

VOLUME 14: MYSTERIUM CONIUNCTIONIS  
Abstracts of the Collected Works of C. G. Jung

Volume 14: Mysterium Coniunctionis

The components of the coniunctio. 1. The opposites.

In: Jung, C., Collected Works of C. G. Jung, Vol. 14. 2nd ed., Princeton University Press, 1970. 702 p. (p. 3-6).

The alchemical duality of opposites, the symbols used to express them, and their significance in terms of psychology are briefly presented. A list of the factors coming together in the coniunctio, such as heat/cold, moist/dry, spirit/soul, active/passive, etc., are provided. It is noted that these polarities are often arranged into a quaternity, usually symbolized by a Physis (a cross.) Both personified and theriomorphic examples of symbolic representations of the coniunctio are given. A brief analysis of the astrological fishes and the stag/unicorn/forest symbols from Lamspringk's "Symbols" is provided. The elevation of the human figure to a king or divinity is explained as an indication of the transconscious character of the pair of opposites showing the relation of the opposites to the ego personality and the self.

The components of the coniunctio. 2. The coniunctio and the mediating role of Mercurius.

In: Jung, C., Collected Works of C. G. Jung, Vol. 14. 2nd ed., Princeton University Press, 1970. 702 p. (p. 6-17).

Through examples from several alchemical texts, the significance of Mercurius as the synthesizing or union of the pairs of opposites in the quaternio is discussed. These texts are then related to their Christian religious background. The arrangement of opposites into a quaternity is illustrated by an analysis of the four goddesses in Stolcenberg's *Viridarium chymicum* and the Abu'l-Qasim. In the latter example, Ostanes stands between masculine/feminine, good/evil opposites and is subject to the compulsion of the stars; i.e., a transconscious factor beyond the reach of the human will. As a result he is a diversity of persons, whereas he should be one. Hermes points out that he (Oranes) shares something incorruptible in his nature, a unity symbolized by a crown or kingly totality. The quaternio of the *Consilium coniugii* is cited, and the ogdoad or double quaternio of Bemardus Trevisanus is illustrated by a diagram. In this instance, the center of unity is expressed symbolically as being in the Indian Ocean (the unconscious). It symbolizes the microcosm, the mystical Adam, and bisexual original man, where he is identical with the unconscious. The quaternio of the scholia to the "Tractatus aureus Hcrmetis" is presented, illustrated by a diagram, and analyzed, with the spirit of Mercurius representing the unifying agent of the opposites.

Mercurius is seen as both the original man discriminated in crude form through the physical world, and as the reconstituted totality in sublimated form. He is likened to the matrimonium or coniunctio of opposites. The alchemical terms: Pelican, Mercurius, Lapis, Circle and Hermetic Vessel, are related to the mandala and to symbols for Christ found in the Epistles, the Gospels and the Shepherd of Hermas. The goal of the alchemists' endeavour was to arrive at an Ecclesia spiritualis, above all creeds, and subject solely to Christ. 4 references.

The components of the coniunctio. 3. The orphan, the widow, and the moon. In: Jung, C., *Collected Works of C. G. Jung*, Vol. 14. 2nd ed., Princeton University Press, 1970. 702 p. (p. 17-37).

The alchemical symbols: orphan, widow and moon, are related to the images found in classical mythology, the Patristic writings, and the Cabala. A link between the precious stone, orphan, found in the writings of Albertus Magnus and the lapis Philosophorum mentioned in Carmen Helviodori, Petrus Bonus and Dom is established. This analysis of orphan leads to discussion of the term widow as a symbol of alchemic prima materia, mother of the lapis philosophorum. Parallels are drawn between the myth of Isis and the synonyms used for prima materia or the feminine principle in alchemy. The paradoxical joy/bitterness; destroyer/healer roles of both are emphasized and related to the Christian belief in transubstantiation, as well as to Aztec and Egyptian myths. It is shown that alchemy replaced the sponsus/sponsa Christian image with one of material and spiritual totality personified by Mercurius, the union of Sapientia and matter (feminine) with the Holy Ghost and the devil. The Cabalan Malchuth is recognized as having been assimilated into the alchemical imagery of the widow as was the Patristic sponsus/sponsa symbol. The paradoxical symbol of the moon as source of light and also destroyer of light (sol, sun) is traced through alchemical writings, the writings of Augustine and motifs from Aztec and Egyptian writings. The motif of wounding, associated with the eclipse, with Christ and the Church, Hecate and Persephone, and the writings of Zosimos and Philaletha, show that the goal of the alchemist was to root out the original sin with the balsam of life, a mixture of natural heat and radical moisture. This "redemption" was to be accomplished through the art of alchemy. Further elucidation of this redemptive role, accomplished by kinosis (emptying), is provided by quotations from Rahner, St. Ambrose, and St. Hilary, with a reference to the alchemical text of the Scrutinium. 5 references.

The components of the coniunctio. 4. Alchemy and Manichaeism. In: Jung, C., *Collected Works of C. G. Jung*, Vol. 14. 2nd ed., Princeton University Press, 1970. 702 p. (37-41).

A parallel is drawn between Manichaean and alchemic views on the sources of

evil, the method of salvation, and dualistic nature of the savior figure (Anthropos - Mercurius). The story of Manes or Cubricus the son of the widow, is recounted and he is identified with the alchemic Kyrius, Gabricius, a name derived from an Arabic word meaning sulphur. The term black sulphur used in the alchemists' texts to refer to the active, masculine substance of Mercurius is compared to the Manichaeism term hyle or matter, the dark, fluid human body of evil principle. The Manichaeism dualistic Christ figure, the Anthropos, is likened to the alchemic dualistic redeemer of the microcosm (Christ) and of the macrocosm (lapis philosophorum). The role of sweat as rain in Manichaeism teaching as a means of freeing light material from dark bodies is compared to the dew or arcanum of alchemy. The Acta Archelai of Manichaeism with its saving wheel is seen to be reflected in the rota of alchemy. The comparison of these two systems reveals the deathrebirth drama hidden in the coniunctio. It is stated that the moral task of alchemy was to bring the feminine, maternal background of the masculine psyche into harmony with the spirit. 5 references.

The paradoxa. 1. The arcane substance and the point.

In: Jung, C., Collected works of C. G. Jung, Vol. 14. 2nd ed., Princeton University Press, 1970. 702 p. (p. 42-48).

An over-view of several alchemic writings indicates the prevalence of paradoxes and the importance of the point in alchemy. The paradox is a natural result of the alchemists' attempts to visualize the opposites together and to express them in the same breath as the adjectives used to qualify arcane substance (lapis, prima materia and Mercurius) indicate. They are at one and the same time base and noble, precious and cheap, one and many, visible to all and unknown. The paradox of Mercurius is presented as the paradox par excellence. Citations from John Dec, the Turba, Dom, Paracelsus, Steeb, Maier and others, illustrate the significance of the point in alchemy. The point is the smallest written sign, used to symbolize the mystery of four elements, the center of nature, the "sun point" in the egg; it corresponds to fire, light, world's center, the Godhead: it is the mode of the perfect form. The properties of gold are listed as they relate to the point, the circle, eternity, the Godhead, and indivisible substance.

The paradoxa. 2. The scintilla.

In: Jung, C., Collected Works of C. G. Jung, Vol. 14. 2nd ed., Princeton University Press, 1970. 702 p. (p. 48-56).

