

RECEIVING THE 'MESSENGERS': THE ASTROLOGY OF JUNG'S LIBER NOVUS

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ABSTRACT: From the time of its publication in 2009, C. G. Jung's *Liber Novus*, known as *The Red Book*, has generated a plethora of scholarly papers from both the analytical and academic communities, as well as from astrologers interested in psychological approaches to their work. As one of the twentieth century's greatest and most controversial thinkers, Jung has exercised a pervasive influence on many academic disciplines, including literary criticism, theology, and the history of religions. It is clear that this very personal 'diary' of Jung's journey into his troubled inner world provided most if not all of the raw material for the ideas which he later developed into his 'analytical psychology'. That Jung was well versed in astrology and used it in his analytical practice has never been a secret, as he constantly refers to astrological themes throughout the *Collected Works*. However, although Jung had been studying astrology for at least two years before he began work on *Liber Novus*, there has been no exploration within either the academy or the psychological community of the astrological motifs in the book, or the ways in which this work reflects Jung's profound and unique understanding of astrological symbolism within the context of the human psyche. Astrologers focusing on *Liber Novus* have tended to examine the astrological configurations in Jung's horoscope during the period in which he was writing the work, rather than the astrological symbolism presented, overtly or covertly, in the text and its images. This paper will examine the astrological themes in *Liber Novus* and the ways in which this remarkable work demonstrates the central importance of astrology as one of the building-blocks of Jung's understanding of human beings and the world in which they live.

THE ADVENT OF *LIBER NOVUS*

In the autumn of 2009, a new work by C. G. Jung entitled *Liber Novus* was finally released for publication after many decades of resistance on the part of Jung's heirs.¹ *Liber Novus*,

¹ For the history of the publication of *Liber Novus*, see C. G. Jung, *The Red Book: Liber Novus*, ed. Sonu Shamdasani, trans. Mark Kyburz,

usually known as *The Red Book* because of its red leather binding, is a compilation of private diaries covering the period from 1913—the time of Jung’s break with Freud—to 1930. The existence of the diary had been an open secret once Jung’s autobiographical memoir, *Memories, Dreams, Reflections*, was published in German in 1961, since he described the genesis of *Liber Novus* in this work; and unpublished copies of the diary had been circulating within the Jungian community for some time. But it had never been accessible to a wider reading public, nor even to the majority of analytical psychologists outside Jung’s own intimate circle of colleagues and friends. Now its publication has inspired a proliferation of articles, workshops, interviews, lectures, and commentaries, ranging from reviews in newspapers and analytic journals to the websites of modern pagan groups, one of which, with considerable justification, declares online that *Liber Novus* is ‘the most important grimoire of our modern age’.²

Jung himself described *Liber Novus* as the pursuit of his ‘inner images’:

The years when I was pursuing my inner images were the most important in my life – in them everything essential was decided. It all began then; the later details are only supplements and clarifications of the material that burst forth from the unconscious, and at first swamped me. It was the *prima materia* for a lifetime’s work.³

The dominant narrative of *Liber Novus* is Jung’s journey from spiritual alienation to the restoration of his soul, through a long and painful process of healing a fundamental rift within his own nature: the seemingly irreconcilable conflict between reason and vision, outer and inner worlds, subjectivity and objectivity, and between the scientist and the mystic, both of whom he experienced as authentic, demanding, and mutually exclusive dimensions of his own being.

John Peck, and Sonu Shamdasani (New York/London: W. W. Norton, 2009), pp. viii-xii. For Jung’s own description of the genesis of *Liber Novus*, see C. G. Jung, *Memories, Dreams, and Reflections*, ed. Aniela Jaffé, trans. Richard and Clara Winston (London: Routledge & Kegan Paul, 1963), pp. 194-225.

² <<http://wildhunt.org/blog/tag/liber-novus>>.

³ Jung, *Memories, Dreams, Reflections*, p. 225.

Jung has not fared well in psychology departments within the academy. Generally viewed as a mystic or even, in the view of the Freudian analyst D. W. Winnicott, a schizophrenic,⁴ his theoretical models are considered questionable because they are insufficiently 'scientific': it is difficult to demonstrate through repetitive experimentation the existence and location of the archetypes of the collective unconscious. Psychological paradigms within the academy currently favour cognitive approaches to the human mind, which are more amenable to the methodologies of the natural sciences.⁵ Surprisingly, the view of Jung as 'unscientific' has also been promulgated in the sphere of esoteric studies, an area of scholarship where one might reasonably expect a more methodologically neutral approach. This view of Jung suggests that, because he drew on esoteric sources in formulating his psychological models, he is suspect as a psychologist and should instead be viewed as an esotericist with a 'religionist' perspective.⁶ Jung has also been interpreted by some scholars as a philosopher of religion who covertly utilised psychological models to support metaphysical claims; this apparently renders his psychological theories dubious because he attempted to conceal his belief in the existence of God under the cloak of the psychological analysis of religious experience.⁷ Such perspectives rely on particular assumptions about the nature of psychology as a science best pursued within the broader frameworks of medicine and sociology – assumptions which plagued Jung himself but which are open to serious challenge, not only by therapeutic practitioners of various persuasions, but by those historians of religion who have recalled that the term 'psychology' is in fact derived from the

⁴ See D. W. Winnicott, 'Review of C. G. Jung, *Memories, Dreams, Reflections*', *International Journal of Psycho-analysis* 45 (1964), 450-55.

⁵ A notable exception is the Centre for Psychoanalytic Studies at the University of Essex (<<http://www.essex.ac.uk/centres/psycho/>>), founded in 1993. Although the Centre does not provide a clinical training in psychoanalysis, it offers both clinical and academic approaches to Freudian and Jungian models.

⁶ See, for example, Wouter J. Hanegraaff, *New Age Religion and Western Culture: Esotericism in the Mirror of Secular Thought* (Leiden: Brill, 1996), pp. 496-513.

⁷ See, for example, Robert A. Segal, 'Jung as psychologist of religion and Jung as philosopher of religion', *Journal of Analytical Psychology* 55 (2010), pp. 361-384.

Greek word for soul. The tensions around Jung's position in the academy, however, reflect with precision his own profound conflict between scientifically demonstrable 'truths' and visionary religious experience.

Despite the rejection of Jung within the world of academic psychology, his influence has been pervasive in the various currents of transpersonal psychology.⁸ In theological circles, he has long been favoured by psychologically inclined theologians, and *Liber Novus* is likely to enhance rather than detract from that influence.⁹ In the field of literature, Jung's ideas glow like fluorescent threads throughout the work of novelists such as James Joyce, Hermann Hesse, and Thomas Mann,¹⁰ and scholars of twentieth-century literature, in addition to exploring these threads, frequently utilise Jungian models as a methodology to explore the major themes in literary texts.¹¹ For many decades Jung also exercised an enormous influence on historians of religion

⁸ See, for example, Ira Progoff, *At a Journal Workshop: Writing to Access the Power of the Unconscious and Evoke Creative Ability* (New York: Penguin-Tarcher, 1992); Ira Progoff, *The Symbolic and the Real: A New Psychological Approach to the Fuller Experience of Personal Existence* (New York: McGraw-Hill, 1973); Barbara Somers, *The Fires of Alchemy: A Transpersonal Viewpoint* (Bourne: Archive Publishing, 2004).

⁹ See, for example, John P. Dourley, *The Intellectual Autobiography of a Jungian Theologian* (Lampeter: Edwin Mellen Press, 2006); Brendan Collins, 'Wisdom in Jung's Answer to Job', *Biblical Theology Bulletin* 21 (1991), pp. 97-101.

¹⁰ For Joyce, see, for example, Hiromi Yoshida, *Joyce and Jung: The 'Four Stages of Eroticism' in A Portrait of the Artist as a Young Man* (New York: Peter Lang, 2007). Joyce's daughter Lucia went into analysis with Jung in 1934. For Hesse, see Miguel Serrano, C. G. Jung and Hermann Hesse: *A Record of Two Friendships* (Einsiedeln, CH: Daimon Verlag, 1998); Emanuel Maier, *The Psychology of C. G. Jung in the Works of Hermann Hesse* (unpublished PhD dissertation, New York University, 1953). Hesse was the analytic patient of Jung's assistant J. B. Lang (1883-1945). For Mann, see Paul Bishop, 'Thomas Mann and C. G. Jung', in Paul Bishop (ed.), *Jung in Contexts: A Reader* (London: Routledge, 1999), pp. 154-188.

¹¹ See, for example, Terence Dawson, 'Jung, Literature, and Literary Criticism', in Polly Young-Eisendrath and Terence Dawson (eds.), *The Cambridge Companion to Jung* (Cambridge: Cambridge University Press, 1997), pp. 255-280; Bettina L. Knapp, *A Jungian Approach to Literature* (Carbondale, IL: Southern Illinois University Press, 1984); Richard P. Sugg (ed.), *Jungian Literary Criticism* (Evanston, IL: Northwestern University Press, 1992).

such as Mircea Eliade, Gilles Quispel, Henry Corbin, and Pierre Riffard, who have examined the repeating themes of myth and ritual across cultures and historical epochs and have embraced Jung's idea of archetypal patterns as reflections of the deepest dynamics of the human religious imagination. Quispel, for example, refers to these patterns as 'basic structures of religious apperception'; Riffard calls them 'anthropological structures', implying a human predisposition to generate religious ideas according to specific patterns of thought.¹² The Eranos Conferences, which began in 1933 and were held annually in Ascona, Switzerland until 1976, were inspired by Jung's work and attracted the participation of Eliade and Corbin as well as Gershom Scholem.¹³ According to Stephen Wasserstrom, these scholars were all variously influenced by Jung's theory of archetypes, and focused on the generic features of religions and the centrality of mystical experience. 'The approach to religion that they epitomized', observes Wasserstrom, 'infiltrated scholarship on religion throughout the world'.¹⁴ But all academic paradigms have a finite life. The more culture-specific approach to the history of religions now dominant within the academy has served as a necessary corrective to the dangers of 'metanarratives',¹⁵ but it can sometimes go to extremes, viewing Jung's perspective as 'universalist' or 'essentialist' and therefore tending to reject it—although Jung himself emphasised the cultural adaptability and fluidity of particular mythic themes.

Commenting on the modern tendency within esoteric circles to validate occult philosophies through psychology, Olav Hammer refers to 'Jungianism' as a pervasive current; Nicholas Campion suggests this term as applicable to astrologers such as Dane Rudhyar and Alexander Ruperti, who selected particular themes they found in Jung's work and used those themes to justify their own Theosophical

¹² See Gilles Quispel, *Gnosis als Weltreligion: Die Bedeutung der Gnosis in der Antike* (Zürich: Origo Verlag, 1951), p. 39; Pierre Riffard, *L'esoterisme* (Paris: Laffont, 1990), p. 135.

