

# THE RED BOOK Study Guide

Audio Lecture Series

By

Robert Bosnak, PsyA

Study Guide

By

Jill Fischer, MS, APRN, BC

Cyberdreamwork, Inc. 2013

## **THE RED BOOK (LIBER NOVUS)**

A century ago in 1913 Swiss psychiatrist Carl Gustav Jung lost his way and surrendered to the embodied intelligence of the creative imagination. In this guide we will follow Jung's journey from a contemporary perspective. *The Redbook or Liber Novus* is considered a template or an account of the stages in Jung's process of individuation as well as the nucleus of his later work. This Cyberdreamwork series, led by Robert Bosnak PsyA, contains thirty hours of audio files spread over one year (June, 2010-August, 2011) and provides the listener with an opportunity to get lost in "the deep" and forge one's own journey in response to Jung's.

To quote Jung: "It is no teaching and no instruction that I give you.... I give you news of the way of this man, not your own way. My path is not your path, therefore I cannot teach you. The way is within us, but not in Gods, not in teachings, nor in laws. Within us is the way, the truth and the life."(231)

### **A BRIEF SYNOPSIS**

1<sup>st</sup> Session (CD) June 5, 2010

In the introductory lecture (June 6, 2010) to the Cyberdreamwork series of the Redbook or Liber Novus (New Book) we find C. G. Jung struggling with the spirit of his time. It is 1913 (before World War I) and a cultural and societal crisis is imminent. In the background, Einstein, Picasso, Kandinsky, and others are experimenting with new forms. An enormous shift in perspective is already taking place as Europe senses a "catastrophe" brewing.

Sonu Shamdasani, in his excellent introduction, speaks of how the declaration of war necessitates Jung's need to write. On July 31, 1914, worried he is "doing a schizophrenia", Jung is relieved to know he is not going crazy....it is the world that is going crazy. The start of World War I opens the eyes of a whole society and Jung is not spared from experiencing the catastrophic destruction that accompanies this particular moment in time.

In the first book (The Liber Primus) which is titled "The Way of What is to Come" we encounter Jung's dreams, visions, and precognitions of a war yet to come. In his first two dreams all the seas and rivers are locked in ice, every green living thing was frozen.

Jung's third dream, at the beginning of July, 1914 reads as follows: "I was in a remote English land. It was necessary that I return to my homeland with a fast ship as speedily as possible. I reached home quickly. In my homeland I found that in the middle of the summer a terrible cold had fallen from space, which had turned every living thing into ice. There stood a leaf-bearing but fruitless tree whose leaves had turned into sweet grapes full of healing juice through the working of the frost. I picked some grapes and gave them to a great waiting throng."(231)

On July 31, 1914 "The Great War" broke out between the peoples of Europe. Jung actually found himself in Scotland, compelled by the war to choose the fastest ship and the shortest route home. He encountered the colossal cold, the flood, the sea of blood, and found his barren tree whose leaves the frost had transformed into a remedy. (231)

The Redbook is Jung's attempt to incorporate "his own primal stuff and the incandescent matter" into the worldview of his time. Jung's imaginings and dreams, which feel like "fiery, molten basalt", are presented along with his attempt to understand their significance.

The Red Book is about the future. What will the future look like? What will spirituality look like? Jung is caught between two spirits. The "spirit of the time" is ruling everyone. It is arrogant and believes it knows and understands everything. In contrast, "the spirit of the depth" informs Jung that soul is not what one understands. It is a living being. Jung must allow himself to be taken over by her, if he is to know her. He must become a servant to this new being. Out of this encounter he will be led into the future, taken by the hand of the child. The way through is down, to be pulled down into the images; it is a descent into Hell.

6/5/10

## **Objectives**

1. To explore the "text" of the Red Book, Jung's initial dreams, visions and active imaginations.
2. To understand the nature of time, the particular moment when something happens. For Jung the crucial moment was his experience of a world that was stultified, frozen, sclerotic, and ossified. It was the break-up of this 1913 European society hovering on the brink of World War I. The old God had to die and this was going to be a violent and destructive process.
3. To sit with Jung as he explores his initial visions and dreams (the guiding words of soul) which eventually become the foundation for everything that follows.

## **True or False Test Questions**

Mark the following true or false

1. ---- Jung was enslaved by the "spirit of the depth". He was possessed and pulled down by the process.
2. ---- Jung was a pessimist.

3. ---- Jung's image of the future---The new God-salvation, will be found in the small, narrow, and banal, not in grand ideas.
4. ---- The images - these beings and entities that Jung encounters in his visions and dreams can be grabbed. They do not speak for themselves.
5. ---- Jung tells us not to be seduced by the absurd or beauty - both are true and not true. He asks us to hold on to the tension of the opposites, to allow for soul, the child, to be born.
6. ----Initially, Jung's illustrations and paintings referred directly to the text but at a later point they became more symbolic. They are actually active imaginations in their own right.

THE 2<sup>nd</sup> (CD) June 19, 2010

## **A BRIEF SYNOPSIS**

In this section of *The Red Book*, we explore two elements in Jung's writings. The first is the "pure, embodied images" he describes as he descends into the world of the imagination. The second is his propensity to focus on metaphoric interpretations. These writings are undoubtedly his response to one of mankind's greatest calamities. They are a response to Jung's personal descent into another world and what he learns about that reality.

### ***The Desert***

On November 15, 1913, in a state of anticipation, Jung writes how his soul is leading him into the desert of his own self. He symbolically interprets "the desert" as part of himself; his soul being a desert. Then, for a short period of time and before he is back thinking and asking "why", an image emerges, an image of hot, desert sand. Jung wades through it, step by step, into the unknown. It is Jung's first attempt, in dialogue with soul, to explore an image from an embodied perspective.

### ***Descent into Hell in the Future***

In an active imagination "the spirit of the depths" opens Jung's eyes. He catches a glimpse of the world of his soul in its many formed and changing images. He says: "I see a gray rock face along which I sink into great depths. I stand in black dirt up to my ankles in a dark cave." Shadows sweep over him. A dwarf clad entirely in leather stands before the cave minding the entrance. Fearful, Jung tries to find the internal logic in all these images. He sees and touches a red luminous stone, hears the sound of shrieking voices, wades through the muddy waters, someone slain floats by. Jung shudders as he sees a large black scarab floating past on the dark stream. Terror seizes him as thousands of serpent's crowd around. A red stream of blood, thick red blood springs up. "I am seized by fear". Jung's senses are awakened. These visions foreshadow things to come. Jung stays with these images and waits. Is this ordinary or divine madness?

