at all but a fact that existed long before consciousness, as is true of all ritual symbols among primitives as well as among civilized peoples today. We do certain things simply without thinking, because they have always been done like that.³²

438 The difference between the primitive and the cultural marriage quaternio consists in the fact that the former is a sociological and the latter a mystical phenomenon. While marriage

²⁸ Hocart, *Kings and Councillors*, pp. 244ff.

²⁹ *Ibid.*, p. 250.

³⁰ Layard, "The Incest Taboo," pp. 270ff.

³¹ I would remind the reader that Rex and Regina are usually brother and sister or sometimes mother and son.

³² If we think at all when doing these things, it must be a preconscious or rather an unconscious act of thought. Psychological explanations cannot very well get on without such an hypothesis.

classes have all but disappeared among civilized peoples, they nevertheless re-emerge on a higher cultural level as spiritual ideas. In the interests of the welfare and development of the tribe, the exogamous social order thrust the endogamous tendency into the background so as to prevent the danger of regression to a state of having no groups at all. It insisted on the introduction of "new blood" both physically and spiritually, and it thus proved to be a powerful instrument in the development of culture. In the words of Spencer and Gillen: "This system of what has been called group marriage, serving as it does to bind more or less closely together groups of individuals who are mutually interested in one another's welfare, has been one of the most powerful agents in the early stages of the upward development of the human race."³³ Layard has amplified this idea in his above-mentioned study. He regards the endogamous (incest) tendency as a genuine instinct which, if denied realization in the flesh, must realize itself in the spirit. Just as the exogamous order made culture possible in the first place, so also it contains a latent spiritual purpose. Layard says: "Its latent or spiritual purpose is to enlarge the spiritual horizon by developing the idea that there is after all a sphere in which the primary desire may be satisfied, namely the divine sphere of the gods together with that of their semi-divine counterparts, the culture heroes."³⁴ The idea of the incestuous hierogamos does in fact appear in the civilized religions and blossoms forth in the supreme spirituality of Christian imagery (Christ and the Church, *sponsus* and *sponsa*, the mysticism of the Song of Songs, etc.). "Thus the incest taboo," says Layard, "leads in full circle out of the biological sphere into the spiritual."³⁵ On the primitive level the feminine image, the anima, is still completely unconscious and therefore in a state of latent projection. Through the differentiation of the "four-class marriage system" into the eight-class,³⁶ the degree of kinship between marriage partners is considerably diluted, and in the twelve-class system it becomes [further reduced]. These "dichotomies"³⁷ obviously serve to

³³ *The Northern Tribes of Central Australia*, p. 74.

³⁴ Layard, "The Incest Taboo," p. 284. ³⁵ *Ibid.*, p. 293.

³⁶ In this system a man marries his [mother's mother's brother's daughter's daughter].

³⁷ Hocart, *Kings and Councillors*, p. 259.

enlarge the framework of the marriage classes and thus to draw more and more groups of people into the kinship system. Naturally such an enlargement was possible only where a sizeable population was expanding.³⁸ The eight-class and particularly the twelve-class systems mean a great advance for the exogamous order, but an equally severe repression of the endogamous tendency, which is thereby stimulated to a new advance in its turn. Whenever an instinctive force—i.e., a certain sum of psychic energy—is driven into the background through a one-sided (in this case, exogamous) attitude on the part of the conscious mind, it leads to a dissociation of personality. The conscious personality with its one-track (exogamous) tendency comes up against an invisible (endogamous) opponent, and because this is unconscious it is felt to be a stranger and therefore manifests itself in projected form. At first it makes its appearance in human figures who have the power to do what others may not do—kings and princes, for example. This is probably the reason for the royal incest prerogative, as in ancient Egypt. To the extent that the magical power of royalty was derived increasingly from the gods, the incest prerogative shifted to the latter and so gave rise to the incestuous hierogamos. But when the numinous aura surrounding the person of the king is taken over by the gods, it has been transferred to a spiritual authority, which results in the projection of an autonomous psychic complex—in other words, psychic existence becomes reality. Thus Layard logically derives the anima from the numen of the goddess.³⁹ In the shape of the goddess the anima is manifestly projected, but in her proper (psychological) shape she is *introjected*; she is, as Layard says, the "anima within." She is the natural *sponsa*, man's mother or sister or daughter or wife from the beginning, the companion whom the endogamous tendency vainly seeks to win in the form of mother and sister. She represents that longing which has always had to be sacrificed since the grey dawn of history. Layard therefore speaks very rightly of "internalization through sacrifice."⁴⁰

439 The endogamous tendency finds an outlet in the exalted

³⁸ In China, for instance, one can still find vestiges of the twelve-class system.

³⁹ Layard, "The Incest Taboo," pp. 281ff.

⁴⁰ *Ibid.*, p. 284. Perhaps I may point out the similar conclusions reached in *Symbols of Transformation*, pars. 464ff.

sphere of the gods and in the higher world of the spirit. Here it shows itself to be an instinctive force of a spiritual nature; and, regarded in this light, the life of the spirit on the highest level is a return to the beginnings, so that man's development becomes a recapitulation of the stages that lead ultimately to the perfection of life in the spirit.

44⁰ The specifically alchemical projection looks at first sight like a regression: god and goddess are reduced to king and queen, and these in turn look like mere allegories of chemical substances which are about to combine. But the regression is only apparent. In reality it is a highly remarkable development: the conscious mind of the medieval investigator was still under the influence of metaphysical ideas, but because he could not derive them from nature he projected them into nature. He sought for them in matter, because he supposed that they were most likely to be found there. It was really a question of a transference of numen the converse of that from the king to the god. The numen seemed to have migrated in some mysterious way from the world of the spirit to the realm of matter. But the descent of the projection into matter had led some of the old alchemists, for example Morienus Romanus, to the clear realization that this matter was not just the human body (or something in it) but the human personality itself. These prescient masters had already got beyond the inevitable stage of obtuse materialism that had yet to be born from the womb of time. But it was not until the discoveries of modern psychology that this human "matter" of the alchemists could be recognized as the *psyche*.

44¹ On the psychological level, the tangle of relationships in the cross-cousin marriage reappears in the transference problem. The dilemma here consists in the fact that anima and animus are projected upon their human counterparts and thus create by suggestion a primitive relationship which evidently goes back to the time of group marriages. But in so far as anima and animus undoubtedly represent the contrasexual components of the personality, their kinship character does not point backwards to the group marriage but "forwards" to the integration of personality, i.e., to individuation.

44² Our present-day civilization with its cult of consciousness—if this can be called civilization—has a Christian stamp, which means that neither anima nor animus is integrated but is still

in the state of projection, i.e., expressed by dogma. On this level both these figures are unconscious as components of personality, though their effectiveness is still apparent in the numinous aura surrounding the dogmatic ideas of bridegroom and bride. Our "civilization," however, has turned out to be a very doubtful proposition, a distinct falling away from the lofty ideal of Christianity; and, in consequence, the projections have largely fallen away from the divine figures and have necessarily settled in the human sphere. This is understandable enough, since the "enlightened" intellect cannot imagine anything greater than man except those tin gods with totalitarian pretensions who call themselves State or Fuehrer. This regression has made itself as plain as could be wished in Germany and other countries. And even where it is not so apparent, the lapsed projections have a disturbing effect on human relationships and wreck at least a quarter of the marriages. If we decline to measure the vicissitudes of the world's history by the standards of right and wrong, true and false, good and evil, but prefer to see the retrograde step in every advance, the evil in every good, the error in every truth, we might compare the present regression with the apparent retreat which led from scholasticism to the mystical trend of natural philosophy and thence to materialism. Just as materialism led to empirical science and thus to a new understanding of the psyche, so the totalitarian psychosis with its frightful consequences and the intolerable disturbance of human relationships are forcing us to pay attention to the psyche and our abysmal unconsciousness of it. Never before has mankind as a whole experienced the numen of the psychological factor on so vast a scale. In one sense this is a catastrophe and a retrogression without parallel, but it is not beyond the bounds of possibility that such an experience also has its positive aspects and might become the seed of a nobler culture in a regenerated age. It is possible that the endogamous urge is not ultimately tending towards projection at all; it may be trying to unite the different components of the personality on the pattern of the cross-cousin marriage, but on a higher plane where "spiritual marriage" becomes an inner experience that is not projected. Such an experience has long been depicted in dreams as a mandala divided into four, and it seems to represent the goal of the individuation process, i.e., the self.

44³ Following the growth of population and the increasing

dichotomy of the marriage classes, which led to a further extension of the exogamous order, all barriers gradually broke down and nothing remained but the incest-taboo. The original social order made way for other organizing factors culminating in the modern idea of the State. Now, everything that is past sinks in time into the unconscious, and this is true also of the original social order. It represented an archetype that combined exogamy and endogamy in the most fortunate way, for while it prevented marriage between brother and sister it provided a substitute in the cross-cousin marriage. This relationship is still close enough to satisfy the endogamous tendency more or less, but distant enough to include other groups and to extend the orderly cohesion of the tribe. But with the gradual abolition of exogamous barriers through increasing dichotomy, the endogamous tendency was bound to gain strength in order to give due weight to consanguineous relationships and so hold them together. This reaction was chiefly felt in the religious and then in the political field, with the growth on the one hand of religious societies and sects—we have only to think of the brotherhoods and the Christian ideal of “brotherly love”—and of nations on the other. Increasing internationalism and the weakening of religion have largely abolished or bridged over these last remaining barriers and will do so still more in the future, only to create an amorphous mass whose preliminary symptoms can already be seen in the modern phenomenon of the mass psyche. Consequently the original exogamous order is rapidly approaching a condition of chaos painfully held in check. For this there is but one remedy: the inner consolidation of the individual, who is otherwise threatened with inevitable stultification and dissolution in the mass psyche. The recent past has given us the clearest possible demonstration of what this would mean. No religion has afforded any protection, and our organizing factor, the State, has proved to be the most efficient machine for turning out mass-men. In these circumstances the immunizing of the individual against the toxin of the mass psyche is the only thing that can help. As I have already said, it is just conceivable that the endogamous tendency will intervene compensatorily and restore the consanguineous marriage, or the union of the divided components of the personality, on the psychic level—that is to say, *within* the individual. This

would form a counterbalance to the progressive dichotomy and psychic dissociation of collective man.

444 It is of supreme importance that this process should take place *consciously*, otherwise the psychic consequences of mass-mindedness will harden and become permanent. For, if the inner consolidation of the individual is not a conscious achievement, it will occur spontaneously and will then take the well-known form of that incredible hard-heartedness which collective man displays towards his fellow men. He becomes a soulless herd animal governed only by panic and lust: his soul, which can live only in and from human relationships, is irretrievably lost. But the conscious achievement of inner unity clings to human relationships as to an indispensable condition, for without the conscious acknowledgment and acceptance of our fellowship with those around us there can be no synthesis of personality. That mysterious something in which the inner union takes place is nothing personal, has nothing to do with the ego, is in fact superior to the ego because, as the self, it is the synthesis of the ego and the supra-personal unconscious. The inner consolidation of the individual is not just the hardness of collective man on a higher plane, in the form of spiritual aloofness and inaccessibility: it emphatically includes our fellow man.

445 To the extent that the transference is projection and nothing more, it divides quite as much as it connects. But experience teaches that there is one connection in the transference which does not break off with the severance of the projection. That is because there is an extremely important instinctive factor behind it: the kinship libido. This has been pushed so far into the background by the unlimited expansion of the exogamous tendency that it can find an outlet, and a modest one at that, only within the immediate family circle, and sometimes not even there, because of the quite justifiable resistance to incest. While exogamy was limited by endogamy, it resulted in a natural organization of society which has entirely disappeared today. Everyone is now a stranger among strangers. Kinship libido—which could still engender a satisfying feeling of belonging together, as for instance in the early Christian communities—has long been deprived of its object. But, being an instinct, it is not to be satisfied by any mere substitute such as a creed, party, nation, or state. It wants the *human* connec-

tion. That is the core of the whole transference phenomenon, and it is impossible to argue it away, because relationship to the self is at once relationship to our fellow man, and no one can be related to the latter until he is related to himself.

446 If the transference remains at the level of projection, the connection it establishes shows a tendency to regressive concretization, i.e., to an atavistic restoration of the primitive social order. This tendency has no possible foothold in our modern world, so that every step in this direction only leads to a deeper conflict and ultimately to a real transference neurosis. Analysis of the transference is therefore an absolute necessity, because the projected contents must be reintegrated if the patient is to gain the broader view he needs for free decision.

447 If, however, the projection is broken, the connection—whether it be negative (hate) or positive (love)—may collapse for the time being so that nothing seems to be left but the politeness of a professional tête-à-tête. One cannot begrudge either doctor or patient a sigh of relief when this happens, although one knows full well that the problem has only been postponed for both of them. Sooner or later, here or in some other place, it will present itself again, for behind it there stands the restless urge towards individuation.

448 Individuation has two principal aspects: in the first place it is an internal and subjective process of integration, and in the second it is an equally indispensable process of objective relationship. Neither can exist without the other, although sometimes the one and sometimes the other predominates. This double aspect has two corresponding dangers. The first is the danger of the patient's using the opportunities for spiritual development arising out of the analysis of the unconscious as a pretext for evading the deeper human responsibilities, and for affecting a certain "spirituality" which cannot stand up to moral criticism; the second is the danger that atavistic tendencies may gain the ascendancy and drag the relationship down to a primitive level. Between this Scylla and that Charybdis there is a narrow passage, and both medieval Christian mysticism and alchemy have contributed much to its discovery.

449 Looked at in this light, the bond established by the transference—however hard to bear and however incomprehensible it may seem—is vitally important not only for the individual but

also for society, and indeed for the moral and spiritual progress of mankind. So, when the psychotherapist has to struggle with difficult transference problems, he can at least take comfort in these reflections. He is not just working for this particular patient, who may be quite insignificant, but for himself as well and his own soul, and in so doing he is perhaps laying an infinitesimal grain in the scales of humanity's soul. Small and invisible as this contribution may be, it is yet an *opus magnum*, for it is accomplished in a sphere but lately visited by the numen, where the whole weight of mankind's problems has settled. The ultimate questions of psychotherapy are not a private matter—they represent a supreme responsibility.

THE NAKED TRUTH

450 The text to this picture (Fig. 3) is, with a few alterations, a quotation from the "Tractatus aureus."¹ It runs: "He who would be initiated into this art and secret wisdom must put away the vice of arrogance, must be devout, righteous, deep-witted, humane towards his fellows, of a cheerful countenance and a happy disposition, and respectful withal. Likewise he must be an observer of the eternal secrets that are revealed to him. My son, above all I admonish thee to fear God who seeth what manner of man thou art [*in quo dispositionis tuae visus est*] and in whom is help for the solitary, whosoever he may be [*adiuvatio cuiuslibet sequestrati*]." ² And the *Rosarium* adds from Pseudo-Aristotle: "Could God but find a man of faithful understanding, he would open his secret to him." ³

451 This appeal to obviously moral qualities makes one thing quite clear: the *opus* demands not only intellectual and technical ability as in the study and practice of modern chemistry; it is a moral as well as a psychological undertaking. The texts are full of such admonitions, and they indicate the kind of attitude that is required in the execution of a religious work. The alchemists undoubtedly understood the *opus* in this sense, though it is difficult to square our picture with such an exordium. The chaste disguises have fallen away.⁴ Man and woman confront one another in unabashed naturalness. Sol says, "O Luna, let⁵ me be thy husband," and Luna, "O Sol, I must submit to thee." The dove bears the inscription: "Spir-

¹ An Arabic treatise whose origin is still obscure. It is printed in *Ars chemica*, and (with scholia) in *Bibl. chem. curiosa*, I, pp. 400ff.

² This passage is rather different in the original text (*Ars chemica*, p. 14): "in quo est natus tuae dispositionis, et adunatio cuiuslibet sequestrati." Cf. *Psychology and Alchemy*, par. 385 and n. 87.

³ *Art. aurif.*, II, pp. 227-28.

⁴ Cf. Cant. 5:3: "I have put off my garment."

⁵ Original is illegible: rvgan.

PHILOSOPHORVM.

seipsis secundum equalitatē inspissentur. Solus enim calor tēperatus est humiditatis inspissatiuus et mixtionis perfectiuius, et non super excedens. Nā generationes et procreationes rerū naturalū habent solū fieri per tēperatissimū calorē et equa lē, vti est solus finus equinus humidus et calidus.



Figure 3

itus est qui unificat." ⁶ This remark hardly fits the unvarnished eroticism of the picture, for if what Sol and Luna say—who, be it noted, are brother and sister—means anything at all, it must surely mean earthly love. But since the spirit descending from above is stated to be the mediator,⁷ the situation acquires another aspect: it is supposed to be a union in the spirit. This is borne out admirably by one important detail in the picture: the contact of left hands has ceased. Instead, Luna's left hand and Sol's right hand now hold the branches (from which spring the *flores Mercurii*, corresponding to the three pipes of the fountain), while Luna's right and Sol's left hand are touching the flowers. The left-handed relationship is no more: the two hands of both are now connected with the "uniting symbol." This too has been changed: there are only three flowers instead of five, it is no longer an ogdoad but a hexad,⁸ a six-rayed figure. The double quaternary has thus been replaced by a double triad. This simplification is evidently the result of the fact that two elements have each paired off, presumably with their opposites, for according to alchemical theory each element contains its opposite "within" it. Affinity, in the form of a "lov-

⁶ This is the reading of the 1593 edition. The first edition of 1550 has "vivificat."

⁷ The dove is also the attribute of the goddess of love and was a symbol of *amor coniugalis* in ancient times.

⁸ Cf. Joannes Lydus, *De mensibus*, II, 11: "The sixth day they ascribe to Phosphorus [morning star], who is the begetter of warmth and generative moisture [*γονίμως ὑγραινόντι*]. Perhaps this is the son of Aphrodite, like Hesperus the evening star, as appeared to the Greeks. Aphrodite we could call the nature of the visible universe, the first-born Hyle which the oracle names star-like [*Ἀσπερίαν*] as well as heavenly. The number 6 is most skilled in begetting [*γεννητικώτατος*], for it is even and uneven, partaking both of the active nature on account of the uneven [*περιττὸν* also means "superfluous" or "excessive"], and of the hylic nature on account of the even, for which reason the ancients also named it marriage and harmony. For among those that follow the number 1, it is the only number perfect in all its parts, being composed of these: its halves of the number 3, its thirds of the number 2, and its sixths of the number 1 [$6 = 3 + 2 + 1$]. And they say also that it is both male and female, like Aphrodite herself, who is of male and female nature and is accordingly called hermaphroditic by the theologians. And another says that the number 6 is soul-producing [or belongs to the *ψυχολογία*, *ψυχογονικός*], because it multiplies itself into the world-sphere [*ἐπιπεδοίμενος = πολλαπλασιασμός*], and because in it the opposites are mingled. It leads to like-mindedness [*ἁμόνοια*] and friendship, giving health to the body, harmony to songs and music, virtue to the soul, prosperity to the state, and forethought [*πρόνοια*] to the universe."

ing" approach, has already achieved a partial union of the elements, so that now only one pair of opposites remains: masculine-feminine or *agens-patiens*, as indicated by the inscription. In accordance with the axiom of Maria, the elementary quaternary has become the active triad, and this will lead to the *coniunctio* of the two.

⁴⁵² Psychologically we can say that the situation has thrown off the conventional husk and developed into a stark encounter with reality, with no false veils or adornments of any kind. Man stands forth as he really is and shows what was hidden under the mask of conventional adaptation: the shadow. This is now raised to consciousness and integrated with the ego, which means a move in the direction of wholeness. Wholeness is not so much perfection as completeness. Assimilation of the shadow gives a man body, so to speak; the animal sphere of instinct, as well as the primitive or archaic psyche, emerge into the zone of consciousness and can no longer be repressed by fictions and illusions. In this way man becomes for himself the difficult problem he really is. He must always remain conscious of the fact that he is such a problem if he wants to develop at all. Repression leads to a one-sided development if not to stagnation, and eventually to neurotic dissociation. Today it is no longer a question of "How can I get rid of my shadow?"—for we have seen enough of the curse of one-sidedness. Rather we must ask ourselves: "How can man live with his shadow without its precipitating a succession of disasters?" Recognition of the shadow is reason enough for humility, for genuine fear of the abysmal depths in man. This caution is most expedient, since the man without a shadow thinks himself harmless precisely because he is ignorant of his shadow. The man who recognizes his shadow knows very well that he is not harmless, for it brings the archaic psyche, the whole world of the archetypes, into direct contact with the conscious mind and saturates it with archaic influences. This naturally adds to the dangers of "affinity," with its deceptive projections and its urge to assimilate the object in terms of the projection, to draw it into the family circle in order to actualize the hidden incest situation, which seems all the more attractive and fascinating the less it is understood. The advantage of the situation, despite all its dangers, is that once the naked truth has been revealed the discussion can

get down to essentials; ego and shadow are no longer divided but are brought together in an—admittedly precarious—unity. This is a great step forward, but at the same time it shows up the “differentness” of one’s partner all the more clearly, and the unconscious usually tries to close the gap by increasing the attraction, so as to bring about the desired union somehow or other. All this is borne out by the alchemical idea that the fire which maintains the process must be temperate to begin with and must then gradually be raised to the highest intensity.

4

IMMERSION IN THE BATH

453 A new motif appears in this picture: the bath. In a sense this takes us back to the first picture of the Mercurial Fountain, which represents the “upwelling.” The liquid is Mercurius, not only of the three but of the “thousand” names. He stands for the mysterious psychic substance which nowadays we would call the unconscious psyche. The rising fountain of the unconscious has reached the king and queen, or rather they have descended into it as into a bath. This is a theme with many variations in alchemy. Here are a few of them: the king is in danger of drowning in the sea; he is a prisoner under the sea; the sun drowns in the mercurial fountain; the king sweats in the glass-house; the green lion swallows the sun; Gabricus disappears into the body of his sister Beya, where he is dissolved into atoms; and so forth. Interpreted on the one hand as a harmless bath and on the other hand as the perilous encroachment of the “sea,” the earth-spirit Mercurius in his watery form now begins to attack the royal pair from *below*, just as he had previously descended from above in the shape of the dove. The contact of left hands in Figure 2 has evidently roused the spirit of the deep and called up a rush of water.

454 The immersion in the “sea” signifies the *olutio*—“dissolution” in the physical sense of the word and at the same time, according to Dorn, the solution of a problem.¹ It is a return to the dark initial state, to the amniotic fluid of the gravid uterus. The alchemists frequently point out that their stone grows like a child in its mother’s womb; they call the *vas*

¹ Dorn, “Speculativae philosophiae,” p. 303: “Studio philosophorum comparatur putrefactio chemica. . . . Ut per solutionem corpora solvuntur, ita per cognitionem resolvuntur philosophorum dubia” (The chemical putrefaction can be compared with the study of the philosophers. . . . As bodies are dissolved through the *olutio*, so the doubts of the philosophers are resolved through knowledge).

hermeticum the uterus and its contents the foetus. What is said of the *lapis* is also said of the water: "This stinking water contains everything it needs."² It is sufficient unto itself, like the Uroboros, the tail-eater, which is said to beget, kill, and devour itself. *Aqua est, quae occidit et vivificat*—the water is that which kills and vivifies.³ It is the *aqua benedicta*, the lustral water,⁴ wherein the birth of the new being is prepared. As the text to our picture explains: "Our stone is to be extracted from the nature of the two bodies." It also likens the water to the *ventus* of the "Tabula smaragdina," where we read: "Portavit eum ventus in ventre suo" (The wind hath carried it in his belly). The *Rosarium* adds: "It is clear that wind is air, and air is life, and life is soul, that is, oil and water."⁵ The curious idea that the soul (i.e., the breath-soul) is oil and water derives from the dual nature of Mercurius. The *aqua permanens* is one of his many synonyms, and the terms *oleum*, *oleaginitas*, *unctuosum*, *unctuositas*, all refer to the arcane substance which is likewise Mercurius. The idea is a graphic reminder of the ecclesiastical use of various unguents and of the consecrated water. The two bodies mentioned above are represented by the king and queen, a possible reference to the *commixtio* of the two substances in the chalice of the Mass. A similar *coniunctio* is shown in the "Grandes heures du duc de Berry,"⁶ where a naked "little man and woman" are being anointed by two saintly servitors in the baptismal bath of the chalice. There can be no doubt of the connections between the alchemical *opus* and the Mass, as the treatise of Melchior Cibinensis⁷ proves. Our text says: "Anima est Sol et Luna." The alchemist thought in strictly

² Instead of the meaningless "aqua foetum" I read "aqua foetida" (*Rosarium*, p. 241). Cf. "Cons. coniug.," *Ars chemica*, p. 64: "Leo viridis, id est . . . aqua foetida, quae est mater omnium ex qua et per quam et cum qua praeparant. . . ." (The green lion, that is . . . the stinking water, which is the mother of all things, and out of it and through it and with it, they prepare . . .).
³ *Rosarium*, p. 214. Cf. *Aurora consurgens*, I, Ch. XII, where the bride says of herself in God's words (Deut. 32 : 39): "I will kill and I will make to live . . . and there is none that can deliver out of my hand."

⁴ *Rosarium*, p. 213.

⁵ *Ibid.*, p. 237. This goes back to Senior, *De chemia*, pp. 19. 31. 33.

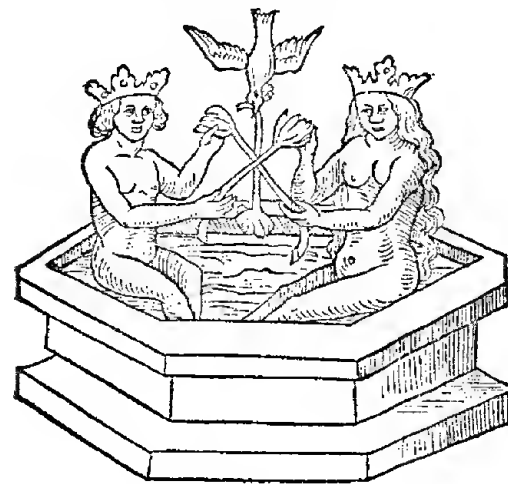
⁶ Cf. *Psychology and Alchemy*, fig. 159.

⁷ "Addam et processum," *Theatr. chem.*, III, pp. 853ff. Cf. *Psychology and Alchemy*, pars. 480ff.

ROSARIUM

corrumpitur, neq[ue] ex imperfecto penitus secundu[m] artem aliquid fieri potest. Ratio est quia ars primas dispositiones inducere non potest, sed lapis noster est res media inter perfecta & imperfecta corpora, & quod natura ipsa incepit hoc per artem ad perfectione[m] deducitur. Si in ipso Mercurio operari inceperis vbi natura reliquit imperfectum, inuenies in eo perfectione[m] et gaudebis.

Perfectum non alteratur, sed corrumpitur. Sed imperfectum bene alteratur, ergo corruptio vnius est generatio alterius.



Speculum

Figure 4

medieval trichotomous terms: ⁸ anything alive—and his *lapis* is undoubtedly alive—consists of *corpus*, *anima*, and *spiritus*. The *Rosarium* remarks (p. 239) that “the body is Venus and feminine, the spirit is Mercurius and masculine”; hence the *anima*, as the “vinculum,” the link between body and spirit, would be hermaphroditic,⁹ i.e., a *coniunctio Solis et Lunae*. Mercurius is the hermaphrodite par excellence. From all this it may be gathered that the queen stands for the body¹⁰ and the king for the spirit,¹¹ but that both are unrelated without the soul, since this is the *vinculum* which holds them together.¹² If no bond of love exists, they have no soul. In our pictures the bond is effected by the dove from above and by the water from below. These constitute the link—in other words, they are the soul. Thus the underlying idea of the psyche proves it to be a half bodily, half spiritual substance, an *anima media natura*,¹³ as the alchemists call it,¹⁴ an hermaphroditic being¹⁵ capable of uniting the opposites, but who is never complete in the individual unless related to another individual. The unrelated human being lacks wholeness, for he can achieve wholeness only through the soul, and the soul cannot exist without its other side, which is always found in a “You.” Wholeness is a combi-

⁸ *Aurora consurgens*, I, Ch. IX. “qualis pater talis filius, talis et Spiritus Sanctus et hi tres unum sunt, corpus, spiritus et anima, quia omnis perfectio in numero ternario consistit, hoc est mensura, numero et pondere” (Like as the Father is, so is the Son, and so also is the Holy Spirit, and these three are One, body, spirit, and soul, for all perfection consisteth in the number three, that is, in measure, number, and weight.)

⁹ “Anima vocatur Rebis.” “Exercitationes in Turbam,” *Art. aurif.*, I, p. 180.

¹⁰ According to Firmicus Maternus (*Mathesis V*, pref., ed. Kröll and Skutsch, II, p. 3), Luna is “humanorum corporum mater.”

¹¹ Psychologically one should read *mens* for *spiritus*.

¹² Sometimes the spirit is the *vinculum*, or else the latter is a *natura ignea* (Flamel, “Opusculum,” *Theatr. chem.*, I, p. 887).

¹³ Cf. “De arte chimica,” *Art. aurif.*, I, pp. 534ff., and Mylius, *Phil. ref.*, p. 9.

¹⁴ Cf. “Turma,” *Art. aurif.*, I, p. 180: “. . . Spiritus et corpus unum sunt mediante anima, quae est apud spiritum et corpus. Quod si anima non esset, tunc spiritus et corpus separarentur ab invicem per ignem, sed anima adiuncta spiritui et corpori, hoc totum non curat ignem nec ullam rem mundi.” (. . . The spirit and the body are one, the soul acting as a mediator which abides with the spirit and the body. If there were no soul, the spirit and the body would be separated from each other by the fire, but because the soul is joined to the spirit and the body, this whole is unaffected by fire or by any other thing in the world.)