¹³ See Stephen Wasserstrom, *Religion after Religion: Gershom Scholem, Mircea Eliade, and Henry Corbin at Eranos* (Princeton, NJ: Princeton University Press, 1999).

¹⁴ Wasserstrom, *Religion after Religion*, p. 3.

¹⁵ For 'metanarratives' and their methodological problems, see Charlotte Aull Davies, *Reflexive Ethnography: A Guide to Researching Selves and Others* (London: Routledge, 1999), pp. 4-5.

doctrines.¹⁶ Hammer, like many other scholars in the academic field now known as 'Western esotericism', perceives Jung as an esotericist and views his psychological theories as a modernisation of esoteric doctrines adapted 'to the requirements of a psychologizing and scientific epoch'.¹⁷ Jung's influence on contemporary astrologies has certainly been potent, not least because he himself was an astrologer: the influence flowed both ways. In a letter to Freud dated 8 May 1911, Jung stated:

At the moment I am looking into astrology, which seems indispensable for a proper understanding of mythology. There are strange and wondrous things in these lands of darkness.¹⁸

Freud's reply was not antagonistic, but he expressed anxiety at this latest display of eccentricity in his favourite disciple: 'I am aware that you are driven by innermost inclination to the study of the occult and I am sure you will return home richly laden...You will be accused of mysticism'.¹⁹ This observation turned out to be entirely prophetic. In another letter to Freud, dated 12 June of the same year, Jung commented further on his astrological studies, revealing an increasing emphasis on their importance to psychology:

My evenings are taken up very largely with astrology. I make horoscopic calculations in order to find a clue to the core of psychological truth...It appears that the signs of the zodiac are character pictures, in other words libido symbols which depict the typical qualities of the libido at a given moment.²⁰

In his reply, Freud avoided any mention of Jung's deepening involvement with astrology. The painful and acrimonious break between them came two years later, at which time Jung began work on *Liber Novus*.

¹⁶ See Nicholas Campion, '????', in this volume, pp. ??-??.

¹⁷ Olav Hammer, *Claiming Knowledge: Strategies of Epistemology from Theosophy to the New Age* (Leiden: Brill, 2004), pp. 69-70.

¹⁸ *The Freud-Jung Letters*, ed. William McGuire, trans. Ralph Manheim and R. F. C. Hull (London: Hogarth Press/Routledge & Kegan Paul, 1977), 254J, p. 421.

¹⁹ *Freud-Jung Letters*, 255F, p. 422.

²⁰ *Freud-Jung Letters*, 259J, p. 427.

That Jung was a competent astrologer is no secret in Jungian circles, although even in the milieu of analytical psychology there is some discomfort about this apparently dubious proclivity.²¹ However, a perusal of the general index for Jung's *Collected Works* clearly indicates how extensively and profoundly astrology permeated his work. It may have even formed the basis for his formulation of the psychological types, as well as providing a symbolic framework for his ideas about complexes and 'individuation'.²² The parallels Jung drew between his understanding of the processes of psychological development and the mythic ascent of the soul, recounted in Platonic, Hermetic, Mithraic, Gnostic, and Jewish works from late antiquity and in alchemical and Kabbalistic texts from the medieval and early modern periods, are central to his concept of individuation. In a work called *Mysterium Coniunctionis* (CW14), Jung declared:

The journey through the planetary houses boils down to becoming conscious of the good and the bad qualities in our character, and the apotheosis means no more than maximum consciousness, which amounts to maximal freedom of the will.²³

Many other references in various volumes of the *Collected Works* illustrate Jung's conviction that the soul's planetary journey mirrors in imaginal form the movement of the individual psyche toward integration.

Liber Novus is full of astrological motifs. But although Jung had been studying astrology for at least two years

²¹ See, for example, Andrew Samuels, *Jung and the Post-Jungians* (London: Routledge, 1985), where Samuels, an analytical psychologist, disregards Jung's repeated discussions about astral fate in the *Collected Works*, and makes only one dismissive reference to astrology (p. 123).

²² See, for example, the reference to a female patient's natal horoscope in C. G. Jung, *The Archetypes and the Collective Unconscious*, CW9i (London: Routledge & Kegan Paul, 1959), ¶606 n. 166, where Jung refers to her lack of planets in the element of air along with a Moon-Mercury square as 'reflecting' a problematic animus. He mischievously uses the astrological glyphs for the Moon-Mercury configuration rather than spelling out the planetary names, thereby baffling the uninitiated.

²³ C. G. Jung, *Mysterium Coniunctionis*, CW14 (London: Routledge & Kegan Paul, 1963), ¶309.

before he began work on it, there has been little exploration within either the academy or the psychological community of the astrological motifs in the book, or the ways in which this work reflects Jung's profound and unique understanding of astrological symbolism within the context of the human psyche. Astrologers focusing on *Liber Novus* have tended to examine the astrological configurations in Jung's horoscope during the period in which he was writing the work, rather than the astrological symbolism presented, overtly or covertly, in the text and its images.²⁴ Most striking is the parade of figures in *Liber Novus* with which Jung engaged in an imaginal dialogue—a kind of soul journey through the planetary spheres which comprises a theurgic ritual in the sense that Crystal Addey defines it: the use of symbols to awaken the soul's connection to divinity.²⁵ The figures Jung met and interacted with are easily identifiable as planetary figures, through allusions to traditional symbolic associations (such as Mars with his metal, iron) and sometimes through explicit references in the text or in the imagery (such as the figure of Salome painted with the crescent Moon beside her head, or the solar giant Izdubar, who is transformed into the Sun itself).²⁶ Although it might be argued that these figures are alchemical rather than astrological and embody the alchemical metals rather than the planets, Jung stated that he did not recognise the importance of alchemical texts until 1928, fifteen years after he had begun work on *Liber Novus*;²⁷ and alchemy itself is rooted in an astrological cosmology informed by the ancient idea of *sympatheia* – correspondences or 'traces' of the celestial realms in all things, most eloquently proclaimed by the *Tabula smaragdina* or 'Emerald Tablet' of Hermes Trismegistus, beloved of alchemists from the seventh century onward:²⁸

²⁴ See, for example, <<http://heavenlytruth.typepad.com/heavenly-truth/2009/09/carl-jungs-red-book-the-astrology-behind-the-publication-of-jungs-most-personal-work.html>>; <<http://carljungredsbook.blogspot.com/2010/03/carl-jungs-astrology-transits-in-red.html>>.

²⁵ Crystal Addey, '???' in this volume, pp. ??-??.

²⁶ For these symbols in *Liber Novus*, see below.

²⁷ Jung, *Memories, Dreams, Reflections*, p. 230.

²⁸ The first known references to the *Tabula smaragdina* are as an appendix to the *Kitab Ustuqus al-Uss al-Thani* ('Second Book of the Elements of Foundation'), attributed to Jabir ibn Hayyan, and in the

Quod est inferius est sicut quod est superius; et quod est superius est sicut quod est inferius, ad perpetranda miracula rei unius.

What is above is like what is below, and what is below is like what is above, so that the miracle of the One may be accomplished.²⁹

In alchemical texts, the seven planetary metals are the earthly symbols of the planetary spirits,³⁰ a perspective of which Jung himself was aware and which he in turn understood psychologically:

The planetary names refer not only to metals but, as every alchemist knew, to the (astrological) temperaments, that is, to psychic factors.³¹

I am using the term 'symbol' here in the sense that Jung defined it:

Symbols are *tendencies* whose *goal* is as yet unknown...Symbols are the best possible formulation of an idea whose referent is not clearly known.³²

Kitab Sirr al-Khaliqua wa San'at al-Tabi'a ('Book of the Secret of Creation and the Art of Nature'), both dated between 650 and 830 CE. See H. E. Stapleton, G. L. Lewis, and F. Sherwood Taylor, 'The sayings of Hermes quoted in the *Ma Al-Waraq* of Ibn Umail', *Ambix* 3 (1949), pp. 69–90; M. Plessner, 'Hermes Trismegistus and Arab Science', *Studia Islamica* 2 (1954), pp. 45–59; Michela Pereira, 'Heavens on Earth: From the Tabula Smaragdina to the Alchemical Fifth Essence', *Early Science and Medicine* 5:2 (2000), pp. 131–44.

²⁹ For various translations of the Emerald Tablet, see <<http://www.levity.com/alchemy/emerald.html>>.

³⁰ There are many scholarly works on alchemy and its symbolism, in addition to Jung's own three volumes—C. G. Jung, *Psychology and Alchemy*, CW12 (London: Routledge & Kegan Paul, 1953); C. G. Jung, *Alchemical Studies*, CW13 (London: Routledge & Kegan Paul, 1967); and Jung, CW14. See, among others, Mircea Eliade, *The Forge and the Crucible*, trans. Stephen Corrin (Chicago: University of Chicago Press, 1962); Allen G. Debus, *The Chemical Philosophy* (Mineola, NY: Dover, 1977); William R. Newman and Anthony Grafton (eds.), *Secrets of Nature: Astrology and Alchemy in Early Modern Europe* (Cambridge, MA: MIT Press, 2001); Stanton J. Linden (ed.), *The Alchemy Reader: From Hermes Trismegistus to Isaac Newton* (Cambridge: Cambridge University Press, 2003).

³¹ Jung, CW13, ¶355.

I have placed the words ‘tendencies’ and ‘goal’ in italics because both imply that the symbol is a dynamic process, a narrative, rather than a static equation of one thing representing another. In his later works, Jung frequently reiterates this correspondence of interior psychic states with astrological symbols and alchemical processes, stating unequivocally:

Astrologically...this process [alchemy] corresponds to an ascent through the planets from the dark, cold, distant Saturn to the sun....The ascent through the planetary spheres therefore meant something like a shedding of the characterological qualities indicated by the horoscope...The journey through the planetary houses, like the crossing of the great halls in the Egyptian underworld, therefore signifies the overcoming of a psychic obstacle, or of an autonomous complex, suitably represented by a planetary god or demon. Anyone who has passed through all the spheres is free from compulsion; he has won the crown of victory and become like a god.³³

As a work of ‘active imagination’ and a recounting of a dramatic and difficult personal journey, *Liber Novus* offers no discussions on astrological technique or theory, although Jung occasionally uses the astrological glyphs in his drawings.³⁴ However, the major themes of Jung’s own horoscope may be perceived in his dialogues with the various imaginal figures he meets on his inner journey and, given his familiarity with astrological language, there can be no question that he was fully aware of it.

‘ACTIVE IMAGINATION’ AND THEURGY

A ‘measure of mystery’ surrounds Jung’s practice of active imagination and the sources from which he derived the technique.³⁵ Leon Hoffman, a Freudian psychoanalyst reviewing *Liber Novus*, suggests that active imagination is not

³² Jung, CW14, ¶668 and n. 54.