In this section we learn that the heroic attitude and the spirit that knows "no fear" will need to die if something new is to evolve. Wagner's Siegfried emerges; the great German hero who slays dragons. It is the insane acts of Germanic heroics that start World War I. This hero is the moral enemy that needs to be slain. Jung believes he has to understand this or go mad.

At the end of this section Jung states: "Depths and surface should mix so that new life can develop. Yet the new life does not develop outside of us, but within us."

What happens outside us in these days is the image that the peoples live in events, to bequeath this image immemorially to far-off times so that they might learn from it for their own way, just as we learned from the images that the ancients had lived before us in events."(239)

Thus, the events of the Great War as Jung lived them are now the images he has bequeathed to us, to help us find our way. We are now the ones living in far-off times, 100 years later. Our task as readers is to learn from Jung's images how to find our own way.

6/16/10

### **Objectives**

1. To become a phenomenologist and let the images inform us.
2. To learn to "wait", to suspend thoughts and the search for meaning.
3. The Red Book is about the spirit of place. The objective is to enter the Red Book as an environment, a place that surrounds us.

### **True and False Test Questions**

Mark the following true or false

1. ---- The soul is not a lonely desert; it is an image environment, a place where we find ourselves.
2. ---- In the beginning was the world, not the word.
3. ---- Knowledge is the problem. It is bad.
4. ---- We should grow like a tree that likewise does not know its law. That is "negative capability". We don't know what we will grow into.
5. ----The main difference between The Black Books and the Liber Novus is that the former were written for Jung's personal use, and can be considered the records of an experiment, while the latter is addressed to a public and presented in a form to be read by others.

6. ----The Liber Novus depicts Jung's ascent from Hell.

THE 3<sup>rd</sup> (CD) July 10, 2010

## **A BRIEF SYNOPSIS**

### ***Mysterium Encounter***

In this section of The Red Book we explore Jung's three meetings with the old man (Elijah) and the blind young woman (Salome). Throughout, Jung is lost and overwhelmed. In support of his courageous journey, we get lost with him.

### ***The Lysis of Book 1 (Liber Primus)***

At this point in his process, Jung explores each image environment from a first person perspective. We accompany him as he lives through the agony of abandonment and the insults to his intellect. In total identification with the Christ figure he goes through the torments of the meaninglessness of war. He fights snakes and is pressed like a grape as blood streams from his body. He survives these wrenching experiences and with the blind one (Salome) at his feet, the light and a new vision shine through.

"I" (Jung): "It is as if I stood alone on a high mountain with stiff outstretched arms. The serpent squeezes my body in its terrible coils and the blood streams for my body, spilling down the mountainside. Salome bends down to my feet and wraps her black hair round them. She lies thus for a long time. Then she cries, "I see light!" Truly, she sees, her eyes are open. The serpent falls from my body and lies languidly on the ground. I stride over it and kneel at the feet of the prophet, whose form shines like a flame."

"E" (Elijah): "Your work is fulfilled here. Other things will come. Seek untiringly, and above all write exactly what you see." [This is a reference to the Red Book] (252)

## **Objectives**

1. To understand the importance of approaching the unconscious with the "right attitude". An attitude of absolute unknowing, uncertainty, and ambiguity.
2. To learn with Jung that we are dealing with a "real world". Elijah and Salome are not symbols. Symbolism is a defensive maneuver. In their world, Elijah and Salome are real. They are actual presences.



3. All the teaching is about "otherness". The world of imagination is a world of phenomena. It is the "otherness" of the people we meet as well as the thoughts we have that becomes Jung's great lesson in psychological objectivity.
4. For Jung, the experience and acknowledgment of Elijah and Salome as "real" presences marks the beginning of a new and totally original psychology.

### **True and False Questions**

Mark the following true or false

1. ---- Jung's inner necessity to interpret is a defense against the overwhelming experience of chaos.
2. ---- Thoughts are not you. They are just as much outside your self as trees and animals are outside your body.
3. ---- Elijah and Salome are real beings and their reality is what matters. They are not symbols.
4. ---- Finding our innate law is synonymous with Jung's concept of individuation.
5. ----On December 25, 1913 Jung had an image of the foot of the giant stepping on the city and images of murder and bloody cruelty.
6. ----Jung wanted to understand the meaning of the correspondence between his private fantasies and public events. This effort makes up much of the subject matter of the *Liber Novus*.

THE 4<sup>th</sup> (CD) August 7, 2010

## **A BRIEF SYNOPSIS**

### ***Liber Secundus***

Armed with the fruits of his learning and the encouraging words of Elijah – “Other things will follow,” Jung is at a crossroads. He is exploring a new identity, that of a journeyman, an adventurer. This section of The Red Book finds him cautiously trying to find his way.

"The door of the Mysterium has closed behind me. I feel that my will is paralyzed and that the spirit of the depths possesses me. I know nothing about a way. I can therefore neither want this nor that, since nothing indicates to me whether I want this or that. I wait, without knowing what I am waiting for."(259)

Jung's first meeting is with the Red One. He is a horseman, who tries to interest Jung in joy, fun, and the dance of existence. He tries to cajole Jung out of his identification with the Christ figure and his pompous, “too German”, serious nature. With this frozen condition the red of the rider transforms into a tender reddish flesh color as his green garments burst into leaf. The tree image reappears.

In a second encounter, Jung is lost. He is stumbling through the darkness. He enters the castle of a workaholic, absent-minded, professor. Here he learns to accept his romantic fantasies, meets the professor's ghostly daughter, and his eventual belief in her “banal reality” brings compassion and humility.

Banal reality becomes a redeemer – “the young woman's shape dissolves into darkness. Dim moonlight penetrates the room and where she stood something shadowy lies - it is a profusion of red roses.” Images of Salome emerge. (263)

## **Objectives**

To accompany Jung as he explores the world of the journeyman and the adventurer.

To appreciate how the banal hides what is real.

## **True and False Questions**

Mark the following true or false

1---- Jung waits in a passive state of expectation.

2---- Adventurous entanglements and risk-taking are to be avoided.

3---- One does not need to find balance to know ones limits.

4----In his childhood, Jung experienced a number of visual hallucinations. He also appears to have had the capacity to evoke images voluntarily.

5----In the first few decades of the 20th century individuals on all sides were searching for new forms with which to depict the actualities of inner experience, in a quest for spiritual and cultural renewal.

6----In 1913 the most burning question day and night was: is there anywhere a force that is strong enough to put an end to the state of affairs? And if not, how can one escape it?