¹⁵ Cf. Winthuis, *Das Zweigeschlechterwesen*.

nation of I and You, and these show themselves to be parts of a transcendent unity¹⁶ whose nature can only be grasped symbolically, as in the symbols of the *rotundum*, the rose, the wheel,¹⁷ or the *coniunctio Solis et Lunae*. The alchemists even go so far as to say that the *corpus*, *anima*, and *spiritus* of the arcane substance are one, “because they are all from the One, and of the One, and with the One, which is the root of itself” (*Quia ipsa omnia sunt ex uno et de uno et cum uno, quod est radix ipsius*).¹⁸ A thing which is the cause and origin of itself can only be God, unless we adopt the implied dualism of the Paracelsists, who were of the opinion that the *prima materia* is an *increatedum*.¹⁹ Similarly, the pre-Paracelsist *Rosarium*²⁰ maintains that the quintessence is a “self-subsistent body, differing from all the elements and from everything composed thereof.”

455 Coming now to the psychology of the picture, it is clearly a descent into the unconscious. The immersion in the bath is another “night sea journey,”²¹ as the “Visio Arislei” proves. There the philosophers are shut up with the brother-sister pair in a triple glass-house at the bottom of the sea by the *Rex Marinus*. Just as, in the primitive myths, it is so stiflingly hot in the belly of the whale that the hero loses his hair, so the philosophers suffer very much from the intense heat²² during their confinement. The hero-myths deal with rebirth and apocatastasis, and the “Visio” likewise tells of the resuscitation of the dead Thabritius (Gabricus) or, in another version, of his rebirth.²³ The night sea journey is a kind of *descensus ad in-*

¹⁶ I do not, of course, mean the synthesis or identification of two individuals, but the conscious union of the ego with everything that has been projected into the “You.” Hence wholeness is the product of an intrapsychic process which depends essentially on the relation of one individual to another. Relationship paves the way for individuation and makes it possible, but is itself no proof of wholeness. The projection upon the feminine partner contains the *anima* and sometimes the self.

¹⁷ Cf. *Psychology and Alchemy*, index. ¹⁸ *Rosarium*, p. 369.

¹⁹ *Psychology and Alchemy*, pars. 430ff. ²⁰ P. 251.

²¹ Cf. Frobenius, *Das Zeitalter des Sonnengottes*.

²² “Visio Arislei,” *Art. aurif.*, I, p. 148: “Mansimus in tenebris undarum et intenso aestatis calore ac maris perturbatione” (We remained in the darkness of the waves and in the intense heat of summer and the perturbation of the sea).

²³ Cf. the birth of Mithras “from the sole heat of libido” (*de solo aestu libidinis*.) Jerome, *Adversus Jovinianum* (Migne, P.L., vol. 23, col. 246). In Arabic alchemy, too, the fire that causes the fusion is called “libido.” Cf. “Exercitationes in Turbam.”

feros—a descent into Hades and a journey to the land of ghosts somewhere beyond this world, beyond consciousness, hence an immersion in the unconscious. In our picture the immersion is effected by the rising up of the fiery, chthonic Mercurius, presumably the sexual libido which engulfs the pair²⁴ and is the obvious counterpart to the heavenly dove. The latter has always been regarded as a love-bird, but it also has a purely spiritual significance in the Christian tradition accepted by the alchemists. Thus the pair are united *above* by the symbol of the Holy Ghost, and it looks as if the immersion in the bath were also uniting them *below*, i.e., in the water which is the counterpart of spirit ("It is death for souls to become water," says Heraclitus). Opposition and identity at once—a philosophical problem only when taken as a psychological one!

456 This development recapitulates the story of how the Original Man (Nous) bent down from heaven to earth and was wrapped in the embrace of Physis—a primordial image that runs through the whole of alchemy. The modern equivalent of this stage is the conscious realization of sexual fantasies which colour the transference accordingly. It is significant that even in this quite unmistakable situation the pair are still holding on with both hands to the starry symbol brought by the Holy Ghost, which signalizes the meaning of their relationship: man's longing for transcendent wholeness.

Art. aurif., I, p. 181: "Inter supradicta tria (scil., corpus, anima, spiritus) inest libido," etc. (Between the aforementioned three, i.e., body, soul, spirit, there is a libido).

²⁴ See the inscription to fig. 5a:

"But here King Sol is tight shut in,

And Mercurius *philosophorum* pours over him."

The sun drowning in the mercurial fountain (*Rosarium*, p. 315) and the lion swallowing the sun (p. 367) both have this meaning, which is also an allusion to the *ignea natura* of Mercurius (Leo is the House of the Sun). For this aspect of Mercurius see "The Spirit Mercurius," Part II, sec. 3.

THE CONJUNCTION

O Luna, folded in my sweet embrace/
Be you as strong as I, as fair of face.
O Sol, brightest of all lights known to men/
And yet you need me, as the cock the hen.
[Figure 5]

457 The sea has closed over the king and queen, and they have gone back to the chaotic beginnings, the *massa confusa*. Physis has wrapped the "man of light" in a passionate embrace. As the text says: "Then Beya [the maternal sea] rose up over Gabricus and enclosed him in her womb, so that nothing more of him was to be seen. And she embraced Gabricus with so much love that she absorbed him completely into her own nature, and dissolved him into atoms." These verses from Mercurinus are then quoted:

Candida mulier, si rubeo sit nupta marito,
Mox complexantur, complexaque copulantur,
Per se solvuntur, per se quoque conficiuntur,
Ut duo qui fuerant, unum quasi corpore fiant.

(White-skinned lady, lovingly joined to her ruddy-limbed husband,
Wrapped in each other's arms in the bliss of connubial union,
Merge and dissolve as they come to the goal of perfection:
They that were two are made one, as though of one body.)

458 In the fertile imagination of the alchemists, the hierogamos of Sol and Luna continues right down to the animal kingdom, as is shown by the following instructions: "Take a Cretanean dog and an Armenian bitch, mate them, and they will bear you a son in the likeness of a dog."¹ The symbolism is about as crass as it could be. On the other hand the *Rosarium*²

¹ *Rosarium*, p. 248. Quotation from Kalid. "Liber secretorum alchemiae." *Art. aurif.*, I, p. 349. [Cf. par. 353, n. 1.—Editors.]

² P. 247.

from the superhuman to the subhuman, sometimes appearing as a transcendental figure, sometimes hiding in the figure of the adept. The reader should bear this in mind if he comes across any real or supposed contradictions in the remarks which follow.

425 These counter-crossing transference relationships are foreshadowed in folklore: the archetype of the cross-marriage, which I call the "marriage quaternio,"¹⁸ can also be found in fairytales. An Icelandic fairytale¹⁹ tells the following story:

426 Finna was a girl with mysterious powers. One day, when her father was setting out for the Althing, she begged him to refuse any suitor who might ask for her hand. There were many suitors present, but the father refused them all. On the way home he met a strange man, Geir by name, who forced the father at point of sword to promise his daughter to him. So they were married, and Finna took Sigurd her brother with her to her new home. About Christmas-time, when Finna was busy with the festive preparations, Geir disappeared. Finna and her brother went out to look for him and found him on an island with a beautiful woman. After Christmas, Geir suddenly appeared in Finna's bedroom. In the bed lay a child. Geir asked her whose child it was, and Finna answered that it was her child. And so it happened for three years in succession, and each time Finna accepted the child. But at the third time, Geir was released from his spell. The beautiful woman on the island was Ingeborg, his sister. Geir had disobeyed his stepmother, a witch, and she had laid a curse on him: he was to have three children by his sister, and unless he found a wife who knew everything and held her peace, he would be changed into a snake and his sister into a filly. Geir was saved by the conduct of his wife; and he married his sister Ingeborg to Sigurd.

427 Another example is the Russian fairytale "Prince Danila Govorila."²⁰ There is a young prince who is given a lucky ring by a witch. But its magic will work only on one condition: he must marry none but the girl whose finger the ring fits.

¹⁸ The alchemical pairs of opposites are often arranged in such quaternios, as I shall show in a later work. [Cf. *Mysterium Coniunctionis*, pars. 5ff., and *Aion*, pars. 351ff.—EDITORS.]

¹⁹ Naumann (ed.), *Isländische Volksmärchen*, No. 8, pp. 47ff.

²⁰ Gutenman (trans.), *Russian Fairy Tales*, pp. 351ff.

When he grows up he goes in search of a bride, but all in vain, because the ring fits none of them. So he laments his fate to his sister, who asks to try on the ring. It fits perfectly. Thereupon her brother wants to marry her, but she thinks it would be a sin and sits at the door of the house weeping. Some old beggars who are passing comfort her and give her the following advice: "Make four dolls and put them in the four corners of the room. If your brother summons you to the wedding, go, but if he summons you to the bedchamber, do not hurry! Trust in God and follow our advice."

428 After the wedding her brother summons her to bed. Then the four dolls begin to sing:

Cuckoo, Prince Danila,
Cuckoo, Govorila,
Cuckoo, he takes his sister,
Cuckoo, for a wife,
Cuckoo, earth open wide,
Cuckoo, sister fall inside.

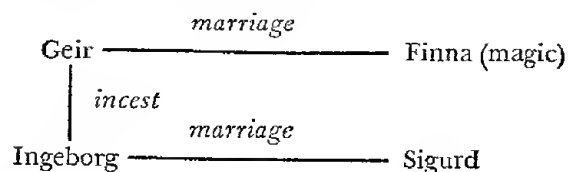
429 The earth opens and swallows her up. Her brother calls her three times, but by the third time she has already vanished. She goes along under the earth until she comes to the hut of Baba Yaga,²¹ whose daughter kindly shelters her and hides her from the witch. But before long the witch discovers her and heats up the oven. The two girls then seize the old woman and put her in the oven instead, thus escaping the witch's persecution. They reach the prince's castle, where the sister is recognized by her brother's servant. But her brother cannot tell the two girls apart, they are so alike. So the servant advises him to make a test: the prince is to fill a skin with blood and put it under his arm. The servant will then stab him in the side with a knife and the prince is to fall down as if dead. The sister will then surely betray herself. And so it happens: the sister throws herself upon him with a great cry, whereupon the prince springs up and embraces her. But the magic ring also fits the finger of the witch's daughter, so the prince marries her and gives his sister to a suitable husband.

430 In this tale the incest is on the point of being committed, but is prevented by the peculiar ritual with the four dolls. The

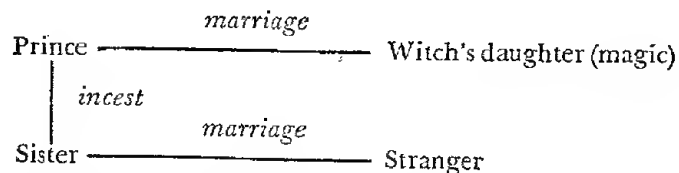
²¹ The Russian arch-witch.

four dolls in the four corners of the room form the marriage quaternio, the aim being to prevent the incest by putting four in place of two. The four dolls form a magic simulacrum which stops the incest by removing the sister to the underworld, where she discovers her alter ego. Thus we can say that the witch who gave the young prince the fatal ring was his mother-in-law-to-be, for, as a witch, she must certainly have known that the ring would fit not only his sister but her own daughter.

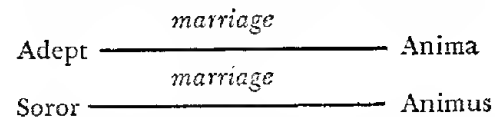
431 In both tales the incest is an evil fate that cannot easily be avoided. Incest, as an endogamous relationship, is an expression of the libido which serves to hold the family together. One could therefore define it as "kinship libido," a kind of instinct which, like a sheep-dog, keeps the family group intact. This form of libido is the diametrical opposite of the exogamous form. The two forms together hold each other in check: the endogamous form tends towards the sister and the exogamous form towards some stranger. The best compromise is therefore a first cousin. There is no hint of this in our fairy-stories, but the marriage quaternio is clear enough. In the Icelandic story we have the schema:



In the Russian:



432 The two schemata agree in a remarkable way. In both cases the hero wins a bride who has something to do with magic or the world beyond. Assuming that the archetype of the marriage quaternio described above is at the bottom of these folkloristic quaternities, the stories are obviously based on the following schema:



433 Marriage with the anima is the psychological equivalent of absolute identity between conscious and unconscious. But since such a condition is possible only in the complete absence of psychological self-knowledge, it must be more or less primitive, i.e., the man's relationship to the woman is essentially an anima projection. The only sign that the whole thing is unconscious is the remarkable fact that the carrier of the anima-image is distinguished by magical characteristics. These characteristics are missing from the soror-animus relationship in the stories; that is, the unconscious does not make itself felt at all as a separate experience. From this we must conclude that the symbolism of the stories rests on a much more primitive mental structure than the alchemical quaternio and its psychological equivalent. Therefore we must expect that on a still more primitive level the anima too will lose her magical attributes, the result being an uncomplicated, purely matter-of-fact marriage quaternio. And we do find a parallel to the two crossed pairs in the so-called "cross-cousin marriage." In order to explain this primitive form of marriage I must go into some detail. The marriage of a man's sister to his wife's brother is a relic of the "sister-exchange marriage" characteristic of the structure of many primitive tribes. But at the same time this double marriage is the primitive parallel of the problem which concerns us here: the conscious and unconscious dual relationship between adept and soror on the one hand and king and queen (or animus and anima) on the other. John Layard's important study, "The Incest Taboo and the Virgin Archetype," put me in mind of the sociological aspects of our psychologem. The primitive tribe falls into two halves, of which Howitt says: "It is upon the division of the whole community into two exogamous intermarrying classes that the whole social structure is built up."²² These "moieties" show themselves in the lay-out of settlements²³ as well as in many strange customs. At ceremonies,

²² *The Native Tribes of S.E. Australia*, p. 157; cf. Frazer, *Totemism and Exogamy*, I, p. 306.

²³ Layard, *Stone Men of Malekula*, pp. 62ff.

for instance, the two moieties are strictly segregated and neither may trespass on the other's territory. Even when going out on a hunt, they at once divide into two halves as soon as they set up camp, and the two camps are so arranged that there is a natural obstacle between them, e.g., the bed of a stream. On the other hand the two halves are connected by what Hocart calls "the ritual interdependence of the two sides" or "mutual ministrations." In New Guinea one side breeds and fattens pigs and dogs, not for themselves but for the other side, and vice versa. Or when there is a death in the village and the funeral feast is prepared, this is eaten by the other side, and so on.²⁴ [Another form of such division elsewhere is]²⁵ the widespread institution of "dual kingship."²⁶

434 The names given to the two sides are particularly enlightening, such as—to mention only a few—east and west, high and low, day and night, male and female, water and land, left and right. It is not difficult to see from these names that the two halves are felt to be antithetical and thus the expression of an endopsychic antithesis. The antithesis can be formulated as the masculine ego versus the feminine "other," i.e., conscious versus unconscious personified as anima. The primary splitting of the psyche into conscious and unconscious seems to be the cause of the division within the tribe and the settlement. It is a division founded on fact but not consciously recognized as such.

435 The social split is by origin a matrilineal division into two, but in reality it represents a division of the tribe and settlement into four. The quartering comes about through the crossing of the matrilineal by a patrilineal line of division, [so that the entire population is divided into patrilineal as well as matrilineal moieties].²⁷ The practical purpose of this quartering is the separation and differentiation of marriage classes, [or "kinship sections," as they are now called]. The basic pattern is a square or circle divided by a cross; it forms the ground-plan of the primitive settlement and the archaic city, also of monas-

²⁴ Hocart, *Kings and Councillors*, p. 265.

²⁵ [Pars. 433ff. incorporate corrections made by Dr. John Layard in 1955 with reference to his own writings and authorized by Jung in the 1958 Swiss edition. Later corrections made by Dr. Layard (1965) are given in square brackets.—Errors.]

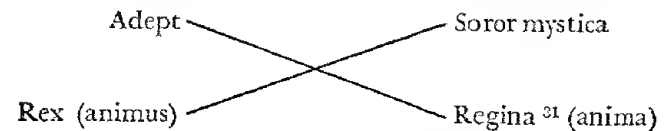
²⁶ *Ibid.*, pp. 157, 193.

²⁷ Layard, *Stone Men of Malekula*, pp. 85ff.

teries, convents, etc., as can be seen in Europe, Asia, and prehistoric America.²⁸ The Egyptian hieroglyph for "city" is a St. Andrew's cross in a circle.²⁹

436 In specifying the marriage classes, it should be mentioned that every man belongs to his father's patrilineal moiety, [and the woman he marries must not come from his mother's moiety. In other words, he can take a wife only from the opposite matrilineal and patrilineal moiety.] In order to avoid the possibility of incest, he marries his mother's brother's daughter and gives his sister to his wife's brother (sister-exchange marriage). This results in the cross-cousin marriage.³⁰

437 This form of union, consisting of two brother-and-sister marriages crossing each other, seems to be the original model for the peculiar psychologem which we find in alchemy:



When I say "model" I do not mean that the system of marriage classes was the cause and our psychologem the effect. I merely wish to point out that this system predated the alchemical quaternio. Nor can we assume that the primitive marriage quaternio is the absolute origin of this archetype, for the latter is not a human invention at all but a fact that existed long before consciousness, as is true of all ritual symbols among primitives as well as among civilized peoples today. We do certain things simply without thinking, because they have always been done like that.³²

438 The difference between the primitive and the cultural marriage quaternio consists in the fact that the former is a sociological and the latter a mystical phenomenon. While marriage

²⁸ Hocart, *Kings and Councillors*, pp. 244ff.

²⁹ *Ibid.*, p. 250.

³⁰ Layard, "The Incest Taboo," pp. 270ff.

³¹ I would remind the reader that Rex and Regina are usually brother and sister or sometimes mother and son.

³² If we think at all when doing these things, it must be a preconscious or rather an unconscious act of thought. Psychological explanations cannot very well get on without such an hypothesis.

classes have all but disappeared among civilized peoples, they nevertheless re-emerge on a higher cultural level as spiritual ideas. In the interests of the welfare and development of the tribe, the exogamous social order thrust the endogamous tendency into the background so as to prevent the danger of regression to a state of having no groups at all. It insisted on the introduction of "new blood" both physically and spiritually, and it thus proved to be a powerful instrument in the development of culture. In the words of Spencer and Gillen: "This system of what has been called group marriage, serving as it does to bind more or less closely together groups of individuals who are mutually interested in one another's welfare, has been one of the most powerful agents in the early stages of the upward development of the human race."³³ Layard has amplified this idea in his above-mentioned study. He regards the endogamous (incest) tendency as a genuine instinct which, if denied realization in the flesh, must realize itself in the spirit. Just as the exogamous order made culture possible in the first place, so also it contains a latent spiritual purpose. Layard says: "Its latent or spiritual purpose is to enlarge the spiritual horizon by developing the idea that there is after all a sphere in which the primary desire may be satisfied, namely the divine sphere of the gods together with that of their semi-divine counterparts, the culture heroes."³⁴ The idea of the incestuous hierogamos does in fact appear in the civilized religions and blossoms forth in the supreme spirituality of Christian imagery (Christ and the Church, *sponsus* and *sponsa*, the mysticism of the Song of Songs, etc.). "Thus the incest taboo," says Layard, "leads in full circle out of the biological sphere into the spiritual."³⁵ On the primitive level the feminine image, the anima, is still completely unconscious and therefore in a state of latent projection. Through the differentiation of the "four-class marriage system" into the eight-class,³⁶ the degree of kinship between marriage partners is considerably diluted, and in the twelve-class system it becomes [further reduced]. These "dichotomies"³⁷ obviously serve to

³³ *The Northern Tribes of Central Australia*, p. 74.

³⁴ Layard, "The Incest Taboo," p. 284. ³⁵ *Ibid.*, p. 293.

³⁶ In this system a man marries his [mother's mother's brother's daughter's daughter].

³⁷ Hocart, *Kings and Councillors*, p. 259.

enlarge the framework of the marriage classes and thus to draw more and more groups of people into the kinship system. Naturally such an enlargement was possible only where a sizeable population was expanding.³⁸ The eight-class and particularly the twelve-class systems mean a great advance for the exogamous order, but an equally severe repression of the endogamous tendency, which is thereby stimulated to a new advance in its turn. Whenever an instinctive force—i.e., a certain sum of psychic energy—is driven into the background through a one-sided (in this case, exogamous) attitude on the part of the conscious mind, it leads to a dissociation of personality. The conscious personality with its one-track (exogamous) tendency comes up against an invisible (endogamous) opponent, and because this is unconscious it is felt to be a stranger and therefore manifests itself in projected form. At first it makes its appearance in human figures who have the power to do what others may not do—kings and princes, for example. This is probably the reason for the royal incest prerogative, as in ancient Egypt. To the extent that the magical power of royalty was derived increasingly from the gods, the incest prerogative shifted to the latter and so gave rise to the incestuous hierogamos. But when the numinous aura surrounding the person of the king is taken over by the gods, it has been transferred to a spiritual authority, which results in the projection of an autonomous psychic complex—in other words, psychic existence becomes reality. Thus Layard logically derives the anima from the numen of the goddess.³⁹ In the shape of the goddess the anima is manifestly projected, but in her proper (psychological) shape she is *introjected*; she is, as Layard says, the "anima within." She is the natural *sponsa*, man's mother or sister or daughter or wife from the beginning, the companion whom the endogamous tendency vainly seeks to win in the form of mother and sister. She represents that longing which has always had to be sacrificed since the grey dawn of history. Layard therefore speaks very rightly of "internalization through sacrifice."⁴⁰

439 The endogamous tendency finds an outlet in the exalted

³⁸ In China, for instance, one can still find vestiges of the twelve-class system.

³⁹ Layard, "The Incest Taboo," pp. 281ff.

⁴⁰ *Ibid.*, p. 284. Perhaps I may point out the similar conclusions reached in *Symbols of Transformation*, pars. 464ff.

sphere of the gods and in the higher world of the spirit. Here it shows itself to be an instinctive force of a spiritual nature; and, regarded in this light, the life of the spirit on the highest level is a return to the beginnings, so that man's development becomes a recapitulation of the stages that lead ultimately to the perfection of life in the spirit.

44⁰ The specifically alchemical projection looks at first sight like a regression: god and goddess are reduced to king and queen, and these in turn look like mere allegories of chemical substances which are about to combine. But the regression is only apparent. In reality it is a highly remarkable development: the conscious mind of the medieval investigator was still under the influence of metaphysical ideas, but because he could not derive them from nature he projected them into nature. He sought for them in matter, because he supposed that they were most likely to be found there. It was really a question of a transference of numen the converse of that from the king to the god. The numen seemed to have migrated in some mysterious way from the world of the spirit to the realm of matter. But the descent of the projection into matter had led some of the old alchemists, for example Morienus Romanus, to the clear realization that this matter was not just the human body (or something in it) but the human personality itself. These prescient masters had already got beyond the inevitable stage of obtuse materialism that had yet to be born from the womb of time. But it was not until the discoveries of modern psychology that this human "matter" of the alchemists could be recognized as the *psyche*.

44¹ On the psychological level, the tangle of relationships in the cross-cousin marriage reappears in the transference problem. The dilemma here consists in the fact that anima and animus are projected upon their human counterparts and thus create by suggestion a primitive relationship which evidently goes back to the time of group marriages. But in so far as anima and animus undoubtedly represent the contrasexual components of the personality, their kinship character does not point backwards to the group marriage but "forwards" to the integration of personality, i.e., to individuation.

44² Our present-day civilization with its cult of consciousness—if this can be called civilization—has a Christian stamp, which means that neither anima nor animus is integrated but is still

in the state of projection, i.e., expressed by dogma. On this level both these figures are unconscious as components of personality, though their effectiveness is still apparent in the numinous aura surrounding the dogmatic ideas of bridegroom and bride. Our "civilization," however, has turned out to be a very doubtful proposition, a distinct falling away from the lofty ideal of Christianity; and, in consequence, the projections have largely fallen away from the divine figures and have necessarily settled in the human sphere. This is understandable enough, since the "enlightened" intellect cannot imagine anything greater than man except those tin gods with totalitarian pretensions who call themselves State or Fuehrer. This regression has made itself as plain as could be wished in Germany and other countries. And even where it is not so apparent, the lapsed projections have a disturbing effect on human relationships and wreck at least a quarter of the marriages. If we decline to measure the vicissitudes of the world's history by the standards of right and wrong, true and false, good and evil, but prefer to see the retrograde step in every advance, the evil in every good, the error in every truth, we might compare the present regression with the apparent retreat which led from scholasticism to the mystical trend of natural philosophy and thence to materialism. Just as materialism led to empirical science and thus to a new understanding of the psyche, so the totalitarian psychosis with its frightful consequences and the intolerable disturbance of human relationships are forcing us to pay attention to the psyche and our abysmal unconsciousness of it. Never before has mankind as a whole experienced the numen of the psychological factor on so vast a scale. In one sense this is a catastrophe and a retrogression without parallel, but it is not beyond the bounds of possibility that such an experience also has its positive aspects and might become the seed of a nobler culture in a regenerated age. It is possible that the endogamous urge is not ultimately tending towards projection at all; it may be trying to unite the different components of the personality on the pattern of the cross-cousin marriage, but on a higher plane where "spiritual marriage" becomes an inner experience that is not projected. Such an experience has long been depicted in dreams as a mandala divided into four, and it seems to represent the goal of the individuation process, i.e., the self.

44³ Following the growth of population and the increasing

dichotomy of the marriage classes, which led to a further extension of the exogamous order, all barriers gradually broke down and nothing remained but the incest-taboo. The original social order made way for other organizing factors culminating in the modern idea of the State. Now, everything that is past sinks in time into the unconscious, and this is true also of the original social order. It represented an archetype that combined exogamy and endogamy in the most fortunate way, for while it prevented marriage between brother and sister it provided a substitute in the cross-cousin marriage. This relationship is still close enough to satisfy the endogamous tendency more or less, but distant enough to include other groups and to extend the orderly cohesion of the tribe. But with the gradual abolition of exogamous barriers through increasing dichotomy, the endogamous tendency was bound to gain strength in order to give due weight to consanguineous relationships and so hold them together. This reaction was chiefly felt in the religious and then in the political field, with the growth on the one hand of religious societies and sects—we have only to think of the brotherhoods and the Christian ideal of “brotherly love”—and of nations on the other. Increasing internationalism and the weakening of religion have largely abolished or bridged over these last remaining barriers and will do so still more in the future, only to create an amorphous mass whose preliminary symptoms can already be seen in the modern phenomenon of the mass psyche. Consequently the original exogamous order is rapidly approaching a condition of chaos painfully held in check. For this there is but one remedy: the inner consolidation of the individual, who is otherwise threatened with inevitable stultification and dissolution in the mass psyche. The recent past has given us the clearest possible demonstration of what this would mean. No religion has afforded any protection, and our organizing factor, the State, has proved to be the most efficient machine for turning out mass-men. In these circumstances the immunizing of the individual against the toxin of the mass psyche is the only thing that can help. As I have already said, it is just conceivable that the endogamous tendency will intervene compensatorily and restore the consanguineous marriage, or the union of the divided components of the personality, on the psychic level—that is to say, *within* the individual. This

would form a counterbalance to the progressive dichotomy and psychic dissociation of collective man.

444 It is of supreme importance that this process should take place *consciously*, otherwise the psychic consequences of mass-mindedness will harden and become permanent. For, if the inner consolidation of the individual is not a conscious achievement, it will occur spontaneously and will then take the well-known form of that incredible hard-heartedness which collective man displays towards his fellow men. He becomes a soulless herd animal governed only by panic and lust: his soul, which can live only in and from human relationships, is irretrievably lost. But the conscious achievement of inner unity clings to human relationships as to an indispensable condition, for without the conscious acknowledgment and acceptance of our fellowship with those around us there can be no synthesis of personality. That mysterious something in which the inner union takes place is nothing personal, has nothing to do with the ego, is in fact superior to the ego because, as the self, it is the synthesis of the ego and the supra-personal unconscious. The inner consolidation of the individual is not just the hardness of collective man on a higher plane, in the form of spiritual aloofness and inaccessibility: it emphatically includes our fellow man.

445 To the extent that the transference is projection and nothing more, it divides quite as much as it connects. But experience teaches that there is one connection in the transference which does not break off with the severance of the projection. That is because there is an extremely important instinctive factor behind it: the kinship libido. This has been pushed so far into the background by the unlimited expansion of the exogamous tendency that it can find an outlet, and a modest one at that, only within the immediate family circle, and sometimes not even there, because of the quite justifiable resistance to incest. While exogamy was limited by endogamy, it resulted in a natural organization of society which has entirely disappeared today. Everyone is now a stranger among strangers. Kinship libido—which could still engender a satisfying feeling of belonging together, as for instance in the early Christian communities—has long been deprived of its object. But, being an instinct, it is not to be satisfied by any mere substitute such as a creed, party, nation, or state. It wants the *human* connec-

tion. That is the core of the whole transference phenomenon, and it is impossible to argue it away, because relationship to the self is at once relationship to our fellow man, and no one can be related to the latter until he is related to himself.

446 If the transference remains at the level of projection, the connection it establishes shows a tendency to regressive concretization, i.e., to an atavistic restoration of the primitive social order. This tendency has no possible foothold in our modern world, so that every step in this direction only leads to a deeper conflict and ultimately to a real transference neurosis. Analysis of the transference is therefore an absolute necessity, because the projected contents must be reintegrated if the patient is to gain the broader view he needs for free decision.

447 If, however, the projection is broken, the connection—whether it be negative (hate) or positive (love)—may collapse for the time being so that nothing seems to be left but the politeness of a professional tête-à-tête. One cannot begrudge either doctor or patient a sigh of relief when this happens, although one knows full well that the problem has only been postponed for both of them. Sooner or later, here or in some other place, it will present itself again, for behind it there stands the restless urge towards individuation.