The alchemical doctrine of the scintilla or spark is presented, the symbol of the eye is examined and its significance is explained in psychological terms. The concept of spark or scintilla is found in the writings of Meister Eckhart, Heractitus, Hippolytus and Simon Magus as well as in those of the alchemists. Alchemists defined the spark as Archaeus, the fiery

centre of the earth which is hermaphroditic, consisting in a conjunction of male and female. The parallel to Adam Kadmon, the original man of Jewish Gnosis and the product of the conjunction of sun and moon, is noted. The significance of the eye as a symbol of the scintilla is discussed and related to the doctrine of Gnosticism and Manichaeism. The psychological analysis of the eye and sun as symbol and allegory of the consciousness, which is the mark of the ego complex, is compared to the alchemists' view of the union of the scintillae to form gold (sol) and the Gnostic goal of reintegrating atoms of light. Dom's concept of the scintilla, an invisible sun in the centre of man and a fire point created by tension of masculine and feminine principles in Mercurius, is examined as in Khurach's description of the scintilla as elixir. The resemblance between Khurath's concept and that of Monoimos is noted.

The paradoxa. 3. The enigma of Bologna.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 14. 2nd ed., Princeton University Press, 1970. 702 p. (p. 56-88).

An epitaph found in Bologna and known as the Aelia-LaeliaCrispis Inscription is cited, and it is demonstrated that both the epitaph, which was in reality a joke, and the numberless interpretations of it reveal the workings of the collective unconscious. A review of the interpretations is provided with special attention given to those of Barnaud, Maier, Malvasius, Senior, Richard White, Veranius and Schwartz. The interpretations of Barnaud and Maier are based on alchemical concepts of prima materia, lapis, dismemberment, panacea and coniunctio. The interpretation of Malvasius reveals anima projections and feminine archetypes: the oak, a feminine numes, is seen to be the source of the fountain, a vessel, mother, and the source of life. Attention is drawn to similar images in modern dreams. The motif of the oak tree is examined in the light of the Cadmos myth with its symbols of loss of anima in the realm of the unconscious, incest relationship, transition to exogamy, the battle of split off complex and the moral problem of opposites. This same myth is given an alchemic interpretation: Cadmos is Mercurius in his masculine form (Sol) in search of his feminine counterpart (Luna); in order to destroy the chaos he must kill the serpent to allow the coniunctio or harmony of elements to occur. The spoils of the battle are offered to the oak tree, representative of the unconscious, the source of life and harmony. Both the enigma and the commentaries are seen as perfect paradigms of the method of alchemy in general. Analogies are found in medieval literature in Vita Merlin, the epigram of the Hermaphrodite attributed to Mathieu de Vendome and in the Niobe epigram. Richard White's definition of the soul as the selfless of all mankind is interpreted as a possible reference to the collective unconscious; attention is given as well to his discovery of the androgynous nature of the human soul. Comment is made on the Veranius' interpretation as a forerunner of Freud's sexual theory of the unconscious.

Schwartz's interpretation, in which the monument is understood as the church, is considered significant in that the symbol of the church expresses and substitutes for all the secrets of the souls which humanistic philosophers projected into the Aelia inscription. The study of both the inscription and its interpretation leads to the conclusion that the collective unconscious, through archetypes, provides a priori conditioning for the assignment of meaning. 2 references.

The personification of the opposites. 1. Introduction.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 14. 2nd ed., Princeton University Press, 1970. 702 p. (p. 89-92).

The fundamental opposition, seen by the alchemists as a male/female opposition, is analyzed in terms of the incest conflict described by Freud. The expression of the conflict as male/female opposition is explained by reference to the primal guilt mentioned in Genesis and the opposition in nature between the physical and the spiritual; the goal of the former is viewed as union, that of the later, discrimination. The alchemists' awareness of this problem is shown by an analysis of their myth of the King of the Sea and a description of the dual goal of alchemy: the discovery of gold as a panacea for the physical and the rebirth of light from the darkness of Physis: healing self-knowledge and the deliverance of the pneumatic body from the corruption of the flesh. The Christian attempt to restore the state of innocence through monasticism and celibacy is contrasted with that of the alchemists'. The former used the image of the Christian spiritual marriage of Sponsus (Christ) and sponsa (Church) and offered a purely spiritual solution; the latter used the image of chymical marriage, coniunctio of Sol and Luna, and exalted incest. It is shown that both attempts fail because the image of the oppositon of the sexes must be resolved in another realm, the soul of man. The reason for the difficulty of this solution is explained, and Freud's discovery of the Oedipus complex as a universal problem is analyzed as a psychopathological form of the natural problem of the union of opposites.

The personification of the opposites. 2. Sol.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 14. 2nd ed., Princeton University Press, 1970. 702 p. (92 -110).

The alchemical attributes of Sol are presented, analyzed, and related to the psychological concept of the ego. Sol is perceived as a virtuous or generative and transforming power found both within man and in the universe. Since it was considered to be a single element, it was to be the source of universal power of growth, healing, magic, and prestige from which the gold could be generated. However, it too had its shadow, capable of destroying. Symbolically then, the Sol image is seen as an expression of the physiological and psychological drama of return to prima materia, a

death necessary for returning to the incorrupt preworldly paradise. The coniunctio of Sol and Mercurius is discussed, and an analogy is drawn to the Christ/Mary relationship. The differences between the Christian dogmatic schema and that of the alchemical schemes are illustrated with quaternary diagrams. The contrast between the upward movement of the alchemical drama, from darkness of earth to spiritual light, and the downward movement of the Christian drama, the descent of the Kingdom of heaven to earth, is presented. It is concluded that alchemical projections sketch a picture of certain fundamental psychological facts, one being the primary pair of opposites: consciousness and unconsciousness, symbolized by Sol and Luna. Sol is interpreted as a projection of the ego, since the latter is the indispensable condition for all consciousness. A distinction is drawn between the concept of the self as the suprapersonal atman, the totality of conscious and unconscious, and the ego, the personal atman, the central reference point of the unconscious. The alchemists came close to recognizing that the arcane substances and the longed for lapis were the ego. 1 Reference.

The personification of the opposites. 3. Sulphur.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 14. 2nd ed., Princeton University Press, 1970. 702 p. (p. 110-128).

The alchemical attributes and effects of sulphur are presented and related both to the Christ image as a psychic archetype and to the structure of the psyche as perceived in modern psychology. Citing several texts, some alchemical qualities are attributed to sulphur: it is the prima materia of Sol and the companion of Luna. It possesses a psychic double nature: burning and corrosive, heating and purifying, corporal and spiritual, earthly and occult, the source of all living things and the end product. Its effects are shown to be equally dualistic: it consumes and purifies; it is a coagulating, tincturing, maturing principle. On the one hand it is identified with Diabolus, on the other with Christ; it is a synonym for the mysterious transformative substance. A parallel is drawn between properties of sulphur as they appear in the texts of Dom, Paracelsus, the Turba, and the Consilium coniugii and the role of Christ as Redeemer. Basic to both conceptions is the Jungian concept of the self which is defined as the human totality, greater than the ego conscious personality and embracing ego consciousness, the personal shadow and the collective unconscious. The discoveries of the alchemists are considered to be more important to psychology than to chemistry, since they revealed the psychological existence of the shadow which opposes and compensates the conscious, positive figure as well as the hidden structure of the psyche. This latter discovery is illustrated by means of the Christflapis/unconscious equation in which the unconscious is considered as the medicine for the untrustworthy sulphur, a symbolic representation of the motive factor in consciousness. Sulphur is compared to unconscious dynamism or compulsion

which springs from both shadow and Anthropos contained in the unconscious.  
3 references.