³³ Jung, CW14, ¶308.

³⁴ See, for example, the solar and planetary glyphs in the original version of the ‘Systema Mundi totius’ (discussed below), reproduced in Jung, *Liber Novus*, p. 363.

³⁵ Dan Merkur, *Gnosis: An Esoteric Tradition of Mystical Visions and Unions* (Albany, NY: SUNY Press, 1993), p. 37.

rooted in Freud's technique of free association, as is sometimes assumed, but is 'a direct descendant of the manifestations of mediums in trance states at the end of the nineteenth century and the beginning of the twentieth'.³⁶ Robert Kugelman calls *Liber Novus* 'visionary writing', following a tradition emerging from the German Romanticism of the early nineteenth century,³⁷ although Kugelman does not consider the much older alchemical and Kabbalistic roots of German Romanticism itself.³⁸ *Liber Novus* indicates that Jung began to develop active imagination no later than 1913, and he published his early thoughts on it in 1921,³⁹ but he did not use the term itself until a series of lectures he gave at the Tavistock Clinic in London in 1935. He insisted that psychic energy, or libido, 'cannot appear in consciousness except in the form of images'.⁴⁰ This is apparently a 'modern' understanding of such images: they are products of the deeper levels of the unconscious, emerging either spontaneously in dreams and visions or through deliberate invocation, and they give shape to

³⁶ Leon Hoffman, 'Varieties of Psychoanalytic Experience: Review of *The Red Book*', *Journal of the American Psychoanalytic Association* 58 (2010), pp. 781-785, on p. 783. For Jung's early involvement in mediumistic phenomena, see C. G. Jung, 'On the Psychology and Pathology of So-called Occult Phenomena', in C. G. Jung, *Psychiatric Studies*, CW1 (London: Routledge & Kegan Paul, 1957), pp. 3-92. This paper was originally published in Leipzig in 1902 as *Zur Psychologie und Pathologie sogenannter occulter Phänomene*. See also Roderick Main (ed.), *Jung on Synchronicity and the Paranormal* (Princeton: Princeton University Press, 1997), which includes not only the early psychiatric paper but letters and extracts from other works dealing with the theme of mediumistic trance phenomena.

³⁷ Robert Kugelman, 'Review of *The Red Book*', *Journal of the History of the Behavioral Sciences* 47:1 (2011), 101-104, on p. 101.

³⁸ See Ernst Benz, *The Mystical Sources of German Romantic Philosophy*, trans. Blair R. Reynolds and Eunice M. Paul (Eugene, OR: Pickwick Publications, 1983). See also Wouter J. Hanegraaff, 'Romanticism and the Esoteric Connection', in Roelof van den Broek and Wouter J. Hanegraaff (eds.), *Gnosis and Hermeticism: From Antiquity to Modern Times* (Albany, NY: SUNY Press, 1998), pp. 237-68.

³⁹ C. G. Jung, *Psychological Types*, CW6 (London: Routledge & Kegan Paul, 1971), ¶711-722. Merkur states that Jung wrote an early article about active imagination in 1916, although he did not publish it until 1957; see Merkur, *Gnosis*, pp. 37-54.

⁴⁰ Jung, CW6, ¶722.

otherwise incommunicable psychic realities. But the practice itself long predates the modern era and forms an important aspect of both alchemical and Kabbalistic magical techniques, as well as being evident in late antique Gnostic, Jewish, Hermetic, and Neoplatonic literature such as the work of Iamblichus.⁴¹ Jung was familiar with all these sources, including Iamblichus' *De mysteriis*.⁴² Although Jung's expositions on active imagination are psychological, they often, albeit covertly, attribute the qualities of divinity to the collective unconscious, reflecting a panentheistic understanding of symbols as complex webs of associations that transcend the perceived opposites and paradoxically conjoin, in an apparently simple image, object, word, number, glyph, or physical structure, the inner and the outer, the material and the psychic, the corporeal and the spiritual.

Active imagination rests on Jung's conviction that fantasy is 'a real psychic process'. An image arising from a dream, a waking reverie, a visionary state, a meditation, or a magical invocation triggers a strong emotional response and opens the gateway; the individual must then engage with the images, which 'present themselves spontaneously'.⁴³ Jung then advises: 'You must enter into the process with your personal reactions...as if the drama being enacted before your eyes were real...It is as real as you—as a psychic entity—are real'.⁴⁴ Active imagination, as expressed in *Liber Novus*, may

⁴¹ For the practice in Kabbalistic literature, see Elliot R. Wolfson, *Through a Speculum That Shines: Vision and Imagination in Medieval Jewish Mysticism* (Princeton, NJ: Princeton University Press, 1997). For the practice in Gnostic currents, see Merkur, *Gnosis*. For the practice in Iamblichus, see Gregory Shaw, *Theurgy and the Soul: The Neoplatonism of Iamblichus* (University Park, PA: Penn State Press, 1971). For the practice in Hermeticism, see Dan Merkur, 'Stages of Ascension in Hermetic Rebirth', *Esoterica* 1 (1999), pp. 79-96.

⁴² See Jung, CW9i, ¶573.

⁴³ Jung, CW9i, ¶334.

⁴⁴ Jung, CW14, ¶753. For more of Jung's many discussions on 'active imagination', see C. G. Jung, *The Structure and Dynamics of the Psyche*, CW8 (London: Routledge & Kegan Paul, 1960), ¶166-175; Jung, CW9i, ¶621; Jung, CW14, ¶752-755. See also Joan Chodorow (ed.), *Jung on Active Imagination* (Princeton, NJ: Princeton University Press, 1997); Marie-Louise von Franz, *Alchemical Active Imagination* (Irving, TX: Spring Publications, 1979; repr. New York, NY: Shambhala, 1997); Jeffrey Raff, *Jung and the Alchemical Imagination* (York Beach, ME: Nicolas-Hays, 2000); Merkur, *Gnosis*, 37-54;

be viewed not only as a therapeutic process but also as a theurgic technique which opens the lines of communication between seen and unseen worlds, and between the individual and a universal life-force in constant flux and creative emergence, which Jung referred to as the 'collective unconscious'. In *Liber Novus* he describes this magical process as necessary in order to 'receive or invoke the messenger'.⁴⁵ The starter motor for initiating a transformative relationship with the images is emotional alignment, which facilitates psychic participation between the individual and that formless potency which is symbolised by and embodied in the image. This is akin to Iamblichus' idea of 'ritual receptivity'.⁴⁶ The psychological and philosophical implications are profound: the human being is able to meet the archetypal realm—or, as Jung calls it in *Liber Novus*, the Pleroma and the realm of the star-gods—not as a helpless victim of astral or psychic fate, but as a co-creator who can inaugurate the transformation of both the archetypal powers and the conscious personality.

'THE RED ONE'

The first planetary figure Jung described in *Liber Novus* is called 'The Red One'. Jung did not create a pictorial image of this entity, but he provided enough descriptive material in the text to allow the reader to recognise which astral potency he encountered.⁴⁷ The epithet, 'Red One', is not unique to Jung: the Egyptians referred to the planet Mars as *Har déchér*, 'The Red One',⁴⁸ and the horned warrior-god Cocidius—known from inscriptional and iconographic evidence around the area of Hadrian's wall—and the Gaulish Rudiobus, both equated by the Romans with their battle-god Mars, were

Benjamin Sells (ed.), *Working with Images: The Theoretical Base of Archetypal Psychology* (Woodstock, CT: Spring Publications, 2000).

⁴⁵ Jung, *Liber Novus*, p. 314.

⁴⁶ See Addey, '???'', p. ?.

⁴⁷ Jung, *Liber Novus*, pp. 259-61.

⁴⁸ Markus Hotakainen, *Mars: From Myth and Mystery to Recent Discoveries* (New York, NY: Springer, 2008), p. 13. In Egypt, Mars was also called 'Horus-Deshér, 'Red Horus'; see Margaret Bunson, *Encyclopedia of Ancient Egypt* (New York, NY: Facts on File Inc., 2002), p. 58.

likewise called 'The Red One'.⁴⁹ In his later explorations into alchemy, Jung encountered, and quoted, many descriptions of this Martial spirit and its associations with the colour red and the metal iron, particularly in the works of his favourite alchemist, Theophrastus Bombastus von Hohenheim, known as Paracelsus.⁵⁰ From Paracelsus and various other alchemical authors, Jung later extrapolated his own understanding of Mars:

Astrologically, Mars characterizes the instinctual and affective nature of man. The subjugation and transformation of this nature seems to be the theme of the alchemical opus.⁵¹

In *Liber Novus*, the Red One's garments 'shine like glowing iron', and his passion and ferocity, as well as his mocking cynicism, initially convince Jung that he is a demonic rather than a daimonic being. But in the course of their encounter this entity changes, and transforms Jung's clothing into living foliage—in effect, bringing him to life and uniting him with the life of nature and the instincts—and reveals his secret, announcing: 'I am joy!' Jung discusses the nature of the joy this figure offers, describing him as 'of a fiery...passionate nature' and calling him 'red-coloured, red-scented, warm, red joy'. The transformation can only occur through emotional engagement with the figure, demonstrating the importance Jung attributed to an authentic, sympathetic encounter rather than a mere intellectual analysis. What is particularly revealing about the 'The Red One' is that the figure does not merely represent simple character traits (anger, aggression) or concrete events (violence, war), as one might expect from the astrological sources available to Jung at the time. The Red One behaves as an ontically autonomous entity with a distinct individuality, a *daimon* or a god, capable both of

⁴⁹ For these deities and others with the same epithet see also
 <<http://faculty.indwes.edu/bcupp/solarsys/Names.htm>>;
 <<http://planetarynames.wr.usgs.gov>>;
 <http://www.celt.net.org.uk/gods_c/cocidius.html>.

⁵⁰ See, for example, Jung's discussion of Paracelsus' 'Ares' principle (the Greek name for Mars), which Jung equated with 'the principle of individuation', and the references to Johannes Braceschus' definition of Mars as 'Daemogorgon': a 'hot and bilious man' whose 'complexion is choleric' and who 'is iron'; in Jung, CW13, ¶176-178.

⁵¹ Jung, CW13, ¶177 n. 39.

transformation and of initiating transformation in Jung himself. An initially mocking and cynical being who becomes 'warm red joy' is not a typical portrait of Mars as found in astrological texts. The astrological symbols, for Jung, are clearly not mere signatures of temperament or tools for the divination of future events, but embody dynamic potencies and patterns of an archetypal nature unfolding within both seen and unseen worlds.

THE GIANT IZDUBAR AND THE SOLAR APOTHEOSIS

Another figure whom Jung described in *Liber Novus*, and whom he did embody in pictorial form, is the giant Izdubar.