448 Individuation has two principal aspects: in the first place it is an internal and subjective process of integration, and in the second it is an equally indispensable process of objective relationship. Neither can exist without the other, although sometimes the one and sometimes the other predominates. This double aspect has two corresponding dangers. The first is the danger of the patient's using the opportunities for spiritual development arising out of the analysis of the unconscious as a pretext for evading the deeper human responsibilities, and for affecting a certain "spirituality" which cannot stand up to moral criticism; the second is the danger that atavistic tendencies may gain the ascendancy and drag the relationship down to a primitive level. Between this Scylla and that Charybdis there is a narrow passage, and both medieval Christian mysticism and alchemy have contributed much to its discovery.

449 Looked at in this light, the bond established by the transference—however hard to bear and however incomprehensible it may seem—is vitally important not only for the individual but

also for society, and indeed for the moral and spiritual progress of mankind. So, when the psychotherapist has to struggle with difficult transference problems, he can at least take comfort in these reflections. He is not just working for this particular patient, who may be quite insignificant, but for himself as well and his own soul, and in so doing he is perhaps laying an infinitesimal grain in the scales of humanity's soul. Small and invisible as this contribution may be, it is yet an *opus magnum*, for it is accomplished in a sphere but lately visited by the numen, where the whole weight of mankind's problems has settled. The ultimate questions of psychotherapy are not a private matter—they represent a supreme responsibility.

THE NAKED TRUTH

450 The text to this picture (Fig. 3) is, with a few alterations, a quotation from the "Tractatus aureus."¹ It runs: "He who would be initiated into this art and secret wisdom must put away the vice of arrogance, must be devout, righteous, deep-witted, humane towards his fellows, of a cheerful countenance and a happy disposition, and respectful withal. Likewise he must be an observer of the eternal secrets that are revealed to him. My son, above all I admonish thee to fear God who seeth what manner of man thou art [*in quo dispositionis tuae visus est*] and in whom is help for the solitary, whosoever he may be [*adiuvatio cuiuslibet sequestrati*]." ² And the *Rosarium* adds from Pseudo-Aristotle: "Could God but find a man of faithful understanding, he would open his secret to him." ³

451 This appeal to obviously moral qualities makes one thing quite clear: the *opus* demands not only intellectual and technical ability as in the study and practice of modern chemistry; it is a moral as well as a psychological undertaking. The texts are full of such admonitions, and they indicate the kind of attitude that is required in the execution of a religious work. The alchemists undoubtedly understood the *opus* in this sense, though it is difficult to square our picture with such an exordium. The chaste disguises have fallen away.⁴ Man and woman confront one another in unabashed naturalness. Sol says, "O Luna, let⁵ me be thy husband," and Luna, "O Sol, I must submit to thee." The dove bears the inscription: "Spir-

¹ An Arabic treatise whose origin is still obscure. It is printed in *Ars chemica*, and (with scholia) in *Bibl. chem. curiosa*, I, pp. 400ff.

² This passage is rather different in the original text (*Ars chemica*, p. 14): "in quo est natus tuae dispositionis, et adunatio cuiuslibet sequestrati." Cf. *Psychology and Alchemy*, par. 385 and n. 87.

³ *Art. aurif.*, II, pp. 227-28.

⁴ Cf. Cant. 5:3: "I have put off my garment."

⁵ Original is illegible: rvgan.

PHILOSOPHORVM.

seipis secundum equalitatē inspissentur. Solus enim calor tēperatus est humiditatis inspissatiuus et mixtionis perfectiuus, et non super excedens. Nā generatiōes et procreationes rerū naturalū habent solū fieri per tēperatissimū calorē et equa lē, vti est solus finus equinus humidus et calidus.



Figure 3

itus est qui unificat." ⁶ This remark hardly fits the unvarnished eroticism of the picture, for if what Sol and Luna say—who, be it noted, are brother and sister—means anything at all, it must surely mean earthly love. But since the spirit descending from above is stated to be the mediator,⁷ the situation acquires another aspect: it is supposed to be a union in the spirit. This is borne out admirably by one important detail in the picture: the contact of left hands has ceased. Instead, Luna's left hand and Sol's right hand now hold the branches (from which spring the *flores Mercurii*, corresponding to the three pipes of the fountain), while Luna's right and Sol's left hand are touching the flowers. The left-handed relationship is no more: the two hands of both are now connected with the "uniting symbol." This too has been changed: there are only three flowers instead of five, it is no longer an ogdoad but a hexad,⁸ a six-rayed figure. The double quaternary has thus been replaced by a double triad. This simplification is evidently the result of the fact that two elements have each paired off, presumably with their opposites, for according to alchemical theory each element contains its opposite "within" it. Affinity, in the form of a "lov-

⁶ This is the reading of the 1593 edition. The first edition of 1550 has "vivificat."

⁷ The dove is also the attribute of the goddess of love and was a symbol of *amor coniugalis* in ancient times.

⁸ Cf. Joannes Lydus, *De mensibus*, II, 11: "The sixth day they ascribe to Phosphorus [morning star], who is the begetter of warmth and generative moisture [*γονίμως ὑγραινόντι*]. Perhaps this is the son of Aphrodite, like Hesperus the evening star, as appeared to the Greeks. Aphrodite we could call the nature of the visible universe, the first-born Hyle which the oracle names star-like [*Ἀσπερίαν*] as well as heavenly. The number 6 is most skilled in begetting [*γεννητικώτατος*], for it is even and uneven, partaking both of the active nature on account of the uneven [*περιττὸν* also means "superfluous" or "excessive"], and of the hylic nature on account of the even, for which reason the ancients also named it marriage and harmony. For among those that follow the number 1, it is the only number perfect in all its parts, being composed of these: its halves of the number 3, its thirds of the number 2, and its sixths of the number 1 [$6 = 3 + 2 + 1$]. And they say also that it is both male and female, like Aphrodite herself, who is of male and female nature and is accordingly called hermaphroditic by the theologians. And another says that the number 6 is soul-producing [or belongs to the *ψυχολογία*, *ψυχογονικός*], because it multiplies itself into the world-sphere [*ἐπιπεδοίμενος = πολλαπλασιασμός*], and because in it the opposites are mingled. It leads to like-mindedness [*ἁμόνοια*] and friendship, giving health to the body, harmony to songs and music, virtue to the soul, prosperity to the state, and forethought [*πρόνοια*] to the universe."

ing" approach, has already achieved a partial union of the elements, so that now only one pair of opposites remains: masculine-feminine or *agens-patiens*, as indicated by the inscription. In accordance with the axiom of Maria, the elementary quaternary has become the active triad, and this will lead to the *coniunctio* of the two.

⁴⁵² Psychologically we can say that the situation has thrown off the conventional husk and developed into a stark encounter with reality, with no false veils or adornments of any kind. Man stands forth as he really is and shows what was hidden under the mask of conventional adaptation: the shadow. This is now raised to consciousness and integrated with the ego, which means a move in the direction of wholeness. Wholeness is not so much perfection as completeness. Assimilation of the shadow gives a man body, so to speak; the animal sphere of instinct, as well as the primitive or archaic psyche, emerge into the zone of consciousness and can no longer be repressed by fictions and illusions. In this way man becomes for himself the difficult problem he really is. He must always remain conscious of the fact that he is such a problem if he wants to develop at all. Repression leads to a one-sided development if not to stagnation, and eventually to neurotic dissociation. Today it is no longer a question of "How can I get rid of my shadow?"—for we have seen enough of the curse of one-sidedness. Rather we must ask ourselves: "How can man live with his shadow without its precipitating a succession of disasters?" Recognition of the shadow is reason enough for humility, for genuine fear of the abysmal depths in man. This caution is most expedient, since the man without a shadow thinks himself harmless precisely because he is ignorant of his shadow. The man who recognizes his shadow knows very well that he is not harmless, for it brings the archaic psyche, the whole world of the archetypes, into direct contact with the conscious mind and saturates it with archaic influences. This naturally adds to the dangers of "affinity," with its deceptive projections and its urge to assimilate the object in terms of the projection, to draw it into the family circle in order to actualize the hidden incest situation, which seems all the more attractive and fascinating the less it is understood. The advantage of the situation, despite all its dangers, is that once the naked truth has been revealed the discussion can

get down to essentials; ego and shadow are no longer divided but are brought together in an—admittedly precarious—unity. This is a great step forward, but at the same time it shows up the “differentness” of one’s partner all the more clearly, and the unconscious usually tries to close the gap by increasing the attraction, so as to bring about the desired union somehow or other. All this is borne out by the alchemical idea that the fire which maintains the process must be temperate to begin with and must then gradually be raised to the highest intensity.

4

IMMERSION IN THE BATH

453 A new motif appears in this picture: the bath. In a sense this takes us back to the first picture of the Mercurial Fountain, which represents the “upwelling.” The liquid is Mercurius, not only of the three but of the “thousand” names. He stands for the mysterious psychic substance which nowadays we would call the unconscious psyche. The rising fountain of the unconscious has reached the king and queen, or rather they have descended into it as into a bath. This is a theme with many variations in alchemy. Here are a few of them: the king is in danger of drowning in the sea; he is a prisoner under the sea; the sun drowns in the mercurial fountain; the king sweats in the glass-house; the green lion swallows the sun; Gabricus disappears into the body of his sister Beya, where he is dissolved into atoms; and so forth. Interpreted on the one hand as a harmless bath and on the other hand as the perilous encroachment of the “sea,” the earth-spirit Mercurius in his watery form now begins to attack the royal pair from *below*, just as he had previously descended from above in the shape of the dove. The contact of left hands in Figure 2 has evidently roused the spirit of the deep and called up a rush of water.

454 The immersion in the “sea” signifies the *olutio*—“dissolution” in the physical sense of the word and at the same time, according to Dorn, the solution of a problem.¹ It is a return to the dark initial state, to the amniotic fluid of the gravid uterus. The alchemists frequently point out that their stone grows like a child in its mother’s womb; they call the *vas*

¹ Dorn, “Speculativae philosophiae,” p. 303: “Studio philosophorum comparatur putrefactio chemica. . . . Ut per solutionem corpora solvuntur, ita per cognitionem resolvuntur philosophorum dubia” (The chemical putrefaction can be compared with the study of the philosophers. . . . As bodies are dissolved through the *olutio*, so the doubts of the philosophers are resolved through knowledge).

hermeticum the uterus and its contents the foetus. What is said of the *lapis* is also said of the water: "This stinking water contains everything it needs."² It is sufficient unto itself, like the Uroboros, the tail-eater, which is said to beget, kill, and devour itself. *Aqua est, quae occidit et vivificat*—the water is that which kills and vivifies.³ It is the *aqua benedicta*, the lustral water,⁴ wherein the birth of the new being is prepared. As the text to our picture explains: "Our stone is to be extracted from the nature of the two bodies." It also likens the water to the *ventus* of the "Tabula smaragdina," where we read: "Portavit eum ventus in ventre suo" (The wind hath carried it in his belly). The *Rosarium* adds: "It is clear that wind is air, and air is life, and life is soul, that is, oil and water."⁵ The curious idea that the soul (i.e., the breath-soul) is oil and water derives from the dual nature of Mercurius. The *aqua permanens* is one of his many synonyms, and the terms *oleum*, *oleaginitas*, *unctuosum*, *unctuositas*, all refer to the arcane substance which is likewise Mercurius. The idea is a graphic reminder of the ecclesiastical use of various unguents and of the consecrated water. The two bodies mentioned above are represented by the king and queen, a possible reference to the *commixtio* of the two substances in the chalice of the Mass. A similar *coniunctio* is shown in the "Grandes heures du duc de Berry,"⁶ where a naked "little man and woman" are being anointed by two saintly servitors in the baptismal bath of the chalice. There can be no doubt of the connections between the alchemical *opus* and the Mass, as the treatise of Melchior Cibinensis⁷ proves. Our text says: "Anima est Sol et Luna." The alchemist thought in strictly

² Instead of the meaningless "aqua foetum" I read "aqua foetida" (*Rosarium*, p. 241). Cf. "Cons. coniug.," *Ars chemica*, p. 64: "Leo viridis, id est . . . aqua foetida, quae est mater omnium ex qua et per quam et cum qua praeparant. . . ." (The green lion, that is . . . the stinking water, which is the mother of all things, and out of it and through it and with it, they prepare . . .).
³ *Rosarium*, p. 214. Cf. *Aurora consurgens*, I, Ch. XII, where the bride says of herself in God's words (Deut. 32 : 39): "I will kill and I will make to live . . . and there is none that can deliver out of my hand."

⁴ *Rosarium*, p. 213.

⁵ *Ibid.*, p. 237. This goes back to Senior, *De chemia*, pp. 19. 31. 33.

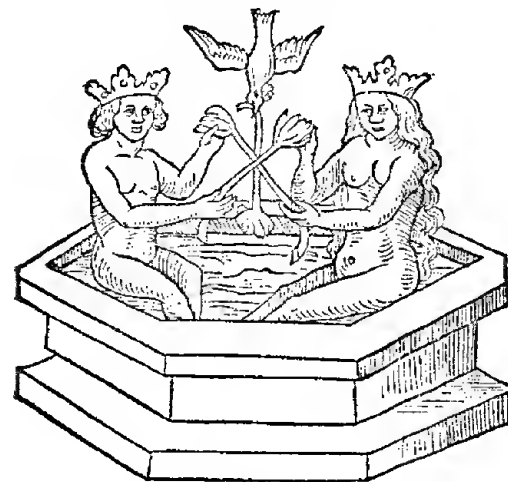
⁶ Cf. *Psychology and Alchemy*, fig. 159.

⁷ "Addam et processum," *Theatr. chem.*, III, pp. 853ff. Cf. *Psychology and Alchemy*, pars. 480ff.

ROSARIUM

corrumpitur, neq[ue] ex imperfecto penitus secundu[m] artem aliquid fieri potest. Ratio est quia ars primas dispositiones inducere non potest, sed lapis noster est res media inter perfecta & imperfecta corpora, & quod natura ipsa incepit hoc per artem ad perfectione[m] deducitur. Si in ipso Mercurio operari inceperis vbi natura reliquit imperfectum, inuenies in eo perfectione[m] et gaudebis.

Perfectum non alteratur, sed corrumpitur. Sed imperfectum bene alteratur, ergo corruptio vnius est generatio alterius.



Speculum

Figure 4

medieval trichotomous terms: ⁸ anything alive—and his *lapis* is undoubtedly alive—consists of *corpus*, *anima*, and *spiritus*. The *Rosarium* remarks (p. 239) that “the body is Venus and feminine, the spirit is Mercurius and masculine”; hence the *anima*, as the “vinculum,” the link between body and spirit, would be hermaphroditic,⁹ i.e., a *coniunctio Solis et Lunae*. Mercurius is the hermaphrodite par excellence. From all this it may be gathered that the queen stands for the body¹⁰ and the king for the spirit,¹¹ but that both are unrelated without the soul, since this is the *vinculum* which holds them together.¹² If no bond of love exists, they have no soul. In our pictures the bond is effected by the dove from above and by the water from below. These constitute the link—in other words, they are the soul. Thus the underlying idea of the psyche proves it to be a half bodily, half spiritual substance, an *anima media natura*,¹³ as the alchemists call it,¹⁴ an hermaphroditic being¹⁵ capable of uniting the opposites, but who is never complete in the individual unless related to another individual. The unrelated human being lacks wholeness, for he can achieve wholeness only through the soul, and the soul cannot exist without its other side, which is always found in a “You.” Wholeness is a combi-

⁸ *Aurora consurgens*, I, Ch. IX. “qualis pater talis filius, talis et Spiritus Sanctus et hi tres unum sunt, corpus, spiritus et anima, quia omnis perfectio in numero ternario consistit, hoc est mensura, numero et pondere” (Like as the Father is, so is the Son, and so also is the Holy Spirit, and these three are One, body, spirit, and soul, for all perfection consisteth in the number three, that is, in measure, number, and weight.)

⁹ “Anima vocatur Rebis.” “Exercitationes in Turbam,” *Art. aurif.*, I, p. 180.

¹⁰ According to Firmicus Maternus (*Mathesis V*, pref., ed. Kröll and Skutsch, II, p. 3), Luna is “humanorum corporum mater.”

¹¹ Psychologically one should read *mens* for *spiritus*.

¹² Sometimes the spirit is the *vinculum*, or else the latter is a *natura ignea* (Flamel, “Opusculum,” *Theatr. chem.*, I, p. 887).

¹³ Cf. “De arte chimica,” *Art. aurif.*, I, pp. 534ff., and Mylius, *Phil. ref.*, p. 9.

¹⁴ Cf. “Turba,” *Art. aurif.*, I, p. 180: “. . . Spiritus et corpus unum sunt mediante anima, quae est apud spiritum et corpus. Quod si anima non esset, tunc spiritus et corpus separarentur ab invicem per ignem, sed anima adiuncta spiritui et corpori, hoc totum non curat ignem nec ullam rem mundi.” (. . . The spirit and the body are one, the soul acting as a mediator which abides with the spirit and the body. If there were no soul, the spirit and the body would be separated from each other by the fire, but because the soul is joined to the spirit and the body, this whole is unaffected by fire or by any other thing in the world.)

¹⁵ Cf. Winthuis, *Das Zweigeschlechterwesen*.

nation of I and You, and these show themselves to be parts of a transcendent unity¹⁶ whose nature can only be grasped symbolically, as in the symbols of the *rotundum*, the rose, the wheel,¹⁷ or the *coniunctio Solis et Lunae*. The alchemists even go so far as to say that the *corpus*, *anima*, and *spiritus* of the arcane substance are one, “because they are all from the One, and of the One, and with the One, which is the root of itself” (*Quia ipsa omnia sunt ex uno et de uno et cum uno, quod est radix ipsius*).¹⁸ A thing which is the cause and origin of itself can only be God, unless we adopt the implied dualism of the Paracelsists, who were of the opinion that the *prima materia* is an *increatedum*.¹⁹ Similarly, the pre-Paracelsist *Rosarium*²⁰ maintains that the quintessence is a “self-subsistent body, differing from all the elements and from everything composed thereof.”

455 Coming now to the psychology of the picture, it is clearly a descent into the unconscious. The immersion in the bath is another “night sea journey,”²¹ as the “Visio Arislei” proves. There the philosophers are shut up with the brother-sister pair in a triple glass-house at the bottom of the sea by the *Rex Marinus*. Just as, in the primitive myths, it is so stiflingly hot in the belly of the whale that the hero loses his hair, so the philosophers suffer very much from the intense heat²² during their confinement. The hero-myths deal with rebirth and apocatastasis, and the “Visio” likewise tells of the resuscitation of the dead Thabritius (Gabricus) or, in another version, of his rebirth.²³ The night sea journey is a kind of *descensus ad in-*

¹⁶ I do not, of course, mean the synthesis or identification of two individuals, but the conscious union of the ego with everything that has been projected into the “You.” Hence wholeness is the product of an intrapsychic process which depends essentially on the relation of one individual to another. Relationship paves the way for individuation and makes it possible, but is itself no proof of wholeness. The projection upon the feminine partner contains the *anima* and sometimes the self.

¹⁷ Cf. *Psychology and Alchemy*, index. ¹⁸ *Rosarium*, p. 369.

¹⁹ *Psychology and Alchemy*, pars. 430ff. ²⁰ P. 251.

²¹ Cf. Frobenius, *Das Zeitalter des Sonnengottes*.

²² “Visio Arislei,” *Art. aurif.*, I, p. 148: “Mansimus in tenebris undarum et intenso aestatis calore ac maris perturbatione” (We remained in the darkness of the waves and in the intense heat of summer and the perturbation of the sea).

²³ Cf. the birth of Mithras “from the sole heat of libido” (*de solo aestu libidinis*.) Jerome, *Adversus Jovinianum* (Migne, P.L., vol. 23, col. 246). In Arabic alchemy, too, the fire that causes the fusion is called “libido.” Cf. “Exercitationes in Turbam.”

feros—a descent into Hades and a journey to the land of ghosts somewhere beyond this world, beyond consciousness, hence an immersion in the unconscious. In our picture the immersion is effected by the rising up of the fiery, chthonic Mercurius, presumably the sexual libido which engulfs the pair²⁴ and is the obvious counterpart to the heavenly dove. The latter has always been regarded as a love-bird, but it also has a purely spiritual significance in the Christian tradition accepted by the alchemists. Thus the pair are united *above* by the symbol of the Holy Ghost, and it looks as if the immersion in the bath were also uniting them *below*, i.e., in the water which is the counterpart of spirit ("It is death for souls to become water," says Heraclitus). Opposition and identity at once—a philosophical problem only when taken as a psychological one!

456 This development recapitulates the story of how the Original Man (Nous) bent down from heaven to earth and was wrapped in the embrace of Physis—a primordial image that runs through the whole of alchemy. The modern equivalent of this stage is the conscious realization of sexual fantasies which colour the transference accordingly. It is significant that even in this quite unmistakable situation the pair are still holding on with both hands to the starry symbol brought by the Holy Ghost, which signalizes the meaning of their relationship: man's longing for transcendent wholeness.

Art. aurif., I, p. 181: "Inter supradicta tria (scil., corpus, anima, spiritus) inest libido," etc. (Between the aforementioned three, i.e., body, soul, spirit, there is a libido).

²⁴ See the inscription to fig. 5a:

"But here King Sol is tight shut in,

And Mercurius *philosophorum* pours over him."

The sun drowning in the mercurial fountain (*Rosarium*, p. 315) and the lion swallowing the sun (p. 367) both have this meaning, which is also an allusion to the *ignea natura* of Mercurius (Leo is the House of the Sun). For this aspect of Mercurius see "The Spirit Mercurius," Part II, sec. 3.

THE CONJUNCTION

O Luna, folded in my sweet embrace/
Be you as strong as I, as fair of face.
O Sol, brightest of all lights known to men/
And yet you need me, as the cock the hen.
[Figure 5]

457 The sea has closed over the king and queen, and they have gone back to the chaotic beginnings, the *massa confusa*. Physis has wrapped the "man of light" in a passionate embrace. As the text says: "Then Beya [the maternal sea] rose up over Gabricus and enclosed him in her womb, so that nothing more of him was to be seen. And she embraced Gabricus with so much love that she absorbed him completely into her own nature, and dissolved him into atoms." These verses from Mercurinus are then quoted:

Candida mulier, si rubeo sit nupta marito,
Mox complexantur, complexaque copulantur,
Per se solvuntur, per se quoque conficiuntur,
Ut duo qui fuerant, unum quasi corpore fiant.

(White-skinned lady, lovingly joined to her ruddy-limbed husband,
Wrapped in each other's arms in the bliss of connubial union,
Merge and dissolve as they come to the goal of perfection:
They that were two are made one, as though of one body.)

458 In the fertile imagination of the alchemists, the hierogamos of Sol and Luna continues right down to the animal kingdom, as is shown by the following instructions: "Take a Coetanean dog and an Armenian bitch, mate them, and they will bear you a son in the likeness of a dog."¹ The symbolism is about as crass as it could be. On the other hand the *Rosarium*²

¹ *Rosarium*, p. 248. Quotation from Kalid. "Liber secretorum alchemiae." *Art. aurif.*, I, p. 349. [Cf. par. 353, n. 1.—Editors.]

² P. 247.

says: "In hora coniunctionis maxima apparent miracula" (In the hour of conjunction the greatest marvels appear). For this is the moment when the *filius philosophorum* or *lapis* is begotten. A quotation from Alfidius³ adds: "Lux moderna ab eis gignitur" (The new light is begotten by them). Kalid says of the "son in the likeness of a dog" that he is "of a celestial hue" and that "this son will guard you . . . in this world and in the next."⁴ Likewise Senior: "She hath borne a son who served his parents in all things, save that he is more splendid and refulgent than they,"⁵ i.e., he outshines the sun and moon. The real meaning of the *coniunctio* is that it brings to birth something that is one and united. It restores the vanished "man of light" who is identical with the Logos in Gnostic and Christian symbolism and who was there before the creation; we also meet him at the beginning of the Gospel of St. John. Consequently we are dealing with a cosmic idea, and this amply explains the alchemists' use of superlatives.

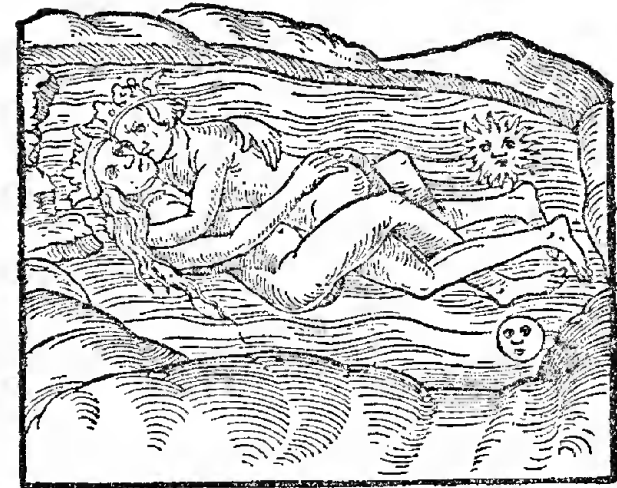
459 The psychology of this central symbol is not at all simple. On a superficial view it looks as if natural instinct had triumphed. But if we examine it more closely we note that the coitus is taking place in the water, the *mare tenebrositatis*, i.e., the unconscious. This idea is borne out by a variant of the picture (Figure 5a). There again Sol and Luna are in the water, but both are winged. They thus represent spirit—they are aerial beings, creatures of thought. The texts indicate that Sol and Luna are two *vapores* or *fumi* which gradually develop as the fire

³ P. 248.

⁴ Kalid, "Liber secretorum alchemiae," *Art. aurif.*, I, p. 340: "Et dixit Hermes patri suo: Pater timeo ab inimico in mea mansione. Et dixit: Fili, accipe canem masculum Corascenem et caniculam Armeniac et iunge in simul et parient canem coloris coeli et imbibere ipsum una siti ex aqua maris: quia ipse custodiet tuum amicum et custodiet te ab inimico tuo et adiuvabit te ubicumque sis, semper tecum existendo in hoc mundo et in alio." (And Hermes said to his father: Father, I am afraid of the enemy in my house. And he said: My son, take a Corascene dog and an Armenian bitch, join them together, and they will beget a dog of a celestial hue, and if ever he is thirsty, give him sea water to drink: for he will guard your friend, and he will guard you from your enemy, and he will help you wherever you may be, always being with you, in this world and in the next.)

⁵ *Rosarium*, p. 248. The radiant quality (*στιαβωσι*) is characteristic of Mercurius and also of the first man, Gayomart or Adam. Cf. Christensen, *Les Types du premier homme*, pp. 22ff., and Kohut, "Die talmudisch midraschische Adamssage," pp. 68, 72, 87.

CONIUNCTIO SIVE Coitus.



☉ Luna durch meyn umbgeben/ vnd susse mynne/
 Dirstu schön/ starck/ vnd gewaltig als ich byn.
 ☽ Sol/ du bist vber alle liecht zu erkennen/
 So bedarffstu doch mein als der han der hennen.

ARISLEVS IN VISIONE.

Coniunge ergo filium tuum Gabricum dilectiorem tibi in omnibus filijs tuis cum sua sorore Beya

Figure 5

increases in heat, and which then rise as on wings from the *decoctio* and *digestio* of the *prima materia*.⁶ That is why the paired opposites are sometimes represented as two birds fighting⁷ or as winged and wingless dragons.⁸ The fact that two aerial creatures should mate on or beneath the water does not disturb the alchemist in the least, for he is so familiar with the changeable nature of his synonyms that for him water is not only fire but all sorts of astonishing things besides. If we interpret the water as steam we may be getting nearer the truth. It refers to the boiling solution in which the two substances unite.

460 As to the frank eroticism of the pictures, I must remind the reader that they were drawn for medieval eyes and that consequently they have a symbolical rather than a pornographic meaning. Medieval hermeneutics and meditation could contemplate even the most delicate passages in the Song of Songs without taking offence and view them through a veil of spirituality. Our pictures of the *coniunctio* are to be understood in this sense: union on the biological level is a symbol of the *unio oppositorum* at its highest. This means that the union of opposites in the royal art is just as real as coitus in the common acceptance of the word, so that the *opus* becomes an analogy of the natural process by means of which instinctive energy is transformed, at least in part, into symbolical activity. The creation of such analogies frees instinct and the biological sphere as a whole from the pressure of unconscious contents. Absence of symbolism, however, overloads the sphere of instinct.⁹ The analogy contained in Figure 5 is a little too obvious for our modern taste, so that it almost fails in its purpose.

⁶ The "Practica Mariae" (*Art. aurif.*, I, p. 321) makes the two into four: "[Kibrich et Zubech] . . . ipsa sunt duo fumi complectentes duo lumina" (They are the two vapours enveloping the two lights). These four evidently correspond to the four elements, since we read on p. 320: ". . . si sunt apud homines omnia 4 elementa, dixit compleri possent et complexionari et coagulari eorum fumi. . . ." (If there are in men all 4 elements, he says, their vapours could be completed and commingled and coagulated).

⁷ See Lambspringk, "Figurae," *Musaeum hermeticum*.

⁸ Title-page to Colonna, *Le Songe de Poliphile*. See *Psychology and Alchemy*, fig. 4.

⁹ Hence the ambivalent saying in Mylius, *Phil. ref.*, p. 182: "In habentibus symbolum facilis est transitus" (For those who have the symbol the passage is easy).

FERMENTATIO.



Eye wird Sol aber verschlossen
Und mit Mercurio philosophorum ybergossen.