THE 5<sup>th</sup> (CD) August 28, 2010

## **A BRIEF SYNOPSIS**

### ***Liber Secundus***

#### ***The Castle in the Forest (cont. pgs. 263-265)***

In this section of the Liber Secundus (starting with pg. 263) the focus is on Jung's encounter with the young woman and his central notion of polarity. Jung is convinced that the counterpart with which one is identified can be found in the deep.

Jung continues to reflect upon and discuss the need for entanglements. If we never venture out, wrestle, struggle, and take risks in life, nothing will ever happen in our outer as well as in our inner world. The joy Jung garnered from the "Red Man" leads to adventure and a desire for the "red". The joy of life is through outer entanglements that nourish the feeding ground of our inner world.

Jung goes on to emphasize the need to live life to its limits even though one never knows what these are in advance. If we don't live life to "the hilt" there is a tendency to run into the artificial barriers of our own imagination and the expectations of others.

We then move with Jung to his central notion of the opposites. Living life to its real limits is only achieved if you have balance, and you achieve balance by nurturing your opposite. Two opposing forces are elaborated upon: the ordinary and extraordinary as well as masculinity and femininity.

The ordinary and extraordinary are discussed in relation to Jung becoming romantically "smitten" by the old scholar's "pale locked up daughter." This encounter pulls "Professor" Jung, a man seeped in philosophy, mythology and the academic world, into the awkwardness and ordinariness of everyday life. Indeed, a banal existence. He runs out of thoughts, almost forgets himself and becomes unselfconscious. What he formerly loved, is now experienced as feeble, and what he derided, he helplessly craves.

Jung goes on to discuss masculinity and femininity. How one should not look for the gender opposite in an "other" but seek and recognize it in oneself. The danger, warns Robbie is solipsism...finding everything in oneself. Don't we need the physical other to interact with, to help ignite the sparks that enables us to become entangled by other?

Jung in his statement on (263) proposes an idealistic state by asking men and women to relate to each other as "one human being to another human being".

Robbie argues..."This is a disembodied statement." Jung loses the differences and ultimately the dance. It is not possible to interact out of your gender in this ideal state. It does not allow for an embodied other. We are each (man or woman) a unique, particular person, from a particular culture, with specific hormonal differences and individual sexual patterns.

### **One of the Lowly** (pg. 265-267)

We start this section by looking at the drawing of the letter "E" on pg. 11 in Book Two of the manuscript. The "E" translated, means the One...it contains two chambers surrounded by the manifold and refers to the opposites that emerge out of the One.

It is December 29, 1913 before the start of WWI. Jung, wandering, meets and engages in a conversation with a depressed, dirty, poorly clothed man who is a locksmith and a convict. Jung is himself identified with the good "Burger" and his counterpart believes that out of his misery something great can be made. In his unswerving optimism, death enters and we hit rock bottom. We "stand on the spiky stones of misery and death." By hitting rock bottom, states Jung "you are at your low point and no longer distinct from your fellow beings. You are not ashamed and do not regret it, since insofar as you live the life of your fellow beings and descend to their lowliness /you also climb into the holy stream of common life, where you are no longer an individual on a high mountain, but a fish among fish, a frog among frogs."(266)

This section closes with one of Jung's most poetic statements about the ebb and flow of life..." From endless blue plains you sink into black depths; luminous fish draw you, marvelous branches twine around you from above. You slip through columns and twisting, wavering, dark leaved plants, and the sea takes you up again in bright green water to white, sandy coasts, and a wave foams you ashore and swallows you back again, and a wide smooth swell lifts you softly and leads you again to new regions, to twisting plants, to slowly creeping slimy polyps, and to green water and white sand and breaking surf." We are all part of the swell and yet there is a longing again to become self and be pulled toward the mountain top of individuality again.

Jung concludes with an Ode to the Moon. This is in anticipation of World War I. The cruel, cold moon just takes in 'what is'. We need this eye of cold reflection to see 'what is'. The moon sees the distant horror but it stays clear and cold. Its gaze is motionless, luminous, and embraces the entire horror and the earth's round. Its gaze rests on silver seas, on snowy peaks, on blue valleys, and does not hear the groaning and howling of the human animal. (267)

## **Objectives**

1. To explore Jung's concept of "entanglements."
2. To understand Jung's central notion of the opposites.
  - a. The Ordinary and Extraordinary
  - b. Masculinity and Femininity
3. To understand the necessity of "hitting rock bottom."

## **True and False Questions**

Mark the following true or false

- 1---- Jung believes The Red One is the Devil.
- 2---- Robbie uses the words "measured" and "the other" as opposed to Jung's notions of "balance" and "the opposite".
- 3---- We can't be on the mountain and in the valley at the same time.  
Multiple states cannot exist simultaneously.
- 4----Jung believes if you don't know your own contra sexual side you'll seek it in the other.
- 5----When you step into your own Hell, you come as one suffering in beauty, as a proud pariah, not as a stupid and curious fool who gazes in wonder at the scraps that have fallen from your table.
- 6----We, in this 21<sup>st</sup> century, place the roles of men and women into the same categories defined by Jung in 1913.

THE 6<sup>th</sup> (CD) September 25, 2010

## A BRIEF SYNOPSIS

### ***The Anchorite*** (pg. 267-272)

This whole chapter is about "unlearning". We move into the desert, and discuss the problem of moving away from all human entanglements, as well as the problems with language.

Who is the Anchorite? The Anchorite is an imaginal man (Ammonious Cetus– see footnote #45, p. 267) of the 3rd century, a Greek philosopher turned Christian, who goes into the desert and withdraws from human interaction to deeply contemplate Christianity and the God.

Here we note the enormous difference and the steep learning curve that has gone on for Jung from Nov. 28<sup>th</sup> (p. 235) when on the 6<sup>th</sup> night of the 1<sup>st</sup> development of Book One, soul leads him into the desert. At that time he asked "Why is myself a desert?" Now, 32 days later there is no questioning "Why". As if in a dream, he begins a movement through imaginal space diligently tracking every detail and asking what is happening. It is an attitude of astonishment and extreme wonder. It is a moment of revelation, for suddenly something new happens. He has come to the desert by chance, with no intention; he does not know why he is in this place. He does not understand anything.

Entry into the desert is by way of grief. Grief is the central attitude in this place. One might be grieving the death of the lord or the things one loses every day. Grief is seen as a richly positive state that enlivens the soul. What feels bad becomes a funnel into life.