The personification of the opposites. 4. Luna. a. The significance of the moon.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 14. 2nd ed., Princeton University Press, 1970. 702 p. (p. 129-146).

From the texts of Dom, Khunrath, Ruland, Macrobius, Simon Magus and the *Allegoriae super librum Turbae* among others, the alchemical characteristics of Luna are presented and analyzed. As the counterpart of Sol, Luna is cold, moist, dark, feminine, corporeal, passive and a partner in coniunctio. Luna is personified as sister, bride, mother, and spouse. Symbolized as the vessel of the sun and funnel of the earth, she is responsible for the conception of the universal seed of the sun in the belly and womb of nature. The symbol of the moon as a tree or plant is discussed and related to the tree symbols of Arabic alchemy, the Cabala, Christianity, and Hinduism. The connection of Luna (moon) to intellect and to the contrasexual archetypes in the unconscious is presented along with an analysis of the Gnosis of Simon Magus as an example of the description of a masculo/fernina pneuma. The neotic qualities of Luna, the Luna/Mercurius relation and the role of Luna in the transformation mystery are examined in the light of the alchemic texts. The negative aspects of Luna are evident in the disadvantageous position given to Luna compared to that of Sol and in the attribution of appetites or sensual powers the sphere of the moon. The psychological interpretation of the Luna indicates that the alchemists perceived the union of Sol (consciousness) and Luna (unconscious) to be dangerous and productive of poisonous animals: first cold blooded, then warm blooded predators, and finally birds of prey. The alchemical role of Luna is compared to that of the Virgin Mary and the Church in that it partakes of earth's sufferings, standing on the borderline between ethereal, eternal things and the earthly sublunar sphere.

The personification of the opposites. 4. Luna. b. The dog.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 14. 2nd ed., Princeton University Press, 1970. 702 p. (p. 146-160).

The process of uniting the contents of the unconscious with the conscious mind is presented through the analysis of imagery in alchemic texts. In these texts both Sol (conscious) and Luna (unconscious) are represented theriomorphically as dog and bitch, respectively, indicating the awareness that both the conscious and the unconscious have negative, fearsome aspects. Several texts are examined, showing a linking of three forces: flying bird, house, and stone; Hermaphrodite, doves, and rabid dog; Winged Youth, Diana and thief. Numerous functions of the dog as symbol in alchemic texts are explained, with particular attention given to the rabid dog as a

symbol of the unconscious that turns into a winged eagle, a symbol of the transformation process involved in the healing of the psyche. The archetype of incest is examined as it appears in dreams and in the alchemic images. It is explained as a parable for the preliminary form of the union of opposites.

The personification of the opposites. 4. Luna. c. The alchemical allegory. In: Jung, C., *Collected Works of C. G. Jung*, Vol. 14. 2nd ed., Princeton University Press, 1970. 702 p. (p. 160-173).

It is suggested that dreams, or alchemical parabales, which constitute the daily fare of the psychotherapist, can be translated into rational speech through knowledge of the dreamer's (alchemist's) personal situation or symbolic assumptions. Although it is conceded that dream interpretation can hardly ever be convincingly proved, the second of Philaletha's texts is examined as a dream, and the question is raised whether the author really had such thoughts and ideas concealed in ornate metaphors. In the dream the thief or robber of the self is contrasted with the winged youth, who represents the spirit of inner truth that measures man not by his relation to the mass, but by his relation to the mystery of the psyche. It is the age old struggle of evil versus good expressed in alchemical language, just as today the struggle is expressed in conflicting ideologies. Good and evil are seen as spiritual forces outside of man, who is caught in the conflict. We learn that the winged youth is espoused to the "central water." But he will become real only if he can unite with Luna, the "mother of mortal bodies." It is concluded that psychology can unravel the secrets of alchemy, but not lay bare the secret of its secrets.

The personification of the opposites. 4. Luna. d. The moon-nature. In: Jung, C., *Collected Works of C. G. Jung*, Vol. 14. 2nd ed., Princeton University Press, 1970. 702 p. (173-182).

In a further discussion of the personification of the opposites, a psychological evaluation of the luminaries Luna and \*\*\*\*\*

The personification of the opposites. 5. Sal. a. Salt as the arcane substance. In: Jung, C., *Collected Works of C. G. Jung*, Vol. 14. 2nd ed., Princeton University Press, 1970. 702 p. (p. 183-192).

Salt and a number of symbols closely related to salt, such as sea water and the baptismal quality and "bitterness" of the ca, are discussed as aspects of the unconscious. Sal is associated with lunar symbolism and is a member of the triad sulphur/Mercurius/sal, which from the time of Paracelsus was seen as corresponding to the Trinity; since Mercurius has both masculine and feminine qualities, this triad, like the Trinity, is really a



quaternity. The fourth figure in alchemy, the dark, luminary, feminine side of Mercurius, is identified with the devil in Christian tradition. The Assumption of Mary in Catholic doctrine is discussed as an example of the ultimate acceptance of his necessary fourth figure lacking in the Trinity. Salt in Alchemical philosophy is identified as the symbol of the arcane substance; this concept is traced to early Arabic influence on Latin texts such as the "Turba," where salt water is a synonym for the aqua permanens. This association with the arcane substance is found to be more clearly supported in the later alchemical texts. 6 references.

The personification of opposites. 5. Sal. b. The bitterness.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 14. 2nd ed., Princeton University Press, 1970. 702 p. (p. 192-198).

Associated with salt and sea is the quality of bitterness, an Alchemical term connoting not only the sharp salt taste of the sea water, but also corruption and imperfection. This corruption is the quality of the prima materia, which is synonymous with alchemical and mythological tradition with chaos and the *causa*. It is noted that the sea was often characterized as something impure in ancient cultures, especially that of Egypt and Greece; in the same cultures and in ancient China as well, it is often found characterized as a spirit and identified with bird. This bird represents the spirit of corruption expelled from an impure substance which is made pure thereby; it is usually said to have many colors. This and other spirits of impurity constitute that part of the universe which is still chaos, and in the psychological sense, that part of the psyche which remains unconscious. As the spirit of chaos is indispensable to the alchemical world order, so the unconscious is essential to the balanced working of the mind. 1 Reference.

The personification of the opposites. 5. Sal. c. The Red Sea.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 14. 2nd ed., Princeton University Press, 1970. 702 p. (p. 199-210).

The Red Sea has a unique symbolic value; in contrast with the bitterness and impurity usually associated with the sea, it represents the heating and transforming properties of baptismal waters. The destruction of the Egyptians trying to cross the Red Sea is seen as an allegory of the inability of the unenlightened or unaware to be transformed; more specifically, it is the inability of the incomplete psyche to find wholeness. The resistance of Christian tradition to the acceptance of the "other," the unconscious and primitive, as part of the order of life, is viewed as a barrier to the very salvation it purports to seek. Numerous references to the significance of the Red Sea in alchemical thought are examined. Allusions are found to a symbolic vessel which is immersed in the Red Sea and purified; the vessel is commonly characterized as combin

ing the four elements as a reflection of the unity of the world. In psychological terms, the vessel symbolizes the psyche, combining the four functions of consciousness, which goes through a period of introversion leading to the ideal integration of the personality. Similar chariot figures are discovered in Indian mythology and in the Song of Songs. The frequent association of a serpent with the chariot is discussed in terms of the serpent as the anima mundi, an image of the arcane substance, and the relationship of chariot wheels as points of consciousness to the symbol of the eye is noted. 7 references.