Figure 5a

461 As every specialist knows, the psychological parallels encountered in medical practice often take the form of fantasy-images which, when drawn, differ hardly at all from our pictures. The reader may remember the typical case I mentioned earlier (par. 377ff.), where the act of conception was represented symbolically and, exactly nine months later, the unconscious, as though influenced by a *suggestion à échéance*, produced the symbolism of a birth, or of a new-born child, without the patient's being conscious of the preceding psychic conception or having consciously reckoned the period of her "pregnancy." As a rule the whole process passes off in a series of dreams and is discovered only retrospectively, when the dream material comes to be analysed. Many alchemists compute the duration of the *opus* to be that of a pregnancy, and they liken the entire procedure to such a period of gestation.¹⁰

462 The main emphasis falls on the *unio mystica*, as is shown quite clearly by the presence of the uniting symbol in the earlier pictures. It is perhaps not without deeper significance that this symbol has disappeared in the pictures of the *coniunctio*. For at this juncture the meaning of the symbol is fulfilled: the partners have themselves become symbolic. At first each represented two elements; then each of them united into one (integration of the shadow); and finally the two together with the third become a whole—"ut duo qui fuerant, unum quasi corpore fiant." Thus the axiom of Maria is fulfilled. In this union the Holy Ghost disappears as well, but to make up for that, Sol and Luna themselves become spirit. The real meaning, therefore, is Goethe's "higher copulation,"¹¹ a union in unconscious identity, which could be compared with the primitive, initial state of chaos, the *massa confusa*, or rather with the state of *participation mystique* where heterogeneous factors merge in an unconscious relationship. The *coniunctio* differs from this not as a mechanism but because it is by nature never an initial state: it is always the product of a process or the goal of endeavour. This is equally the case in psychology, though

¹⁰ Cf. Kalid, "Liber trium verborum," *Art aurif.*, I, pp. 355f.

¹¹ "No more shall you stay a prisoner
 Wrapped in darkest obfuscation;
 New desires call you upwards
 To the higher copulation."—*West-östlicher Divan*.

here the *coniunctio* comes about unintentionally and is opposed to the bitter end by all biologically minded and conscientious doctors. That is why they speak of "resolving the transference." The detachment of the patient's projections from the doctor is desirable for both parties and, if successful, may be counted as a positive result. This is a practical possibility when, owing to the patient's immaturity, or his disposition, or because of some misunderstanding arising out of the projection, or because reason and plain common sense demand it, the continued transformation of projected unconscious contents comes to a hopeless standstill, and at the same time an opportunity presents itself from outside for the projection to be switched to another object. This solution has about the same merit as persuading a person not to go into a monastery or not to set out on a dangerous expedition or not to make a marriage which everybody agrees would be stupid. We cannot rate reason highly enough, but there are times when we must ask ourselves: do we really know enough about the destinies of individuals to enable us to give good advice under *all* circumstances? Certainly we must act according to our best convictions, but are we so sure that our convictions are for the best as regards the other person? Very often we do not know what is best for ourselves, and in later years we may come to thank God from the bottom of our hearts that his kindly hand preserved us from the "reasonableness" of our former plans. It is easy for the critic to say after the event, "Ah, but that wasn't the right sort of reason!" Who can know with unassailable certainty when he has the right sort? Moreover, is it not essential to the true art of living, sometimes, in defiance of all reason and fitness, to include the unreasonable and the unfitting within the ambiance of the possible?

463 It should therefore not surprise us to find that there are not a few cases where, despite every effort, no possibility presents itself of resolving the transference, although the patient is—from the rational point of view—equipped with the necessary understanding and neither he nor the doctor can be accused of any technical negligence or oversight. Both of them may be so deeply impressed by the vast irrationality of the unconscious as to come to the conclusion that the best thing is to cut the Gordian knot with a drastic decision. But the surgical partition of these Siamese twins is a perilous operation.

There may be successes, though in my experience they are few and far between. I am all for a conservative solution of the problem. If the situation really is such that no other possibilities of any kind can be considered, and the unconscious obviously insists on the retention of the tie, then the treatment must be continued hopefully. It may be that the severance will only occur at a later stage, but it may also be a case of psychological "pregnancy" whose natural outcome must be awaited with patience, or again it may be one of those fatalities which, rightly or wrongly, we take on our own shoulders or else try to avoid. The doctor knows that always, wherever he turns, man is dogged by his fate. Even the simplest illness may develop surprising complications; or, equally unexpectedly, a condition that seemed very serious may take a turn for the better. Sometimes the doctor's art helps, sometimes it is useless. In the domain of psychology especially, where we still know so little, we often stumble upon the unforeseen, the inexplicable—something of which we can make neither head nor tail. Things cannot be forced, and wherever force seems to succeed it is generally regretted afterwards. Better always to be mindful of the limitations of one's knowledge and ability. Above all one needs forbearance and patience, for often time can do more than art. Not everything can and must be cured. Sometimes dark moral problems or inexplicable twists of fate lie hidden under the cloak of a neurosis. One patient suffered for years from depressions and had an unaccountable phobia about Paris. She managed to rid herself of the depressions, but the phobia proved inaccessible. However, she felt so well that she was prepared to risk ignoring her phobia. She succeeded in getting to Paris, and the next day she lost her life in a car smash. Another patient had a peculiar and abiding horror of flights of steps. One day he got caught up in some street-rioting and shots were fired. He found himself in front of a public building with a broad flight of steps leading up to it. In spite of his phobia he dashed up them to seek shelter inside the building, and fell on the steps, mortally wounded by a stray bullet.

464 These examples show that psychic symptoms need to be judged with the greatest caution. This is also true of the various forms of transference and its contents. They sometimes set the doctor almost insoluble problems or cause him all manner

of worries which may go to the limits of the endurable and even beyond. Particularly if he has a marked ethical personality and takes his psychological work seriously, this may lead to moral conflicts and divided loyalties whose real or supposed incompatibility has been the occasion of more than one disaster. On the basis of long experience I would therefore like to warn against too much therapeutic enthusiasm. Psychological work is full of snags, but it is just here that incompetents swarm. The medical faculties are largely to blame for this, because for years they refused to admit the psyche among the aetiological factors of pathology, even though they had no other use for it. Ignorance is certainly never a recommendation, but often the best knowledge is not enough either. Therefore I say to the psychotherapist: let no day pass without humbly remembering that everything has still to be learned.

465 The reader should not imagine that the psychologist is in any position to explain what "higher copulation" is, or the *coniunctio*, or "psychic pregnancy," let alone the "soul's child." Nor should one feel annoyed if the newcomer to this delicate subject, or one's own cynical self, gets disgusted with these—as he thinks them—phoney ideas and brushes them aside with a pitying smile and an offensive display of tact. The unprejudiced scientific inquirer who seeks the truth and nothing but the truth must guard against rash judgments and interpretations, for here he is confronted with *psychological facts* which the intellect cannot falsify and conjure out of existence. There are among one's patients intelligent and discerning persons who are just as capable as the doctor of giving the most disparaging interpretations, but who cannot avail themselves of such a weapon in the face of these insistent facts. Words like "nonsense" only succeed in banishing little things—not the things that thrust themselves tyrannically upon you in the stillness and loneliness of the night. The images welling up from the unconscious do precisely that. What we choose to call this fact does not affect the issue in any way. If it is an illness, then this *morbus sacer* must be treated according to its nature. The doctor can solace himself with the reflection that he, like the rest of his colleagues, does not only have patients who are curable, but chronic ones as well, where curing becomes nursing. At all events the empirical material gives us no sufficient grounds for

always talking about "illness"; on the contrary, one comes to realize that it is a moral problem and often one wishes for a priest who, instead of confessing and proselytizing, would just listen, obey, and put this singular matter before God so that He could decide.

466 *Patientia et mora* are absolutely necessary in this kind of work. One must be able to wait on events. Of work there is plenty—the careful analysis of dreams and other unconscious contents. Where the doctor fails, the patient will fail too, which is why the doctor should possess a real knowledge of these things and not just opinions, the offscourings of our modern philosophy for everyman. In order to augment this much-needed knowledge, I have carried my researches back to those earlier times when naïve introspection and projection were still at work, mirroring a psychic hinterland that is virtually blocked for us today. In this way I have learned much for my own practice, especially as regards understanding the formidable fascination of the contents in question. These may not always strike the patient as particularly fascinating, so he suffers instead from a proportionately strong compulsive tie in whose intensity he can rediscover the force of those subliminal images. He will, however, try to interpret the tie rationalistically, in the spirit of the age, and consequently does not perceive and will not admit the irrational foundations of his transference, namely the archetypal images.

6

DEATH

Here King and Queen are lying dead/
In great distress the soul is sped.

[Figure 6]

467 *Vas hermeticum*, fountain, and sea have here become sarco-
phagus and tomb. King and queen are dead and have melted
into a single being with two heads. The feast of life is followed
by the funereal threnody. Just as Gabricus dies after becoming
united with his sister, and the son-lover always comes to an early
end after consummating the hierogamos with the mother-
goddess of the Near East, so, after the *coniunctio oppositorum*,
deathlike stillness reigns. When the opposites unite, all energy
ceases: there is no more flow. The waterfall has plunged to its
full depth in that torrent of nuptial joy and longing; now only
a stagnant pool remains, without wave or current. So at least it
appears, looked at from the outside. As the legend tells us, the
picture represents the *putrefactio*, the corruption, the decay of a
once living creature. Yet the picture is also entitled "Concep-
tio." The text says: "Corruptio unius generatio est alterius"—
the corruption of one is the generation of the other,¹ an indica-
tion that this death is an interim stage to be followed by a new
life. No new life can arise, says the alchemists, without the death
of the old. They liken the art to the work of the sower, who
buries the grain in the earth: it dies only to waken to new life.²

¹ "Tractatulus Avicennae," *Art. aurif.*, I, p. 426.

² Cf. *Aurora*, I, Ch. XII (after John 12:24). Hortulanus (Ruska, *Tabula*, p. 186): "Vocatur [lapis] etiam granum frumenti, quod nisi mortuum fuerit, ipsum solum manet," etc. (It [the stone] is also called the grain of wheat, which remains itself alone, unless it dies). Equally unhappy is the other comparison, also a favourite: "Habetur exemplum in ovo quod putrescit primo, et tunc gignitur pullus, qui post totum corruptum est animal vivens" (We have an example in the egg: first it putrefies and then the chick is born, a living animal sprung from the corruption of the whole).—*Rosarium*, p. 255.

Thus with their *mortificatio, interfectio, putrefactio, combustio, incineratio, calcinatio*, etc., they are imitating the work of nature. Similarly they liken their labours to human mortality, without which the new and eternal life cannot be attained.³

⁴⁶⁸ The corpse left over from the feast is already a new body, a *hermaphroditus* (a compound of Hermes-Mercurius and Aphrodite-Venus). For this reason one half of the body in the alchemical illustrations is masculine, the other half feminine (in the *Rosarium* this is the left half). Since the *hermaphroditus* turns out to be the long-sought *rebis* or *lapis*, it symbolizes that mysterious being yet to be begotten, for whose sake the *opus* is undertaken. But the *opus* has not yet reached its goal, because the *lapis* has not come alive. The latter is thought of as animal, a living being with body, soul, and spirit. The legend says that the pair who together represented body and spirit are dead, and that the soul (evidently only *one* soul) parts from them "in great distress."⁵ Although various other meanings play a part here, one cannot rid oneself of the impression that the death is a sort of tacit punishment for the sin of incest, for "the wages of sin is death."⁶ That would explain the soul's "great distress" and also the blackness mentioned in the variant of our picture? ("Here is Sol turned black").⁸ This blackness is

³ Cf. Ruska, *Turba*, p. 139: "Tunc autem, doctrinae filii, illa res igne indiget, quousque illius corporis spiritus vertatur et per noctes dimittatur, ut homo in suo tumulo, et pulvis fiat. His peractis reddet ei Deus et animam suam et spiritum, ac infirmiate ablata confortatur illa res . . . quemadmodum homo post resurrectionem fortior fit," etc. (But, sons of the doctrine, that thing will need fire, until the spirit of its body is changed and is sent away through the nights, like a man in his grave, and becomes dust. When this has happened, God will give back to it its soul and its spirit and, with all infirmity removed, that thing is strengthened . . . as a man becomes stronger after the resurrection.)

⁴ Cf. the *ψυχολογία* in Lydus' account of the hexad, supra, par. 451, n. 8.

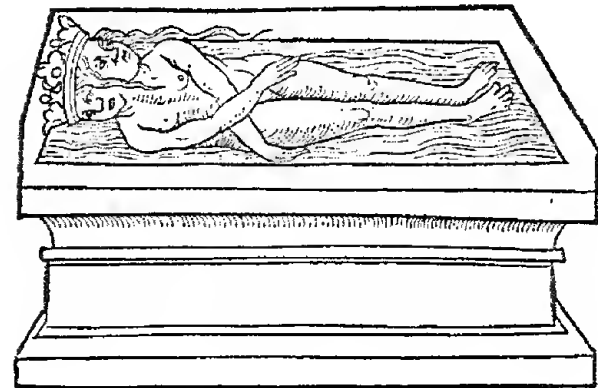
⁵ Cf. Senior, *De chemia*, p. 16: ". . . et reviviscit, quod fuerat morti deditum, post inopiam magnam" (What had been given over to death, comes to life again after great tribulation).

⁶ For the alchemist, this had a precedent in Gen. 2:17: "for in the day that thou eatest thereof thou shalt surely die." Adam's sin is part of the drama of the creation. "Cum peccavit Adam, eius est anima mortua" (When Adam sinned his soul died), says Gregory the Great (Epist. CXIV, Migne, *P.L.*, vol. 77, col. 806).

⁷ *Art. auif.*, II, p. 324.

⁸ The *nigredo* appears here not as the initial state but as the product of a prior process. The time-sequence of phases in the *opus* is very uncertain. We see the same uncertainty in the individuation process, so that a typical sequence of stages

PHILOSOPHORVM.
CONCEPTIO SEV PVTRE
factio



Leye ligen König vnd Königin dor/
Die sele scheydt sich mit grosser not.

ARISTOTELES REX ET
Philosophus.

N Unquam vidi aliquod animatum crescere
sine putrefactione, nisi autem fiat putri-
dum inuanum erit opus alchimicum.

Figure 6

the *immunditia* (uncleanliness), as is proved by the *ablutio* that subsequently becomes necessary. The *coniunctio* was incestuous and therefore sinful, leaving pollution behind it. The *nigredo* always appears in conjunction with *tenebrositas*, the darkness of the tomb and of Hades, not to say of Hell. Thus the descent that began in the marriage-bath has touched rock-bottom: death, darkness, and sin. For the adept, however, the hopeful side of things is shown in the anticipated appearance of the hermaphrodite, though the psychological meaning of this is at first obscure.

469 The situation described in our picture is a kind of Ash Wednesday. The reckoning is presented, and a dark abyss yawns. Death means the total extinction of consciousness and the complete stagnation of psychic life, so far as this is capable of consciousness. So catastrophic a consummation, which has been the object of annual lamentations in so many places (e.g., the laments for Linus, Tammuz,⁹ and Adonis), must surely correspond to an important archetype, since even today we have our Good Friday. An archetype always stands for some typical event. As we have seen, there is in the *coniunctio* a union of two figures, one representing the daytime principle, i.e., lucid consciousness, the other a nocturnal light, the unconscious. Because the latter cannot be seen directly, it is always projected; for, unlike the shadow, it does not belong to the ego but is collective. For this reason it is felt to be something alien to us, and we suspect it of belonging to the particular person with whom we have emotional ties. In addition a man's unconscious has a feminine character; it hides in the feminine side of him which he naturally does not see in himself but in the woman who fascinates him. That is probably why the soul (*anima*) is feminine. If, therefore, man and woman are merged in some kind of unconscious identity, he will take over the traits of her ani-

can only be constructed in very general terms. The deeper reason for this "disorder" is probably the "timeless" quality of the unconscious, where conscious succession becomes simultaneity, a phenomenon I have called "synchronicity." [Cf. Jung, "Synchronicity: An Acausal Connecting Principle."] From another point of view we would be justified in speaking of the "elasticity of unconscious time" on the analogy of the equally real "elasticity of space." For the relations between psychology and atomic physics, see Meier, "Moderne Physik."

⁹ Ezek. 8: 14: ". . . behold, there sat women weeping for Tammuz."

mus and she the traits of his anima. Although neither anima nor animus can be constellated without the intervention of the conscious personality, this does not mean that the resultant situation is nothing but a personal relationship and a personal entanglement. The personal side of it is a fact, but not the main fact. The main fact is the *subjective experience* of the situation—in other words, it is a mistake to believe that one's personal dealings with one's partner play the most important part. Quite the reverse: the most important part falls to the man's dealings with the anima and the woman's dealings with the animus. Nor does the *coniunctio* take place with the personal partner; it is a royal game played out between the active, masculine side of the woman (the animus) and the passive, feminine side of the man (the anima). Although the two figures are always tempting the ego to identify itself with them, a real understanding even on the personal level is possible only if the identification is refused. Non-identification demands considerable moral effort. Moreover it is only legitimate when not used as a pretext for avoiding the necessary degree of personal understanding. On the other hand, if we approach this task with psychological views that are too personalistic, we fail to do justice to the fact that we are dealing with an archetype which is anything but personal. It is, on the contrary, an *a priori* so universal in scope and incidence that it often seems advisable to speak less of *my anima* or *my animus* and more of *the anima* and *the animus*. As archetypes, these figures are semi-collective and impersonal quantities, so that when we identify ourselves with them and fondly imagine that we are then most truly ourselves, we are in fact most estranged from ourselves and most like the average type of *Homo sapiens*. The personal protagonists in the royal game should constantly bear in mind that at bottom it represents the "trans-subjective" union of archetypal figures, and it should never be forgotten that it is a *symbolical* relationship whose goal is complete individuation. In our series of pictures this idea is suggested *sub rosa*. Hence, when the *opus* interposes itself in the form of the rose or wheel, the unconscious and purely personal relationship becomes a psychological problem which, while it prevents a descent into complete darkness, does not in any way cancel out the operative force of the archetype. The right way, like the wrong way, must be paid for, and

however much the alchemist may extol *venerabilis natura*, it is in either case an *opus contra naturam*. It goes against nature to commit incest, and it goes against nature not to yield to an ardent desire. And yet it is nature that prompts such an attitude in us, because of the kinship libido. So it is as Pseudo-Democritus says: "Nature rejoices in nature, nature conquers nature, nature rules over nature."¹⁰ Man's instincts are not all harmoniously arranged, they are perpetually jostling each other out of the way. The ancients were optimistic enough to see this struggle not as a chaotic muddle but as aspiring to some higher order.

470 Thus the encounter with anima and animus means conflict and brings us up against the hard dilemma in which nature herself has placed us. Whichever course one takes, nature will be mortified and must suffer, even to the death; for the merely natural man must die in part during his own lifetime. The Christian symbol of the crucifix is therefore a prototype and an "eternal" truth. There are medieval pictures showing how Christ is nailed to the Cross by his own virtues. Other people meet the same fate at the hands of their vices. Nobody who finds himself on the road to wholeness can escape that characteristic suspension which is the meaning of crucifixion. For he will infallibly run into things that thwart and "cross" him: first, the thing he has no wish to be (the shadow); second, the thing he is not (the "other," the individual reality of the "You"); and third, his psychic non-ego (the collective unconscious). This being at cross purposes with ourselves is suggested by the crossed branches held by the king and queen, who are themselves man's cross in the form of the anima and woman's cross in the form of the animus. The meeting with the collective unconscious is a fatality of which the natural man has no inkling until it overtakes him. As Faust says: "You are conscious only of the single urge/ O may you never know the other!"

471 This process underlies the whole *opus*, but to begin with it is so confusing that the alchemist tries to depict the conflict, death, and rebirth figuratively, on a higher plane, first—in his *practica*—in the form of chemical transformations and then—in his *theoria*—in the form of conceptual images. The same

¹⁰ Berthelot, *Alch. grees*, II, i, 3: "Ἡ φύσις τῆ φύσει τέρπεται, καὶ ἡ φύσις τὴν φύσιν νικᾷ καὶ ἡ φύσις τὴν φύσιν κρατεῖ."

process may also be conjectured to underlie certain religious *opera*, since notable parallels exist between ecclesiastical symbolism and alchemy. In psychotherapy and in the psychology of neuroses it is recognized as the psychic process par excellence, because it typifies the content of the transference neurosis. The supreme aim of the *opus psychologicum* is conscious realization, and the first step is to make oneself conscious of contents that have hitherto been projected. This endeavour gradually leads to knowledge of one's partner and to self-knowledge, and so to the distinction between what one really is and what is projected into one, or what one imagines oneself to be. Meanwhile, one is so taken up with one's own efforts that one is hardly conscious of the extent to which "nature" acts not only as a driving-force but as a helper—in other words, how much instinct insists that the higher level of consciousness be attained. This urge to a higher and more comprehensive consciousness fosters civilization and culture, but must fall short of the goal unless man voluntarily places himself in its service. The alchemists are of the opinion that the *artifex* is the servant of the work, and that not he but nature brings the work to fruition. All the same, there must be will as well as ability on man's part, for unless both are present the urge remains at the level of merely natural symbolism and produces nothing but a perversion of the instinct for wholeness which, if it is to fulfil its purpose, needs all parts of the whole, including those that are projected into a "You." Instinct seeks them there, in order to re-create that royal pair which every human being has in his wholeness, i.e., that bisexual First Man who has "no need of anything but himself." Whenever this drive for wholeness appears, it begins by disguising itself under the symbolism of incest, for, unless he seeks it in himself, a man's nearest feminine counterpart is to be found in his mother, sister, or daughter.

472 With the integration of projections—which the merely natural man in his unbounded naïveté can never recognize as such—the personality becomes so vastly enlarged that the normal ego-personality is almost extinguished. In other words, if the individual identifies himself with the contents awaiting integration, a positive or negative inflation results. Positive inflation comes very near to a more or less conscious megalomania; negative inflation is felt as an annihilation of the ego.

The two conditions may alternate. At all events the integration of contents that were always unconscious and projected involves a serious lesion of the ego. Alchemy expresses this through the symbols of death, mutilation, or poisoning, or through the curious idea of dropsy, which in the "Aenigma Merlini"¹¹ is represented as the king's desire to drink inordinate quantities of water. He drinks so much that he melts away and has to be cured by the Alexandrian physicians.¹² He suffers from a surfeit of the unconscious and becomes dissociated—"ut mihi videtur omnia membra mea ab invicem dividuntur" (so that all my limbs seem divided one from another).¹³ As a matter of fact, even Mother Alchemia is dropsical in her lower limbs.¹⁴ In alchemy, inflation evidently develops into a psychic oedema.¹⁵

473 The alchemists assert that death is at once the conception of the *filius philosophorum*, a peculiar variation of the doctrine of the Anthropos.¹⁶ Procreation through incest is a royal or divine prerogative whose advantages the ordinary man is forbidden to enjoy. The ordinary man is the natural man, but the king or hero is the "supernatural" man, the *pneumatikos* who is "baptized with spirit and water," i.e., begotten in the *aqua*

¹¹ Merlinus probably has as little to do with Merlin the magician as "King Artus" with King Arthur. It is more likely that Merlinus is "Mercurinus," a diminutive form of Mercurius and the pseudonym of some Hermetic philosopher. "Artus" is the Hellenistic name for Horus. The form "Merqûlius" and "Marqûlius" for Mercurius is substantiated in Arabic sources. Jûnân ben Marqûlius is the Greek Ion, who according to Byzantine mythology is a son of Mercurius (Chwolson, *Die Ssabier*, I, p. 796). Al-Maqrîzi says: "The Merqûlians . . . are the Edessenes who were in the neighbourhood of Harran," obviously the Sabaeans (*ibid.*, II, p. 615). The Ion in Zosimos (Berthelot, *Alch. grecc.*, III, i, 2) probably corresponds to the above Ion. [Cf. "The Visions of Zosimos," par. 86, n. 4.—EDITORS.]

¹² Merlinus, "Allegoria de arcano lapidis," *Art. aurif.*, I, pp. 392ff.: "Rex autem . . . bibit et rebibit, donec omnia membra sua repleta sunt, et omnes venae eius inflatae" (But the king drinks and drinks again until all his limbs are full and all his veins inflated). [Cf. *Mysterium Coniunctionis*, par. 357.—EDITORS.]

¹³ In the "Tractatus aureus" (*Mus. herm.*, p. 51) the king drinks the "aqua pernigra," here described as "pretiosa et sana," for strength and health. He represents the new birth, the self, which has assimilated the "black water," i.e., the unconscious. In the Apocalypse of Baruch the black water signifies the sin of Adam, the coming of the Messiah, and the end of the world.

¹⁴ *Aurora*, II, in *Art. aurif.*, I, p. 196.

¹⁵ Hence the warning: "Cave ab hydropisi et diluvio Noe" (Beware of dropsy and the flood of Noah).—Ripley, *Omnia opera chemica*, p. 69.

¹⁶ Cf. *Psychology and Alchemy*, pars. 456f.

benedicta and born from it. He is the Gnostic Christ who descends upon the man Jesus during his baptism and departs from him again before the end. This "son" is the new man, the product of the union of king and queen—though here he is not born of the queen, but queen and king are themselves transformed into the new birth.¹⁷

474 Translated into the language of psychology, the mythology runs as follows: the union of the conscious mind or ego-personality with the unconscious personified as anima produces a new personality compounded of both—"ut duo qui fuerant, unum quasi corpore fiunt." Not that the new personality is a third thing midway between conscious and unconscious, it is both together. Since it transcends consciousness it can no longer be called "ego" but must be given the name of "self." Reference must be made here to the Indian idea of the atman, whose personal and cosmic modes of being form an exact parallel to the psychological idea of the self and the *filius philosophorum*.¹⁸ The self too is both ego and non-ego, subjective and objective, individual and collective. It is the "uniting symbol" which epitomizes the total union of opposites.¹⁹ As such and in accordance with its paradoxical nature, it can only be expressed by means of symbols. These appear in dreams and spontaneous fantasies and find visual expression in the mandalas that occur in the patient's dreams, drawings, and paintings. Hence, properly understood, the self is not a doctrine or theory but an image born of nature's own workings, a natural symbol far removed from all conscious intention. I must stress this obvious fact because certain critics still believe that the manifestations of the unconscious can be written off as pure speculation. But they are matters of observed fact, as every doctor knows who has to deal with such cases. The integration of the self is a fundamental problem which arises in the second half of life. Dream symbols having all the characteristics of mandalas may occur long beforehand without the development of the inner man becoming an immediate problem. Isolated incidents of this kind can easily be overlooked, so that it then seems as if the phenomena I have described were rare curiosities. They

¹⁷ One of several versions.

¹⁸ This is meant only as a psychological and not as a metaphysical parallel.

¹⁹ Cf. *Psychological Types* (1923 edn., pp. 320f.).

are in fact nothing of the sort; they occur whenever the individuation process becomes the object of conscious scrutiny, or where, as in the psychoses, the collective unconscious peoples the conscious mind with archetypal figures.

7

THE ASCENT OF THE SOUL

Here is the division of the four elements/
As from the lifeless corpse the soul ascends.
[Figure 7]

475 This picture carries the *putrefactio* a stage further. Out of the decay the soul mounts up to heaven. Only *one* soul departs from the two, for the two have indeed become *one*. This brings out the nature of the soul as a *vinculum* or *ligamentum*: it is a function of relationship. As in real death, the soul departs from the body and returns to its heavenly source. The One born of the two represents the metamorphosis of both, though it is not yet fully developed and is still a "conception" only. Yet, contrary to the usual meaning of conception, the soul does not come down to animate the body, but leaves the body and mounts heavenwards. The "soul" evidently represents the *idea* of unity which has still to become a concrete fact and is at present only a potentiality. The idea of a wholeness made up of *sponsus* and *sponsa* has its correlate in the *rotundus globus coelestis*.¹

476 This picture corresponds psychologically to a dark state of disorientation. The decomposition of the elements indicates dissociation and the collapse of the existing ego-consciousness. It is closely analogous to the schizophrenic state, and it should be taken very seriously because this is the moment when latent psychoses may become acute, i.e., when the patient becomes aware of the collective unconscious and the psychic non-ego. This collapse and disorientation of consciousness may last a considerable time and it is one of the most difficult transitions the analyst has to deal with, demanding the greatest patience, courage, and faith on the part of both doctor and patient. It is

¹ "Tractatus aureus," *Mus. herm.*, p. 47.

a sign that the patient is being driven along willy-nilly without any sense of direction, that, in the truest sense of the word, he is in an utterly *soulless* condition, exposed to the full force of autoerotic affects and fantasies. Referring to this state of deadly darkness, one alchemist says: "Hoc est ergo magnum signum, in cuius investigatione nonnulli perierunt" (This is a great sign, in the investigation of which not a few have perished).²

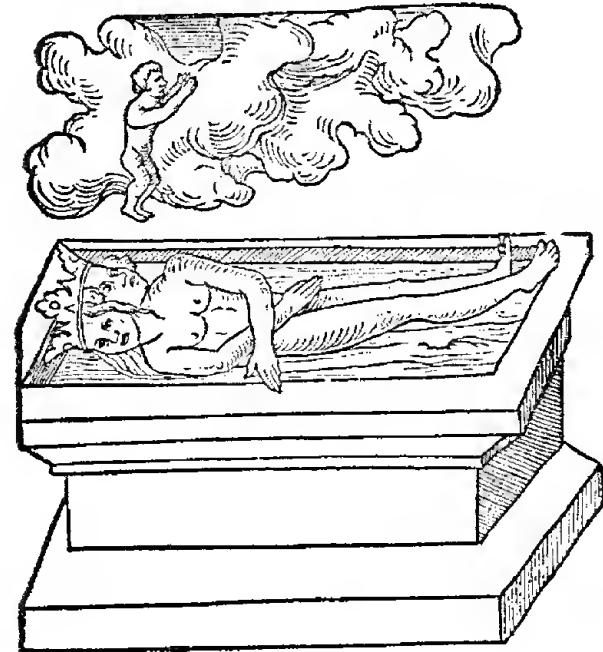
477 This critical state, when the conscious mind is liable to be submerged at any moment in the unconscious, is akin to the "loss of soul" that frequently attacks primitives. It is a sudden *abaissement du niveau mental*, a slackening of the conscious tension, to which primitive man is especially prone because his consciousness is still relatively weak and means a considerable effort for him. Hence his lack of will-power, his inability to concentrate and the fact that, mentally, he tires so easily, as I have experienced to my cost during palavers. The widespread practice of yoga and dhyana in the East is a similar *abaissement* deliberately induced for the purpose of relaxation, a technique for releasing the soul. With certain patients, I have even been able to establish the existence of subjectively experienced levitations in moments of extreme derangement.³ Lying in bed, the patients felt that they were floating horizontally in the air a few feet above their bodies. This is a suggestive reminder of the phenomenon called the "witch's trance," and also of the parapsychic levitations reported of many saints.