The Anchorite has spent many years in a process of unlearning. Through this scholar we get our 1<sup>st</sup> lesson about words and how words and our relationship to words change each time we read a book and take it up again after our spirit has experienced different changes. We need to know one thing above all, says the Anchorite: a sequence of words has more than one valid meaning. In his imaginal biography the Anchorite speaks of how early on he wove an atrocious web of words (a spider web of words), accorded them divine prophesy, and believed in their reality. But words should not become Gods; we have to "guard against being a slave to words". (269)

The most important word is "Flesh". Presence in the body is the highest form of being. The lord has come up to body (in the flesh). Body is above spirit. By being in the flesh we are in the ultimate moment of creation. This is new to Jung, who is a product of Western culture and has always believed in the reverse: that spirit is higher than body.

Jung is now led into the land of the dead. He enters sleeping next to a pitcher of water, dried dates, and black bread. Here he gets into a complete identification with the world of the Anchorite and then quickly breaks away believing that the Anchorite privileges the light over the darkness of being.

### ***Dies II*** (pp 270-273)

It is the 2<sup>nd</sup> day and as Jung awakens he questions dreaming of "white horses each with golden wings" and prays to the scarab of the earth. It is the beginning of the day when both day and night are simultaneously present. Jung starts to become critical of the Anchorite once again as he experiences every presence, each with its own animation; these moments of embodiment that create terror.

The two go on to discuss the past as it moves into the future...the meaning of what is yet to come. This is Jung's quest...what is the future in a Post-Christian world. The Anchorite admits if he is to find the meaning which is yet to come he may need the stimulation of others. It is a frightening moment to think he may have to come out of the desert to get to the crown of his learning; to have to go back to people to be in the future. His one sidedness confuses him and he riles at Jung as embodying Satan.

### **Objectives**

To explore the desert-the world of the Anchorite

To understand the importance of grief

To appreciate the significance of words

To understand the problem of living a one-sided existence

### **True and False Questions**

Mark the following true or false

1---- When working with a dream, an attitude of wonder and astonishment can pull us out of dreamworker's panic.

2---- Grief is a positive event that enlivens. It is a state of being that makes the desert alive.



3---- We are in a process of unlearning. Words change each time we re-read them. When you look again at the lines before you, certain things change or appear new.

4---- The Anchorite says that spirit is above body, just like Western culture.

5---- Embodied existence is one of the pinnacles of creation.

6---- As long as we are unconsciously in our myth we are performing it. The moment we become conscious of it, the power is diminished. It begins to lose its grip over us.

THE 7<sup>th</sup> (CD) October 9, 2010

## **A BRIEF SYNOPSIS**

### ***Death*** (pg. 273-277)

Jung wanders from the desert in the south to the northern land. Here he meets death, on the last dune, wearing a wrinkled coat, standing motionless and looking into the distance. There is only one who stands like this, so solitary "at the last corner of the world." It is Death - Death is the one who has never lived.

Jung enters into a poetic conversation with the Dark one. This is his first meeting with a fuller vision of death. It is the end of a certain way of being, an evaporation of all the previous ways of being and a preparation for the coming of the 1<sup>st</sup> World War. Death is coming closer and closer, it is the great dying that is about to happen. These are all New Years dreams from 1914.

We recall how Jung, in an earlier description fell down the rock face and into the cave where he saw the sun (237). He now speaks of how Death has its own light, its own sun that escapes from the bloody sea, its own beauty. As he follows the depths, this is the hell of the future, the hell that is going to come.

Jung stresses how important it is to face the deepest depths. Not to be taken away from it. For it is the confrontation with the horrible, that allows the Phoenix to ascend. Death ripens. One needs death to harvest the fruit.

Important in Jungian lore...In 1912, Jung argued that libido, the life energy, contained a longing for death. Life needs death to survive. If you have not faced death and you hold on to life, than you will have to go through bigger and bigger experiences; one thrill after another, to keep on feeling. But if you have seen the world with its cruel face of death then the smallest things become extremely precious and valuable. One knows that the countenance of death is near.

It is in meeting the "other" that the shadow world is revealed. In the shadow world the sun rises. Horrific destruction and annihilations have their own beauty; the sun of blood, the unacceptable. It is in meeting the holy "other", in meeting with the "No," in the confrontation with the "other," that allows for new possibilities. It is necessary to develop an eye for cruelty, an eye that sees things with peripheral vision.

### ***The Remains of Earlier Temples***

Another new adventure ensues. Jung meets two strange journeymen, but the tall gangly man with a childish gait and discolored red clothes is actually the Red Rider,

grown old. The other man has a paunch and appears to have fallen on bad times but his face is familiar...it is Ammonious!! Jung greets them fully covered in green leaves which spring from his body. After death, growth has begun again.

Ammonious explains how Jung stunned him by making him conscious of how he probably needed the closeness of men to arrive at the higher mysteries. This led to his calling the bothers of the valley together and forming a monastery. He became absorbed by the collective, by his opposite. He and all the brothers became voluptuous, abandoned the scriptures and became completely lost wallowing in pleasure. The Red man rescued Ammonious and he was then able to pull himself together and return to the monastery. If you are entirely identified with an ideal and you start doubting, you may slip into its opposite, into the shadow, the "other".

The Red Rider also fell into Jung's snare. He fell into his own extreme, the dance from hell. He became addicted to dancing. He said, "Why take anything seriously." So, he compulsively danced as if it had become a drug. The Red Rider learned there is danger to his dance. He had to digest the shadow side of his own dancing.

From his confrontation with the Red man, Jung learned the importance of the dance with nature. From the Anchorite he learned it is a tree that stands and can live by itself. He learned about the ability to stand alone. Their meeting not only changed each man but in that meeting Jung changed. In life it goes both ways. The waking self changes through these encounters and the imaginal characters do too. The whole system changes over time.

Jung met death, broke into leaf, and found the importance of the force of nature. Now, we read how he wanders to the Far East unaware of what his distant goal might be. He hurries to the East looking to his rising.

## **Objectives**

To explore how change happens in the interface where self and world meet.

To accompany Jung as he meets death

To develop a way to handle trauma

To explore Jung's encounter with two aged journeymen (in the person of the Red rider and the monk, Ammonious)

## **True and False Questions**

Mark the following true or false

1---- The Anchorite had been looking for the manifold meaning in the Holy Scriptures.

2---- Whether you face the countenance of death or not it always grabs you from behind.

3---- When confronted with a trauma you enter the world of Medusa. You can't look at it directly or you'll turn into stone (become petrified). Approach it tangentially, stay with it, keep the focus, and it will freeze the experience allowing you to work through the trauma.

4---- The solitary silence of the temple lured Jung far away from men where he was a slave to his ideals.

5---- One needs death to harvest the fruit.

6---- Death is wearing a bright colored coat, is very agile, moves around with ease, and looks into the eyes of Jung.