The personification of opposites. 5. Sal. d. The fourth of the three.  
In: Jung, C., *Collected Works of C. G. Jung*, Vol. 14. 2nd ed., Princeton University Press, 1970. 702 p. (210-217).

The symbolic value of the privileged alchemical number four is examined as representative of the four functions of consciousness. The fourth function is described as the most unconscious of all; it is usually symbolized as a great animal such as Leviathan, or a whale, a wolf, or a dragon. In Maier's text in particular, the fourth function is identified with Africa, the dark and mysterious continent. In the story of a mystical journey whose goal is the understanding of the world, the fourth place visited -- Africa -- is the site of revelation to the traveler. A fabulous animal combining the four alchemical colors appears; through interpretation of this quaternity symbol and of the animal soul of the Ortus, Maier finds new meaning and self-knowledge. Associations of the Ortus symbol with other figures of the self are mentioned. 2 references.

The personification of the opposites. 5. Sal. e. Ascent and descent.  
In: Jung, C., *Collected Works of C. G. Jung*, Vol. 14. 2nd ed., Princeton University Press, 1970. 702 p. (p. 217-224).

The tale by Michael Maier of the quest for knowledge covering four continents is examined for its allegorical content. In particular, Maier's comparison of the seven mouths of the Nile to the seven planets, and his description of an ascent and descent through these 'seven planetary spheres, is seen in terms of a reunion of higher and lower powers. It is noted that in Christian/Gnostic tradition this symbolic transformation involves descent and subsequent ascent (resurrection), while in the text in question and in alchemical interpretation in general the reverse process operates. The soul in alchemical thought rises into the spiritual realm, but is not made whole until its descent into the center of the earth. This ascent and descent are seen to represent the realization of psychic opposites, a realization which leads to their integration and to a complete personality.

The personification of the opposites. 5. Sal. f. The journey through the

planetary houses.

In: Jung, C., *Collected Works of C. G. Jung*, Vol 14. 2nd ed., Princeton University Press, 1970. 702 p. (p. 224-235).

In a psychological interpretation of Michael Maier's symbolic journey to the seven mouths of the Nile, the theme of individuation is traced in its correspondences with alchemical tradition. The mystic journey through the planets is associated with the archetypal voyage of the hero, particularly as it is expressed in the "Shepherd of Hermias." Further comparison of the two texts reveals a number of analogies in the stages and events of the journey toward enlightenment; both are seen to symbolize the psychological motif of the search for psychic wholeness through confrontation of conscious process and unconscious content. The original state of spiritual confusion experienced by the seekers leads in modern therapy to an analysis and interpretation of irrational thoughts expressed in dreams and fantasies (anamesis). The acceptance of this material from the unconscious widens the perspective and awareness of the conscious mind, and enables the enriched personality to better cope with its environment. It is noted that the seven spheres had great significance for ancient astrologers as well, and that a journey through the planets meant to them a systematic shedding of character traits ordained by each planet. Another model for the journey is found in the Gnostic redeemer. The peculiar reticence of Maier to describe the last conversation of the searcher with Mercurius is explained as a sign of the excruciating psychic conflict experienced in the process of individuation. 1 Reference.

The personification of the opposites. 5. Sal. g. The regeneration in sea-water.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 14. 2nd ed., Princeton University Press, 1970. 702 p. (p. 235-239).

A philosophical discussion on sea water (salt water) is presented from the viewpoints of alchemy, symbolism, and baptism in the Christian religions. The principal function of sea water is cleansing the sinner. In the ritual of baptism it becomes symbolically synonymous with fire, which is itself a cleansing agent recommended for baptism in certain parts of the Christian Bible. The alchemists professed to a transformation between fire and water, which they regarded as baptism. Sources from various cultures are cited, from literature, mythology, and religious writings -- ancient, medieval, and modern -- in which sea water is held to possess certain powers, esoteric meanings, and special symbolic and spiritual allusions to other substances, processes, or phenomena. Thus the treatise of Ostanes says that when preparing the baptismal vessel, it should be immersed in sea water in order to perfect the divine water within. In sea water baptism, as the liquid evaporates from the body, the salt (symbol of wisdom) remains. While the impurities have left the body, it is volatilized and sublimated.

Psychologically the process corresponds to the conscious realization and integration of the unconscious. 10 references.

The personification of the opposites. 5. Sal. h. The interpretation and meaning of salt.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 14. 2nd ed., Princeton University Press, 1970. 702 p. (p. 239-257).

A variety of alchemical significations for the substance salt are examined; the link between the several different motifs is seen to be the association of salt with soul. Salt is a transcendental substance which coagulates and transforms other substances; like the word soul, it pervades all substances. Salt is associated with the Christ figure in that both are identified with the anima mundi, the creative substance. Scriptural references are cited in which salt is synonymous with wisdom, in the form of Godly revelation or human insight. The psychological interpretation of salt as a symbol of the self finds support in the dream material and drawings of patients, in which a crystalline substance is commonly seen to represent the center, the self; the duality of bitterness and wisdom reflects the struggle of the psyche. Salt is further associated in alchemical tradition with the moon, the earth, and the feminine nature. The duality in the nature of salt is expressed by a number of different alchemical and religious symbols. However, the alchemists appear to have had considerably more understanding of the imagery involved than did the later Christians; they recognized the dark part of the psyche and of the world, whereas the Church demanded -- and demands - a kind of blindness to the limitations of its dogma, refusing the shadow a place in the order of things. 2 references.

Rex and regina. 1. Introduction.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 14. 2nd ed., Princeton University Press, 1970. 702 p. (p. 258-261).

The symbolism of Christ as King, and the idea of kingship in general, is seen as an expression of an archetypal figure. Highly developed social and theological structures based on the idea of kingship are noted in Oriental, Egyptian and Greek cultures; the trinity symbol is also found in these traditions.

Rex and regina. 2. Gold and spirit.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 14. 2nd ed., Princeton University Press, 1970. 702 p. (p 261-265).

The similarity between certain alchemical and Christian symbols is explained by their common source in primitive mysticism. The king imagery in particular is traced from alchemical literature of the first and third

centuries; in them the king is identified with the metal gold, which is produced through the liberation of the soul from the flesh. This chrysopoeia, (goldmaking) was thought of even then as a psychic operation, a moral and spiritual transformation from the fleshly to the pneumatic. References to the birth of the king in Egyptian and alchemical literature are mentioned. 1 Reference.

Rex and regina. 3. The transformation of the king.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 14. 2nd ed., Princeton University Press, 1970. 702 p. (p. 265-274).

The king as a dynamic symbol of transformation is examined in alchemical literature, either in the description of his birth or in his rebirth into perfection. In the medieval treatise "Allegoria Merlini" the primitive symbol of the sacrificed king being resurrected in new strength is elaborated; in this and other similar parables the agent of resurrection is the sweet water, the aqua permanens. Citations from several alchemical treatises demonstrate the importance of water in the symbolic process of transformation; in the writings of Dorn, it is clear that the solution process was viewed as more a spiritual phenomenon than a physical one, a psychic union of conflicting elements into one substance. Although it is not evident in the "Allegoria Merlini," in later alchemical literature the rebirth process commonly leads to a higher moral and spiritual state as well as -- or instead of -- a merely physical one.