478 The corpse in our picture is the residue of the past and represents the man who is no more, who is destined to decay. The "torments" which form part of the alchemist's procedure belong to this stage of the *iterum mori*—the reiterated death. They consist in "membra secare, arctius sequestrare ac partes mortificare et in naturam, quae in eo [lapide] est, vertere" (cutting up the limbs, dividing them into smaller and smaller pieces, mortifying the parts, and changing them into the nature which is in [the stone]), as the *Rosarium* says, quoting from Hermes. The passage continues: "You must guard the water and fire dwelling in the arcane substance and contain those waters with the permanent water, even though this be no water,

² Quotation from a source unknown to me, given as "Sorin" in *Rosarium*, p. 264.

³ One such case is described in Meier, "Spontanmanifestationen," p. 290.

ROSARIVM
ANIMÆ EXTRACTIO VEL
impregnatio.



Bye teylen sich die vier element/
Aus dem leyb scheydt sich die sele behendt.

De

Figure 7

but the fiery form of the true water."⁴ For the precious substance, the soul, is in danger of escaping from the bubbling solution in which the elements are decomposed. This precious substance is a paradoxical composite of fire and water, i.e., Mercurius, the *seruus* or *cervus fugitivus* who is ever about to flee—or who, in other words, resists integration (into consciousness). He has to be "contained" by the "water," whose paradoxical nature corresponds to the nature of Mercurius and actually contains him within itself. Here we seem to have a hint about the treatment required: faced with the disorientation of the patient, the doctor must hold fast to his own orientation; that is, he must know what the patient's condition means, he must understand what is of value in the dream, and do so moreover with the help of that *aqua doctrinae* which alone is appropriate to the nature of the unconscious. In other words, he must approach his task with views and ideas capable of grasping unconscious symbolism. Intellectual or supposedly scientific theories are not adequate to the nature of the unconscious, because they make use of a terminology which has not the slightest affinity with its pregnant symbolism. The waters must be drawn together and held fast by the one water, by the *forma ignea verae aquae*. The kind of approach that makes this possible must therefore be plastic and symbolical, and itself the outcome of personal experience with unconscious contents. It should not stray too far in the direction of abstract intellectualism; hence we are best advised to remain within the framework of traditional mythology, which has already proved comprehensive enough for all practical purposes. This does not preclude the satisfaction of theoretical requirements, but these should be reserved for the private use of the doctor.

479 Therapy aims at strengthening the conscious mind, and whenever possible I try to rouse the patient to mental activity and get him to subdue the *massa confusa* of his mind with his own understanding,⁵ so that he can reach a vantage-point *au-*

⁴ *Art. aurif.*, II, p. 264: "Et eorum aquas sua aqua continere, si qua non est aqua, forma ignea verae aquae."

⁵ Remembering the rule that every proposition in psychology may be reversed with advantage, I would point out that it is always a bad thing to accentuate the conscious attitude when this has shown itself to be so strong in the first place as violently to suppress the unconscious.

dessus de la mêlée. Nobody who ever had any wits is in danger of losing them in the process, though there are people who never knew till then what their wits are for. In such a situation, understanding acts like a life-saver. It integrates the unconscious, and gradually there comes into being a higher point of view where both conscious and unconscious are represented. It then proves that the invasion by the unconscious was rather like the flooding of the Nile: it increases the fertility of the land. The panegyric addressed by the *Rosarium* to this state is to be taken in that sense: "O natura benedicta et benedicta est tua operatio, quia de imperfecto facis perfectum cum vera putrefactione quae est nigra et obscura. Postea facis germinare novas res et diversas, cum tua viriditate facis diversos colores apparere." (O blessed Nature, blessed are thy works, for that thou makest the imperfect to be perfect through the true putrefaction, which is dark and black. Afterwards thou makest new and multitudinous things to grow, causing with thy verdure the many colours to appear.)⁶ It is not immediately apparent why this dark state deserves special praise, since the *nigredo* is universally held to be of a sombre and melancholy humour reminiscent of death and the grave. But the fact that medieval alchemy had connections with the mysticism of the age, or rather was itself a form of mysticism, allows us to adduce as a parallel to the *nigredo* the writings of St. John of the Cross⁷ concerning the "dark night." This author conceives the "spiritual night" of the soul as a supremely positive state, in which the invisible—and therefore dark—radiance of God comes to pierce and purify the soul.

180 The appearance of the colours in the alchemical vessel, the so-called *cauda pavonis*, denotes the spring, the renewal of life—*post tenebras lux*. The text continues: "This blackness is called earth." The Mercurius in whom the sun drowns is an earth-spirit, a *Deus terrenus*,⁸ as the alchemists say, or the *Sapi-*

⁶ *Art. aurif.*, II, p. 265.

⁷ *The Dark Night of the Soul*.

⁸ Ventura, "De ratione conficiendi lapidis," *Theatr. chem.*, II, p. 269. There is in the gold a "quiddam essenziale Divinum" (something of Divine essence) ("Tractatus Aristotelis," *Theatr. chem.*, V, p. 892). "Natura est vis quaedam insita rebus. . . . Deus est natura et natura Deus, a Deo oritur aliquid proximum ei" (Nature is a certain force innate in things. . . . God is Nature and Nature is

entia Dei which took on body and substance in the creature by creating it. The unconscious is the spirit of chthonic nature and contains the archetypal images of the *Sapientia Dei*. But the intellect of modern civilized man has strayed too far in the world of consciousness, so that it received a violent shock when it suddenly beheld the face of its mother, the earth.

481 The fact that the soul is depicted as a homunculus in our picture indicates that it is on the way to becoming the *filius regius*, the undivided and hermaphroditic First Man, the Anthropos. Originally he fell into the clutches of Physis, but now he rises again, freed from the prison of the mortal body. He is caught up in a kind of ascension, and, according to the *Tabula smaragdina*, unites himself with the "upper powers." He is the essence of the "lower power" which, like the "third filiation" in the doctrine of Basilides, is ever striving upwards from the depths,⁹ not with the intention of staying in heaven, but solely in order to reappear on earth as a healing force, as an agent of immortality and perfection, as a mediator and saviour. The connection with the Christian idea of the Second Coming is unmistakable.

482 The psychological interpretation of this process leads into regions of inner experience which defy our powers of scientific description, however unprejudiced or even ruthless we may be. At this point, unpalatable as it is to the scientific temperament, the idea of mystery forces itself upon the mind of the inquirer, not as a cloak for ignorance but as an admission of his inability to translate what he knows into the everyday speech of the intellect. I must therefore content myself with a bare mention of the archetype which is inwardly experienced at this stage, namely the birth of the "divine child" or—in the language of the mystics—the inner man.¹⁰

God, and from God originates something very near to him).—Penotus, "Quinquaginta septem canones," *Theatr. chem.*, II, p. 153. God is known in the *linea in se reducta* of the gold (Maier, *De circulo physico quadrato*, p. 16).

⁹ Hippolytus, *Elenchos*, VII, 26, 10.

¹⁰ Angelus Silesius, *Cherubinischer Wandersmann*, Book IV, p. 194: "The work that God loves best and most wants done! Is this: that in you he can bear his son." Book II, p. 103: "There where God bends on you his spirit mild! Is born within the everlasting child."

8

PURIFICATION

Here falls the heavenly dew, to lave/
The soiled black body in the grave.
[Figure 8]

483 The falling dew is a portent of the divine birth now at hand. *Ros Gedeonis* (Gideon's dew)¹ is a synonym for the *aqua permanens*, hence for Mercurius.² A quotation from Senior at this point in the *Rosarium* text says: "Maria says again: 'But the water I have spoken of is a king descending from heaven, and the earth's humidity absorbs it, and the water of heaven is retained with the water of the earth, and the water of the earth honours that water with its lowliness and its sand, and water consorts with water and water will hold fast to water and Albira is whitened with Astuna.'" ³

484 The whitening (*albedo* or *dealbatio*) is likened to the *ortus solis*, the sunrise; it is the light, the illumination, that follows the darkness. Hermes says: "Azoth et ignis latonem abluunt et nigredinem ab eo auferunt" (Azoth and fire cleanse the lato and remove the blackness).⁴ The spirit Mercurius descends in his heavenly form as *sapientia* and as the fire of the

¹ Cf. Judges 6: 36ff.

² Cf. "The Spirit Mercurius," II, sec. 2.

³ *Art. aurif.*, II, pp. 275f. Cf. Senior, *De chemia*, pp. 17-18: "Dixit iterum Maria: Aqua, quam iam memoravi, est rex de coelo descendens et terra cum humore suo suscepit eum et retinetur aqua coeli cum aqua terrae propter servitium suum et propter arenam suam honorat eam et congregatur aqua in aquam, Alkia in Alkiam et dealbatur Alkia cum Astuam." In the Arabic text "Astua" appears also as "Alkia"; "al-kiyân" = "vital principle" (Stapleton, *Three Arabic Treatises*, p. 152). "Alkia" occurs in the "Liber Platonis quattorum" (p. 152) in the sense of "vital principle" or "libido."

⁴ Azoth is the arcane substance (cf. Senior, *De chemia*, p. 95) and the lato is the black substance, a mixture of copper, cadmium, and orichalcum (ἐλατρός; see Du Cange, *Glossarium*).

Holy Ghost, to purify the blackness. Our text continues: "Dealbate latonem et libros rumpite, ne corda vestra rumpantur.⁵ Haec est enim compositio omnium Sapientum et etiam tertia pars totius operis.⁶ Jungite ergo, ut dicitur in Turba, siccum humido: id est terram nigram cum aqua sua et coquite donec dealbatur. Sic habes aquam et terram per se et terram cum aqua dealbatam: illa albedo dicitur aer." (Whiten the lato and rend the books lest your hearts be rent asunder.⁵ For this is the synthesis of the wise and the third part of the whole *opus*.⁶ Join therefore, as is said in the *Turba*,⁷ the dry to the moist, the black earth with its water, and cook till it whitens. In this manner you will have the essence of water and earth, having whitened the earth with water: but that whiteness is called air.) So that the reader may know that the "water" is the *aqua sapientiae*, and the dew falling from heaven the divine gift of illumination and wisdom, there follows a long disquisition on Wisdom, entitled "Septimum Sapientiae Salomonis":

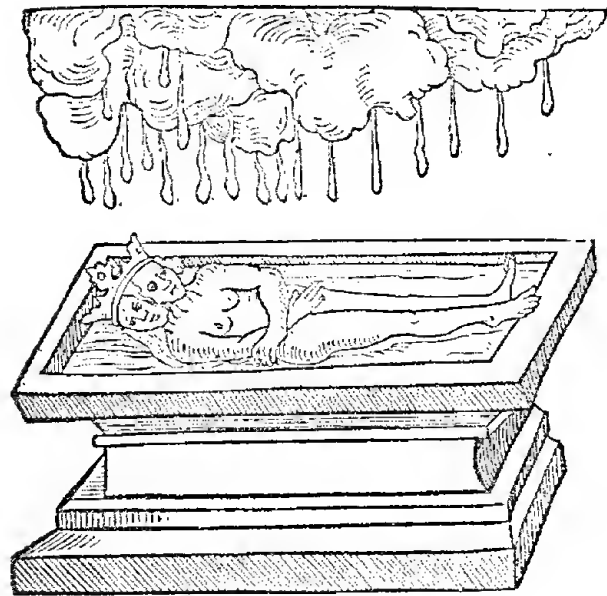
She it is that Solomon chose to have instead of light, and above all beauty and health; in comparison of her he compared not unto her the virtue of any precious stone. For all gold in her sight shall be esteemed as a little sand, and silver shall be counted as clay; and this is not without cause, for to gain her is better than the merchandise of silver and the most pure gold. And her fruit is more precious than all the riches of this world, and all the things that are desired are not to be compared with her. Length of days and health are in her right hand, and in her left hand glory and infinite riches. Her ways are beautiful operations and praiseworthy, not unsightly nor

⁵ *Rosarium*, p. 277. This oft-repeated quotation is to be found in the treatise of Morienus ("Sermo de transmutatione metallorum," *Art. aurif.*, II, pp. 7ff.), which appears to have been translated from the Arabic by Robert of Chartres in the 12th century. Morienus attributes it to the obsolete author Elbo Interfactor. It must be of very early origin, but hardly earlier than the 8th century.

⁶ Reference to the "Tab. smarag.": "Itaque vocatus sum Hermes Trismegistus habens tres partes philosophiae totius mundi" (Therefore I am called Hermes Trismegistus, having the three parts of the philosophy of the whole world).

⁷ A classic of Arabic origin, put into Latin between the 11th and 12th centuries. The *Turba* quotation in the *Rosarium* comes from "Rosinus ad Sarratantam," *Art. aurif.*, I, pp. 28ff. The *Turba* (ed. Ruska, p. 158) has only: "Siccum igitur humido miscete, quae sunt terra et aqua; ac igne et aere coquite, unde spiritus et anima desiccantur" (Therefore mix the dry with the moist, which are earth and water, and cook them with fire and air, whence spirit and soul are dried out).

PHILOSOPHORVM

ABLVTIO VEL
Mundificatio

Wie selte der Tauro von Himmel herab/
Wind wascht den schwarzen leyb im grab ab-

K in

Figure 8

ill-favoured, and her paths are measured and not hasty,⁸ but are bound up with stubborn and day-long toil. She is a tree of life to them that lay hold on her, and an unfailing light. Blessed shall they be who retain her, for the science of God shall never perish, as Alphidius beareth witness, for he saith: He who hath found this science, it shall be his rightful food for ever.⁹

485 In this connection I would like to point out that water as a symbol of wisdom and spirit can be traced back to the parable which Christ told to the Samaritan woman at the well.¹⁰ The uses to which this parable was put can be seen in one of the sermons of Cardinal Nicholas of Cusa, a contemporary of our alchemists: "There is in Jacob's well a water which human ingenuity has sought and found. Philosophy is its name, and it is found through laborious investigation of the world of the senses. But in the Word of God, which dwells in the depths of the living well of Christ's humanity, there is a fountain for the refreshment of the spirit. Here, then, we have Jacob's well of the senses, the well of reason and the well of wisdom. From the first well, which is of animal nature and deep, the father drinks, together with his children and cattle; from the second, which is yet deeper and on the very margin of nature, there drink only the children of men, namely those whose reason has awakened and whom we call philosophers; from the third, the deepest of all, drink the sons of the All-Highest, whom we call gods and true theologians. Christ in his humanity may be called the deepest well. . . . In this deepest well is the source of wisdom, which brings bliss and immortality. . . . The living well bears the source of its own life, it calls the thirsty to the waters of salvation that they may be refreshed with the water

⁸ A reference to the saying of Morienus ("De transmutatione metallorum," *Art. aurif.*, II, p. 21): ". . . omnis festinatio [scil. festinantia] ex parte Diaboli est" (. . . all haste is of the devil). Hence the *Rosarium* says (p. 352): "Ergo qui patientiam non habet ab opere manum suspendat, quia impedit cum ob festinantiam credulitas" (Therefore, he who hath not patience, let him hold back his hand from the work, for credulity will ensnare him if he hasten).

⁹ *Rosarium*, p. 277. Identical with *Aurora consurgens*, I, Ch. I.

¹⁰ John 4: 13-14: ". . . Whosoever drinketh of this water shall thirst again: But whosoever drinketh of the water that I shall give him shall never thirst; but the water that I shall give him shall be in him a well of water springing up into everlasting life."

of saving wisdom."¹¹ Another passage in the same sermon says: "Whosoever drinks the spirit, drinks of a bubbling spring."¹² Finally, Cusanus says: "Mark well, our reason is given to us with the power of an intellectual seed; wherefore it contains a welling principle through which it generates in itself the water of understanding. And this well can yield naught but water of a like nature, namely, the water of human understanding; just as the understanding of the principle 'every thing either is or is not' yields the metaphysical water from which the other streams of science flow without cease."¹³

486 After all this there can be no more doubt that the black darkness is washed away by the *aqua sapientiae* of "our science," namely the God-given gift of the royal art and the knowledge it bestows. The *mundificatio* (purification) means, as we have seen, the removal of the superfluities that always cling to merely natural products, and especially to the symbolic unconscious contents which the alchemist found projected into matter. He therefore acted on Cardan's rule that the object of the work of interpretation is to reduce the dream material to its most general principles.¹⁴ This is what the laboratory worker called the *extractio animae*, and what in the psychological field we

¹¹ Koch, "Cusanus-Texte," p. 124: "In puteo Jacob est aqua, quae humano ingenio quaesita et reperta est, et potest significari quoad hoc philosophia humana, quae penetratione laboriosa sensibilibum quaeritur. In Verbo autem Dei, quod est in profundo vivi putei, scil. humanitatis Christi, est fons refrigerans spiritum. Et ita notemus puteum sensibilem Jacob, puteum rationalem, et puteum sapientialem. De primo puteo, qui est naturae animalis et altus, bibit pater, filii et pecora; de secundo, qui altior in orizonte naturae, bibunt filii hominum tantum, scil. ratione vigentes, et philosophi vocantur; de tertio, qui altissimus, bibunt filii excelsi, qui dicuntur dii et sunt veri theologi. Christus secundum humanitatem puteus quidem dici potest altissimus. . . . In illo profundissimo puteo est fons sapientiae, quae praestat felicitatem et immortalitatem . . . portat vivus puteus fontem suae vitae ad sitientes, vocat sitientes ad aquas salutare, ut aqua sapientiae salutaris reficiantur."

¹² *Ibid.*, p. 132: "Qui bibit spiritum, bibit fontem scaturientem."

¹³ *Ibid.*, p. 134: "Adhuc nota, quod intellectus nobis datus est cum virtute seminis intellectualis: unde in se habet principium fontale, mediante quo in seipso generat aquam intelligentiae, et fons ille non potest nisi aquam suae naturae producere, scil. humanae intelligentiae, sicut intellectus principii, 'quodlibet est vel non est' producit aquas metaphysicales, ex quibus alia flumina scientiarum emanant indesinenter."

¹⁴ Cardan, *Somniorum synesiorum*: "Unumquodque somnium ad sua generalia deducendum est."

would call the working through of the idea contained in the dream. We know that this requires a necessary premise or hypothesis, a certain intellectual structure by means of which "apperceptions" can be made. In the case of the alchemist, such a premise was ready to hand in the *aqua (doctrinae)*, or the God-inspired *sapientia* which he could also acquire through a diligent study of the "books," the alchemical classics. Hence the reference to the books, which at this stage of the work must be avoided or destroyed "lest your hearts be rent asunder." This singular exhortation, altogether inexplicable from the chemical point of view, has a profound significance here. The absolvent water or *aqua sapientiae* had been established in the teachings and sayings of the masters as the *donum Spiritus Sancti* which enables the philosopher to understand the *miracula operis*. Therefore he might easily be tempted to assume that philosophical knowledge is the highest good, as the Cusanus quotation shows. The psychological equivalent of this situation is when people imagine that they have reached the goal of the work once the unconscious contents have been made conscious and theoretically evaluated. In both cases this would be arbitrarily to define "spirit" as a mere matter of thinking and intuition. Both disciplines, it is true, are aiming at a "spiritual" goal: the alchemist undertakes to produce a new, volatile (hence aerial or "spiritual") entity endowed with *corpus, anima, et spiritus*, where *corpus* is naturally understood as a "subtle" body or "breath body"; the analyst tries to bring about a certain attitude or frame of mind, a certain "spirit" therefore. But because the body, even when conceived as the *corpus glorificationis*, is grosser than *anima* and *spiritus*, a "remnant of earth" necessarily clings to it, albeit a very subtle one.¹⁵ Hence an at-

¹⁵ ". . . subtilietur lapis, donec in ultimam subtilitatis puritatem deveniat et ultimo volatilis fiat" (The stone should be subtilized until it reaches the ultimate purity of refinement and becomes, in the end, volatile).—*Rosarium*, p. 351. Or again (*ibid.*, p. 285): "Sublimatio est duplex: Prima est remotio superfluitatis, ut remaneant partes purissimae a faecibus elementaribus segregatae sicque virtutem quintae essentiae possideant. Et haec sublimatio est corporum in spiritum reductio cum scilicet corporalis densitas transit in spiritus subtilitatem." (Sublimation is twofold: The first is the removal of the superfluous so that the purest parts shall remain, free from elementary dregs, and shall possess the quality of the quintessence. The other sublimation is the reduction of the bodies to spirit, i.e., when the corporeal density is transformed into a spiritual subtlety.)

itude that seeks to do justice to the unconscious as well as to one's fellow human beings cannot possibly rest on knowledge alone, in so far as this consists merely of thinking and intuition. It would lack the function that perceives values, i.e., feeling, as well as the *fonction du réel*, i.e., sensation, the sensible perception of reality.¹⁶

⁴⁶⁷ Thus if books and the knowledge they impart are given exclusive value, man's emotional and affective life is bound to suffer. That is why the purely intellectual attitude must be abandoned. "Gideon's dew" is a sign of divine intervention, it is the moisture that heralds the return of the soul.

⁴⁶⁸ The alchemists seem to have perceived the danger that the work and its realization may get stuck in one of the conscious functions. Consequently they stress the importance of the *theoria*, i.e., intellectual understanding as opposed to the *practica*, which consisted merely of chemical experiments. We might say that the *practica* corresponds to pure perception, and that this must be supplemented by apperception. But this second stage still does not bring complete realization. What is still lacking is heart or feeling, which imparts an abiding value to anything we have understood. The books must therefore be "destroyed" lest thinking impair feeling and thus hinder the return of the soul.

⁴⁶⁹ These difficulties are familiar ground to the psychotherapist. It often happens that the patient is quite satisfied with merely registering a dream or fantasy, especially if he has pretensions to aestheticism. He will then fight against even intellectual understanding because it seems an affront to the reality of his psychic life. Others try to understand with their brains only, and want to skip the purely practical stage. And when they have understood, they think they have done their full share of realization. That they should also have a *feeling-relationship* to the contents of the unconscious seems strange to them or even ridiculous. Intellectual understanding and aestheticism both produce the deceptive, treacherous sense of liberation and superiority which is liable to collapse if feeling intervenes. Feeling always binds one to the reality and meaning of symbolic

¹⁶ Cf. *Psychological Types*, Part II, Definitions 20 [*Coll. Works* edn., Def. 21], 35, 47, 53.

contents, and these in turn impose binding standards of ethical behaviour from which aestheticism and intellectualism are only too ready to emancipate themselves.

490 Owing to the almost complete lack of psychological differentiation in the age of alchemy, it is hardly surprising that such considerations as these are only hinted at in the treatises. But hints do exist, as we have seen. Since then the differentiation of the functions has increased apace, with the result that they have become more and more segregated from one another. Consequently it is very easy for the modern mind to get stuck in one or other of the functions and to achieve only an incomplete realization. It is hardly necessary to add that in time this leads to a neurotic dissociation. To this we owe the further differentiation of the individual functions as well as the discovery of the unconscious, but at the price of psychological disturbance. Incomplete realization explains much that is puzzling both in the individual and in the contemporary scene. It is a crucial matter for the psychotherapist, particularly for those who still believe that intellectual insight and routine understanding, or even mere recollection, are enough to effect a cure. The alchemists thought that the *opus* demanded not only laboratory work, the reading of books, meditation, and patience, but also love.

491 Nowadays we would speak of "feeling-values" and of realization through feeling. One is often reminded of Faust's shattering experience when he was shaken out of the "deadly dull rut" of his laboratory and philosophical work by the revelation that "feeling is all." In this we can already see the modern man who has got to the stage of building his world on a single function and is not a little proud of his achievement. The medieval philosophers would certainly never have succumbed to the idea that the demands of feeling had opened up a new world. The pernicious and pathological slogan *l'art pour l'art* would have struck them as absurd, for when they contemplated the mysteries of nature, sensation, creation, thinking, cognition and feeling were all one to them. Their state of mind was not yet split up into so many different functions that each stage of the realization process would have needed a new chapter of life. The story of Faust shows how unnatural our condition is: it required the intervention of the devil—in anticipation of Stein-

ach¹⁷—to transform the ageing alchemist into a young gallant and make him forget himself for the sake of the all-too-youthful feelings he had just discovered! That is precisely the risk modern man runs: he may wake up one day to find that he has missed half his life.

492 Nor is realization through feeling the final stage. Although it does not really belong to this chapter, yet it might not be out of place to mention the fourth stage after the three already discussed, particularly since it has such a very pronounced symbolism in alchemy. This fourth stage is the anticipation of the *lapis*. The imaginative activity of the fourth function—intuition, without which no realization is complete—is plainly evident in this anticipation of a possibility whose fulfilment could never be the object of empirical experience at all: already in Greek alchemy it was called λίθος οὐ λίθος "the stone that is no stone." Intuition gives outlook and insight; it revels in the garden of magical possibilities as if they were real. Nothing is more charged with intuitions than the *lapis philosophorum*. This keystone rounds off the work into an experience of the totality of the individual. Such an experience is completely foreign to our age, although no previous age has ever needed wholeness so much. It is abundantly clear that this is the prime problem confronting the art of psychic healing in our day, as a consequence of which we are now trying to loosen up our rigid *psychologie à compartiments* by putting in a few communicating doors.

493 After the ascent of the soul, with the body left behind in the darkness of death, there now comes an enantiodromia: the *nigredo* gives way to the *albedo*. The black or unconscious state that resulted from the union of opposites reaches the nadir and a change sets in. The falling dew signals resuscitation and a new light: the ever deeper descent into the unconscious suddenly becomes illumination from above. For, when the soul vanished at death, it was not lost; in that other world it formed the living counterpole to the state of death in this world. Its reappearance from above is already indicated by the dewy moisture. This dewiness partakes of the nature of the psyche, for ψυχή is cognate with ψυχρός (cold) and ψυχάω (to freshen and animate), while on the other hand dew is synonymous with the

¹⁷ [Eugen Steinach (1861-1944), Austrian physiologist who experimented with rejuvenation by grafting animal glands.—EDITORS.]

aqua permanens, the *aqua sapientiae*, which in turn signifies illumination through the realization of meaning. The preceding union of opposites has brought light, as always, out of the darkness of night, and by this light it will be possible to see what the real meaning of that union was.

THE RETURN OF THE SOUL

Here is the soul descending from on high/
To quick the corpse we strove to purify.

[Figure 9]

494 Here the reconciler, the soul, dives down from heaven to breathe life into the dead body. The two birds at the bottom left of the picture represent the allegorical winged and wingless dragons in the form of fledged and unfledged birds.¹ This is one of the many synonyms for the double nature of Mercurius, who is both a chthonic and a pneumatic being. The presence of this divided pair of opposites means that although the hermaphrodite appears to be united and is on the point of coming alive, the conflict between them is by no means finally resolved and has not yet disappeared: it is relegated to the "left" and to the "bottom" of the picture, i.e., banished to the sphere of the unconscious. The fact that these still unintegrated opposites are represented theriomorphically (and not anthropomorphically as before) bears out this supposition.

495 The text of the *Rosarium* continues with a quotation from Morienus: "Despise not the ash, for it is the diadem of thy

¹ Cf. Lambspringk's *Symbols, Mus. Herm.*, p. 355, with the verses:

"Nidus in sylva reperitur	(A nest is found in the forest
in quo Hermes suos pullos habet,	In which Hermes has his birds.
Unus semper conatur volatum,	One always tries to fly away,
Alter in nido manere gaudet,	The other rejoices in the nest to stay
Et alter alterum non dimittit."	And will not let the other go.)

This image comes from Senior, *De chemia*, p. 15: "Abscisae sunt ab eo alae et pennae et est manens, non recedens ad superiora" (Its wings are cut off and its feathers, and it is stationary, not returning to the heights). Likewise Stolcius de Stolcenberg, *Viridarium chymicum*, Fig. XXXIII. In Maier, *De circulo*, p. 127, the opposites are represented as "vultur in cacumine montis et corvus sine alis" (a vulture on the peak of the mountain and a raven without wings). Cf. "Frac-tatus aureus," *Arts chem.*, pp. 11-12, and "Rosinus ad Saratantam," *Art. aurif.*, I, p. 316.

heart." This ash, the inert product of incineration, refers to the dead body, and the admonition establishes a curious connection between body and heart which at that time was regarded as the real seat of the soul.² The diadem refers of course to the supremely kingly ornament. Coronation plays some part in alchemy—the *Rosarium*, for instance, has a picture³ of the *Coronatio Mariae*, signifying the glorification of the white, moonlike (purified) body. The text then quotes Senior as follows: "Concerning the white tincture: When my beloved parents have tasted of life, have been nourished with pure milk and become drunk with my white substance, and have embraced each other in my bed, they shall bring forth the son of the moon, who will excel all his kindred. And when my beloved has drunk from the red rock sepulchre and tasted the maternal fount in matrimony, and has drunk with me of my red wine and lain with me in my bed in friendship, then I, loving him and receiving his seed into my cell, shall conceive and become pregnant and when my time is come shall bring forth a most mighty son, who shall rule over and govern all the kings and princes of the earth, crowned with the golden crown of victory by the supreme God who liveth and reigneth for ever and ever."⁴

496 The coronation picture that illustrates this text⁵ proves that the resuscitation of the purified corpse is at the same time a glorification, since the process is likened to the crowning of the Virgin.⁶ The allegorical language of the Church supports

² Cf. "Paracelsus as a Spiritual Phenomenon," pars. 201f.