THE 8<sup>th</sup> (CD) November 13, 2010

## **A BRIEF SYNOPSIS**

### ***First Day*** (pg. 277-284)

We follow Jung as he wanders to the Far East. We are now on a journey to the sun the source of all being, where Jung can be at one with the rising sun. It is the 3<sup>rd</sup> night and an enormous man approaches Jung from the other side of the mountain. (278) It is Izdubar, the mighty, the bull man. Jung states, "You need to undertake only half of the way, he will undertake the other half. If you go beyond him, blindness will befall you." (281).

A conversation begins between the imagination (the Giant sun god who speaks from the inner world) and science (Jung or the "I" who speaks from the outer world). Jung is dealing with the fundamental problem – How can we live in a world devoid of the Gods? If we are to move forward we have to realize we are living in a world that has killed the Gods. It is science that says, in the end everything is "just matter". Science so weakens the forces from within that they cannot replenish. We are lamed by our dependence on the exterior or outer forces. The two men are confronted with the meaninglessness of contemporary consciousness. Technology draws its forces from the outer world and the Giant draws his energy from within. The inner and outer forces need to come together. The Giant asks, "Are there then two sorts of truth?" For the 1<sup>st</sup> time (as Jung gathers small pieces of wood and matches to start a fire), reason enters the natural world as the "I" states, "It seems to me to be so. Our truth is that which comes to us from the knowledge of outer things. The truth of your priests is that which comes to you from inner things." (278) There is an inner and outer truth and the ability to differentiate between the two is brought to the world of the gods (to the imagination).

Imaginal forces are strong and ego forces are strong. Jung, in a beautiful description of the pros and cons of each speaks of how the Giant, from the other side, is identified with a land of light and how we, in waking reality, are identified with the darkness and doubt. Each wants what the other has. And so, in our journey, we reach the middle point, the border between morning and evening, the hypnagogic state.

### ***Second Day (the essential chapter)***

Izdubar is dying. Jung knows how important it is to save the God (imagination) as well as consciousness. Both equally need to be saved. This is where Jungian psychology begins. It is in this most important move.... The discovery of the "Naturalistic Fallacy", namely that the world of imagination is real but the laws in

that world are different from the laws in the waking world. Jung accepts the fact that imagination has a reality of its own and at the same time it is a different reality from our waking world. He begins to note that the density of this world is less than the density of the waking world. Jung realizes that the world of imagination is volatile, airy, light in weight, and less organized. The imagination has a reality that cannot be negated and treated with resignation. And so.....he puts his arms around Izdubar, lifts him up from the ground and carries him down into the Western land. (282)

*[Robert Bosnak, in reflecting on the dreamwork of embodied imagination states, that when a dreamer identifies with a particular complex (for example the mother complex), that conscious identification has the power to suck in all the other forces in the dream because it is so densely organized. It is heavier than the less organized complexes of the imagination].*

Izdubar and Jung come to a quiet dark garden and a secluded house. With no difficulty Izdubar is squeezed into the size of an egg and Jung places him in his pocket. He then walks into the welcoming house where Izdubar should find healing. The sick God is squeezed into an egg. The imagination (the Giant emotion) is distilled down to its impulse where it is embraced lovingly so it can incubate again.

In embodied imagination, when an emotion is too big, we have to distill it and make it smaller, like an egg. The egg contains all the information of this gigantic state but it is now small enough to contain. It is then carefully placed in the body. If it stays long enough under the warmth and magical gaze of our attention, and if we repeatedly sing it incantations, the embodied states, that are the culmination (the composite) of the work on the imagination, go through a transformation releasing the God from the egg.

In a dream, the confrontation with something outside our self is often hard to bear. However, once we have identified with the force and power of the "other" an enormous amount of energy is released. When we participate in the reality of the imagination (also known as a transit in the work of embodied imagination) it releases its power, it releases its light. Once we experience the "other" while knowing it is "other" and at the same time experience the essence of that figure, it becomes light and sweet. Essentially we are embodied by the "other" and the self as well. However, if we identify with the "other" and feel we are the other we can get into an updraft and burst.

In a political aside, Jung states that when there is a great change in consciousness people go to war (like WW 1). It is a moment when the new God's announcing himself and people start to attack each other. There is a fear that the approaching God will change their consciousness.

[We looked at the illustrations on p. 40 of the German manuscript (the snake with the giant eye around it) and the illustration on p. 44 of the German manuscript (Jung at the meeting place between morning and evening with the giant lying down on his back).

## **Objectives**

To explore the role of science and its relationship to imagination

To explore Jung's attitude towards Imagination

To learn about the "Naturalistic Fallacy"

To explore Jung's notion of Incubation

To understand why this section is important to Embodied Imagination

## **True and False Questions**

Mark the following true or false

1---- The world of the imagination is real and the laws in that world are no different from the laws in the waking world.

2---- The density in the world of the imagination is less than the density in the waking world.

3---- It is possible to be reborn, to find ourselves back to our beginnings.

4---- There is an inner and outer truth. We in the waking world bring the ability to differentiate to the world of the gods (the imagination).

5---- Jung realizes that the imagination is real and that gigantic states can be contained and made smaller (distilled).

6---- Jung squeezes the lamed god into an egg and places this egg into his pocket. He keeps his attention on it, beholds it lovingly, and incubates it with the magical warmth of his gaze.



THE 9<sup>th</sup> (CD) December 4, 2010

## **A BRIEF SYNOPSIS**

This session starts with a review. (278-284)

We are at the place where the Jung figure and the Giant Sun God, Izdubar meet. Jung states that once you start to seriously move towards the source, from the source there is a counterforce that begins to look for immortality as well as shape and form. As the two meet meeting in the middle, this enormous man (Izdubar) approaches Jung from the other side. It is the meeting of measurement (science) and meaning and origin (the land of the Sun God).

Measurement is poison to the Giant of meaning who is following the sun to the West looking for eternity, for the place where the sun goes down to be reborn. Jung tells Izdubar that scientists have found there is nothing but empty space out there. (278) He goes on to say that if measurement is the be-all and end-all of all knowledge, we will end up in a world entirely without meaning. This fact destroys the Giant of the Sun; it lames him to the marrow. He lies as if paralyzed stretched out on the ground. He is from the land of the East, the esoteric; he is the one who searches for immortality. This is the meeting between imagination and science.