Rex and regina. 4. The regeneration of the king (Ripley's "Cantilena").

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 14. 2nd ed., Princeton University Press, 1970. 702 p, p. 274-330).

The "Cantilena" of Sir George Ripley is analyzed relative to the symbolic revitalization of the sick king. From the beginning of the "Cantilena" the imperfect, corrupt nature of the king is stressed, as is his need for renewal through the aqua permanens. Identification of this transformative substance with God is hinted at in the text, with its corresponding allusions to imperfection as a part of God's character. This representation of God appears to be a combination of Christian and pagan influence, since Christian theology does not recognize weakness or corruption in God. In order to enter the kingdom of God, the king of the Cantilena must return to the initial world state of massa confusa, where all elements are in conflict. This transformational process is accomplished through a return to the mother and through her to the original substance of the lapis of seven symbolic colors. Both the lapis and peacock figures symbolize the reunion of all elements in alchemical tradition. The great amount of overlap in the symbolic structure of alchemical beliefs, exemplified in the Cantilena, is considered due to the archetypal nature of the symbols which arise from a co-mingling (homoousia) in the unconscious. The numerous appearances of

animals as symbolic motifs in the Cantilena represent the return of the king to the tiunal state, the psychic source of revitalization; for this reason images of savage animals predominate. The animals are often associated with feminine figures, again symbolizing the lark unconscious aspect of the king which must be assimilated. The transformation itself is seen as taking place in isolation; it is a dissolution, a very similar process to that symbolically described by the Mass. The historical development of the ancient art of alchemy into modern analytical science is not considered surprising in view of the enormous enthusiasm of the alchemists for research. Further, the alchemists are felt to have been much more in touch with psychic reality than many other philosophers, particularly in their realization of the importance of assimilation of conflicting elements.

Rex and regina. 5. The dark side of the king.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 14. 2nd ed., Princeton University Press, 1970. 702 p. (p. 330-343).

The phase of decay and death (nigredo) leading to the rebirth of the king is examined. It is noted that the common symbol of immersion or sinking into the depths had a distinctly paradoxical character in alchemical literature, signifying both a return to the corruption of the sea and a purification through its renewing powers. This and other paradoxes were basic to alchemical thought, which carefully preserved the idea of the polarity of all things; this perspective is considered a healthy one, whereas extreme oneness developed; in the name of clarity is seen as a dangerous imbalance in both the psychic and the social sense. The reborn king is frequently symbolized by the Mercurial serpent figure and the phoenix, regenerated (first as a worm) from its own destruction. In alchemical symbolic structure Mercurius is synonymous with the life force which connects and thus transforms the chaos. The appearance of the serpent allegory in Christian as well as alchemical allegory is explored. 16 references.

Rex and regina. 6. The king as Anthropos.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 14. 2nd ed., Princeton University Press, 1970. 702 p. (p. 343-355).

The correspondences between the alchemical figure of the king and the Christ figure are discussed in terms of their resonance in the archetypal projections of the unconscious. The alchemical motif of the dissolution of the kingly "matter" and its eventual generation has many parallels in the passion of Christ; however, the psychic connotations this symbolic configuration had for the alchemists is much closer to the Basilidian conception of the redeemer than to the Christian. It is felt that this image of Christ as inner man, suppressed by Christianity, reflects a

primordial and preconscious archetype expressed by many early cultures. The fact that Christian tradition even partially manifests this archetype is considered to be the reason for the widespread acceptance of the dogma; the archetype is recognized subliminally by the practitioner of the rite. The Gnostic symbol of the inner man was the Anthropos; he is Chinese alchemy's chenyen, Dorn's "vir unus," and the lapis philosophorum. He is characterized as an integrated individual rather than a redeemer of others. The struggles of the hero figures in alchemical texts are similar in form to the Passion of Christ, but not in purpose, for the hero in the former sacrifices the self to redeem the self in an allegory of the psyche's struggle for wholeness. This emphasis on the psychological theme in alchemical tradition is supported by citations from Dom and Chinese alchemist Wei Po-yang. 4 references.

Rex and regina. 7. The relation of the king-symbol to consciousness. In: Jung, C., *Collected Works of C. G. Jung*, Vol. 14. 2nd ed., Princeton University Press, 1970. 702 p. (p. 355-365).

The constellation of alchemical symbols surrounding the rebirth of the king is discussed in terms of the integration of the psyche through conscious acceptance of unconscious material. The female symbol of Luna/mother is identified with the unconscious in the psychological sense, and with the Virgin Mother in Christian tradition. The king is seen as synonymous with the sun and with the light of consciousness, or more specifically the subjective ego personality which is consciousness. The deterioration of the king personality occurs as the psychic process becomes more and more limited to the conscious functions, repressing the vast unconscious and unaware of its dynamic nature. It is at this point in the psychic process that dreams and fantasies abound, created by the strain of imbalance between the two functions, if the unconscious is still not confronted and analyzed, neurotic symptoms follow. A historicoreligious analogy to psychic decadence and reintegration is seen in the dominant Christian view of the world in the Middle Ages, and in the changes Christian doctrine underwent under the influence of Protestantism. The shedding of Catholic ritual and dogma, and particularly the rejection of the feminine element (the cult of the virgin), led to the dominance of the rational in Protestantism. The spirituality of the dogmatic image receded into the unconscious; it is suggested that the popularity of alchemy in the 16th and 17th centuries is due to the surviving psychic need for contact with the complete archetype, a need unfulfilled by Protestant doctrine. As the dominance of the conscious at the expense of the unconscious leads to neurosis in the individual, so it led to the religious wars and bloody conflicts of the Age of Enlightenment. In light of these observations, the importance of conscious acceptance of eternal images is emphasized on the social as well as the individual level. 11 references.

Rex and regina. 8, The religious problem of the king's renewal.  
In: Jung, C., Collected Works of C. G. Jung, Vol. 14. 2nd ed., Princeton University Press, 1970. 702 p. (p. 365-376)\*

The belief systems of alchemy and Christianity are considered in light of medical psychology, particularly as they relate to the conflict between the conscious and the unconscious. It is felt that a thorough understanding of archetypal symbolism in Christian dogma would be especially beneficial to the psychotherapist whose patient develops an unexpected interest in religious questions during the course of therapy; these patients are seen as having spiritual demands which sometimes necessitate the analyst's involvement in purely theological matters. The renewal of the aging king and the death and resurrection of Christ are seen as expressions of the archetypal myth; further the Christ figure is a symbol of the unity of conscious and unconscious in which neither contains the other, but rather a totality is formed. Christ and Buddha are similar in that they reintroduced the mythologem Anthropos, the human figure, into religions dominated by gods. However, the androgynous nature of Christ has been largely suppressed, whereas in alchemical and psychological symbolism the male/female conflict and union is essential to the renewed king personality. Moreover, the ideal interpenetration of divine and human, a symbolic expression of the union of psychic opposites, is alluded to in Christian texts but not made explicit in the doctrine. It is concluded that the mystics, among them the alchemists, have contributed most to the widening of dogmatic boundaries and to the conservation of the true, fulfilling and unbiased expression of archetypal images. 6 references.

Rex and Regina. 9. Regina.  
In: Jung, C., Collected Works of C. G. Jung, Vol. 14. 2nd ed., Princeton University Press, 1970. 702 p. (p. 376-381).