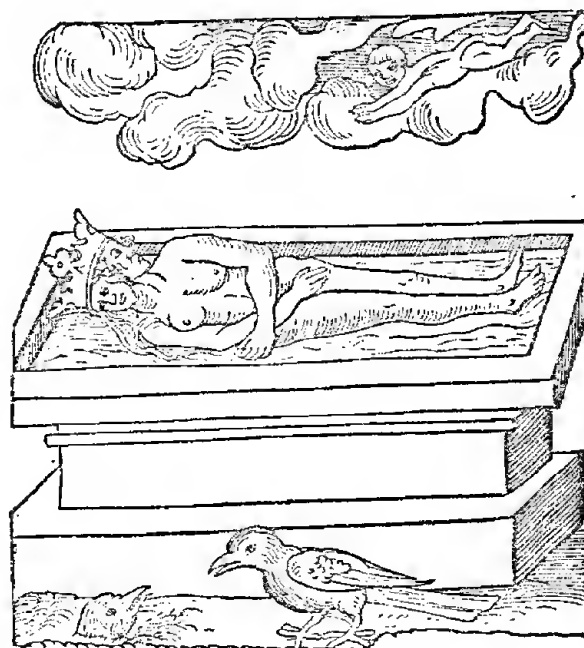
³ *Psychology and Alchemy*, fig. 235.

⁴ *Art. aurif.*, II, p. 377: "De Tinctura alba: Si parentes dilecti mei de vita gustaverint et lacte mero lactati fuerint et meo albo inebriati fuerint et in lectulo meo nupserint, generabunt filium Lunae, qui totam parentelam suam praevalabit. Et si dilectus meus de tumulo rubeo petrae potaverit et fontem matris suae gustaverit et inde copulatus fuerit et vino meo rubeo et mecum inebriatus fuerit et in lecto [meo] mihi amabiliter concubuerit, et in amore meo sperma suum cellulam meam subintraverit, concipiam et ero praegnans et tempore meo pariam filium potentissimum, dominantem et regnantem prae cunctis regibus et principibus terrae, coronatum aurea corona victoriae, ad omnia a Deo altissimo, qui vivit et regnat in saeculorum saecula." Cf. "Cons. coniug.," *Ars chem.*, p. 129, and "Rosinus ad Sarratantam," pp. 291ff.

⁵ The style of the pictures dates them to the 16th cent., but the text may be a century older. Ruska (*Tab. smarag.*, p. 193) assigns the text to the 14th cent. The later dating, 15th cent. (Ruska, *Turba*, p. 312), is probably the more accurate.

⁶ *Psychology and Alchemy*, par. 500.

PHILOSOPHORVM
ANIMÆ IVBILATIO SEV
Ortus seu Sublimatio.



Die schwingt sich die schlechmidder/
Vnd erquickte den gereinigten leychnam wider-

L iij

Figure 9

such a comparison. The connections of the Mother of God with the moon,⁷ water, and fountains are so well known that I need not substantiate them further. But whereas it is the Virgin who is crowned here, in the Senior text it is the son who receives the "crown of victory"—which is quite in order since he is the *filii regis* who replaces his father. In *Aurora* the crown is given to the *regina austri*, Sapientia, who says to her beloved: "I am the crown wherewith my beloved is crowned," so that the crown serves as a connection between the mother and her son-lover.⁸ In a later text⁹ the *aqua amara* is defined as "crowned with light." At that time Isidore of Seville's etymology was still valid: *mare ab amaro*,¹⁰ which vouches for "sea" as synonymous with the *aqua permanens*. It is also an allusion to the water symbolism of Mary (*πηγή*, "fountain").¹¹ Again and again we note that the alchemist proceeds like the unconscious in the choice of his symbols: every idea finds both a positive and a negative expression. Sometimes he speaks of a royal pair, sometimes of dog and bitch; and the water symbolism is likewise expressed in violent contrasts. We read that the royal diadem appears "in menstruo meretricis (in the menstruum of a whore)."¹² or the following instructions are given: "Take the foul deposit [*faecem*] that remains in the cooking-vessel and preserve it, for it is the crown of the heart." The deposit corresponds to the corpse in the sarcophagus, and the sarcophagus corresponds in turn to the mercurial fountain or the *vas hermeticum*.

⁷ See *ibid.*, fig. 220.

⁸ Cant. 3:11: "... see king Solomon in the diadem, wherewith his mother crowned him in the day of his espousals." Gregory the Great comments that the mother is Mary "quae coronavit eum diademate, quia humanitatem nostram ex ea ipsa assumpsit. . . . Et hoc in die desponsationis eius . . . factum esse dicitur: quia quando unigenitus filius Dei divinitatem suam humanitati nostrae copulare voluit, quando . . . Ecclesiam sponsam suam sibi assumere placuit: tunc . . . carnem nostram ex matre Virgine suscipere voluit" (who crowned him with the crown because he assumed our human nature from her. . . . And that is said to have been done on the day of his espousals, because, when the only-begotten son of God wished to join his divinity with our human nature, he decided to take unto himself, as his bride, the Church. Then it was that he willed to assume our flesh from his virgin mother).—St Gregory, *Super Cantica Canticularum expositio*, ch. III (Migne, *P.L.*, vol. 79, col. 507.)

⁹ "Gloria mundi," *Mus. herm.*, p. 213.

¹⁰ *Liber etymologicarum*, XIII, 14.

¹¹ *Psychology and Alchemy*, par. 92.

¹² Philalethes, "Introitus apertus," *Mus. herm.*, p. 634.

The soul descending from heaven is identical with the dew, the *aqua divina*, which, as Senior, quoting Maria, explains, is "Rex de coelo descendens."¹³ Hence this water is itself crowned and forms the "diadem of the heart,"¹⁴ in apparent contradiction to the earlier statement that the ash was the diadem. It is difficult to tell whether the alchemists were so hopelessly muddled that they did not notice these flat contradictions, or whether their paradoxes were sublimely deliberate. I suspect it was a bit of both, since the *ignorantes, stulti, fatui* would take the texts at their face value and get bogged in the welter of analogies, while the more astute reader, realizing the necessity for symbolism, would handle it like a virtuoso with no trouble at all. Intellectual responsibility seems always to have been the alchemists' weak spot, though a few of them tell us plainly enough how we are to regard their peculiar language.¹⁵ The less respect they showed for the bowed shoulders

¹³ *De chemia*, p. 17.

¹⁴ It is just possible that the idea of the *diadema* is connected with the cabalistic *Kether* (corona). The *Diadema purpureum* is *Malchuth*, "the female," "the bride." Purple relates to the *vestimentum*, an attribute to the *Shekinah* (the Divine Presence), which "enim est Vestis et Palatium Modi Tiphereth, non enim potest fieri mentio Nominis Tetragrammati nisi in Palatio eius, quod est Adonai. Apellaturque nomine *Diadematis*, quia est Corona in capite mariti sui" (. . . is the Garment and the Palace of the Modus Tiphereth [Glory], for no mention can be made of the Four-Letter Name which is Adonai, except in His Palace. And it is called by the name of Diadem because it is the crown on the head of the husband).—Knorr von Rosenroth, *Kabbala denudata*, I, p. 131. ". . . Malchuth vocatur *Kether* nempe corona legis," etc. (Malchuth is called *Kether* since it is the crown of the Law). "Sephirah decima vocatur Corona: quia est mundus Dilectionum, quae omnia circumdant," etc. (The tenth Sephira [number] is called the crown, because it is the world of delights which surround all things).—*Ibid.*, p. 487. "[Corona] sic vocatur Malchuth, quando ascendit usque ad *Kether*; ibi enim existens est Corona super caput mariti sui" [The Crown] is called Malchuth when it ascends up to *Kether*; for there is the crown upon the head of the husband).—*Ibid.*, p. 624. Cf. Goodenough, "The Crown of Victory in Judaism."

¹⁵ Norton's "Ordinall" (*Theatr. chem. britannicum*, p. 40) says:

"For greatly doubted evermore all suche,
That of this Science they may write too muche;
Every each of them tought but one pointe or wayne,
Whereby his fellowes were made certayne:
How that he was to them a Brother,
For every of them understoode each other;
Alsoe they wrote not every man to teache,
But to shew themselves by a secret speache:

of the sweating reader, the greater was their debt, willing or unwilling, to the unconscious, for it is just the infinite variety of their images and paradoxes that points to a psychological fact of prime importance: the indefiniteness of the archetype with its multitude of meanings, all presenting different facets of a single, simple truth. The alchemists were so steeped in their inner experiences that their sole concern was to devise fitting images and expressions regardless of whether these were intelligible or not. Although in this respect they remained behind

Trust not therefore to reading of one Boke,
But in many Auctors works ye may looke;
Liber librum appetit saith Arnolde the great Clerke."

"The Book of Krates" (Berthelot, *Moyen âge*, III, p. 52) says: "Your intentions are excellent, but your soul will never bring itself to divulge the truth, because of the diversities of opinion and of wretched pride." Hoghelande ("De alch. diff.," *Theatr. chem.*, I, p. 155) says: "At haec [scientia] . . . tradit opus suum immiscendo falsa veris et vera falsis, nunc diminute nimium, nunc superabundanter, et sine ordine, et saepius praepostero ordine, et nititur obscure tradere et occultare quantum potest" (This [science] transmits its work by mixing the false with the true and the true with the false, sometimes very briefly, at other times in a most prolix manner, without order and quite often in the reverse order; and it endeavours to transmit [the work] obscurely, and to hide it as much as possible). Senior (*De chemia*, p. 55) says: "Verum dixerunt per omnia, Homines vero non intelligunt verba eorum . . . unde falsificant veridicos, et verificant falsificos opinionibus suis. . . . Error enim eorum est ex ignorantia intentionis eorum, quando audiunt diversa verba, sed ignota intellectui eorum, cum sint in intellectu occulto." (They told the truth in regard to all things, but men do not understand their words . . . whence through their assumptions they falsify the verities and verify the falsities. . . . The error springs from ignorance of their [the writers'] meaning, when they hear divers words unknown to their understanding, since these have a hidden meaning.) Of the secret hidden in the words of the wise, Senior says: "Est enim illud interius subtiliter perspicientis et cognoscentis" (For this belongs to him who subtly perceives and is cognizant of the inner meaning). The *Rosarium* (p. 230) explains: "Ego non dixi omnia apparentia et necessaria in hoc opere, quia sunt aliqua quae non licet homini loqui" (So I have not declared all that appears and is necessary in this work, because there are things of which a man may not speak). Again (p. 274): "Talis materia debet tradi mystice, sicut poësis fabulose et parabolice" (Such matters must be transmitted in mystical terms, like poetry employing fables and parables). Khunrath (*Von hyl. Chaos*, p. 21) mentions the saying: "Arcana publicata vilescunt" (secrets that are published become cheap)—words which Andreae used as a motto for his *Chymical Wedding*. Abū'l Qāsim Muhammad ibn Ahmad al-Simāwī, known as al-Irāqī, says in his "Book of the Seven Climes" (see Holmyard, "Abū'l-Qāsim," p. 410) regarding Jābir ibn Hayyān's method of instruction: "Then he spoke enigmatically concerning the composition of the External

the times, they nevertheless performed the inestimable service of having constructed a phenomenology of the unconscious long before the advent of psychology. We, as heirs to these riches, do not find our heritage at all easy to enjoy. Yet we can comfort ourselves with the reflection that the old masters were equally at a loss to understand one another, or that they did so only with difficulty. Thus the author of the *Rosarium* says that the "antiqui Philosophi tam obscure quam confuse scripserunt," so that they only baffled the reader or put him off altogether. For his part, he says, he would make the "experimentum verissimum" plain for all eyes to see and reveal it "in the most certain and human manner"—and then proceeds to write exactly like all the others before him. This was inevitable, as the alchemists did not really know what they were writing about. Whether we know today seems to me not altogether sure. At any rate we no longer believe that the secret lies in chemical substances, but that it is rather to be found in one of the darker and deeper layers of the psyche, although we do not know the nature of this layer. Perhaps in another century or so we shall discover a new darkness from which there will emerge something we do not understand either, but whose presence we sense with the utmost certainty.

498 The alchemist saw no contradiction in comparing the diadem with a "foul deposit" and then, in the next breath, saying that it is of heavenly origin. He follows the rule laid down in the "Tabula smaragdina": "Quod est inferius, est sicut quod est superius. Et quod est superius, est sicut quod est inferius."¹⁶ His faculty for conscious discrimination was not as acute as modern man's, and was distinctly blunter than the

and the Internal. . . . Then he spoke darkly . . . that in the External there is no complete tincture and that the complete tincture is to be found only in the Internal. Then he spoke darkly . . . saying, Verily we have made the External nothing more than a veil over the Internal . . . that the Internal is like this and like that and he did not cease from this kind of behaviour until he had completely confused all except the most quick-witted of his pupils. . . ." Wei Po-yang (c. 142 A.D.) says: "It would be a great sin on my part not to transmit the Tao which would otherwise be lost to the world forever. I shall not write on silk lest the divine secret be unwittingly spread abroad. In hesitation I sigh. . . ." ("An Ancient Chinese Treatise," p. 243).

¹⁶ The parallel to this is the paradoxical relation of Malchuth to Kether, the lowest to the highest (see note 14 above).

scholastic thought of his contemporaries. This apparent regression cannot be explained by any mental backwardness on the part of the alchemist; it is more the case that his main interest is focussed on the unconscious itself and not at all on the powers of discrimination and formulation which mark the concise conceptual thinking of the schoolmen. He is content if he succeeds in finding expressions to delineate afresh the secret he feels. How these expressions relate to and differ from one another is of the smallest account to him, for he never supposes that anybody could reconstruct the art from his ideas about it, but that those who approach the art at all are already fascinated by its secret and are guided by sure intuition, or are actually elected and predestined thereto by God. Thus the *Rosarium*¹⁷ says, quoting Hortulanus:¹⁸ "Solus ille, qui scit facere lapidem Philosophorum, intelligit verba eorum de lapide" (Only he who knows how to make the philosophers' stone can understand their words concerning it). The darkness of the symbolism scatters before the eyes of the enlightened philosopher. Hortulanus says again: "Nihil enim prodest occultatio philosophorum in sermonibus, ubi doctrina Spiritus sancti operatur"¹⁹ (The mystification in the sayings of the philosophers is of no avail where the teaching of the Holy Ghost is at work).

499 The alchemist's failure to distinguish between *corpus* and *spiritus* is in our case assisted by the assumption that, owing to the preceding *mortificatio* and *sublimatio*, the body has taken on "quintessential" or spiritual form and consequently, as a *corpus mundum* (pure substance), is not so very different from spirit. It may shelter spirit or even draw it down to itself.²⁰ All

¹⁷ P. 270.

¹⁸ He is thought to be identical with Joannes de Garlandia, who lived in the second half of the 12th cent. and wrote the "Commentarius in Tabulam smaragdinae," in *De alchemia* (1541).

¹⁹ *Ibid.*, p. 365. Since the alchemists were, as "philosophers," the empiricists of the psyche, their terminology is of secondary importance compared with their experience, as is the case with empiricism generally. The discoverer is seldom a good classifier.

²⁰ Thus Dorn ("Physica Trismegisti," *Theatr. chem.*, I, p. 409) says: "Spagyrica foetura terrestris caelicam naturam induat per ascensum, et deinceps suo descensu centri naturam terreni recipiat" (This earthly, spagyric birth clothes itself with heavenly nature by its ascent, and then by its descent visibly puts on the nature of the centre of the earth).

these ideas lead one to conclude that not only the *coniunctio* but the reanimation of the "body" is an altogether transmundane event, a process occurring in the psychic non-ego. This would explain why the process is so easily projected, for if it were of a personal nature its liability to projection would be considerably reduced, because it could then be made conscious without too much difficulty. At any rate this liability would not have been sufficient to cause a projection upon inanimate matter, which is the polar opposite of the living psyche. Experience shows that the carrier of the projection is not just any object but is always one that proves adequate to the nature of the content projected—that is to say, it must offer the content a "hook" to hang on.²¹

500 Although the process is essentially transcendental, the projection brings it down to reality by violently affecting the conscious and personal psyche. The result is an inflation, and it then becomes clear that the *coniunctio* is a hierogamos of the gods and not a mere love-affair between mortals. This is very subtly suggested in the *Chymical Wedding*, where Rosencreutz, the hero of the drama, is only a guest at the feast and, though forbidden to do so, slips into the bedchamber of Venus in order to gaze admiringly on the naked beauty of the sleeper. As a punishment for this intrusion Cupid wounds him in the hand with an arrow.²² His own personal, secret connection with the royal marriage is only fleetingly indicated right at the end: the king, alluding to Rosencreutz, says that he (Rosencreutz) was his father.²³ Andreae, the author, must have been a man of some wit, since at this point he tries to extricate himself from the affair with a jest. He gives a clear hint that he himself is the father of his characters and gets the king to confirm this. The voluntarily proffered information about the paternity of this "child" is the familiar attempt of a creative artist to bolster up the prestige of his ego against the suspicion that he is the victim of the creative urge welling out of the unconscious. Goethe could not shake off the grip of *Faust*—his "main busi-

²¹ This explains why the projection usually has some influence on the carrier, which is why the alchemists in their turn expected the "projection" of the stone to bring about a transmutation of base metals.

²² The alchemists regarded the arrow as the *telum passionis* of Mercurius.

²³ Rosencreutz, *The Chymical Wedding*, p. 212.

ness"—half so easily. (Lesser men have correspondingly more need of greatness, hence they must make others think more highly of them.) Andreae was as fascinated by the secret of the art as any alchemist; the serious attempt he made to found the Rosicrucian Order is proof of this, and it was largely for reasons of expediency, owing to his position as a cleric, that he was led to adopt a more distant attitude in later years.²⁴

⁵⁰¹ If there is such a thing as an unconscious that is not personal—i.e., does not consist of individually acquired contents, whether forgotten, subliminally perceived, or repressed—then there must also be processes going on in this non-ego, spontaneous archetypal events which the conscious mind can only perceive when they are projected. They are immemorially strange and unknown, and yet we seem to have known them from everlasting; they are also the source of a remarkable fascination that dazzles and illuminates at once. They draw us like a magnet and at the same time frighten us; they manifest themselves in fantasies, dreams, hallucinations, and in certain kinds of religious ecstasy.²⁵ The *coniunctio* is one of these archetypes. The absorptive power of the archetype explains not only the widespread incidence of this motif but also the passionate intensity with which it seizes upon the individual, often in defiance of all reason and understanding. To the *peripeteia* of the *coniunctio* also belong the processes illustrated in the last few pictures. They deal with the after-effects of the fusion of opposites, which have involved the conscious personality in their union. The extreme consequence of this is the dissolution of the ego in the unconscious, a state resembling death. It results from the more or less complete identification of the ego with unconscious factors, or, as we would say, from contamination. This is what the alchemists experienced as *immunditia*, pollution. They saw it as the defilement of something transcendent by the gross and opaque body which had for that reason to undergo sublimation. But the body, psychologically speaking, is the expression of our individual and conscious existence, which, we then feel, is in danger of being swamped or poisoned by the unconscious. We

²⁴ Waite, *Real History of the Rosicrucians*.

²⁵ Intoxicants that induce delirious states can also release these processes, for which purpose datura (jimson weed) and peyotl are used in primitive rites. See Hastings, *Encyclopedia*, IV, pp. 735f.

therefore try to separate the ego-consciousness from the unconscious and free it from that perilous embrace. Yet, although the power of the unconscious is feared as something sinister, this feeling is only partially justified by the facts, since we also know that the unconscious is capable of producing beneficial effects. The kind of effect it will have depends to a large extent on the attitude of the conscious mind.

⁵⁰² Hence the *mundificatio*—purification—is an attempt to discriminate the mixture, to sort out the *coincidentia oppositorum* in which the individual has been caught. The rational man, in order to live in this world, has to make a distinction between "himself" and what we might call the "eternal man." Although he is a unique individual, he also stands for "man" as a species, and thus he has a share in all the movements of the collective unconscious. In other words, the "eternal" truths become dangerously disturbing factors when they suppress the unique ego of the individual and live at his expense. If our psychology is forced, owing to the special nature of its empirical material, to stress the importance of the unconscious, that does not in any way diminish the importance of ego-consciousness. It is merely the one-sided over-valuation of the latter that has to be checked by a certain relativization of values. But this relativization should not be carried so far that the ego is completely fascinated and overpowered by the archetypal truths. The ego lives in space and time and must adapt itself to their laws if it is to exist at all. If it is absorbed by the unconscious to such an extent that the latter alone has the power of decision, then the ego is stifled, and there is no longer any medium in which the unconscious could be integrated and in which the work of realization could take place. The separation of the empirical ego from the "eternal" and universal man is therefore of vital importance, particularly today, when mass-degeneration of the personality is making such threatening strides. Mass-degeneration does not come only from without: it also comes from within, from the collective unconscious. Against the outside, some protection was afforded by the *droits de l'homme* which at present are lost to the greater part of Europe,²⁶ and even where they are not actually lost we see political parties, as naïve

²⁶ As this book was written in 1943, I leave this sentence as it stands, in the hope of a better world to come.

as they are powerful, doing their best to abolish them in favour of the slave state, with the bait of social security. Against the daemonism from within, the Church offers some protection so long as it wields authority. But protection and security are only valuable when not excessively cramping to our existence; and in the same way the superiority of consciousness is desirable only if it does not suppress and shut out too much life. As always, life is a voyage between Scylla and Charybdis.

503 The process of differentiating the ego from the unconscious,²⁷ then, has its equivalent in the *mundificatio*, and, just as this is the necessary condition for the return of the soul to the body, so the body is necessary if the unconscious is not to have destructive effects on the ego-consciousness, for it is the body that gives bounds to the personality. The unconscious can be integrated only if the ego holds its ground. Consequently, the alchemist's endeavour to unite the *corpus mundum*, the purified body, with the soul is also the endeavour of the psychologist once he has succeeded in freeing the ego-consciousness from contamination with the unconscious. In alchemy the purification is the result of numerous distillations; in psychology too it comes from an equally thorough separation of the ordinary ego-personality from all inflationary admixtures of unconscious material. This task entails the most painstaking self-examination and self-education, which can, however, be passed on to others by one who has acquired the discipline himself. The process of psychological differentiation is no light work; it needs the tenacity and patience of the alchemist, who must purify the body from all superfluities in the fiercest heat of the furnace, and pursue Mercurius "from one bride chamber to the next." As alchemical symbolism shows, a radical understanding of this kind is impossible without a human partner. A general and merely academic "insight into one's mistakes" is ineffectual, for then the mistakes are not really seen at all, only the idea of them. But they show up acutely when a human relationship brings them to the fore and when they are noticed by the other person as well as by oneself. Then and then only can they really be felt and their true nature recognized. Similarly, confessions made to one's secret self generally have little

²⁷ This process is described in the second of my *Two Essays*.

or no effect, whereas confessions made to another are much more promising.

504 The "soul" which is reunited with the body is the One born of the two, the *vinculum* common to both.²⁸ It is therefore the very essence of relationship. Equally the psychological anima, as representative of the collective unconscious, has a collective character. The collective unconscious is a natural and universal datum and its manifestation always causes an unconscious identity, a state of *participation mystique*. If the conscious personality becomes caught up in it and offers no resistance, the relationship is personified by the anima (in dreams, for instance), who then, as a more or less autonomous part of the personality, generally has a disturbing effect. But if, as the result of a long and thorough analysis and the withdrawal of projections, the ego has been successfully separated from the unconscious, the anima will gradually cease to act as an autonomous personality and will become a function of relationship between conscious and unconscious. So long as she is projected she leads to all sorts of illusions about people and things and thus to endless complications. The withdrawal of projections makes the anima what she originally was: an archetypal image which, in its right place, functions to the advantage of the individual. Interposed between the ego and the world, she acts like an ever-changing Shakti, who weaves the veil of Maya and dances the illusion of existence. But, functioning between the ego and the unconscious, the anima becomes the matrix of all the divine and semi-divine figures, from the pagan goddess to the Virgin, from the messenger of the Holy Grail to the saint.²⁹ The unconscious anima is a creature without relationships, an autoerotic being whose one aim is to take total possession of the individual. When this happens to a man he becomes strangely womanish in the worst sense, with a moody and uncontrolled disposition which, in time, has a deleterious effect

²⁸ Cf. "Tractatulus Aristotelis," *Art. aurif.*, I, p. 371.

²⁹ A good example of this is to be found in Angelus Silesius, *Cherubinischer Wandersmann*, Book III, no. 238:

"God is made man and now is born—rejoice!
Where then? In me, the mother of his choice.
How should that be? My soul that Virgin Maid,
My heart the manger and my limbs the shed. . . ."

even on the hitherto reliable functions—e.g., his intellect—and gives rise to the kind of ideas and opinions we rightly find so objectionable in animus-possessed women.³⁰

595 Here I must point out that very different rules apply in feminine psychology, since in this case we are not dealing with a function of relationship but, on the contrary, with a *discriminative* function, namely the animus. Alchemy was, as a philosophy, mainly a masculine preoccupation and in consequence of this its formulations are for the most part masculine in character. But we should not overlook the fact that the feminine element in alchemy is not so inconsiderable since, even at the time of its beginnings in Alexandria, we have authentic proof of female philosophers like Theosebeia,³¹ the *soror mystica* of Zosimos, and Paphnutia and Maria Prophetissa. From later times we know of the pair of alchemists, Nicolas Flamel and his wife Peronelle. The *Mutus liber* of 1677 gives an account of a man and wife performing the *opus* together,³² and finally in the nineteenth century we have the pair of English alchemists, Thomas South and his daughter, who later became Mrs. Atwood. After busying themselves for many years with the study of alchemy, they decided to set down their ideas and experiences in book form. To this end they separated, the father working in one part of the house and his daughter in another. She wrote a thick, erudite tome while he versified. She was the first to finish and promptly sent the book to the printer. Scarcely had it appeared when her father was overcome with scruples, fearing lest they had betrayed the great secret. He succeeded in persuading his daughter to withdraw the book and destroy it. In the same spirit, he sacrificed his own poetic labours. Only a few lines are preserved in her book, of which it was too late to withdraw all the copies. A reprint,³³ prepared after her death

³⁰ In woman the animus produces very similar illusions, the only difference being that they consist of dogmatic opinions and prejudices which are taken over at random from somebody else and are never the product of her own reflection.

³¹ She is the Euthicia of the treatise of Rosinus (= Zosimos) in *Art. aurif.*, I, pp. 277ff.

³² The *Mutus liber* is reproduced as an appendix to Vol. I of the *Bibl. chem. curiosa*, 1702. For illustrations from the *Mutus Liber*, see figs. 11-13 of the present volume, and *Psychology and Alchemy*, index. We might mention John Pordage and Jane Leade (17th cent.) as another pair of alchemists. See *infra*.

³³ *A Suggestive Inquiry into the Hermetic Mystery*.

in 1910, appeared in 1918. I have read the book: no secrets are betrayed. It is a thoroughly medieval production garnished with would-be theosophical explanations as a sop to the syncretism of the new age.

596 A remarkable contribution to the role of feminine psychology in alchemy is furnished by the letter which the English theologian and alchemist, John Pordage,³⁴ wrote to his *soror mystica* Jane Leade. In it³⁵ he gives her spiritual instruction concerning the *opus*:

597 This sacred furnace, this *Balneum Mariae*, this glass phial, this secret furnace, is the place, the matrix or womb, and the centre from which the divine Tincture flows forth from its source and origin. Of the place or abode where the Tincture has its home and dwelling I need not remind you, nor name its name, but I exhort you only to knock at the foundation. Solomon tells us in his Song that its inner dwelling is not far from the navel, which resembles a round goblet filled with the sacred liquor of the pure Tincture.³⁶ You know the fire of the philosophers, it was the key they kept concealed. . . . The fire is the love-fire, the life that flows forth from the Divine Venus, or the Love of God; the fire of Mars is too choleric, too sharp, and too fierce, so that it would dry up and burn the *materia*: wherefore the love-fire of Venus alone has the qualities of the right true fire.

598 This true philosophy will teach you how you should know yourself, and if you know yourself rightly, you will also know the pure nature; for the pure nature is in yourself. And when you know the pure nature which is your true selfhood, freed from all wicked, sinful selfishness, then also you will know God, for the

³⁴ John Pordage (1607-1681) studied theology and medicine in Oxford. He was a disciple of Jakob Boehme and a follower of his alchemical theosophy. He became an accomplished alchemist and astrologer. One of the chief figures in his mystical philosophy is Sophia. ("She is my divine, eternal, essential self-sufficiency. She is my wheel within my wheel," etc.—Pordage's *Sophia*, p. 21.)

³⁵ The letter is printed in Roth-Scholtz, *Deutsches Theatrum chemicum*, I, pp. 557-97. The first German edition of this "Philosophisches Send-Schreiben vom Stein der Weissheit" seems to have been published in Amsterdam in 1698. [The letter was evidently written in English, since the German version in Roth-Scholtz, 1728-32, is stated to be "aus dem Englischen übersetzt." But no English edition or MS. can be traced at the British Museum, the Library of Congress, or any of the other important British and American libraries. Pordage's name does not occur among the alumni at Oxford.—EDITORS.]

³⁶ One of the favourite allusions to the Song of Songs 7:2: "Thy navel is like a round goblet, which wanteth not liquor." Cf. also *Aurora consurgens*, I, Ch. XII.