Once science takes over we will have to live in the land of measurement and an empty universe. We have had to swallow the poison of science and sacrifice ourselves rather than die. We have had to give up something of ourselves, our childlike wonder and mutability and leave that behind. I am "I". I am not a child, I am not a princess, and I am not a cowboy. When science declares imagination is unreal, the gods will disappear and their absence will lead to Atheism. Jung wants to know, how can we live in a world depopulated by the gods? If we are to move forward we have to deal with the death of the gods. Thus, The First Day ...is the movement to the East in an attempt to return to wonder and at the same time know the knowledge of science.

On the Second Day we experience Jung's genius, his "grand move". (282) Izdubar is wounded and lamed by science. This Giant needs help. He comes from the land of imagination where its inhabitants are not symbols, they are real. In an attempt to save the Giant, Jung tells him that because he is sick he needs to give him a new name. He tells him he is not real in the ordinary sense, he is a fantasy, an extraordinary kind of reality. Izdubar agrees to assume the identity of Fantasy. We then witness Jung's master stroke. He realizes Fantasy does not take up any space. He tells the Giant that a way has been found to help him. He approaches the Giant with an embodied suggestion. He says: "You are a fantasy and you are lighter than air". By saying that, the Giant actually becomes that way. Jung is then able to place the Giant on his back and carry him to the land of science. Jung protects both he

and the Giant from the enlightened who live there. They have been enlightened out of the Dark Ages and know no gods.

Realizing Fantasy does not take up space Izdubar is distilled into a concentrated, focused point, and placed into an egg. The whole divine spark is essentially reduced to an impulse which Jung places in his pocket. He goes on to sit in a solitary place, sets the egg before him, the God and his beginning, and beholds it. He incubates the egg with the magical warmth of his gaze and sings incantations in the ancient manner. (284)

*[From the perspective of embodied imagination, if you meet a giant in your dream and you want to begin to communicate with him, slowly let yourself sense the movement of the Giant, the way the Giant is falling and laying on the ground, and notice how the Giant is incapacitated by science and the poison of atheism. Slowly let yourself sense into the presence of the giant until the giant pulls you in and is in complete possession of the body. Your whole body now becomes the body of the Giant and you sense where in the body this presence is most palpable, where the presence of this Giant is engraved (anchored), where it is located in the body. Perhaps it is the gut...Thus, the gut is the egg, the distilled god inhabitants, incubates, and is lovingly nurtured in this particular location. This is the way we make an egg.]*

Briefly, we review the discussion about the meaning of the Great War. Jung states that when there is a great change in consciousness, people go to war (like WW 1). It is when the new God's announcing himself. People start to panic and attack each other. There is a fear that the approaching God will change their consciousness.

### ***Incantations (284-286)***

Jung sings the incantations in the ancient manner.

In this section the pictures start to become of primary importance. Each image along with a brief description is elaborated upon in this synopsis. However, it is best to follow Robert Bosnak's discussion along with The Red Book.

*Image 50* p. 50 of the facsimile production

We are dealing here with the incubation process and how it works. The first incantation starts with Christmas as an embodied imagination process. The God is in the egg and the egg is in the manger. We are in the place of the East, the place of mourning, and the source from where the God comes from. Robert Bosnak suggests creating your own incubation process by getting back into and experiencing the story. See how the virgin mother sits and holds the baby. First

work the image from her perspective. Then work each of the other images from the point of view of the child, the father, the shepherd, etc. engraving and triggering them in the body. You are the egg holding them all. In essence you become the Christmas story.

*Image 52 p. 80 The Holy Cow - The Animal Being*

In this incantation it is asked, who is this God? Nothing resembles him and he resembles everything. Everything that comes toward us is the face of this God who is essentially faceless yet his resemblance is in everything.

*Image 53*

There are two snakes and the world coming out above them in the middle. This is the God of the middle way.

*Image 54*

The snake is coming up giving birth to the new plant. The plant is coming out from the place where it was called, from below.

*Image 55*

This is the night sea journey with the barge over the sea monster (the forces of grand confusion). It is the boat that carries the sun under the water.

*Image 56*

The egg is standing in the middle. The egg is standing between two paths. Something is coming up through the middle.

*Image 57*

This is the birth of the old night. It is the birth of something that has always been there.

*Image 58, 59, 60*

We have to approach incubation with the right attitude. One needs to genuinely feel and express the intense longing and intense expectation for the God, for the dreaming, to give a response. The cantos are of expectation and longing, "Open your egg", "Show us yourself", "Come to us please".

*Image 61*

This is the last canto. The image is a many legged creature of dread. The incantation tells us that in order to receive the new you have to banish all you came

from. You have to let the world of imagination take over everything. You have to wonder about everything and all has to shift and change. You have to shatter everything. All has to go and all that remains is a child. You have to plant and put down seeds for its own sake and until they decay. It is a world in which the Almighty has been reduced to an egg.

### ***The Opening of the Egg (286-288)***

#### *Image 64*

The image is of fire coming out of the opening of the egg. Jung lies in front of the broken egg. He is lying on the floor amid chards of egg shells. Izdubar stands tall, radiant and transformed. Yet we are thrown back to the ordinary. Jung knows nothing of alchemy, at this point, but he starts to talk in alchemical terms. The God is healed but Jung is left behind. It is the beginning of the nigredo. All spirit has gone out of the vessel. Everything is now utterly plain and ordinary. What remains is a world of shattered shells. By living through the creative experience, all that is left is creative sludge, sluggish matter. The God has been created and the artist is empty.

### **Objectives**

To review the role of science and its relationship to imagination

To continue to explore Jung's attitude towards Imagination

To explore the concept of Incubation and the Incantations

### **True and False Questions**

Mark the following true or false

1---- Meaning is poison to Izdubar.

2---- If we are to move forward in a world depopulated by the gods, we have to deal with their death.

3---- The incantations are the ritual recitation of words believed to influence the incubation process.

4---- It is not necessary to approach the incubation process with a particular attitude.

5---- By nurturing the imagination the God gets the best of it. The God is healed but Jung simply sinks deeper and deeper.

6---- By living through the creative imagination all that is left is creative sludge.

THE 10<sup>th</sup> (CD) December 18, 2010

## **A BRIEF SYNOPSIS**

### **The Opening of the Egg** (a review)

On the evening of the third day Jung kneels down on his rug and carefully opens the egg. Out comes this radiant God in his full maturity. The creative principle is so activated it can live on its own and no longer needs to be nurtured by the human. The God needs to be born through the human being in whose presence it has remained dormant. It is through this enormous creative act that the God comes into being. Now the question is what then happens to the human?

Bosnak gives the example of Martin Luther King. In his famous "I Have a Dream" speech he said, "I have seen the Promised Land". His whole vision is brought into the world. He has seen it, the Promised Land - and then the next day - he is shot. Here we have the ultimate creative act and its downfall to death.