Some of the mythological and religious forms in which the archetypal symbol anima has appeared throughout history are briefly discussed. The anima is seen as forming the archetypal syzygy with the animus in the figures of Luna, the Queen of Sheba and, in the Christian symbolic organization, the Church, the vessel of Christ. The image of Christ as essentially androgynous, uniting the anima (soul) and the animus (consciousness), is stressed. In the human psyche, the animus is still seen to symbolize consciousness, while the anima personifies the unconscious. The negative aspect of the anima/unconscious is seen as the power it can exert on the conscious subject, aiding and strengthening the ego to the detriment of the persona. The renunciation of the nefarious forces of the anima is seen as redemptive, leading to a more perfectly balanced psyche. It is emphasized that the animus/anima figure is a psychological concept derived not at all from mythology, but from practical investigation and case material; it is an intuitive representation of a psychological process the real mechanism



of which cannot be conceived.

Adam and Eve. 1. Adam as the arcane substance.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 14. 2nd ed., Princeton University Press, 1970. 702 p. (p. 382-390).

The mythicoreligious figures of Adam and Eve are seen as alchemical symbols expressing the relationship of opposites. Adam is seen as the arcane, transformative substance, the *prima materia*. The importance of the transformational process is illustrated by the multitude of symbols of the bath as rebirth, all symbolic material dealing with the bath, baptism, submersion, and drowning are included in this representation of the unconscious process of rebirth of the self. It is felt that the reason the figure of Adam is associated with this primordial material is that he was made out of clay, viewed by alchemists as the *prima materia*; this substance was regarded as a piece of the original *massa confusa*, primordial but capable of organization and transformation. As the ordering of the universe is symbolized as a unity of the four elements, so Adam is found to represent the *compositio elementorum* throughout religious literature; he is seen as composed of the four corners of the earth, and the four colors and elements are part of him. Psychologically, Adam's quaternary nature corresponds to the four functions of consciousness, two of them perceptive/irrational, and two discriminative/rational. He represents the total and unified psyche. The importance of these early representations for the interpretation of dreams is stressed. 10 references.

Adam and Eve. 2. The statue.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 14. 2nd ed., Princeton University Press, 1970. 702 p. (p. 390-397).

The alchemical symbol of the statue is considered in its early religious philosophical and mythological manifestations. It is first noted to be associated with the figure of Adam; in him and in other figures the statue is characterized as a lifeless body into which life is placed. Another common symbolic configuration is the image of some precious substance being hidden in the statue -- water, sacred oil, or figures of the gods. In each case the bringing to life of the statue is seen as a sublime and mysterious work of redemption, admired in particular by the alchemists as the highest form of transformation/creation. It is noted that the living statue is often represented as the end state of the creative work; it is sometimes found in symbolic representations of the end of the world, when all life is transmuted into a perfect state. This representation is found in Manichaean as well as Christian symbol structures. In the latter the statue is often a pillar of glory, the perfect human; thus the figure of the complete primordial man (Adam) is found at both the beginning of creation (the *prima materia*) and its end (the *lapis philosophorum*). The frequent appearance of

sun imagery in association with the statue is felt to support its character of perfection and divinity. 6 references.

Adam and Eve. 3. Adam as the first adept.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 14. 2nd ed., Princeton University Press, 1970. 702 p. (p. 397-406).

The characterization of Adam in early religious and philosophical writings as the personification of intelligence by virtue of his perfection and original righteousness is associated with the alchemical notion of the lapis philosophorum. The legend of Adam as the inventor of all the arts and professions through his diachronous knowledge is traced to Jewish tradition, which represents Adam as the first of eight incarnations of the true prophet, the last being Jesus. This concept of the primordial seer is also observed to exist in ancient Chinese mythology; the eight prophets appear in the Taoist series of the eight immortals, but in this particular legend the eighth saint is a girl. These serial configurations and others found in literature and philosophy are associated with the concept of concentric circles appearing in Herodotus and in Persian and Mithraic mysteries as well as in Christian symbolism. The nature of Adam as the first prophet, like that of Christ as the eighth, is seen as the male/female duality of the androgyne, in which Adam is the spirit and Eve the flesh. 18 references.

Adam and Eve. 4. The polarity of Adam.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 14. 2nd ed., Princeton University Press, 1970. 702 p. (p. 406-415).

The 'dual nature of Adam is described as it appears in early philosophical and religious thought, and its associations with alchemical symbolism are considered. The foremost manifestation of this duality is the hermaphroditism of Adam which appears in Jewish tradition and among the Naassenes. Examples of primordial androgynous beings are also found in Plato's spherical Original Being, in the Persian Gayomart and in Arabic Hermes mythology; however, few traces of this idea are found in alchemical treatises. Numerous other symbolic constructs aside from the androgyne are observed to represent the basic polarity in Adam's physical and spiritual nature; he is often represented as having two faces and as being composed of evil as well as good forces. The inner connection of Adam and Satan is stressed as an integral part of Adam's being; Adam is in fact the source of the macrocosm, the prima materia from which all force and substance derives, whether it is evil or good. A great deal of support is found in alchemical symbolism for this expanded form of dualism/unity in the primordial man figure. Sources for the image appear very early in Jewish, Christian and pagan thought; later the Christian element is seen to dominate and the syncretistic pagan concepts diminish in force. Christian

mysticism and Jewish gnosis (Cabala) are seen to perpetuate the image of Adam as the embodiment of the universe in a similar manner; Jewish/Gnostic antecedents for the Song of Songs, and midrashic sources for the distinction found in I Corinthians between the heavenly and earthly Adam. As he unites both the body and soul of the Israelite people, so in the psychological sense Adam is the total psyche, embodying both the conscious and unconscious elements. The process of psychic integration in which all unconscious elements become conscious, and which can redeem the inner man is seen as a correlation of the Christian symbolism of the redemption of the world through the coming of the Messiah (the second Adam). 27 references.

Adam and Eve. 5. The "old Adam."

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 14. 2nd ed., Princeton University Press, 1970. 702 p. (p. 415-420).

A discussion of the probable referent for the "old Adam" in Eleazar's text "Uraltes Chymisches Werck" leads to a consideration of the eternal opposition/union of the spiritual and physical in human nature. The old Adam corresponds to the sinful Adam who issued from the Shulamite; he is the primitive man, far removed from present day consciousness and having his roots in the animal world. The Primordial Man, on the other hand, embodies perfect wisdom and intelligence in Christian and other ancient symbolic systems. But as the Adam figure is ultimately seen as uniting both the sinful and pure elements of the universe, so the human psyche is discovered through analytical psychology to contain much archaic, unconscious, instinctual material in addition to its conscious rational content. These psychic forces are seen as complementary but conflicting; the tension between them creates the energy for the extension and differentiation of consciousness. However, if the tension becomes too intense, a countermovement becomes operative to reconcile the conflicting elements. This mechanism is seen to operate on a social as well as on a psychic level, in the development throughout history of rites and customs (anamnesis) designed to ameliorate states of distress through divine intervention. If no intervention is forthcoming, the distressful life situation deteriorates; and if no reconciliation is made, the individual psyche degenerates, losing forever the image of the homo maximus, the Anthropos. 2 references.

Adam and Eve. 6. The transformation.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 14. 2nd ed., Princeton University Press, 1970. 702 p. (p. 420-434).