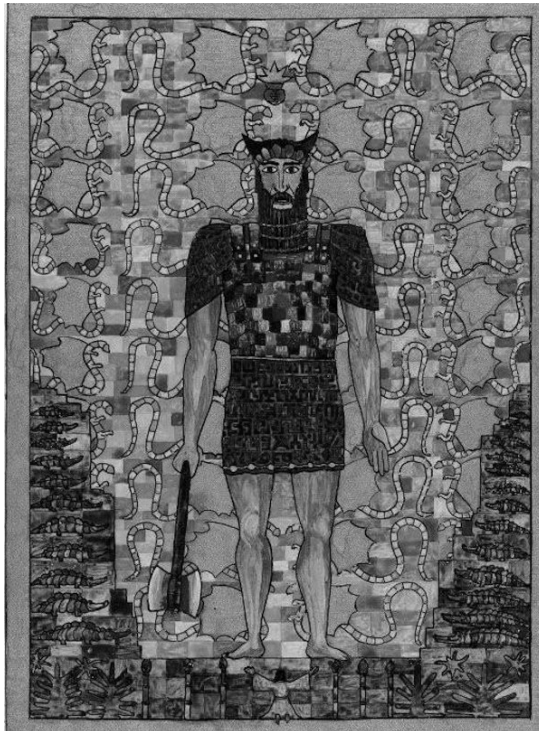


Fig. 1: The giant Izdubar⁵²

⁵² Image in Jung, *Liber Novus*, p. 36.

Izdubar is a profoundly personal figure in the parade of inner images in *Liber Novus*, because Jung's dialogue with the giant dramatises the severe internal conflict that helped to precipitate his psychological collapse. The encounter with Izdubar, which extends for many pages, describes what Jung initially felt to be an irreconcilable antipathy between intuitive and rational faculties, and the apparently mutually exclusive world-views these faculties reflect. Jung's conflict was no mere intellectual debate; it was intensely felt and experienced, somatically as well as psychologically, and its importance to him must be viewed against the backdrop of his upbringing and the culture in which he lived and worked. It expresses a drastic and painful dilemma within a man who was both an artist communing with imaginal realms and a rational thinker determined to be accepted within the scientific community of his time and the claustrophobic social and religious structures of the late-nineteenth-century Swiss German milieu in which he was brought up. Jung called the pressure of this cultural background 'the spirit of this time' when he stated in *Liber Novus*:

The spirit of the depths from time immemorial and for all the future possesses a greater power than the spirit of this time, who changes with the generations. The spirit of the depths has subjugated all pride and arrogance to the power of judgement. He took away my belief in science, he robbed me of the joy of explaining and ordering things, and he let devotion to the ideals of the time die out in me. He forced me down to the last and simplest things.⁵³

The giant Izdubar, visually a syncretic figure who appears to amalgamate elements from several different ancient cultures, bears bull's horns and wields a double-headed axe. The name Izdubar is based on a literal translation in 1872 of the cuneiform ideograph for Gilgamesh,⁵⁴ and the giant

⁵³ Jung, *Liber Novus*, p. 229.

⁵⁴ See George Smith, 'The Chaldean Account of the Deluge', *Transactions of the Society of Biblical Archaeology* 1-2 (1872), pp. 213-234. The error was later perpetuated in Leonidas le Cenci Hamilton's translation of the epic, *Ishtar and Izdubar: The Epic of Babylon* (London: W. H. Allen, 1884), and in Alfred Jeremias, *Izdubar-nimrod: Eine altbabylonische Heldensage: Nach den Keilschriftfragmenten Dargestellt* (Leipzig: B. G. Teubner, 1891). The discovery of a lexicographic tablet by T. G. Pinches in 1890

exhibits many of the attributes of that Sumerian hero in his persistent quest for immortality.⁵⁵ In *Liber Novus*, Izdubar is explicitly linked with the symbolism of the Sun. He seeks the Western land 'where the Sun goes to be reborn', but Jung reminds him that he is mortal and consequently can never reach the Sun, which is, after all, merely a star circling in empty space, orbited by the Earth and the other planets. There is no 'Western land'.⁵⁶ In Jung's horoscope, which I will look at later, the Sun is placed in Leo precisely at the Western horizon, as he was born at sunset; the giant is none other than the questing heroic spirit of Jung himself. When Izdubar invokes the truth of 'the astrologers and priests', Jung compares this so-called truth unfavourably with 'real' scientific truth. He asks Izdubar: 'Can you really not accept that you are a fantasy?' Izdubar's shock at recognising that he must accept his mortality nearly destroys him, and results in his being lamed. He accuses Jung of offering him poison, whereupon Jung replies:

What you call poison is science. In our country we are nurtured on it from youth, and that may be one reason why we haven't properly flourished and remain so dwarfish...We had no choice. We had to swallow the poison of science...This poison is so insurmountably strong that everyone, even the strongest, and even the eternal Gods, perish because of it.⁵⁷

The conflict between the truth of science and the truth of the imagination forms the dominant motif of this section of *Liber Novus*. Yet it is through compassion for this newly lamed figure, once so strong and proud, that it becomes apparent to Jung that he is responsible for healing the giant. He begins to acknowledge that the 'wisdom of the astrologers...is that

eventually allowed the literal translation of the ideograph—*iz* (or *gish*), *du*, and *bar*—to be rendered phonetically as 'Gilgamesh'. See Morris Jastrow, *The Religion of Babylonia and Assyria* (Boston, MA: Athenaeum Press, 1898), p. 468.

⁵⁵ *The Epic of Gilgamesh* probably emerged in Sumeria in the third millennium BCE, but the surviving cuneiform tablets come from the seventh century BCE. See Andrew R. George (ed. and trans.), *The Babylonian Gilgamesh Epic: Critical Edition and Cuneiform Texts* (Oxford: Oxford University Press, 2003).

⁵⁶ Jung, *Liber Novus*, p. 278.

⁵⁷ Jung, *Liber Novus*, pp. 278-9.

which comes to you from inner things'.⁵⁸ Jung carries the giant to a 'house of healing', where Izdubar, who has shrunk and is now encapsulated within an egg, emerges transformed into the Sun itself, radiating light. Astonished, Jung declares in amazement: 'Oh Izdubar! Divine one! How wonderful! You are healed!' The giant replies: 'Healed? Was I ever sick? Who speaks of sickness? I was sun, completely sun. I am the sun.'⁵⁹



Fig 2: The solar apotheosis of Izdubar⁶⁰

⁵⁸ Jung, *Liber Novus*, p. 278.

⁵⁹ Jung, *Liber Novus*, p. 286.

⁶⁰ Image in Jung, *Liber Novus*, p. 64.

One of the most remarkable features about this narrative is that, from the perspective of Jung's understanding of astrological symbols, the Sun is not only 'the centre of each individual character', as the Edwardian astrologer Alan Leo put it,⁶¹ but also portrays a lifelong process embodying a fundamental archetypal conflict and an urgent quest for resolution of the conflict. A parallel to this perception of solar symbol as dialectical process can also be found in James Hillman's *The Soul's Code*, although no explicit astrological equations are given there.⁶² *Liber Novus* reveals Jung's understanding of his own natal Sun in Leo, setting on the western horizon at his birth, embodied in a questing figure whose nature, although contradictory to the 'spirit of this time', had to be consciously recognised and honoured before he could emerge as what Jung finally perceived him to be: the divine essence of the human soul. This presentation of the dynamic and developmental nature of astrological symbols, which, to use the words of William Butler Yeats, 'bring our soul to crisis',⁶³ is absent from the astrological texts to which Jung refers in the various volumes of the *Collected Works* as well as those listed in his private library,⁶⁴ and

⁶¹ Alan Leo, *How to Judge a Nativity* (London: Modern Astrology, 1903), p. 29.

⁶² James Hillman, *The Soul's Code: In Search of Character and Calling* (London: Bantam, 1996). For Hillman's familiarity with astrological symbols, see James Hillman, 'The Azure Vault: The Caelum as Experience', in Nicholas Campion and Patrick Curry (eds.), *Sky and Psyche: The Relationship Between Cosmos and Consciousness* (Edinburgh: Floris Books, 2005), pp. 37-54.

⁶³ William Butler Yeats, letter to Florence Farr, cited in Kathleen Raine, *Yeats, the Tarot, and the Golden Dawn* (Dublin: Dolmen Press, 1972), p. 44, and William Butler Yeats, *The Autobiography of William Butler Yeats* (New York: Macmillan, 1953), p. 272.

⁶⁴ In the *Collected Works*, Jung cites classical works such as Ptolemy's *Tetrabiblos*. In his private library, the catalogue (C. G. Jung *Bibliothek Katalog*) of which is now held at the ETH-Bibliothek Zürich, a more comprehensive list of astrological sources is revealed. Among these are classical, medieval, and early modern authors such as Julius Firmicus Maternus and Johannes Kepler as well as the modern British astrologers 'Raphael', Charles Carter, 'Sephariel', Alfred John Pearce, and Alan Leo, the American astrologers Dane Rudhyar and Francis J. Mott, and the German astrologers Adolph Drechsler, Heinz Arthur Strauss, and Alfons Rosenberg. None of these authors discusses astrological symbolism in the manner in which Jung presents it, although Rudhyar dipped into Jung's works and

seems to reflect not only his understanding of the alchemical opus, but also the engagement with the gods described by Neoplatonic authors such as Iamblichus, the transformational processes of late antique Greco-Egyptian magical texts such as the so-called 'Mithras Liturgy', and the divinisation rituals of Hermetic treatises such as the *Poimandres*.⁶⁵ That Jung was inspired by such 'esoteric' sources does not contradict the possibility that his psychological models might be entirely valid and useful; for these early sources exhibited profound insights into the deepest conflicts and aspirations of the human being long before the invention of the word 'psychology'. Their efficacy was certainly unquestioned by Jung, who believed that his efforts to engage with the imaginal realm had healed him.

THE ANIMA AND THE MOON

Jung's theories about the anima—the feminine 'soul' in men—are now sometimes viewed as seriously limited by the particular cultural values of his time.⁶⁶ Switzerland was, after all, the last European country to offer women the vote, only conceding defeat in 1971, and the stern suppression of all those qualities which Jung understood as 'feminine'—feeling, imagination, receptivity to the invisible world—contributed to his formulation of a sharp psychological dichotomy between the sexes which may be somewhat less applicable to early twenty-first-century Western society. In Jung's time and country the stereotypical roles against which the feminist movement of the late twentieth century fought so vigorously were still firmly in place, and Jung was acutely aware of the imprisonment of his own imaginal faculties by the scientific straitjacket of his time.

extracted certain ideas which he adapted to support his Theosophical framework.