While the God rises, Jung goes down. Jung says, when I conquered the God his force streamed into me and when he was dormant I streamed into him. What is this ultimate sacrifice about? What is this defending of the vision? When the vision is released into the world it lives without its creator and the creator is then abandoned to ashes. You can prevent the feelings of emptiness by creating an organization of many people who work for you and your vision. Instead of feeling hollow and empty you can try to hold on to the vision by continuing to control it. But that is not the way of creation. A central notion of Jung's thinking is that there is an opposition between the creative spirit and matter.

What is this world of dark sludge that has left matter and has become its own form? What happens to the sludge?

### **Hell** (288-290)

Jung has reached the underworld. He finds himself in a gloomy vault, a torture chamber. This is what happens to soul. The principle of animation (the young woman with the silver hook) has fallen back to the core of that which lives by destruction.

What does Jung see as evil? Evil is the constant force that creates emptiness out of beauty. The vampire is an example of absolute emptiness, of complete lack, sucking the beauty out of life and making life gray and empty. Evil is about creating utter meaninglessness, emptying out everything you value. Evil is the ice cold that

comes in, the frost of lifelessness. Jung is in a polarized world where emptiness and fullness are the absolute opposites. We need the eye of the devil because it sees beauty. We need to recognize beauty. When we see someone who is the embodiment of innocent beauty we need to know we are in danger. It is a great attractor of the devil and we have to know the devil.

In a letter written on September 2, 1962 to Herbert Reed, (290, footnote 149) Jung writes, I am convinced that "Nothing human is alien to me". Every therapist needs to know his/her capacity to destroy. We have to know our capacity for destruction and how we are messengers of destruction. The forces of destruction are so rampant yet we should not be surprised at our power to destroy, we should be surprised that there are bridges between us. What makes us connect to one another? What prevents us from acting out this power? It is probably compassion. We are all being thrown into this same horrible dilemma.

It is through the eye of destruction and emptiness that existence can be seen. It is the eye of destruction that longs to exist and is in need of that which exists.

### **The Sacrificial Murder (290-291)**

Jung is in a place of absolute lethargy. All energy has left. It is a valley of cowardly deeds, crime, and disgust. As he walks hesitatingly over the boulders and behind a bush there is the body of the small girl covered with terrible wounds and smeared with blood. His gaze is captivated by this awful sight - the shrouded figure like that of a woman is standing calmly next to the child; her face is covered by an impenetrable veil. A conversation ensues between the woman and the "I," Jung.

Jung's first reaction to the destruction he sees is anger and rage. It is abhorrent to be in this valley of destruction. The woman replies, "Why become enraged? You might as well rage every day of your life, for these and similar things occur every day". Jung replies, "If I merely have knowledge of something, it's easier and simpler. The horror is less real if all I have is knowledge". The woman then asks Jung to step closer. A Child had been cut open and he is asked to take out the liver. The woman insists as she explains, "I am the soul of this child you must do this for my sake". Jung reaches into the child's visceral cavity. It is still warm. He takes his knife and cuts it free from its ligaments. Then she asks him to take a piece of the liver and in place of the whole and eat it. He believes this is madness yet she insists. "Abase yourself and eat. You are a man and a man has committed this deed". She insists again, "Take part in this act, abase yourself and eat. I need atonement". You have to know the experience of it. You have to taste the destruction. You have to eat it. Digest it. You have to eat that which digests the

poison, chew on it, and swallow it. You have to eat the liver. The woman then turns to Jung, thanks him and says "I am your soul".

Jung gives us his interpretations. "The sacrifice has been accomplished: the Divine Child, the image of the god's formation, is slain, and I have eaten from the sacrificial flesh".

### **The Images 79-97**

Bosnak now invites us to look at 18 images. They need to be looked at to be appreciated.

Image 79 - A world of chaos. The world is created out of chaos

Image 80 – There is a separation between the four previous spheres.

Image 81- Black sparks. This is the beginning of inspiration coming out of chaos.

Image 82 – Scintilla have moved to the outside. This is a more complex form with eight cells.

Image 83 – 93 - The beginning of darkness enters. A phallic darkness is entering and fertilizing it. The core of inspiration is coming up from below. A new guiding star is being pulled in from above. It is the beginning of the radiating of wings of gold that can flow into the world. Something golden is entering.

The images have become increasingly beautiful. Discursive knowledge is coming in, in the form of hieroglyphics, words that describe it. Not only do we go to the origin but the origin comes into us. The images have moved into the spirit of time.

Images 94, 95 - Forms in the shape of the eye emerge. Vision comes from the side of evil that sees beauty before it destroys it. The interface between fullness and absence is held in the eye of the beholder.

Images 96, 97 - Darkness comes from below and the world comes down from above to meet it. Its roots move into the world. A tincture so refined goes into the pores of the world. The final image is back to the egg. It is upside down with everything contained in it. It is in a temporary state of completion until it cracks again.



## **Objectives**

To explore Hell

To explore The Sacrificial Murder

To study Jung's drawings during this period of time

## **True and False Questions**

Mark the following true or false

- 1---- We should be surprised that the forces of destruction are so rampant.
- 2---- Jung's first reaction to destruction is denial.
- 3---- You should not harm the evil one since the most beautiful would not exist if the evil one did not see and long for it.
- 4---- Jung has to eat the liver, that which digests the poison.
- 5---- Jung is in a polarized world where emptiness and fullness are their absolute opposite.
- 6---- We need the eye of the devil to recognize beauty.

THE 11<sup>th</sup> (CD) January 8, 2011

## **A BRIEF SYNOPSIS**

There is a brief overview going back to (278-290)

### ***The Sacrificial Murder (cont. 291)***

We conclude this chapter with Jung giving us his recipe for humanness. He states that the sacrifice has been accomplished: the divine child, the image of the God's formation, is slain, and he has eaten from the sacrificial flesh. Jung goes on to say that we must regenerate ourselves. But as the creation of a God is a creative act of highest love, the restoration of our human life signifies an act of the Below. "This is a great and dark mystery. Man cannot accomplish this act solely by himself, but is assisted by evil which does it instead of man". He stresses that we must recognize our complicity in the act of evil. We have to digest the fact that we are evil and ordinary and as un-god-like as anyone else. The goal is to prevent inflation. No longer identified with the one who created the God, Jung now stresses his need to go back to his own humanness.