The alchemical and Christian symbolic expressions for the transformation from a defective to a perfect state are compared. By eating from the tree of knowledge, Adam and Eve gained a moral consciousness which opened the

polarity between divine and human; humanity degenerated steadily until the Deluge, which can be seen as the destroying and purifying waters of alchemical symbolism, the nigredo. In Eleazar's "Uraltes Chymisches Werck" the Shulamite as the symbol of decay and corruption must be crucified to be transformed; this crucifixion is compared to that of Christ and to the transformation of Parvati. Certain quaternary relationships in the text -- the quaternion of the Black/Illuminated Shulamite to Old Adam/Adam Kadmon, for example -- are found to correspond to psychic as well as alchemical structures. However, one significant difference in the psychological transformation is stressed: while the goal of perfection is possible, in the myths and doctrines which are archetypal projections of the psychic drive for unity, this ideal psychic union has never been approached in reality. In the light of scientific objectivity, man has had to set his sights considerably lower than did the medieval romanticists. The incomplete transformation of the Shulamite and of Old Adam in Eleazar's text are considered to express a realization by the author that wholeness for man is only imperfectly achieved. 6 references.

Adam and Eve. 7. Rotundum, head and brain.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 14. 2nd ed., Princeton University Press, 1970. 702 p. (p. 434-438).

Various symbolic representations of the head and brain in alchemical and religious symbolism are examined. The motif of the golden head is found in the Song of Songs and in alchemical texts; in alchemy the arcane substance, the corpus rotundum, is also associated with gold. References to the brain in alchemical treatises and in the Scriptures portray the brain as the source of infernal as well as divine forces. This similarity in symbolic expression, manifesting itself in extremely diverse belief systems, is considered to strongly support the hypothesis of archetypal image projection. 4 references.

Adam and Eve. 8. Adam as totality.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 14. 2nd ed., Princeton University Press, 1970. 702 p. (p. 438-456).

The transformation symbolism seen in Eleazar's "Uraltes Chymisches Werck" is discussed in terms of its correspondences with Christian symbolism. It is felt that Eleazar had in mind the apocalyptic figure of the Son of Man when he referred to the duality and union of earth and fire, sun and moon, in the transfiguration process. Allusions to the quaternity and to multiples of the quaternity, essential to alchemical structures, are found in early Christian texts such as Ezekiel as well as in 17th and 18th century alchemical treatises. The figure of Yesod in Revelations is considered to correspond with Mercurius, the creative force which mediates the resolution of polarity. The alchemical symbol of the lapis, which is

the sapphire in the Cabala, are also found in Ezekiel, Exodus and Deuteronomy to be closely associated or identified with God. It is concluded that the alchemical symbol network represents an effort to express the integration of evil as a necessary part of redemption on the individual human level the ultimate source for the symbolism is the psychic individuation process. The nigredo in Eleazar's text represents the darkness of the unconscious, or the shadow. The first transformation, represented by the- Black Shulamite, is the rise to consciousness of the feminine aspect, the anima; the second is the differentiation within the consciousness (the Primordial Man) of the masculine and feminine aspects. But the final transformation is not complete in the Shulamite nor in the Old Adam; neither is it in the psyche of man. It is emphasized that this and other studies of the dynamics of psychic processes are scientific and not theological, although they may make use of theology during their development. 13 references.

The conjunction. 1. The alchemical view of the union of opposites. In: Jung, C., Collected Works of C. G. Jung, Vol. 14. 2nd ed., Princeton University Press, 1970. 702 p. (p. 457-469).

The symbolic as well as chemical nature of alchemical procedures and goals is described. It is felt that the coniunctio in alchemical tradition represented more than the attempt to produce gold by a combination of other substances; it was the expression of a world view which included both the exterior and interior universe of man. It is for this reason that one finds such an aggregation of symbols representing the transformative process; all the symbols ultimately describe a psychic rather than a physical reality. The alchemical description of the beginning of the world, for example, describe as well the primitive state of consciousness on the point of differentiation into its affective processes (represented alchemically by the four elements). Deterioration accompanies this differentiation, and the elements must be reunited into one world consciousness. The alchemists themselves are observed to associate the physical with the psychic union, since they commonly considered self-knowledge a requisite for the production of the Philosopher's Stone. Mercurius, both the agent and the object of unification, is the collective unconscious, the undifferentiated Being. Just as many alchemical symbols are found to signify certain archetypes, so too the archetypes are united in that each reflects an aspect of the ego. This ultimate center is itself symbolized by the mandala, or in alchemy by the lapis or the Microcosm. It is noted that alchemical theorists, lacking any real knowledge of psychic and chemical processes, believed in the symbol rather than the thing symbolized, although the texts do sometimes demonstrate an intuitive association of the two. The progressive social function of symbol is proposed as a counterpart to its reflect function; symbols move the conscious toward a definite, but undefined, psychic goal. 11 References.

The conjunction. 2. Stages of The conjunction.

In: Jung, C., Collected Works of C. G. Jung, Vol. 14. 2nd ed., Princeton University Press, 1970. 702 p. (p. 469-477).

A comparison is made between the voluntary death and reunion of opposites, expressed symbolically in alchemy, and the processes of individuation in psychotherapy. Since the soul is an organ of the spirit and the body an instrument of the soul, it is deemed necessary to become aware of the elements of the composite. This dissolution and discrimination is akin to a dissociation of the personality, a violation of the mere natural man, perceived by the alchemists as a kind of death. The next step in individuation is presented as a reunion of the spirit with the body, symbolized by the chymical marriage in alchemy and parallel to the Christ image in theology. Dorn is credited with recognizing the psychological implications of this reunion. The insights from this union must be made real, making a reality of the man who has acquired knowledge of his paradoxical wholeness. This last step is considered to be the crux of the individuation process, a stage which is not yet fully understood. 2 references.

The conjunction. 3. The production of the quintessence.

In: Jung, C., Collected Works of C. G. Jung, Vol. 14 2nd ed., Princeton University Press, 1970. 702 p. (p. 477-482).

Texts cited from the writings of the alchemist, Dorn, serve to illustrate the belief that a "balsam" or quintessence, hidden in the human soul, is necessary for the uniting of the opposites, soul and body, the second stage of the coniunctio. The nature of this balsam is defined and several synonyms for it are given. The result of this balsam (truth) is described as self-knowledge which enables one to know what he is rather than who he is. It is felt that from this knowledge will spring knowledge of God, of others and of the world. 4 references.

The conjunction. 4. The meaning of the alchemical procedure.

In: Jung, C., Collected Works of C. G. Jung, Vol. 14. 2nd ed., Princeton University Press, 1970. 702 p. (p. 482-487).

The ingredients used by the alchemists in preparing the quintessence are listed and their properties described. Honey, celandine, dog's mercury, the lily, and human blood were among the ingredients used to produce caelum, a purified liquid that, in Dorn's view, corresponded to the celestial substance, the secret truth, the hidden treasure in man. This product is interpreted to mean the kingdom of heaven on earth. In this chemical procedure, fraught with mystery and magic overtones, the fantasy of the alchemist was given free play. In considering the role of fantasy, the

psychological meaning of the procedure can be revealed. 1 Reference.

The conjunction. 5. The psychological interpretation of the procedure.  
In: Jung, C., *Collected Works of C. G. Jung*, Vol. 14. 2nd ed., Princeton University Press, 1970. 702 p. (p. 487-496).