⁶⁵ For the 'Mithras Liturgy', see Hans Dieter Betz, *The 'Mithras Liturgy': Text, Translation and Commentary* (Tübingen: Mohr Siebeck, 2003). For the *Poimandres*, see Brian P. Copenhaver (ed. and trans.), *Hermetica: The Greek Corpus Hermeticum and the Latin Asclepius* (Cambridge: Cambridge University Press, 1992), 1-7.

⁶⁶ For Jung's essays on the anima, see C. G. Jung, *Two Essays on Analytical Psychology*, CW7 (London: Routledge & Kegan Paul, 1972), ¶296-340; Jung, CW13, ¶57-63; Jung, CW9i, ¶111-47; C. G. Jung, *Aion: Researches into the Phenomenology of the Self*, CW9ii (London: Routledge & Kegan Paul, 1959), ¶20-42.



Fig. 3: Salome⁶⁷

There is more than one feminine figure in *Liber Novus*, but they are linked by their association with night, darkness, and the Moon, and they all bear the name Salome. She first appears as the beautiful daughter of Elijah, the Old Testament prophet whom Jung later described as ‘a living archetype’ symbolising the collective unconscious.⁶⁸ Although this early manifestation of Salome is blind and embodies the paradox of being loving and gentle and, at the same time, a bloodthirsty temptress who once asked for the head of John the Baptist on a platter, she embodies *sophia*, the wisdom of the unconscious, as Elijah informs Jung: ‘My wisdom and my daughter are one’.⁶⁹ She appears again,

⁶⁷ Image in Jung, *Liber Novus*, p. 155.

⁶⁸ See C. G. Jung, *The Symbolic Life*, CW18 (London: Routledge & Kegan Paul, 1977), ¶1518-31.

⁶⁹ Jung, *Liber Novus*, p. 246.

nameless but with 'a beautiful and unworldly soul', as the daughter of an old Saturnian scholar living in solitude in a castle in a forest; in this guise she is imprisoned by her father in 'unbearable captivity', and Jung feels responsible for her release and redemption. At the end of their dialogue, 'dim moonlight' penetrates the room and, as she disappears into the darkness, she informs Jung: 'I bring you greetings from Salome'.⁷⁰ Toward the end of *Liber Novus*, after Jung's transformative meeting with the magician Philemon, Salome, once again Elijah's daughter, reappears as 'a great iridescent serpent' whom Jung addresses as his sister and soul;⁷¹ he has at last realised that 'Salome is where I am'.⁷² Like The Red One, Salome herself undergoes transformation as she transforms Jung and unlocks the potency of his inner life through his emotional engagement with her.

Elaborating on the image of Salome in *Liber Novus* in an essay written nearly forty years later, Jung, in the Mercurial spirit which has annoyed critics such as Wouter Hanegraaff and Richard Noll,⁷³ attributed the image to the dream of a patient rather than conceding that it was his own, and declared: 'Then she [the anima] appears in a church, taking the place of the altar...[Dreams] restore the anima to the Christian church, not as an icon but as the altar itself.'⁷⁴ The inscription written along the border of the image states: 'The wisdom of God is a mystery, even the hidden wisdom, which God ordained before the world unto our glory...For the Spirit searcheth all things, yea, the deep things of God.' Along the right side of the image, Jung wrote: 'The Spirit and the Bride say, Come.' This quote from Revelation 22:17 may be linked with Jung's understanding of the Kabbalistic *Shekhinah* as the Bride or feminine face of the godhead, the manifestation of God's glory in the world.⁷⁵ In this sense

⁷⁰ Jung, *Liber Novus*, pp. 262-63.

⁷¹ Jung, *Liber Novus*, pp. 317.

⁷² Jung, *Liber Novus*, p. 327.

⁷³ See Hanegraaff, *New Age Religion*, p. 507 and n. 429; Richard Noll, *The Jung Cult: Origins of a Charismatic Movement* (Princeton, NJ: Princeton University Press, 1994), pp. 181-84.

⁷⁴ C. G. Jung, 'The Psychological Aspects of the Kore', in C. G. Jung and C. Kerényi, *Essays on a Science of Mythology: The Myth of the Divine Child and the Mysteries of Eleusis* (Princeton: Princeton University Press, 1963), pp. 175-76.

⁷⁵ For the *Shekhinah* as the Bride, the manifestation of God's glory in the world (e.g. Nature), the personification of God's wisdom, and

Jung's Salome is, to quote the elegant phrase Elliot Wolfson used in relation to the *Shekhinah*, 'the mirror in which all the supernal potencies can be seen'.⁷⁶ Jung was familiar with the Kabbalah and, although he avoids referring to it in his early publications, following the trend of the time in his efforts to dissociate himself from the Jews (especially Freud),⁷⁷ it is evident from the knowledge he exhibited in private seminars given in English in Zürich between 1928 and 1930 and finally published in 1984,⁷⁸ that he had encountered the Kabbalah no later than the mid-1920s and possibly earlier, while he was still working on *Liber Novus*.⁷⁹

The altar may be understood as the place of sacrifice and of transformation, the liminal zone where the ineffable becomes visible and human and divine meet and recognise each other through the mediation of symbols. It is on the altar that the wine is transformed into blood, the wafer into flesh, and the smoke of the burnt offering transformed into food for the gods. Salome, in Jung's active imagination, is a highly ambivalent figure: she is both a dark and potentially

the Moon, see Gershom Scholem, 'The Feminine Element in Divinity', in Gershom Scholem, *On the Mystical Shape of the Godhead: Basic Concepts in the Kabbalah*, trans. Joachim Neugroschel (New York, NY: Schocken Books, 1991), pp. 140-96; Arthur Green, 'Shekhinah, the Virgin Mary, and the Song of Songs: Reflections on a Kabbalistic Symbol in Its Historical Context', *AJS Review*, 26:1 (2002), pp. 1-52. The *Shekhinah* is often associated with the Moon: see Wolfson, *Through a Speculum*, pp. 267n, 359; Moshe Idel, *Kabbalah and Eros* (New Haven, CT: Yale University Press, 2005), pp. 69, 91, 261n; Gershom Scholem, *On the Kabbalah and Its Symbolism*, trans. Ralph Mannheim (New York, NY: Schocken Books, 1965), pp. 107-8, 151-53.

⁷⁶ Elliot Wolfson, '????', in this volume, p. ??.

⁷⁷ For Jung's pre-war foray into antisemitism, see Aryeh Maidenbaum and Stephen A. Martin (eds.), *Lingering Shadows: Jungians, Freudians, and Anti-Semitism* (Boston: Shambhala, 1991); Aryeh Maidenbaum (ed.), *Jung and the Shadow of Anti-Semitism: Collected Essays* (Berwick, ME: Nicolas-Hays, 2002); Léon Poliakov, *The Aryan Myth: A History of Racist and Nationalist Ideas in Europe*, trans. Edmund Howard (New York: Basic Books, 1971), 286-90.

⁷⁸ William C. McGuire (ed.), *Dream Analysis: Notes of the Seminar Given in 1928-1930 by C. G. Jung* (London: Routledge & Kegan Paul, 1984). See especially pp. 504-6.

⁷⁹ For Jung's probable early acquaintance with the Kabbalah, see Sanford L. Drob, 'Towards a Kabbalistic Psychology: C. G. Jung and the Jewish Foundations of Alchemy', *Journal of Jungian Theory and Practice* 5:2 (2003), 77-100.

destructive force and, as the noetic daughter of Elijah and a personification of the wisdom of the unconscious, an image of the soul. There is an interesting family resemblance between the image of Salome, with her association with 'hidden wisdom' and the 'deep things of God', and the image of the High Priestess in A. E. Waite's Tarot deck, published in 1910.⁸⁰ Both figures are personifications of secret wisdom and are shown with lunar crescents; both appear between two columns beneath an arch.

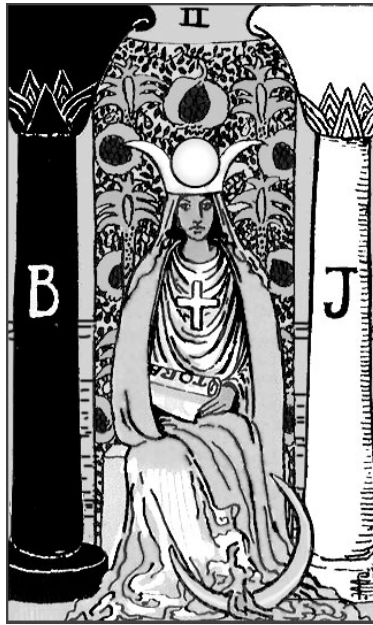


Fig. 4: Waite's 'High Priestess'⁸¹

Although Waite's description of his High Priestess differs from Jung's in certain pictorial details (for example, the crescent Moon is beneath her feet instead of overhead), the

⁸⁰ A. E. Waite, *The Pictorial Key to the Tarot: Being Fragments of a Secret Tradition under the Veil of Divination* (London: William Rider & Son, 1910). The cards themselves were published both separately and as illustrations in the book. For a detailed history of this Tarot deck, see K. Frank Jensen, *The Story of the Waite-Smith Tarot* (Melbourne: Association of Tarot Studies, 2006).

⁸¹ Waite, *Pictorial Key*, p. 77.

similarities in their interpretations are striking. According to Waite,

The scroll in her hands is inscribed with the word Tora, signifying the Greater Law...It is partly covered to show that some things are implied and some spoken...She is the spiritual Bride and Mother, the daughter of the stars and the Higher Garden of Eden. She is the moon nourished by the milk of the Supernal Mother.⁸²

Waite, who was a member of the Hermetic Order of the Golden Dawn, was a prolific author whose scholarly volumes on esoteric traditions such as alchemy and Kabbalah are referenced in a number of Jung's *Collected Works*.⁸³ Probably through the work of Waite and other occultists of the late nineteenth and early twentieth centuries,⁸⁴ Jung was familiar with and respectful of the imagery of the Tarot:

If one wants to form a picture of the symbolic process, the series of pictures found in alchemy are good examples...It also seems as if the set of pictures in the Tarot cards were distantly descended from the archetypes of transformation.⁸⁵

PHILEMON THE MAGICIAN

There are other recognisable planetary images in *Liber Novus*, such as the Saturnian figure of The Anchorite, who is familiar with Jewish esoteric literature, quotes Philo Judaeus, and lives in solitude in the desert where he 'longs for the

⁸² Waite, *Pictorial Key*, pp. 76-79.

⁸³ See, for example, Jung's citing of various of Waite's works in C. G. Jung, *Psychology and Alchemy*, CW12 (London: Routledge & Kegan Paul, 1953), ¶490; Jung, CW14, ¶18, 27, 312; C. G. Jung, *The Practice of Psychotherapy* (London: Routledge & Kegan Paul 1954), CW16, ¶417, 500.