Godhead is concealed and wrapped in the pure nature like a kernel in the nutshell. . . . The true philosophy will teach you who is the father and who is the mother of this magical child. . . . The father of this child is Mars, he is the fiery life which proceeds from Mars as the father's quality. His mother is Venus, who is the gentle love-fire proceeding from the son's quality. Here then, in the qualities and forms of nature, you see male and female, man and wife, bride and bridegroom, the first marriage or wedding of Galilee, which is celebrated between Mars and Venus when they return from their fallen state. Mars, or the husband, must become a godly man, otherwise the pure Venus will take him neither into the conjugal nor into the sacred marriage bed. Venus must become a pure virgin, a virginal wife, otherwise the wrathful jealous Mars in his wrath-fire will not wed with her nor live with her in union; but instead of agreement and harmony, there will be naught but strife, jealousy, discord, and enmity among the qualities of nature. . . .

509 Accordingly, if you think to become a learned artist, look with earnestness to the union of your own Mars and Venus, that the nuptial knot be rightly tied and the marriage between them well and truly consummated. You must see to it that they lie together in the bed of their union and live in sweet harmony; then the virgin Venus will bring forth her pearl, her water-spirit, in you, to soften the fiery spirit of Mars, and the wrathful fire of Mars will sink quite willingly, in mildness and love, into the love-fire of Venus, and thus both qualities, *as fire and water*, will mingle together, agree, and flow into one another; and from their agreement and union there will proceed the first conception of the magical birth which we call Tincture, the love-fire Tincture. Now although the Tincture is conceived in the womb of your humanity and is awakened to life, yet there is still a great danger, and it is to be feared that, because it is still in the body or womb, it may yet be spoiled by neglect before it be brought in due season into the light. On this account you must look round for a good nurse, who will watch it in its childhood and will tend it properly: and such must be your own pure heart and your own virginal will. . . .

510 This child, this tincturing life, must be assayed, proved, and tried in the qualities of nature; and here again great anxiety and danger will arise, seeing that it must suffer the damage of temptation in the body and womb, and you may thus lose the birth. For the delicate Tincture, this tender child of life, must descend into the forms and qualities of nature, that it may suffer and endure temptation and overcome it; it must needs descend into the Divine Darkness, into the darkness of Saturn, wherein no light of life is to be seen:

there it must be held captive, and be bound with the chains of darkness, and must live from the food which the prickly Mercurius will give it to eat, which to the Divine Tincture of life is naught but dust and ashes, poison and gall, fire and brimstone. It must enter into the fierce wrathful Mars, by whom (as happened to Jonah in the belly of hell) it is swallowed, and must experience the curse of God's wrath; also it must be tempted by Lucifer and the million devils who dwell in the quality of the wrathful fire. And here the divine artist in this philosophical work will see the first colour, where the Tincture appears in its blackness, and it is the blackest black; the learned philosophers call it their black crow, or their black raven, or again their blessed and blissful black; for in the darkness of this black is hidden the light of lights in the quality of Saturn; and in this poison and gall there is hidden in Mercurius the most precious medicament against the poison, namely the life of life. And the blessed Tincture is hidden in the fury or wrath and curse of Mars.

511 Now it seems to the artist that all his work is lost. What has become of the Tincture? Here is nothing that is apparent, that can be perceived, recognized, or tasted, but darkness, most painful death, a hellish fearful fire, nothing but the wrath and curse of God; yet he does not see that the Tincture of Life is in this putrefaction or dissolution and destruction, that there is light in this darkness, life in this death, love in this fury and wrath, and in this poison the highest and most precious Tincture and medicament against all poison and sickness.

512 The old philosophers named this work or labour their descension, their cineration, their pulverization, their death, their putrefaction of the *materia* of the stone, their corruption, their *caput mortuum*. You must not despise this blackness, or black colour, but persevere in it in patience, in suffering, and in silence, until its forty days of temptation are over, until the days of its tribulations are completed, when the seed of life shall waken to life, shall rise up, sublimate or glorify itself, transform itself into whiteness, purify and sanctify itself, give itself the redness, in other words, transfigure and fix its shape. When the work is brought thus far, it is an easy work: for the learned philosophers have said that the making of the stone is then woman's work and child's play. Therefore, if the human will is given over and left, and becomes patient and still and as a dead nothing, the Tincture will do and effect everything in us and for us, if we can keep our thoughts, movements, and imaginations still, or can leave off and rest. But how difficult, hard, and bitter this work appears to the human will, before it can be brought

to this shape, so that it remains still and calm even though all the fire be let loose in its sight, and all manner of temptations assail it!

513 Here, as you see, there is great danger, and the Tincture of life can easily be spoiled and the fruit wasted in the womb, when it is thus surrounded on all sides and assailed by so many devils and so many tempting essences. But if it can withstand and overcome this fiery trial and sore temptation, and win the victory: then you will see the beginning of its resurrection from hell, death, and the mortal grave, appearing first in the quality of Venus; and then the Tincture of life will itself burst forth mightily from the prison of the dark Saturn, through the hell of the poisonous Mercurius, and through the curse and direful death of God's wrath that burns and flames in Mars, and the gentle love-fire of the Venus quality will gain the upper hand, and the love-fire Tincture will be preferred in the government and have supreme command. And then the gentleness and love-fire of Divine Venus will reign as lord and king in and over all qualities.

514 Nevertheless there is still another danger that the work of the stone may yet miscarry. Therefore the artist must wait until he sees the Tincture covered over with its other colour, as with the whitest white, which he may expect to see after long patience and stillness, and which truly appears when the Tincture rises up in the lunar quality: illustrious Luna imparts a beautiful white to the Tincture, the most perfect white hue and a brilliant splendour. And thus is the darkness transformed into light, and death into life. And this brilliant whiteness awakens joy and hope in the heart of the artist, that the work has gone so well and fallen out so happily. For now the white colour reveals to the enlightened eye of the soul cleanliness, innocence, holiness, simplicity, heavenly-mindedness, and righteousness, and with these the Tincture is henceforth clothed over and over as with a garment. She is radiant as the moon, beautiful as the dawn. Now the divine virginity of the tincturing life shines forth, and no spot or wrinkle nor any other blemish is to be seen.

515 The old masters were wont to call this work their white swan, their albification, or making white, their sublimation, their distillation, their circulation, their purification, their separation, their sanctification, and their resurrection, because the Tincture is made white like a shining silver. It is sublimed or exalted and transfigured by reason of its many descents into Saturn, Mercurius, and Mars, and by its many ascents into Venus and Luna. This is the distillation, the *Balneum Mariae*: because the Tincture is purified in the qualities of nature through the many distillations of the water, blood, and heavenly dew of the Divine Virgin Sophia, and,

through the manifold circulation in and out of the forms and qualities of nature, is made white and pure, like brilliantly polished silver. And all uncleanness of the blackness, all death, hell, curse, wrath, and all poison which rise up out of the qualities of Saturn, Mercury, and Mars are separated and depart, wherefore they call it their separation, and when the Tincture attains its whiteness and brilliance in Venus and Luna they call it their sanctification, their purification and making white. They call it their resurrection, because the white rises up out of the black, and the divine virginity and purity out of the poison of Mercurius and out of the red fiery rage and wrath of Mars. . . .

516 Now is the stone shaped, the elixir of life prepared, the love-child or the child of love born, the new birth completed, and the work made whole and perfect. Farewell! fall, hell, curse, death, dragon, beast, and serpent! Good night! mortality, fear, sorrow, and misery! For now redemption, salvation, and recovery of everything that was lost will again come to pass within and without, for now you have the great secret and mystery of the whole world; you have the Pearl of Love; you have the unchangeable eternal essence of Divine Joy from which all healing virtue and all multiplying power come, from which there actively proceeds the active power of the Holy Ghost. You have the seed of the woman who has trampled on the head of the serpent. You have the seed of the virgin and the blood of the virgin in one essence and quality.

517 O wonder of wonders! You have the tincturing Tincture, the pearl of the virgin, which has three essences or qualities in one; it has body, soul, and spirit, it has fire, light, and joy, it has the Father's quality, it has the Son's quality, and has also the Holy Ghost's quality, even all these three, in one fixed and eternal essence and being. This is the Son of the Virgin, this is her first-born, this is the noble hero, the trampler of the serpent, and he who casts the dragon under his feet and tramples upon him. . . . For now the Man of Paradise is become clear as a transparent glass, in which the Divine Sun shines through and through, like gold that is wholly bright, pure, and clear, without blemish or spot. The soul is henceforth a most substantial seraphic angel, she can make herself doctor, theologian, astrologer, divine magician, she can make herself whatsoever she will, and do and have whatsoever she will: for all qualities have but one will in agreement and harmony. And this same one will is God's eternal infallible will; and from henceforth the Divine Man is in his own nature become one with God.³⁷

³⁷ The concluding passages are very reminiscent of the teachings of the "secta liberi spiritus," which were propagated as early as the 13th century by the Béguines and Beghards.

518 This hymn-like myth of love, virgin, mother, and child sounds extremely feminine, but in reality it is an archetypal conception sprung from the masculine unconscious, where the Virgin Sophia corresponds to the anima (in the psychological sense).³⁸ As is shown by the symbolism and by the not very clear distinction between her and the son, she is also the "paradisaal" or "divine" being, i.e., the self. The fact that these ideas and figures were still mystical for Pordage and more or less undifferentiated is explained by the emotional nature of the experiences which he himself describes.³⁹ Experiences of this kind leave little room for critical understanding. They do, however, throw light on the processes hidden behind the alchemical symbolism and pave the way for the discoveries of modern medical psychology. Unfortunately we possess no original treatises that can with any certainty be ascribed to a woman author. Consequently we do not know what kind of alchemical symbolism a woman's view would have produced. Nevertheless, modern medical practice tells us that the feminine unconscious produces a symbolism which, by and large, is compensatory to the masculine. In that case, to use Pordage's terms, the leitmotiv would not be gentle Venus but fiery Mars, not Sophia but Hecate, Demeter, and Persephone, or the matriarchal Kali of southern India in her brighter and darker aspects.⁴⁰

519 In this connection I would like to draw attention to the curious pictures of the *arbor philosophica* in the fourteenth-century Codex Ashburnham.⁴¹ One picture shows Adam struck by an arrow,⁴² and the tree growing out of his genitals; in the

³⁸ Hence Pordage's view is more or less in agreement with woman's conscious psychology, but not with her unconscious psychology.

³⁹ Pordage, *Sophia*, Ch. I.

⁴⁰ There is a modern work that gives an excellent account of the feminine world of symbols: Esther Harding's *Woman's Mysteries*.

⁴¹ Florence, Ashburnham 1166, 14th cent. They are reproduced as figs. 131 and 135 in *Psychology and Alchemy*.

⁴² The arrow refers to the *telum passionis* of Mercurius. Cf. "Cantilena Riplaci" in *ibid.*, par. 491, and *Mysterium Coniunctionis*, pp. 285ff. Cf. also "The Spirit Mercurius," Part II, sec. 8, and St. Bernard of Clairvaux, *Sermones in Cantica*, XXX, 8 (Migne, *P.L.*, vol. 183, cols. 932-33): "Est et sagitta sermo Dei vivus et efficax et penetrabilior omni gladio accipiti. . . . Est etiam sagitta electa amor Christi, quae Mariae animam non modo confixit, sed etiam pertransivit, ut nullam in pectore virginali particulam vacuum amore relinqueret." (God's word is an arrow; it is lively and effective and more penetrating than a double-edged

other picture the tree grows out of Eve's head. Her right hand covers her genitals, her left points to a skull. Plainly this is a hint that the man's *opus* is concerned with the erotic aspect of the anima, while the woman's is concerned with the animus, which is a "function of the head."⁴³ The *prima materia*, i.e., the unconscious, is represented in man by the "unconscious" anima, and in woman by the "unconscious" animus. Out of the *prima materia* grows the philosophical tree, the unfolding *opus*. In their symbolical sense, too, the pictures are in accord with the findings of psychology, since Adam would then stand for the woman's animus who generates "philosophical" ideas with his member (*λόγοι σπερματικοί*), and Eve for the man's anima who, as Sapientia or Sophia, produces out of her head the intellectual content of the work.

520 Finally, I must point out that a certain concession to feminine psychology is also to be found in the *Rosarium*, in so far as the first series of pictures is followed by a second—less complete, but otherwise analogous—series, at the end of which there appears a masculine figure, the "emperor," and not, as in the first, an "empress," the "daughter of the philosophers." The accentuation of the feminine element in the Rebis (Fig. 10) is consistent with a predominantly male psychology, whereas the addition of an "emperor" in the second version is a concession to woman (or possibly to the male consciousness).

521 In its primary "unconscious" form the animus is a compound of spontaneous, unpremeditated opinions which exercise a powerful influence on the woman's emotional life, while the anima is similarly compounded of feelings which thereafter influence or distort the man's understanding ("she has turned his head"). Consequently the animus likes to project himself upon "intellectuals" and all kinds of "heroes," including tenors, artists, sporting celebrities, etc. The anima has a predilection for everything that is unconscious, dark, equivocal, and un-

sword. . . . And the love of Christ is a choice arrow too, which not only entered, but transfixed, the soul of Mary, so that it left no particle of her virgin heart free of love.)—Frans. by a priest of Meunt Melleray, I, p. 346.

⁴³ Cf. the Alaskan Eskimo tale "The Woman Who Became a Spider," in Rasmussen, *Die Gabe des Adlers*, pp. 121ff., and the Siberian tale "The Girl and the Skull," in Kunike (ed.), *München aus Sibirien*, No. 31, where a woman marries a skull.

related in woman, and also for her vanity, frigidity, helplessness, and so forth. In both cases the incest element plays an important part: there is a relation between the young woman and her father, the older woman and her son, the young man and his mother, the older man and his daughter.

522 It will be clear from all this that the "soul" which accrues to ego-consciousness during the *opus* has a feminine character in the man and a masculine character in the woman. His anima wants to reconcile and unite; her animus tries to discern and discriminate. This strict antithesis is depicted in the alchemists' Rebis, the symbol of transcendental unity, as a coincidence of opposites; but in conscious reality—once the conscious mind has been cleansed of unconscious impurities by the preceding *mundificatio*—it represents a conflict even though the conscious relations between the two individuals may be quite harmonious. Even when the conscious mind does not identify itself with the inclinations of the unconscious, it still has to face them and somehow take account of them in order that they may play their part in the life of the individual, however difficult this may be. For if the unconscious is not allowed to express itself through word and deed, through worry and suffering, through our consideration of its claims and resistance to them, then the earlier, divided state will return with all the incalculable consequences which disregard of the unconscious may entail. If, on the other hand, we give in to the unconscious too much, it leads to a positive or negative inflation of the personality. Turn and twist this situation as we may, it always remains an inner and outer conflict: one of the birds is fledged and the other not. We are always in doubt: there is a pro to be rejected and a contra to be accepted. All of us would like to escape from this admittedly uncomfortable situation, but we do so only to discover that what we left behind us was ourselves. To live in perpetual flight from ourselves is a bitter thing, and to live with ourselves demands a number of Christian virtues which we then have to apply to our own case, such as patience, love, faith, hope, and humility. It is all very fine to make our neighbour happy by applying them to him, but the demon of self-admiration so easily claps us on the back and says, "Well done!" And because this is a great psychological truth, it must be stood on its head for an equal number of people so as to give the devil something to carp at. But—does it make *us* happy when we have to apply

these virtues to ourselves? when I am the recipient of my own gifts, the least among my brothers whom I must take to my bosom? when I must admit that I need all my patience, my love, my faith, and even my humility, and that I myself am my own devil, the antagonist who always wants the opposite in everything? Can we ever really endure ourselves? "Do unto others . . ."—this is as true of evil as of good.

523 In John Gower's *Confessio amantis*⁴⁴ there is a saying which I have used as a motto to the Introduction of this book: "Bellica pax, vulnus dulce, suave malum" (a warring peace, a sweet wound, a mild evil). Into these words the old alchemist put the quintessence of his experience. I can add nothing to their incomparable simplicity and conciseness. They contain all that the ego can reasonably demand of the *opus*, and illuminate for it the paradoxical darkness of human life. Submission to the fundamental contrariety of human nature amounts to an acceptance of the fact that the psyche is at cross purposes with itself. Alchemy teaches that the tension is fourfold, forming a cross which stands for the four warring elements. The quaternio is the minimal aspect under which such a state of total opposition can be regarded. The cross as a form of suffering expresses psychic reality, and carrying the cross is therefore an apt symbol for the wholeness and also for the passion which the alchemist saw in his work. Hence the *Rosarium* ends, not unfittingly, with the picture of the risen Christ and the verses:

After my many sufferings and great martyr
I rise again transfigured, of all blemish free.

524 An exclusively rational analysis and interpretation of alchemy, and of the unconscious contents projected into it, must necessarily stop short at the above parallels and antinomies, for in a total opposition there is no third—*tertium non datur!* Science comes to a stop at the frontiers of logic, but nature does not—she thrives on ground as yet untrodden by theory. *Venerabilis natura* does not halt at the opposites; she uses them to create, out of opposition, a new birth.

⁴⁴Ed. Macaulay, II, p. 35; motto of Book I. Cf. St. Bernard of Clairvaux, *Sermones in Cant.*, XXIX, 8 (Migne, *P.L.*, vol. 183, col. 933) (of Mary): "Et illa quidem in tota se grande et suave amoris vulnus accepit . . ." (And she indeed received a great and sweet wound of love in all her being).

THE NEW BIRTH

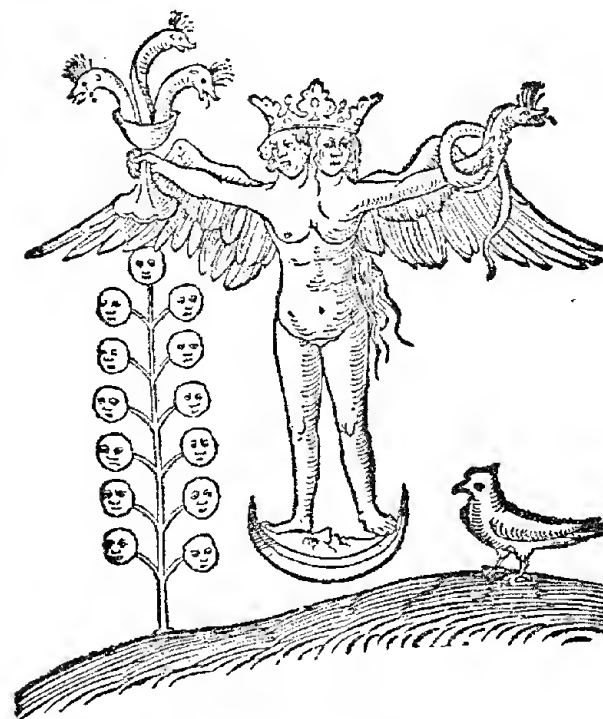
Here is born the Empress of all honour/
The philosophers name her their daughter.
She multiplies/ bears children ever again/
They are incorruptibly pure and without stain.

[Figure 10]

525 Our last picture is the tenth in the series, and this is certainly no accident, for the denarius is supposed to be the perfect number.¹ We have shown that the axiom of Maria consists of 4, 3, 2, 1; the sum of these numbers is 10, which stands for unity on a higher level. The unarius represents unity in the

¹ "Numerus perfectus est denarius" (the perfect number is ten).—Mylus, *Phil. ref.*, p. 134. The Pythagoreans regarded the *dekás* as the *τελειος ἀριθμός*.—Hippolytus, *Elenchos*, I, 2, 8. Cf. Joannes Lydus, *De mensibus*, 3, 4, and Proclus, *In Platonis Timaeum Commentaria*, 21 AB. This view was transmitted to alchemy through the *Turba* (pp. 300ff., "Sermo Pythagorae"). Dorn ("Congeries," *Theatr. chem.*, I, p. 622) says: "Quando quidem ubi Quaternarius et Ternarius ad Denarium ascendunt, eorum fit ad unitatem regressus. In isto concluditur arcano omnis occulta rerum sapientia." (When the number four and the number three ascend to the number ten, they return to the One. In this secret all the hidden wisdom of things is contained.) But he denies ("Duellum animi," *Theatr. chem.*, I, p. 545) that $1 + 2 + 3 + 4 = 10$, since 1 is not a number, maintaining that the denarius comes from $2 + 3 + 4 = 9 + 1$. He insists on the elimination of the devilish binarius (*ibid.*, pp. 542ff.). John Dee ("Monas hieroglyphica," *Theatr. chem.*, II, p. 220) derives the denarius in the usual way: the *antiquissimi Latini philosophi* assumed that the *crux rectilinea* meant the denarius. The old author Artorius (probably an Arab) also derives the denarius by adding together the first four numbers ("Clavis," *Theatr. chem.*, IV, p. 222). But later he says that 2 is the first number, and he proceeds to make the following operation: $2 + 1 = 3$, $2 + 2 = 4$, $4 + 1 = 5$, $4 + 3 = 7$, $7 + 1 = 8$, $8 + 1 = 9$, $8 + 2 = 10$, and says that "eodem modo centenarii ex denariis, milenarii vero ex centenariis procreantur" (in the same way the hundreds are produced out of the tens, and the thousands out of the hundreds). This operation can be regarded as either enigmatic or childish.

PHILOSOPHORVM.



Hie ist geboren die eddele Keyserin reich/
Die maister nennen sie ihrer dochter gleich.
Die vermeret sich/ gebiert kinder ohn zal/
Sinn vnd selich rein/vnd ohn alles mahl.

Dis

Figure 10

form of the *res simplex*, i.e., God as *auctor rerum*,² while the denarius is the result of the completed work. Hence the real meaning of the denarius is the Son of God,³ Although the alchemists call it the *filius philosophorum*,⁴ they use it as a Christ-symbol and at the same time employ the symbolic qualities of the ecclesiastical Christ-figure to characterize their Rebis.⁵ It is probably correct to say that the medieval Rebis had these Christian characteristics, but for the Hermaphroditus of Arabic and Greek sources we must conjecture a partly pagan tradition. The Church symbolism of *sponsus* and *sponsa* leads to the mystic union of the two, i.e., to the *anima Christi* which lives in the *corpus mysticum* of the Church. This unity underlies the idea of Christ's androgyny, which medieval alchemy exploited for its own ends. The much older figure of the Hermaphroditus, whose outward aspect probably derives from a Cyprian *Venus barbata*, encountered in the Eastern Church the already extant idea of an androgynous Christ, which is no doubt connected with the Platonic conception of the bisexual First Man, for Christ is ultimately the Anthropos.

526 The denarius forms the *totius operis summa*, the culminating point of the work beyond which it is impossible to go except by means of the *multiplicatio*. For, although the denarius represents a higher stage of unity, it is also a multiple of 1 and can therefore be multiplied to infinity in the ratio

² According to Hippolytus (*Elenchos*, IV, 43, 4), the Egyptians said that God was a *μονὰς ἀδιαιρέτος* (an indivisible unity), and that 10 was a monad, the beginning and end of all number.

³ The denarius as an *allegoria Christi* is to be found in Rabanus Maurus, *Allegoriae in universam sanctam Scripturam* (Migne, P.L., vol. 112, col. 907).

⁴ "Audi atque attende: Sal antiquissimum Mysterium! Cuius nucleum in Denario, Harpocrate, sile." (Listen and pay heed: Salt is the oldest mystery. Hide its nucleus in the number ten, after the manner of Harpocrates.)—Khunrath, *Amphitheatrum*, p. 194. The salt is the salt of wisdom. Harpocrates is the genius of the secret mysteries. Cf. *Psychology and Alchemy*, figs. 52 and 253.

⁵ There is a parallel to this in the system of Monoimos (Hippolytus, *Elenchos*, VIII, 12, 2ff.). The son of Oceanus (the Anthropos) is an indivisible monad and yet divisible: he is mother and father, a monad that is also a decad. "Ex denario divino statues unitatem" (Out of the divine number ten you will constitute unity).—Quotation from Joh. Dausten in Aegidius de Vadis, "Dialogus," *Theatr. chem.*, II, p. 115. Dausten, or Dastyne, was probably an Englishman; certain authorities date him at the beginning of the 14th cent., others much later. See Ferguson, *Bibl. chem.*, I, s.v. "Dausten."

of 10, 100, 1000, 10,000, etc., just as the mystical body of the Church is composed of an indefinitely large number of believers and is capable of multiplying that number without limit. Hence the Rebis is described as the *cibus sempiternus* (everlasting food), *lumen indeficiens*, and so forth; hence also the assumption that the tincture replenishes itself and that the work need only be completed once and for all time.⁶ But, since the *multiplicatio* is only an attribute of the denarius, 100 is no different from and no better than 10.⁷

527 The *lapis*, understood as the cosmogonic First Man, is the *radix ipsius*, according to the *Rosarium*: everything has grown from this One and through this One.⁸ It is the Uroboros, the serpent that fertilizes and gives birth to itself, by definition an *increated*, despite a quotation from Rosarius to the effect that "Mercurius noster nobilissimus" was created by God as a "res nobilis." This *creatum increatum* can only be listed as another paradox. It is useless to rack our brains over this extraordinary attitude of mind. Indeed we shall continue to do so only while we assume that the alchemists were not being consciously and intentionally paradoxical. It seems to me that theirs was a perfectly natural view: anything unknowable could best be described in terms of opposites.⁹ A longish poem in German, evidently written at about the time it was printed in the 1550 *Rosarium*, explains the nature of the Hermaphroditus as follows:

528 Here is born the Empress of all honour/
The philosophers name her their daughter.
She multiplies/ bears children ever again/
They are incorruptibly pure and without stain.

⁶ Norton's "Ordinall," *Theatr. chem. britannicum*, p. 48. Philalethes ("Fons chemicae veritatis," *Mus. herm.*, p. 802) says: "Qui semel adeptus est, ad Autunnum sui laboris pervenit" (He who has once found it has reached the harvest time of his work). This is a quotation from Johannes Pontanus, who lived about 1550 and was a physician and professor of philosophy at Königsberg. Cf. Ferguson, *Bibl. chem.*, II, p. 212.

⁷ It is worth noting that St. John of the Cross pictures the ascent of the soul in ten stages.

⁸ "Ipsa omnia sunt ex uno et de uno et cum uno, quod est radix ipsius" (They are all from the One, and of the One, and with the One, which is the root of itself).—*Art. aurif.*, II, p. 369.

⁹ Nicholas of Cusa, in his *De docta ignorantia*, regarded antinomial thought as the highest form of reasoning.

The Queen hates death and poverty
 She surpasses gold silver and jewellery/
 All medicaments great and small.
 Nothing upon earth is her equal/
 Wherefore we say thanks to God in heaven.
 O force constrains me naked woman that I am/
 For unblest was my body when I first began.
 And never did I become a mother/
 Until the time when I was born another.
 Then the power of roots and herbs did I possess/
 And I triumphed over all sickness.
 Then it was that I first knew my son/
 And we two came together as one.
 There I was made pregnant by him and gave birth
 Upon a barren stretch of earth.
 I became a mother yet remained a maid/
 And in my nature was established.
 Therefore my son was also my father/
 As God ordained in accordance with nature.
 I bore the mother who gave me birth/
 Through me she was born again upon earth.
 To view as one what nature hath wed/
 Is in our mountain most masterfully hid.
 Four come together in one/
 In this our magisterial Stone.
 And six when seen as a trinity/
 Is brought to essential unity.
 To him who thinks on these things aright/
 God giveth the power to put to flight
 All such sicknesses as pertain
 To metals and the bodies of men.
 None can do that without God's help/
 And then only if he see through himself.
 Out of my earth a fountain flows/
 And into two streams it branching goes.
 One of them runs to the Orient/
 The other towards the Occident.
 Two eagles fly up with feathers aflame/
 Naked they fall to earth again.
 Yet in full feather they rise up soon/
 That fountain is Lord of sun and moon.
 O Lord Jesu Christ who bestow'st
 The gift through the grace of thy Holy Ghost:

He unto whom it is given truly/
 Understands the masters' sayings entirely.
 That his thoughts on the future life may dwell/
 Body and soul are joined so well.
 And to raise them up to their father's kingdom/
 Such is the way of art among men.

529

This poem is of considerable psychological interest. I have already stressed the anima nature of the androgyne. The "unblessedness" of the "first body" has its equivalent in the disagreeable, daemonic, "unconscious" anima which we considered in the last chapter. At its second birth, that is, as a result of the opus, this anima becomes fruitful and is born together with her son, in the shape of the Hermaphroditus, the product of mother-son incest. Neither fecundation nor birth impairs her virginity.¹⁰ This essentially Christian paradox is connected with the extraordinary *timeless* quality of the unconscious: everything has already happened and is yet unliappened, is already dead and yet unborn.¹¹ Such paradoxical statements illustrate the potentiality of unconscious contents. In so far as comparisons are possible at all, they are objects of memory and knowledge, and in this sense belong to the remote past; we therefore speak of "vestiges of primordial mythological ideas." But, in so far as the unconscious manifests itself in a sudden incomprehensible invasion, it is something that was never there before, something altogether strange, new, and belonging to the future. The unconscious is thus the mother as well as the daughter, and the mother has given birth to her own mother (*in creatum*), and

¹⁰ Cf. "Rosinus ad Sarratantam," *Art. aurif.*, I, p. 309: "Cuius [lapidis] mater virgo est, et pater non concubuit" (Its [the stone's] mother is a virgin, and the father lay not with her).