The alchemical identification of the body with the chemical preparation caelum is discussed as a projection of psychic contents into chemical substances. The significance attached to the ingredients: sweetness of life in honey, accentuation of value in celandine, and the power of binding in rosemary, are examined in order to show the nature of the psychic contents projected on the caelum. It is believed that the alchemists worked both with a mixture of herbs and with ideas, psychic processes and states referred to under the name of the corresponding substances. The purpose of this symbolic rite is seen as being the creation of the God image or life principle that, if interpreted psychologically, represents the individuation process by means of active imagination. A therapeutic method of allowing the patient to create a series of images that reveal the contents of the unconscious is described; this coming face to face with the other by dealing with the contents of the shadow is considered a positive way of gaining insight into the complex nature of the personality. 1 Reference.

The conjunction. 6. Self-knowledge.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 14. 2nd ed., Princeton University Press, 1970. 702 p. (p. 497-505).

The method and meaning of arriving at self-knowledge, in alchemy and in psychology, are discussed. The alchemical term meditation is seen to correspond to the psychological process of getting in touch with one's unconscious. A distinction is made between this type of meditation and that of the Spiritual Exercises of St. Ignatius or other forms of religious meditation that reflect on the conscious ego or on objective events. The first effect of confrontation with the shadow is called chaos, melancholy nigredo, for at this point there is a dead balance, an absence of any moral decisions. A distinction is made between the meditation of the alchemists, the confronting of the shadow, and that type of meditation practiced by philosophers or religious people. The latter is used to develop concentration and consolidate consciousness. It has no therapeutic value, except in those instances where the conscious is overwhelmed by the unconscious. Critical introspection, on the other hand, is considered necessary to allow the subject to establish and recognize his projections and to integrate the material discovered in them into his personality. From an examination of the text of Dom, the role of Mercurius in the unio mentalis is described, and the alchemical view of self-knowledge is seen to correspond to the psychological definition of it. The process of arriving

at this self-knowledge involved a union of opposites from which union sprang a third principle free from the opposites. The writings of Albertus Magnus reveal insight into the psychological meaning of this transcendental third principle, creating a quaternion that corresponds to modern representations of the self. 2 references.

The conjunction. 7. The Monocolus.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 14. 2nd ed., Princeton University Press, 1970. 702 p. (p. 505-519).

Through the examination of an illustration found in an 18th century French manuscript, the images used for expressing the alchemical concepts of the stages of conjunction are explained. The colors, symbols and positions of the figures in the illustrations are shown to represent the initial separation (stage of chaos or melancholy), the extraction of the contents of the shadow, and the union of the opposites. The coniunctio appears here as the union of a consciousness (spirit), differentiated by self-knowledge, with a spirit abstracted from previously unconscious content. Although the alchemical images of these stages seem far removed from the terminology of modern psychology, it is stated that, if analyzed as one would analyze a fantasy, the images of the alchemists correspond strikingly to images produced in psychoses, dreams and active imagination. The philosophy of the alchemists is therefore described as projected psychology.

The conjunction. 8. The content and meaning of the first two stages.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 14. 2nd ed., Princeton University Press, 1970. 702 p. (p. 519-533).

The process of self-knowledge as a step toward psychic union is discussed in historical and psychotherapeutic terms. Direct confrontation with the self, without the aid of projections, was as difficult in ancient times as it is now, and for this reason primitive man constructed all sorts of rituals and religious experiences to make contact with the unconscious while still being protected from it. Today this function is performed by the formalized religions. When certain archetypal expressions become ineffective through social or scientific progress, new formulations evolve which represent the archetypal myth according to the mores and attitudes of the new culture; a prime example of this process is considered to be the progressive reinterpretation of the Christian doctrine throughout its history. Since Christianity has traditionally denied the body, however, other compensatory belief systems grew with it which concerned themselves with natural bodies as well; such a system was alchemy, which began to flourish as early as the 13th century. The dilemma of the analyst is seen to be his inability to provide his patients with more than partial solutions; he can effectively cure certain aberrations in their behavior or thought patterns, but he cannot solve the everyday human problems with



which he himself struggles. Real self-knowledge must be achieved by the individual; although the analyst may provide the initial insight, the experience of self is the patient's alone. The second stage of self-knowledge, in which the patient progresses from the mere appreciation of his fantasies to the moral and intellectual judgment of them, is considered possible and even essential in some cases, though dangerous. 4 references.

The conjunction. 9. The third stage: the unus mundus.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 14. 2nd ed., Princeton University Press, 1970. 702 p. (p. 533-543).

The alchemical idea of unus mundus, the last stage of conjunction, is considered in terms of the psychic process of self-knowledge. In alchemical terms this final union produces the undifferentiated world of before the Creation; in the psychic sense it is the union of the liberated and assimilated unconscious with the collective unconscious. This process, which forms an essential part of Eastern belief, is seen as an alien concept to the Western mind. The assimilation of the physical with the spiritual that such a union would involve is conceded to be unfathomable with man's present understanding of the world; but it is felt that in light of the numerous relationships already discovered between psychic and physical processes, the actual identity of the two beyond our present experience can be justifiably proposed. That the two aspects of man strive for union is considered demonstrable, however; it is a tendency evidenced by the discontent of the alchemists under the purely spiritual doctrine of Christianity. The intolerable dissociation of conscious/spiritual at the expense of the unconscious/physical led them to attempt a union through the alchemical coniunctio. The exploration of psychic and physical union is observed to have come the full circle from alchemy through chemistry to the empirical study of the chemistry and physics of the brain.

The conjunction. 10. The self and the bounds of knowledge.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 14. 2nd ed., Princeton University Press, 1970. 702 p. (p. 544-554).

The recent advances in psychological understanding and the self-knowledge that has accompanied it are discussed in terms of their ethical and therapeutic consequences. The increased understanding an individual has of his own psychic processes, if it is used at all leads to a confrontation between the expanding self and the structure of ego consciousness, necessitating a moral judgment of the ego personality, which is always disturbing to the ego. The psychological interpretation of the archetype of unification alluded to intuitively by the alchemists, is seen to have therapeutic value in the portrayal of an ideal psychic state in which the gap between conscious and unconscious is bridged. The reality of the confrontation becomes manifest in the process in which the conscious must

strain to resolve the psychic conflict. This struggle is considered the source of the numinous experiences of some patients in the course of their therapy; the historical acceptance of these intimate psychic experiences as spontaneous expressions of religious or mystical truths make them difficult to explain in purely scientific terms. Nonetheless, it is contended that numinous experiences, whether they are interpreted as merely pathological or as divine inspirations, derive from an overwhelming breakthrough of unconscious material into consciousness. The metaphysical interpretations ascribed to these psychic happenings are seen as consciously elaborated hypotheses; gods, then, are not external forces but images projected by the psychoid realm. The validity of the inner experience of transcendental reality remains, but as a product of man himself.

Epilogue.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 14. 2nd ed., Princeton University Press, 1970. 702 p. (p. 554-556).

Psychology is described as the philosophical successor of alchemy in that the harmonious union of opposites is the goal of each. It is noted that the psychology of the unconscious began with C. G. Carus, who based his theory on essentially the same basis as the alchemists: out of corruption, wholeness can be made. Herbert Silberer is credited with actually discovering the link between alchemy and modern psychology in the richness of archetypal symbols of synthesis and renewal to be found in alchemical treatises. Further, the legacy of alchemical symbolism is considered invaluable in the understanding of the psychic individuation process, since case histories can provide only partial and biased portrayals of the process as a whole.