⁸⁴ Jung's private library contained several works by the British Theosophists H. P. Blavatsky, G. R. S. Mead, Anna Bonus Kingsford, and C. W. Leadbeater, as well as a number of books on occultism and magic by British authors such as Israel Regardie, Algernon Charles Blackwood, and Arthur Machen, all members of the Hermetic Order of the Golden Dawn, and several volumes (1920-49) of the British occult journal, *The Occult Review*.

⁸⁵ Jung, CW9i, ¶81.

sun'.⁸⁶ Unfortunately I do not have time to discuss all these figures here. I will focus instead on the most important figure whom Jung encountered, and to whom he gave the name Philemon after the old man described in Ovid's *Metamorphoses*. According to Ovid's tale, Philemon exhibits exceptional kindness and generosity to Zeus and Hermes, who are disguised as poor travellers, without realising they are gods; when the deities reveal themselves and promise that his dearest wish will be granted, Philemon tells them that he and his wife Baucis wish nothing more than to spend the remainder of their days serving at Zeus' shrine, and to die at the same moment so that neither is left bereft.⁸⁷ They become the sole survivors of the great flood Zeus sends in anger at the cruelty and stupidity of humans, and become servants at Zeus' temple as they have requested. At the moment of their simultaneous death, they are transformed into intertwined oak and linden trees. The old couple also appears in Goethe's *Faust* Part II (1832), in which Faust, aided by Mephistopheles, attempts to evict them from their sacred shrine, and murders them by burning their house to the ground. Jung felt in some way responsible for this archetypal event through his German ancestry, and believed he had inherited the necessity of expiating Faust's crime. In a letter to Paul Schmitt written in January 1942, he declared:

All of a sudden with terror it became clear to me that I have taken over Faust as my heritage, and moreover as the advocate and avenger of Philemon and Baucis, who, unlike Faust the superman, are hosts of the gods in a ruthless and godforsaken age.⁸⁸

In the autobiographical *Memories, Dreams, Reflections*, Jung reiterates this realisation:

When Faust, in his hubris and self-inflation, caused the murder of Philemon and Baucis, I felt guilty, quite as if I myself in the past had helped commit the murder of these

⁸⁶ Jung, *Liber Novus*, pp. 267-70.

⁸⁷ Ovid, *Metamorphoses*, Book VIII, at Internet Classics Archive, <<http://classics.mit.edu/Ovid/metam.html>>.

⁸⁸ C. G. Jung *Letters*, 2 volumes, ed. Gerhard Adler, trans. R. F. C. Hull (London: Routledge & Kegan Paul, 1973-76), Vol. 1, pp. 309-310.

two old people...I regarded it as my responsibility to atone for this crime, or to prevent its repetition.⁸⁹

The stark dichotomy between the Faustian cold reason of modernity and the instinctive goodness of the mythic old couple, whom Jung described in a letter to Alice Raphael as ‘close to the earth and aware of the Gods’,⁹⁰ echoes Jung’s remark in *Liber Novus* about the ‘spirit of the depths’ and the ‘spirit of this time’. In *Liber Novus*, Philemon emerges as a powerful figure, a magician who resembles the angel Raziel in late antique Jewish lore, the teacher of the magical secrets of the divine realms;⁹¹ Philemon’s wings suggest that he is indeed an *angelos*, a heavenly ‘messenger’.

⁸⁹ Jung, *Memories, Dreams, Reflections*, p. 260.

⁹⁰ Beinecke Library, Yale University, Stiftung der Werke von C. G. Jung, cited in Sonu Shamdasani, ‘Who is Jung’s Philemon? Unpublished Letter to Alice’, *Jung History* 2:2 (2011), at <https://www.philemonfoundation.org/resources/jung_history/volume_2_issue_2>.

⁹¹ For the angel Raziel, whom Jung mentions when citing a passage from the *Zohar* (Jung, CW14, ¶572), see Rachel Elior, ‘The Concept of God in Hekhalot Mysticism’, in Joseph Dan (ed.), *Binah: Studies in Jewish History, Thought, and Culture*, Vol. 2 (NY: Praeger, 1989), pp. 97-120, esp. pp. 101 and 112. For the *Sefer ha-Raziel* (‘Book of Raziel’), an early modern grimoire of magic with which Jung was also familiar (Jung, CW14, ¶572n), see Joseph Dan, ‘Book of Raziel’, in *Encyclopaedia Judaica* 13:1591-1593. The *Sefer ha-Raziel* was first published in Amsterdam in 1701 but contains much older material, including portions of late antique Jewish literature concerning the conjuration of angels, and portions of works from the twelfth-century German Jewish Pietists, particularly Eleazar of Worms. The work also includes sections of Kabbalistic literature. The *Sefer ha-Raziel* was circulating in MS long before its publication in 1701, as it is mentioned by Renaissance Christian Kabbalists; see François Secret, ‘Sur quelques traductions du *Sefer Raziel*’, *REJ* 128 (1969), pp. 223-245. For an English translation of the *Sefer ha-Raziel*, see Steve Savedow, *Sepher Rezial Hemelach: The Book of the Angel Rezial* (York Beach, ME: WeiserBooks, 2001). Another English translation, Sloane MS 3826, can be found in the British Museum, entitled *Liber Salomonis: Cephaz Raziel*; see Savedow’s Appendix of *Sefer ha-Raziel* manuscripts in Savedow (trans.), *Sepher Rezial Hemelach*, pp. 280-286.

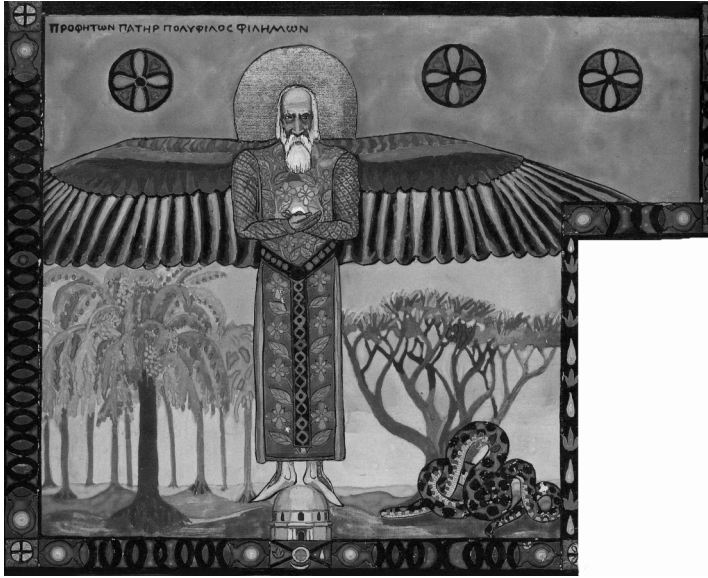


Fig. 5: Philemon⁹²

He is both a personification of the archetype of the *senex*, the 'wise old man', and the ever-youthful and self-renewing transformative agent Mercurius. Jung invariably uses the Greek alphabet when he addresses Philemon in the text. He even used the Greek form of the name in his letter to Alice Raphael, as though he felt it necessary to honour this 'messenger' through using the alphabet belonging to the mythic realm out of which Philemon originally emerged. In *Liber Novus* Philemon's magic rod and books are secreted in a cupboard along with the 'sixth and seventh books of Moses'. This real but spurious collection of magical spells, probably originating in the sixteenth or seventeenth centuries, was published in 1849 by Johann Schiebel, who claimed that they came from ancient Talmudic sources. Philemon is also directly associated in the text of *Liber Novus* with Hermes Trismegistus, the semi-divine mythic teacher of magic, astrology, and alchemy and the pseudepigraphic author of the *Corpus Hermeticum*. Although Philemon is old, he is both *senex* and *puer*, Saturn and Mercury, paradoxically contained in each other as they are in alchemical texts: the Old King

⁹² Image in Jung, *Liber Novus*, p. 154.

transformed becomes the youthful Mercurius, who ages and becomes the old *senex* in need of transformation. As Jung points out: 'Mercurius is closely related not only to Venus but more especially to Saturn. As Mercurius he is *juvenis*, as Saturn, *senex*'.⁹³ In Philemon, as in Salome, Jung displays his tendency to view planetary symbols as complex figures with stories and goals, who secretly contain, generate, and transform into each other through invisible bonds and paradoxical associations, rather than as discrete characterological or prognosticative factors definable by keywords.

Philemon stands as a synthesis of opposites, a *coniunctio oppositorum* of age and youth, decay and death and rebirth into new life. He is also an image of the Sun as a central integrating power. In *Liber Novus*, recognising that Philemon and Izdubar, the primitive bull-slaying giant who seeks immortality, are one and the same solar *daimon*, Jung says to the magician: 'You lie in the Sun'.⁹⁴ Philemon is the chief symbol of the successful integration of opposites with which Jung was struggling throughout the period of the writing of *Liber Novus*. Philemon informs Jung: 'Magic happens to be precisely everything that eludes comprehension'.⁹⁵ The conflict between rationality and intuitive wisdom is presented in the dialogue once again, but by now, in 1927, twelve years after his tortuous encounter with Izdubar, Jung, having learned the true nature of magic from Philemon, is firmly on the magician's side, and declares: 'We need magic to be able to receive or invoke the messenger and the communication of the incomprehensible'.⁹⁶

THE 'SYSTEMA MUNDITOTIUS' AND JUNG'S NATAL HOROSCOPE

An image entitled 'Mandala of a Modern Man' appears as the frontispiece of Jung's *The Archetypes and the Collective Unconscious* (CW9i). Jung described this image as his 'first mandala', and stated in a commentary published in 1955 in a special edition of the Swiss journal *Du*, dedicated to the Eranos Conferences, that he had painted it in 1916, a year after his encounter with Izdubar and three years after

⁹³ Jung, CW13, ¶250. See also Jung, CW13, ¶269; Jung, CW14, ¶298.

⁹⁴ Jung, *Liber Novus*, p. 315.

⁹⁵ Jung, *Liber Novus*, p. 313.

⁹⁶ Jung, *Liber Novus*, p. 314.

beginning work on *Liber Novus*.⁹⁷ The title inscribed on the drawing is 'Systema Munditotius', or 'System of All Worlds'.