¹¹ Cf. Petrus Bonus, "Pretiosa margarita novella," *Theatr. chem.*, V, p. 649: "Cuius mater virgo est, cuius pater foeminam nescit. Adhuc etiam noverunt, quod Deus fieri debet homo, quia in die novissima huius artis, in qua est operis complementum, generans et generatum fiunt omnino unum: et senex et puer et pater et filius fiunt omnino unum. Ita quod omnia vetera fiunt nova." (Whose mother is a virgin and whose father knew not woman. They knew also that God must become man, because on the last day of this art, when the completion of the work takes place, begetter and begotten become altogether one. Old man and youth, father and son, become altogether one. Thus all things old are made new.)

her son was her father.¹² It seems to have dawned on the alchemists that this most monstrous of paradoxes was somehow connected with the self, for no man can practise such an art unless it be with God's help, and unless "he see through himself." The old masters were aware of this, as we can see from the dialogue between Morienus and King Kalid. Morienus relates how Hercules (the Byzantine Emperor Heraclius) told his pupils: "O sons of wisdom, know that God, the supreme and glorious Creator, has made the world out of four unequal elements and set man as an ornament between them." When the King begged for further explanation, Morienus answered: "Why should I tell you many things? For this substance [i.e., the arcanum] is extracted from you, and you are its ore; in you the philosophers find it, and, that I may speak more plainly, from you they take it. And when you have experienced this, the love and desire for it will be increased in you. And you shall know that this thing subsists truly and beyond all doubt. . . . For in this stone the four elements are bound together, and men liken it to the world and the composition of the world."¹³

⁵³⁰ One gathers from this discourse that, owing to his position between the four world-principles, man contains within himself a replica of the world in which the unequal elements are united. This is the microcosm in man, corresponding to the "firmament" or "Olympus" of Paracelsus: that unknown quantity in man which is as universal and wide as the world itself, which is in him by nature and cannot be acquired. Psychologically, this corresponds to the collective unconscious, whose projections are to be found everywhere in alchemy. I must refrain from adducing more proofs of the psychological insight of the alchemists, since this has already been done elsewhere.¹⁴

⁵³¹ The end of the poem hints at immortality—at the great hope of the alchemists, the *elixir vitae*. As a transcendental idea, immortality cannot be the object of experience, hence there is no argument either for or against. But immortality as an *experience of feeling* is rather different. A feeling is as indisputable a reality as the existence of an idea, and can be experienced to

¹² Cf. Dante, *Paradiso*, XXXIII, i: "O Virgin Mother, daughter of thy son."

¹³ "Sermo de transmutatione metallorum," *Art. aurif.*, II, p. 37.

¹⁴ Cf. "Psychology and Religion," *pass.* 95ff., 153ff.; and *Psychology and Alchemy*, *pass.* 342ff.

exactly the same degree. On many occasions I have observed that the spontaneous manifestations of the self, i.e., the appearance of certain symbols relating thereto, bring with them something of the timelessness of the unconscious which expresses itself in a feeling of eternity or immortality. Such experiences can be extraordinarily impressive. The idea of the *aqua permanens*, the *incompactibilitas lapidis*, the *elixir vitae*, the *cibus immortalis*, etc., is not so very strange, since it fits in with the phenomenology of the collective unconscious.¹⁵ It might seem a monstrous presumption on the part of the alchemist to imagine himself capable, even with God's help, of producing an everlasting substance. This claim gives many treatises an air of boastfulness and humbug on account of which they have deservedly fallen into disrepute and oblivion. All the same, we should beware of emptying out the baby with the bath water. There are treatises that look deep into the nature of the *opus* and put another complexion on alchemy. Thus the anonymous author of the *Rosarium* says: "It is manifest, therefore, that the stone is the master of the philosophers, as if he [the philosopher] were to say that he does of his own nature that which he is compelled to do; and so the philosopher is not the master, but rather the minister, of the stone. Consequently, he who attempts through the art and apart from nature to introduce into the matter anything which is not in it naturally, errs, and will bewail his error."¹⁶ This tells us plainly enough that the artist does not act from his own creative whim, but is driven to act by the stone. This almighty taskmaster is none other than the self. The self wants to be made manifest in the work, and for this reason the *opus* is a process of individuation, a becoming of the self. The self is the total, timeless man and as such corresponds

¹⁵ It goes without saying that these concepts offer no solution of any metaphysical problem. They neither prove nor disprove the immortality of the soul.

¹⁶ *Art. aurif.*, II, pp. 356f.: "Pater ergo quod Philosophorum Magister lapis est, quasi diceret, quod naturaliter etiam per se facit quod tenetur facere: et sic Philosophus non est Magister lapidis, sed potius minister. Ergo qui quaerit per artem extra naturam per artificium inducere aliquid in rem, quod in ea naturaliter non est, errat et errorem suum deflebit." [The above translation follows the author's German version. An equally likely translation of the "quasi diceret" clause would be: "as if it (the stone) were to say that it does of its own nature that which it is held to do."—A.S.B.G.]

to the original, spherical,¹⁷ bisexual being who stands for the mutual integration of conscious and unconscious.

532 From the foregoing we can see how the *opus* ends with the idea of a highly paradoxical being that defies rational analysis. The work could hardly end in any other way, since the *complexio oppositorum* cannot possibly lead to anything but a baffling paradox. Psychologically, this means that human wholeness can only be described in antinomies, which is always the case when dealing with a transcendental idea. By way of comparison, we might mention the equally paradoxical corpuscular theory and wave theory of light, although these do at least hold out the possibility of a mathematical synthesis, which the psychological idea naturally lacks. Our paradox, however, offers the possibility of an *intuitive* and *emotional* experience, because the unity of the self, unknowable and incomprehensible, irradiates even the sphere of our discriminating, and hence divided, consciousness, and, like all unconscious contents, does so with very powerful effects. This inner unity, or experience of unity, is expressed most forcibly by the mystics in the idea of the *unio mystica*, and above all in the philosophies and religions of India, in Chinese Taoism, and in the Zen Buddhism of Japan. From the point of view of psychology, the names we give to the self are quite irrelevant, and so is the question of whether or not it is "real." Its psychological reality is enough for all practical purposes. The intellect is incapable of knowing anything beyond that anyway, and therefore its Pilate-like questionings are devoid of meaning.

533 To come back to our picture: it shows an apotheosis of the Rebis, the right side of the body being male, the left female. The figure stands on the moon, which in this case corresponds to the feminine lunar vessel, the *vas hermeticum*. Its wings betoken volatility, i.e., spirituality. In one hand it holds a chalice with three snakes in it, or possibly one snake with three heads; in the other, a single snake. This is an obvious allusion to the axiom of Maria and the old dilemma of 3 and 4, and also to the mystery of the Trinity. The three snakes

¹⁷ The Persian Gayomart is as broad as he is long, hence spherical in shape like the world-soul in Plato's *Timaeus*. He is supposed to dwell in each individual soul and in it to return to God. See Reitzenstein and Schaeder, *Studien zum antiken Synkretismus*, p. 25.

in the chalice are the chthonic equivalent of the Trinity, and the single snake represents, firstly, the unity of the three as expressed by Maria and, secondly, the "sinister" *serpens Mercurialis* with all its subsidiary meanings.¹⁸ Whether pictures of this kind are in any way related to the Baphomet¹⁹ of the Templars is an open question, but the snake symbolism²⁰ certainly points to the evil principle, which, although excluded from the Trinity, is yet somehow connected with the work of redemption. Moreover to the left of the Rebis we also find the raven, a synonym for the devil.²¹ The unfledged bird has disappeared: its place is taken by the winged Rebis. To the right, there stands the "sun and moon tree," the *arbor philosophica*, which is the conscious equivalent of the unconscious process of development suggested on the opposite side. The corresponding picture of the Rebis in the second version²² has, instead of the raven, a pelican plucking its breast for its young, a well-known allegory of Christ. In the same picture a lion is prowling about behind the Rebis and, at the bottom of the hill on which the Rebis stands, there is the three-headed snake.²³ The alchemical hermaphrodite is a problem in itself and really needs special elucidation. Here I will say only a few words

¹⁸ Cf. "The Spirit Mercurius."

¹⁹ Possibly from *βαφή* (*tinctura*) and *μητις* (skill, sagacity), thus roughly corresponding to the Krater of Hermes filled with *ros*. Cf. Nicolai, *Versuch über die Beschuldigungen, welche dem Tempelherrenorden gemacht wurden*, p. 120; Hammer-Purgstall, *Mysterium Baphometis*, pp. 3ff.

²⁰ Cf. *Psychology and Alchemy*, fig. 70, showing a snake ritual. There is no certain connection of snake worship with the Templars (Hammer-Purgstall, *Mémoire sur deux coffrets gnostiques*).

²¹ Anastasius Sinaïta, *Anagogicae contemplationes*: "Et cum vel suffocatus esset et perisset tenebrosus corvus Satan . . ." (And when the dark raven Satan [or: of Satan] was suffocated or had perished . . .). St. Ambrose, *De Noe et Arca*, I, 17 (Migne, *P.L.*, vol. 14, col. 411): "Siquidem omnis impudentia atque culpa tenebrosa est et mortuis pascitur sicut corvus . . ." (If indeed all shamelessness and guilt is dark and feeds on the dead like a raven . . .). Again, the raven signifies the sinners: St. Augustine, *Annotationes in Job*, I, xxviii, 41 (Migne, *P.L.*, vol. 34, col. 830): "Significantur ergo nigri [scilicet corvi] hoc est peccatores nondum dealbati remissione peccatorum" (They signify the black [raven], i.e., the sinners not yet whitened by remission of their sins). Paulinus of Aquileia, *Liber exhortationis* (Migne, *P.L.*, vol. 99, col. 253): "anima peccatoris . . . quae nigrior corvo est" (The soul of a sinner . . . which is blacker than a raven).

²² *Art. aurif.*, II, p. 359. See *Psychology and Alchemy*, fig. 54.

²³ For further pictures of the Rebis see *ibid.*, Index, s.v. "hermaphrodite."

about the remarkable fact that the fervently desired goal of the alchemist's endeavours should be conceived under so monstrous and horrific an image. We have proved to our satisfaction that the antithetical nature of the goal largely accounts for the monstrosity of the corresponding symbol. But this rational explanation does not alter the fact that the monster is a hideous abortion and a perversion of nature. Nor is this a mere accident undeserving of further scrutiny; it is on the contrary highly significant and the outcome of certain psychological facts fundamental to alchemy. The symbol of the hermaphrodite, it must be remembered, is one of the many synonyms for the goal of the art. In order to avoid unnecessary repetition I would refer the reader to the material collected in *Psychology and Alchemy*, and particularly to the lapis-Christ parallel, to which we must add the rarer and, for obvious reasons, generally avoided comparison of the *prima materia* with God.²⁴ Despite the closeness of the analogy, the *lapis* is not to be understood simply as the risen Christ and the *prima materia* as God; the *Tabula smaragdina* hints, rather, that the alchemical mystery is a "lower" equivalent of the higher mysteries, a sacrament not of the paternal "mind" but of maternal "matter." The disappearance of theriomorphic symbols in Christianity is here compensated by a wealth of allegorical animal forms which tally quite well with *mater natura*. Whereas the Christian figures are the product of spirit, light, and good, the alchemical figures are creatures of night, darkness, poison, and evil. These dark origins do much to explain the misshapen

²⁴ The identification of the *prima materia* with God occurs not only in alchemy but in other branches of medieval philosophy as well. It derives from Aristotle and its first appearance in alchemy is in the Harranite "Treatise of Platonic Tetralogies" ("Liber Platonis Quartorum," *Theatr. chem.*, V). Mennens ("Aureum vellus," *Theatr. chem.*, V, p. 334) says: "Nomen itaque quadriliterum Dei sanctissimam Trinitatem designare videtur et materiam, quae et umbra eius dicitur et a Moyse Dei posteriora vocatur" (Therefore the four-letter name of God seems to signify the Most Holy Trinity and the Materia, which is also called his shadow, and which Moses called his back parts). Subsequently this idea crops up in the philosophy of David of Dinant, who was attacked by Albertus Magnus. "Sunt quidam haeretici dicentes Deum et materiam primam et *νοῦν* sive mentem idem esse" (There are some heretics who say that God and the *prima materia* and the nous or mind are the same thing).—*Summa Theologica*, I, 6, qu. 29, memb. 1, art. 1, par. 5 (*Opera*, ed. Borgnet, vol. 31, p. 294). Further details in Krönlein, "Amalrich von Bena," pp. 303ff.

hermaphrodite, but they do not explain everything. The crude, embryonic features of this symbol express the immaturity of the alchemist's mind, which was not sufficiently developed to equip him for the difficulties of his task. He was underdeveloped in two senses: firstly he did not understand the real nature of chemical combinations, and secondly he knew nothing about the psychological problem of projection and the unconscious. All this lay as yet hidden in the womb of the future. The growth of natural science has filled the first gap, and the psychology of the unconscious is endeavouring to fill the second. Had the alchemists understood the psychological aspects of their work, they would have been in a position to free their "uniting symbol" from the grip of instinctive sexuality where, for better or worse, mere nature, unsupported by the critical intellect, was bound to leave it. Nature could say no more than that the combination of supreme opposites was a hybrid thing. And there the statement stuck, in sexuality, as always when the potentialities of consciousness do not come to the assistance of nature—which could hardly have been otherwise in the Middle Ages owing to the complete absence of psychology.²⁵ So things remained until, at the end of the nineteenth century, Freud dug up this problem again. There now ensued what usually happens when the conscious mind collides with the unconscious: the former is influenced and prejudiced in the highest degree by the latter, if not actually overpowered by it. The problem of the union of opposites had been lying there for centuries in its sexual form, yet it had to wait until scientific enlightenment and objectivity had advanced far enough for people to mention "sexuality" in scientific conversation. The sexuality of the unconscious was instantly taken with great seriousness and elevated to a sort of religious dogma, which has been fanatically defended right down to the present time: such was the fascination emanating from those contents which had last been nurtured by the alchemists. The natural archetypes that underlie the mythologems of incest, the hierosgamos,

²⁵ The idea of the hermaphrodite is seemingly to be met with in later Christian mysticism. Thus Pierre Poirer (1646-1719), the friend of Mme Guyon, was accused of believing that, in the millennium, propagation would take place hermaphroditically. The accusation was refuted by Cramer (Hauck, *Realencyklopädie*, XV, p. 496), who showed that there was nothing of this in Poirer's writings.

the divine child, etc., blossomed forth—in the age of science—into the theory of infantile sexuality, perversions, and incest, while the *coniunctio* was rediscovered in the transference neurosis.²⁶

534 The sexualism of the hermaphrodite symbol completely overpowered consciousness and gave rise to an attitude of mind which is just as unsavoury as the old hybrid symbolism. The task that defeated the alchemists presented itself anew: how is the profound cleavage in man and the world to be understood, how are we to respond to it and, if possible, abolish it? So runs the question when stripped of its natural sexual symbolism, in which it had got stuck only because the problem could not push its way over the threshold of the unconscious. The sexualism of these contents always denotes an unconscious identity of the ego with some unconscious figure (either anima or animus), and because of this the ego is obliged, willing and reluctant at once, to be a party to the hieroglyphs, or at least to believe that it is simply and solely a matter of an erotic consummation. And sure enough it increasingly becomes so the more one believes it—the more exclusively, that is to say, one concentrates on the sexual aspect and the less attention one pays to the archetypal patterns. As we have seen, the whole question invites fanaticism because it is so painfully obvious that we are in the wrong. If, on the other hand, we decline to accept the argument that because a thing is fascinating it is the absolute truth, then we give ourselves a chance to see that the alluring sexual aspect is but one among many—the very one that deludes our judgment. This aspect is always trying to deliver us into the power of a partner who seems compounded of all the qualities we have failed to realize in ourselves. Hence, unless we prefer to be made fools of by our illusions, we shall, by carefully analysing every fascination, extract from it a portion of our own personality, like a quintessence, and slowly come to recognize that we meet ourselves time and again in a thousand disguises on the path of life. This, however, is a truth which only profits the man who is temperamentally convinced of the individual and irreducible reality of his fellow men.

535 We know that in the course of the dialectical process the

²⁶ It is interesting to see how this theory once more joined forces with alchemy in Herbert Silberer's book, *Problems of Mysticism and Its Symbolism*.

unconscious produces certain images of the *goal*. In *Psychology and Alchemy* I have described a long series of dreams which contain such images (including even a shooting target). They are mostly concerned with ideas of the mandala type, that is, the circle and the quaternary. The latter are the plainest and most characteristic representations of the goal. Such images unite the opposites under the sign of the quaternio, i.e., by combining them in the form of a cross, or else they express the idea of wholeness through the circle or sphere. The superior type of personality may also figure as a goal-image, though more rarely. Occasionally special stress is laid on the luminous character of the centre. I have never come across the hermaphrodite as a personification of the goal, but more as a symbol of the initial state, expressing an identity with anima or animus.

536 These images are naturally only anticipations of a wholeness which is, in principle, always just beyond our reach. Also, they do not invariably indicate a subliminal readiness on the part of the patient to realize that wholeness consciously, at a later stage; often they mean no more than a temporary compensation of chaotic confusion and lack of orientation. Fundamentally, of course, they always point to the self, the container and organizer of all opposites. But at the moment of their appearance they merely indicate the possibility of order in wholeness.

537 What the alchemist tried to express with his Rebis and his squaring of the circle, and what the modern man also tries to express when he draws patterns of circles and quaternities, is wholeness—a wholeness that resolves all opposition and puts an end to conflict, or at least draws its sting. The symbol of this is a *coincidentia oppositorum* which, as we know, Nicholas of Cusa identified with God. It is far from my intention to cross swords with this great man. My business is merely the natural science of the psyche, and my main concern to establish the facts. How these facts are named and what further interpretation is then placed upon them is of secondary importance. Natural science is not a science of words and ideas, but of facts. I am no terminological rigorist—call the existing symbols "wholeness," "self," "consciousness," "higher ego," or what you will, it makes little difference. I for my part only try not to give any false or misleading names. All these terms are sim-

ply names for the facts that alone carry weight. The names I give do not imply a philosophy, although I cannot prevent people from barking at these terminological phantoms as if they were metaphysical hypostases. The facts are sufficient in themselves, and it is well to know about them. But their interpretation should be left to the individual's discretion. "The maximum is that to which nothing is opposed, and in which the minimum is also the maximum,"²⁷ says Nicholas of Cusa. Yet God is also above the opposites: "Beyond this coincidence of creating and being created art thou God."²⁸ Man is an analogy of God: "Man is God, but not in an absolute sense, since he is man. He is therefore God in a human way. Man is also a world, but he is not all things at once in contracted form, since he is man. He is therefore a microcosm."²⁹ Hence the *complexio oppositorum* proves to be not only a possibility but an ethical duty: "In these most profound matters every endeavour of our human intelligence should be bent to the achieving of that simplicity where contradictories are reconciled."³⁰ The alchemists are as it were the empiricists of the great problem of the union of opposites, whereas Nicholas of Cusa is its philosopher.

²⁷ *De docta ignorantia*, II, 3: "Maximum autem est, cui nihil opponitur, ubi et Minimum est Maximum."

²⁸ "Ultra hanc coincidentiam creare cum creari es tu Deus."

²⁹ *De conjecturis*, II, 14: "Homo enim Deus est, sed non absolute, quoniam homo. Humane igitur est Deus. Homo etiam mundus est, sed non contracte omnia, quoniam homo. Est igitur homo μικρόκοσμος."

³⁰ *Of Learned Ignorance* (trans. Heron), p. 173: "Debet autem in his profundis onis nostri humani ingenii conatus esse, ut ad illam se elevet simplicitatem, ubi contradictoria coincidunt."

EPILOGUE

⁵³⁸ To give any description of the transference phenomenon is a very difficult and delicate task, and I did not know how to set about it except by drawing upon the symbolism of the alchemical *opus*. The *theoria* of alchemy, as I think I have shown, is for the most part a projection of unconscious contents, of those archetypal forms which are characteristic of all pure fantasy-products, such as are to be met with in myths and fairy-tales, or in the dreams, visions, and the delusional systems of individual men and women. The important part played in the history of alchemy by the hierogamos and the mystical marriage, and also by the *coniunctio*, corresponds to the central significance of the transference in psychotherapy on the one hand and in the field of normal human relationships on the other. For this reason, it did not seem to me too rash an undertaking to use an historical document, whose substance derives from centuries of mental effort, as the basis and guiding thread of my argument. The gradual unfolding of the symbolic drama presented me with a welcome opportunity to bring together the countless individual experiences I have had in the course of many years' study of this theme—experiences which, I readily admit, I did not know how to arrange in any other way. This venture, therefore, must be regarded as a mere experiment; I have no desire to attribute any conclusive significance to it. The problems connected with the transference are so complicated and so various that I lack the categories necessary for a systematic account. There is in such cases always an urge to simplify things, but this is dangerous because it so easily violates the facts by seeking to reduce incompatibles to a common denominator. I have resisted this temptation so far as possible and allow myself to hope that the reader will not run away with the idea that the process I have described here is a working model of the average course of events. Experience shows, in fact, that not only were the alchemists exceedingly vague as to the sequence of the various stages, but that in our observation

of individual cases there is a bewildering number of variations, as well as the greatest arbitrariness in the sequence of states, despite all agreement in principle as to the basic facts. A logical order, as we understand it, or even the possibility of such an order, seems to lie outside the bounds of our subject at present. We are moving here in a region of individual and unique happenings that have no parallel. A process of this kind can, if our categories are wide enough, be reduced to an order of sorts and described, or at least adumbrated, with the help of analogies; but its inmost essence is the uniqueness of a life individually lived—which nobody can grasp from outside, but which, on the contrary, holds the individual in its grip. The series of pictures that served as our Ariadne thread is one of many,¹ so that we could easily set up several other working models which would display the process of transference each in a different light. But no single model would be capable of fully expressing the endless wealth of individual variations which all have their *raison d'être*. Such being the case, it is clear to me that even this attempt to give a comprehensive account of the phenomenon is a bold undertaking. Yet its practical importance is so great that the attempt surely justifies itself, even if its defects give rise to misunderstandings.

539 We live today in a time of confusion and disintegration. Everything is in the melting pot. As is usual in such circumstances, unconscious contents thrust forward to the very borders of consciousness for the purpose of compensating the crisis in which it finds itself. It is therefore well worth our while to examine all such borderline phenomena with the greatest care, however obscure they seem, with a view to discovering the seeds

¹Of these I would draw attention only to the series contained in *Mutus liber*, where the adept and his *soror mystica* are shown performing the *opus*. The first picture (fig. 11) shows an angel waking the sleeper with a trumpet; in the second picture (fig. 12), the pair of alchemists kneel on either side of the Athanor (furnace) with the sealed phial inside it, and above them are two angels holding the same phial, which now contains Sol and Luna, the spiritual equivalents of the two adepts. The third picture (fig. 13) shows, among other things, the soror catching birds in a net and the adept hooking a nixie with rod and line: birds, being volatile creatures, stand for thoughts or the pluralistic animus, and the nixie corresponds to the anima. The undisguisedly psychic character of this portrayal of the *opus* is probably due to the fact that the book was written comparatively late—1677.



Figure 11

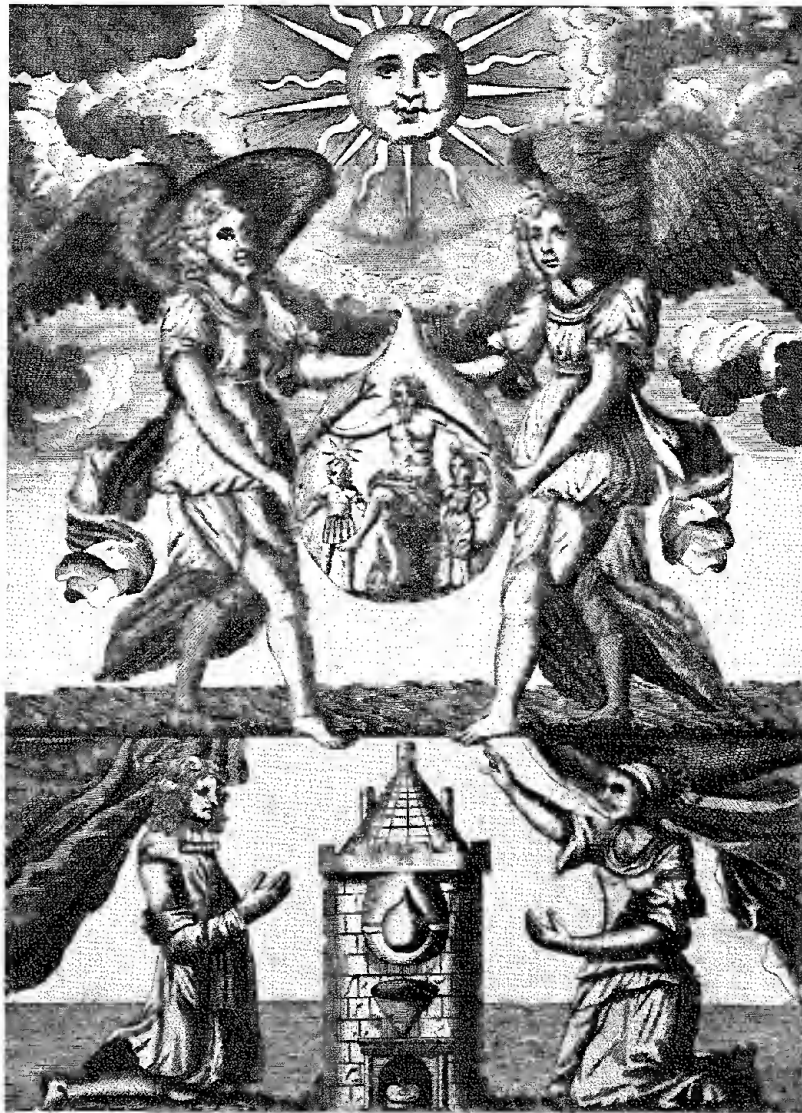


Figure 12

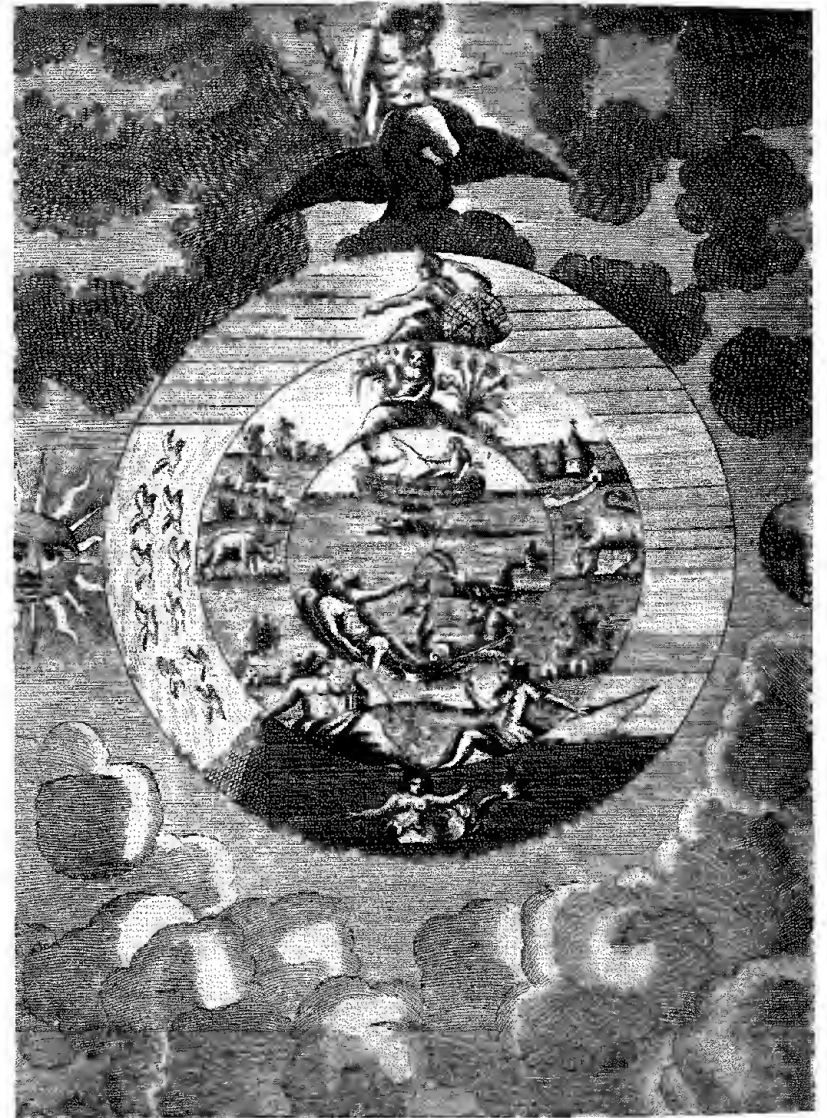


Figure 13

of new and potential orders. The transference phenomenon is without doubt one of the most important syndromes in the process of individuation; its wealth of meanings goes far beyond mere personal likes and dislikes. By virtue of its collective contents and symbols it transcends the individual personality and extends into the social sphere, reminding us of those higher human relationships which are so painfully absent in our present social order, or rather disorder. The symbols of the circle and the quaternity, the hallmarks of the individuation process, point back, on the one hand, to the original and primitive order of human society, and forward on the other to an inner order of the psyche. It is as though the psyche were the indispensable instrument in the reorganization of a civilized community as opposed to the collectivities which are so much in favour today, with their aggregations of half-baked mass-men. This type of organization has a meaning only if the human material it purports to organize is good for something. But the mass-man is good for nothing—he is a mere particle that has forgotten what it is to be human and has lost its soul. What our world lacks is the *psychic connection*; and no clique, no community of interests, no political party, and no State will ever be able to replace this. It is therefore small wonder that it was the doctors and not the sociologists who were the first to feel more clearly than anybody else the true needs of man, for, as psychotherapists, they have the most direct dealings with the sufferings of the soul. If my general conclusions sometimes coincide almost word for word with the thoughts of Pestalozzi, the deeper reason for this does not lie in any special knowledge I might possess of this great educator's writings, but in the nature of the subject itself, that is, in insight into the reality of man.