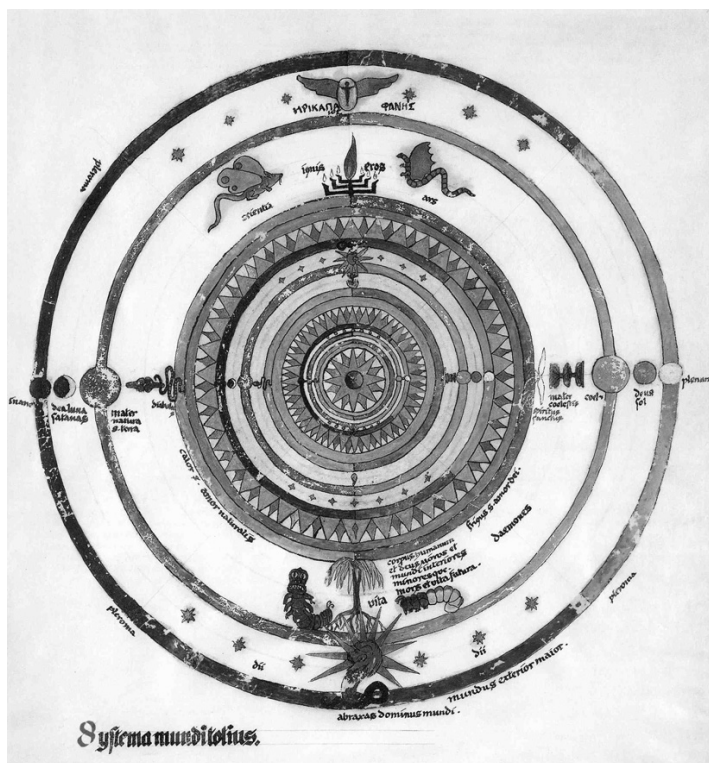


Fig. 6: Jung's 'Systema Munditotius', c. 1955

The image published in *Du* and in *The Archetypes and the Collective Unconscious* is in fact a later version of the drawing produced in 1916. The original 'Systema', which was part of an earlier diary known as *The Black Book*, was not included in Jung's final version of *Liber Novus*.⁹⁸ However, it is reproduced in an appendix in Sonu Shamdasani's published version, and it is more interesting from the perspective of Jung's astrology because it includes a good deal of astrological information which is absent from the reworked drawing.

⁹⁷ See Jung, *Liber Novus*, p. 364.

⁹⁸ *The Black Book* V, p. 169, reproduced in Jung, *Liber Novus*, p. 363.

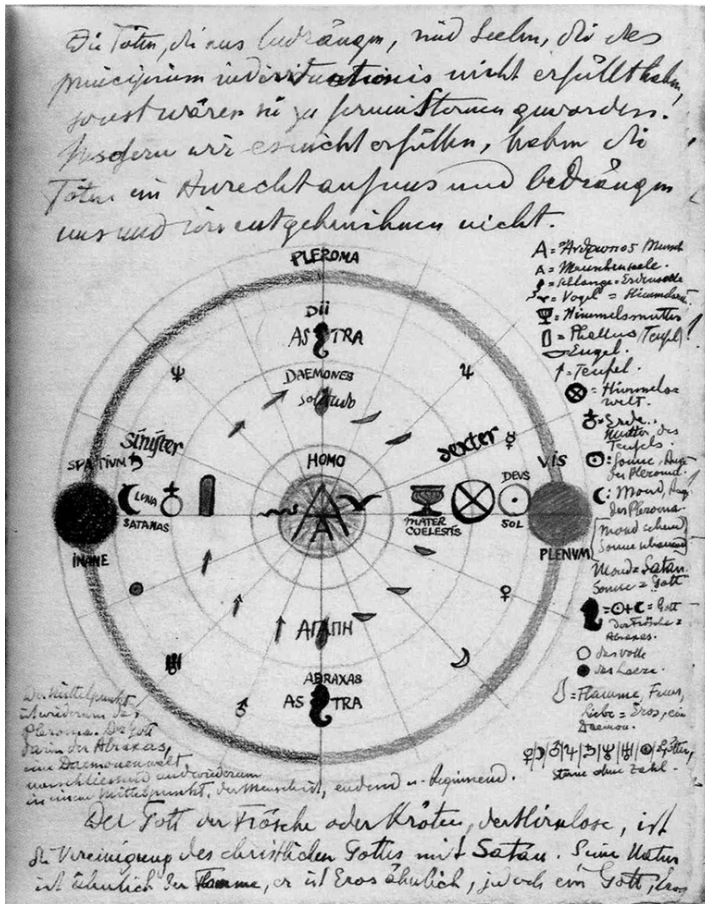


Fig. 7: The original ‘Systema Munditotius’, c. 1916

Shamdasani offers no comment on the astrological material included in the original 'Systema' image. Barry Jeromson, in a paper discussing the 'Systema', points out that it has been largely ignored by writers on Jung's symbolism.⁹⁹ Jeromson discusses the drawing comprehensively in the

⁹⁹ Barry Jeromson, 'Systema Munditotius and Seven Sermons: Symbolic Collaborators in Jung's Confrontation with the Unconscious', *Jung History* 1:2 (2010), available at <https://www.philemonfoundation.org/resources/jung_history/volume_1_issue_2>.

context of Jung's *Septem sermones ad mortuos* ('Seven Sermons to the Dead') and the Gnostic currents which influenced this work, which was written in 1916 – simultaneous with the original 'Systema' drawing – and privately published as a small pamphlet which Jung circulated among his students and colleagues.¹⁰⁰ Jersomson suggests that the basis for the 'Systema' lies in specific Gnostic concepts such as the dualism of a corruptible body and an immortal spirit – a perspective on Jung which is shared by a number of scholars who view him as a modern Gnostic, and also a perspective which Jung himself seems to support in the commentary on the new version of 'Systema' which he included in a letter to Walter Corti in 1955.¹⁰¹

There are certainly clear references to elements of Gnostic cosmology in the 'Systema', such as the Pleroma or abode of the unknown transcendent god above the realm of the planetary archons (*dii astra*) and *daimones*, and the demiurge Abraxas, lord of the manifest world, at the base of the drawing. However, Jeromson, who refers to the 'Systema' as 'Jung's psychocosmology', does not discuss the astrological underpinnings, not only of Gnostic ideas about the descent and ascent of the soul through the planetary spheres, but also of the 'Systema' itself. Given that it was the first of many mandalas that Jung produced over many decades, the drawing implicates an astrological cosmology as one of the primary inspirations for Jung's passionate commitment to the cyclical, circular, and centrifugal 'shapes' of psychic processes. Although it has sixteen 'houses' instead of the usual twelve, the 'Systema' is in fact drawn as an astrological rather than a geographical map. The east point or Ascendant is on the left, and the west point or Descendant is on the right; the south point of the culmination of the Sun, or *Medium Coeli*, is at the top, and the north point of the Sun's

¹⁰⁰ C. G. Jung, *Septem Sermones ad Mortuos: Written by Basilides in Alexandria, the City Where the East Touches the West*, trans. Stephan A. Hoeller, in Stephan A. Hoeller, *The Gnostic Jung and the Seven Sermons to the Dead* (Wheaton, IL: Theosophical Publishing House, 1982), pp. 44-58, on p. 58. The *Septem sermones* is also reprinted in English in Robert A. Segal (ed.), *The Gnostic Jung* (Princeton, NJ: Princeton University Press, 1992), pp. 181-93, and the text is available at <<http://www.gnosis.org/library/7Sermons.htm>>. For the history of the publication of the work, see Hoeller, *The Gnostic Jung*, xxiii-xxiv, 8-9, 219-20.

¹⁰¹ See Jung, *Liber Novus*, p. 364.

nadir, or *Immun Coeli*, is at the bottom. The planets are placed around the mandala in specific locations, three of which – the Sun, Venus, and Jupiter – reflect their placements in Jung's natal chart. Not only is the 'Systema' a cosmological 'system of all worlds'; it is also the system of Jung's inner world presented as an idealised version of his own horoscope, with the Sun at the Descendant just as it is in his nativity.

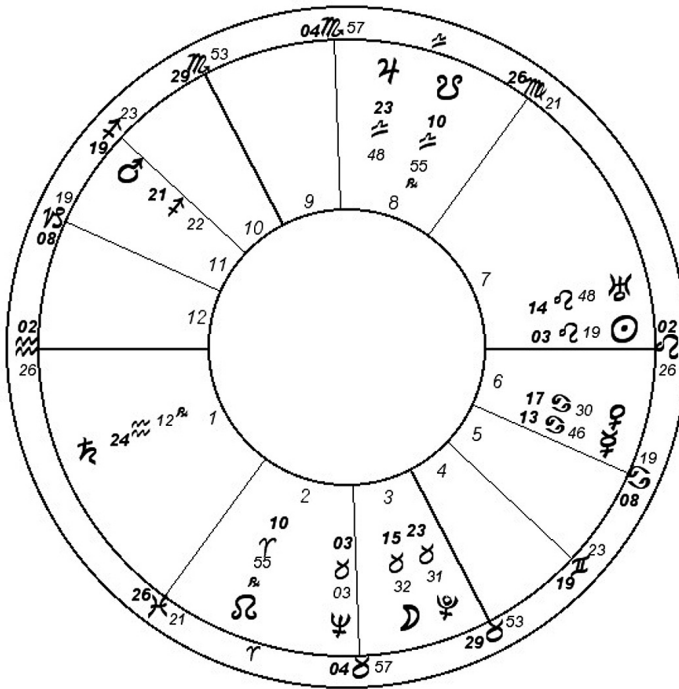


Fig. 8: Horoscope of C. G. Jung
26 July 1875, 7.27 pm SZOT, Kesswil, CH¹⁰²

In the original 'Systema', this solar potency, described as 'Deus Sol', is represented by the Sun's astrological glyph. This, like the planetary glyphs, has vanished from the later version, replaced by a simple gold disc.

¹⁰² Computer-generated horoscope calculated by Io Edition programme, Time Cycles Research, <http://www.timecycles.com>.

That there are seven 'sermons' to 'the dead' – not eight, six, fourteen, or twenty-three—might immediately serve as a red flag to any scholar familiar with the importance of the planetary heptad in the symbolic thinking of antiquity. The focus of the 'Systema' on the Sun as the 'divine spark' shared by both humans and the deity links it directly to Jung's dialogue with Izdubar in *Liber Novus*. The idea of the 'spark' also echoes Kabbalistic concepts, especially those found in the texts of the Lurianic Kabbalah of the late sixteenth century,¹⁰³ which were published in a Latin translation by Christian Knorr von Rosenroth at the end of the seventeenth century in a work called *Kabbala denudata*—a text with which Jung was familiar and from which he frequently quotes in later volumes of the *Collected Works*.¹⁰⁴ In Sermon VII in the *Septem sermones*, Jung describes the divine world of the Pleroma as the macrocosmic form of the 'innermost infinity' within the human being, declaring:

In immeasurable distance there glimmers a solitary star on the highest point of heaven. This is the only God of this lonely

¹⁰³ For the Kabbalah of Isaac Luria and its various offshoots, see Lawrence Fine, *Physician of the Soul, Healer of the Cosmos: Isaac Luria and His Kabbalistic Fellowship* (Stanford, CA: Stanford University Press, 2003); Louis Jacobs, 'Uplifting the Sparks in Later Jewish Mysticism', in Arthur Green (ed.), *Jewish Spirituality, Vol. 2: From the Sixteenth Century Revival to the Present* (New York: Crossroad, 1987), pp. 99-126; Gershom Scholem, *Kabbalah* (New York: Keter Publishing House, 1974), pp. 128-44, 420-28, 443-448; Moshe Idel, *Hasidism: Between Ecstasy and Magic* (Albany, NY: State University of New York Press, 1995), pp. 33-43; R. J. Zvi Werblowsky, 'Mystical and Magical Contemplation: The Kabbalists in Sixteenth-Century Safed', *History of Religions* 1:1 (1961), 9-36; Shaul Magid, 'From Theosophy to Midrash: Lurianic Exegesis and the Garden of Eden', *Association for Jewish Studies Review* 22:1 (1997), pp. 37-75; Don Karr, 'Notes on the Study of Later Kabbalah in English: The Safed Period and Lurianic Kabbalah', in Don Karr, *Collected Articles on the Kabbalah*, Vol. 2 (Ithaca, NY: KoM, No. 6, 1985), pp. 23-31.

¹⁰⁴ Christian Knorr von Rosenroth, *Kabbala denudata, seu, Doctrina Hebraeorum transcendentalis et metaphysica atque theologica: opus antiquissimae philosophiae barbaricae... in quo, ante ipsam translationem libri...cui nomen Sohar tam veteris quam recentis, ejusque tikkunim...praemittitur apparatus* [pars 1-4], 3 volumes (Sulzbach/Frankfurt: Abraham Lichtenhal, 1677-1684). For Jung's many citations of the *Kabbala denudata*, particularly in his alchemical volumes, see, for example, Jung, CW12, ¶313; Jung, CW13, ¶411; Jung, CW14, ¶592-93; Jung, CW9i, ¶557n, ¶576n, ¶596n.

one. This is his world, his Pleroma, his divinity...This star is man's God and goal. It is his guiding divinity; in it man finds repose. To it goes the long journey of the soul after death; in it shine all things which otherwise might keep man from the greater world with the brilliance of a great light. To this One, man ought to pray...Such a prayer builds a bridge over death.¹⁰⁵

Earlier in the *Septem sermones*, in Sermon II, the identity of this 'solitary star' is made clear: it is the Sun-god Helios.¹⁰⁶ In the notes accompanying the original drawing of the 'Systema', Jung clarifies his understanding of the planets as symbols of divine potencies:

The moon is the God's eye of emptiness, just as the sun is the God's eye of fullness. The moon that you see is the symbol, just as the sun that you see. Sun and moon, that is, their symbols, are Gods. There are still other Gods; their symbols are the planets.¹⁰⁷

Jung's emphasis on the divine spark within the individual seems to have provided support for his later idea of individuation, which on a spiritual level represented, for him, oneness or integration with the inner or transpersonal Self. The chief symbol for this inner spark, for Jung, is the Sun. It is worth noting that, of all the astrological authors appearing in Jung's personal library, Alan Leo's works take pride of place. Although single works by various German astrologers can be found in the catalogue, and the usual suspects, such as Ptolemy's *Tetrabiblos*, are referenced in the *Collected Works*, virtually every volume Leo wrote was included in Jung's library in its original edition.¹⁰⁸ One of Leo's great innovations, as Nicholas Campion has pointed out in his *History of Western Astrology*, was an emphasis on

¹⁰⁵ Jung, *Septem sermones*, in Hoeller, *The Gnostic Jung*, p. 58.

¹⁰⁶ Jung, *Septem sermones*, in Hoeller, *The Gnostic Jung*, p. 50.

¹⁰⁷ Jung, *Liber Novus*, p. 371.

¹⁰⁸ C. G. Jung *Bibliothek Katalog*, p. 45. The following works by Leo are included: Alan Leo, *Astrology: What It Is and How to Study It* (London: Modern Astrology, 1904); Alan Leo, *Astrology for All* (London: Modern Astrology, 1904); Leo, *How to Judge a Nativity*; Alan Leo, *The Key to Your Own Nativity* (London: Modern Astrology, 1910); Alan Leo, *The Progressed Horoscope* (London: Modern Astrology, 1905); Alan Leo, *Saturn: The Reaper* (London: Modern Astrology, 1916).

the Sun-sign not only as the core of individual character but also, in accord with Theosophical doctrines, as the symbol of the 'Central Spiritual Sun'.¹⁰⁹ Leo understood the astrological Sun as 'the vehicle through which the Solar Logos is manifesting'.¹¹⁰ His mentor, H. P. Blavatsky, in turn acquired her Theosophical ideas in large part from the solar-centred pagan monotheism of late antiquity, and drew on such sources as Thomas Taylor's translation of the Emperor Julian's *Oration to the Sovereign Sun* to promulgate the idea, as Blavatsky put it, of the 'invisible' Sun as 'the origin and end of the incorruptible and eternal spirit'.¹¹¹ As Blavatsky herself adapted many Gnostic and Neoplatonic themes for her Theosophical doctrines, it is hardly surprising that later Theosophical astrologers such as Rudhyar found much in Jung with which they felt affinity.

Jung concluded his discussion of the cosmology of the 'Systema' with an unashamedly polytheistic perception of the world, which he attempted to reconcile with his interiorised and spiritualised but nevertheless fully committed Christianity:

You need to recognize the multiplicity of the Gods. You cannot unite all into one being. As little as you are one with the multiplicity of men, just so little is the *one* God one with the multiplicity of the Gods. This one God is the kind, the loving, the leading, the healing. To him all your love and worship is due. To him you should pray, you are one with him, he is near you, nearer than your soul.¹¹²

Although some of his astrological interpretations may have been influenced by Theosophical astrologers such as Alan

¹⁰⁹ Nicholas Campion, *A History of Western Astrology*, Vol. 2: *The Medieval and Modern Worlds* (London: Continuum, 2009), p. 232.

¹¹⁰ Leo, *How to Judge a Nativity*, p. 29.

¹¹¹ H. P. Blavatsky, *Isis Unveiled: A Master-Key to the Mysteries of Ancient and Modern Science and Theology*, 2 volumes (London: Theosophical Publishing Co., 1877), I:302. For Blavatsky's acknowledgement of Taylor, see Blavatsky, *Isis Unveiled*, I:284, 288, and II:108-9; H. P. Blavatsky, *The Secret Doctrine: The Synthesis of Science, Religion, and Philosophy*, 2 volumes (London: Theosophical Publishing Co., 1888), I:425, 453, and II:599. For Taylor's translation of Julian, see *The Emperor Julian's Oration to the Sovereign Sun*, in Thomas Taylor, *Collected Writings on the Gods and the World* (Frome: Prometheus Trust, 1994 [London: Edward Jeffrey, 1793]), pp. 51-76.

¹¹² Jung, *Liber Novus*, p. 371.

Leo, and perhaps also by Rudhyar, whose book, *The Astrology of Personality*, published in 1936, was part of Jung's astrological library, Jung's understanding of astrological symbols as presented in *Liber Novus* is fundamentally different. While Leo and Rudhyar emphasised the evolutionary journey of the soul reflected in the evolutionary potential of the birth chart, and encouraged the transcendence of the 'lower' aspects of the planets and zodiacal signs, Jung faced with greater honesty the apparently irreconcilable polarity of body and soul described in Orphic and Gnostic literature, and struggled with the integration of the opposites, believing that this was the only path to a direct experience of the hidden unity of life. There is no 'confrontation with the shadow' in Leo or Rudhyar; Jung was concerned with integration and wholeness rather than transcendence and perfection.

The god of *Liber Novus* is unquestionably the Sun, but within this symbol are contained all the other planetary deities, or what Jung refers to as the 'multiplicity of gods'. The Red One, Izdubar, Salome, and even Philemon, are all, in the end, absorbed into the central symbolism of *deus sol*. These figures rose up as planetary images which Jung believed to be the living embodiments of archetypal patterns which exist both within and outside the human being, and to him they were processes rather than characterological traits. He does not seem to have viewed events and inner psychic states as separate things, but saw them instead as secretly, acausally conjoined in an archetypal spectrum which encompasses instinct at one end and image at the other, bound by a single core inaccessible to the intellect but expressed in the paradox of the symbol. Jung's figures are symbols in the most profound sense: messengers who communicate macrocosmic designs and, at the same time, visual and tangible embodiments of that of which the designs are the emanation. As Jung declared at the end of his dialogue with Philemon, 'We need magic in order to receive or invoke the messenger'. We might understand his use of the term 'magic' to describe the process of allowing the *mundus imaginalis* its reality as the liminal place, the altar on which all transformation occurs and through which all opposites meet and are reconciled through their secret unity.

CONCLUSION

The publication of *Liber Novus* has invoked a new and fertile stream of studies and explorations into Jung's psychological models and the sources from which he derived and developed his theories. Some of these studies seem to be intent on a scholarly form of 'Jung-bashing': if Jung's ideas are applied as a methodology for exploring the history of religions, the scholar is deemed to be 'religionist' and therefore suspect, and if Jung's models are viewed as an effective and useful method of psychological work, the analyst is deemed to be practising an 'esoteric' and therefore unsound and unscientific form of therapy. Some discussions on Jung, such as a recent biography by Richard Noll,¹¹³ are aggressively hostile, and focus on Jung as a seriously flawed and untrustworthy individual who could therefore only produce a flawed and untrustworthy system of psychology. Jung's flaws, especially his ferocious competitiveness and his complex and sometimes destructive attitudes toward women, were certainly flagrantly on display in many spheres of his life. But this is rather like declaring that Wagner's music is rubbish because he was such a nasty man, or that Michelangelo's sculptures are unworthy of consideration because he was so irritable and unpleasant.

My own paper has focused on Jung as one of a long line of thinkers stretching back to the Presocratics, who promulgated, in twentieth-century language in a twentieth-century Western cultural milieu, a particular complex of cosmological ideas which appears to possess sufficient vitality and agency to ensure its survival in many cultural contexts over many centuries, and which encompasses astrology as one of its cornerstones. Given his difficult, autocratic, and tricky personality, I would not have liked to be married to Carl Gustav Jung, nor to have been his daughter. But whatever his personal failings, and whatever ontological perspective the scholar adopts toward his psychological models, Jung was one of the greatest and most influential thinkers of the twentieth century, and also one of the most important modern exponents—evident most vividly in *Liber Novus*—of an extremely long-lived idea that the imagination is no mere spinner of wish-fulfilling

¹¹³ Richard Noll, *The Jung Cult: Origins of a Charismatic Movement* (Princeton, NJ: Princeton University Press, 1994).

fantasies, but is the human being's chief, and perhaps only, organ for 'receiving the messenger'.

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