### ***Devine Folly [The Ninth Adventure – First Night] (292-293)***

Jung is standing in a high hall. He sets foot on a stair leading up to a room and enters. On the rear wall he sees a door to the right and a door to the left. It is as if he must choose between one or the other. He chooses the door to the right and enters the reading room of a large library. For Jung, the right represented the "mind side" and the left the "heart side". A conversation ensues with the small, thin, pale, male librarian who is the embodiment of reason. Jung asks to see Thomas a Kempis's *The Imitation of Christ*. The librarian questions his choice. Jung says that he values science "extraordinarily highly" but there are moments in his life when science leaves him empty and sick. At those moments a book like Thomas's means a lot to him since it is written from soul.

The librarian tries to interest Jung in Nietzsche and Faust, books for the man who wants to set himself free. But Jung is more interested in a man who needs inferiority and not superiority. He is interested in the one who wants to stay with and not run away from life. Jung calls this the depressive truth. The depressive truth makes man smaller and more inward. It goes against a grand inflation. Jung is interested in surrender. He states that we have to learn to surrender. That means giving yourself over in every instant, constantly, and actively. It means giving yourself over to something which is greater.

Jung uses Christ as a model. What is the mimesis of Christ? Jung states if he is truly to understand Christ he must realize how Christ actually lived only his own life and imitated no one, he did not emulate any model. If Jung was going to imitate Christ he would not be imitating anyone but would go his own way, and would also no longer call himself a Christian. Jung adds: "I wanted to emulate and imitate Christ by living my life, while observing his precepts. A voice in me protested against this..... And so I decided to cross over into lower and everyday life, my life, and to begin down there, where I stood". The true way does not lead upward, but toward the depths. This is true emancipation. It involves following one's own author, one's own individuation path. It is when we ourselves become the holy writ.

### ***Nox secunda (293-296)***

On leaving the library Jung goes through the door on the left (the land of faith and prayer) and enters a kitchen where he meets a large fat woman, the cook. The cook (the alchemist) ironically prays from the same book Jung has been reading...The Imitation of Christ. Jung absentmindedly browses through the book and opens to the passage: "the righteous base their intentions more on the mercy of God, which in whatever they undertake they trust more than their own wisdom". This is the "intuitive method" that Thomas recommends and Jung ascribes to. (It is the name Jung gave to his psychology before it changed to complex or analytic psychology). It involves going by faith, realizing you are not the author of your own fate. One has to divine the wishes of the author of being, the creative spirit. The path is not prescribed. One has to wait on the creative spirit to know what is to happen or how to proceed.

Jung becomes immersed in his thoughts. He believes one can also follow one's own nose. That would also be the "intuitive method". But the beautiful way Christ does this must nevertheless be of special value. Jung wants to imitate Christ - an inner disquiet seizes him - what is supposed to happen? He hears a sudden whirring sound. It fills the room like a hoard of large frenzied birds flapping their wings. He sees shadow-like human forms rushing past. Who are these people? Two men identify themselves as Ezechiel and an Anabaptist. These are the dead. They speak of forgetting something important that should have been lived. One says: "You did not live your animal". By now, the cook is standing in front of Jung with a horrified face. She takes him by the arm, grabs him firmly as he looks at her astonished and wonders where he really is. Strange people burst in, among them the librarian and the police. As Jung is pushed into a waiting van he opens his copy of Thomas who says you always have to deal with temptation. There is no man so perfect and no saint so sacred that he cannot be tempted on occasion. He also reflects on the

words of Cicero who insisted on living life to the brim. If you live each state to its fullest, then each of the next states will come into being, and the last, will be death.

Jung describes his entrance into the "Mad House", a mental hospital where he receives the diagnosis of Divine Madness. It is during this time that he starts working on his notion of psychological types; the opposition between thinking and feeling. "On the right is my thinking; on the left is my feeling. I entered the space of my feeling which was previously unknown to me and see with astonishment the difference between my two rooms".

Jung then talks about how the Imitation of Christ has taught him how to master himself. It taught him to turn himself over, to count on the mercy of strangers, to surrender to his neighbors in an act of faith. For it was becoming ever more apparent that nothing leads, as his hope sought to persuade him, but that everything misleads. Jung reflects on how every man has a quiet place in his soul that is nothing more than a polished crust over the mystery and insanity of eternal chaos. As you break through those walls, chaos presents itself as an unending multiplicity that is not formless but is filled with figures that have a confusing and overwhelming effect due to their fullness. Unity is a defensive shield against chaos. So all one can do is surrender to divine mercy and hope for the best.

## **Objectives**

To explore the "Intuitive Method"

To explore Jung's surrender to his own inferiority and authorship

To explore Jung's movement to the land of thought and to the land of grace

To enter Jung's world of madness

## **True and False Questions**

Mark the following true or false

1---- Surrender is an active process. It involves giving up to something which is greater than you.

2---- Jung wants to follow Christ's path. Christ did not imitate anyone.

3---- In the Intuitive Method you control your own fate.

4---- Jung agrees with Nietzsche's truths. Men need superiority.

5---- Unity is a defense, a shield against chaos.

6---- Jung reads Thomas a Kempis's *The Imitation of Christ* for the sake of prayer and because it is written from the soul.

THE 12<sup>th</sup> (CD) February 12, 2011

## **A BRIEF SYNOPSIS**

A review of session #11 ends with a brief discussion about entropy and how nature knows its own measure, nature finds its own specific form. Jung has had to trust the mercy of God for in his madness he realizes safe places are like a polished crust that has been placed over chaos.

### **Nox secunda** (cont. 296-7) *The Second Night*

Who are the dead that Jung has encountered? These figures are, "not just your dead, that is all the images of the shapes you took in the past, which your ongoing life left behind, but also the thronging dead of human history, the ghostly possession of the past, which is an ocean compared to the drops of your own life span". The dead are the spirits of incompleteness, the arrows that were shot and died in flight, everything that died in a state of longing, those not redeemed, incomplete, those unfulfilled that grab on to be fulfilled, and those looking for an answer. These are the shades, they need us; they need blood, like vampires, to feel fulfilled.

Turn to the dead, listen to their lament and accept them with love. Do not bemoan your fate. We have to learn to dialogue with the dead and hear their pain. We have to converse with them. The dead will lead us into temptation because of their own unfulfilled nature. We have to turn back into ourselves so we can hear the dead, feel them and let them experience their craving with empathy. We have to ache with them lovingly.

Where are the dead? "While you mock them, one of them stands behind you, panting from rage and despair at the fact that your stupor does not attend to him. He besieges you in sleepless nights, sometimes he takes hold of you in an illness, and sometimes he crosses your intentions. He makes you overbearing and greedy, he pricks your longing for everything, which avails you nothing, and he devours your success in discord. He accompanies you as your evil spirit, to whom you can grant no release."

The animal, says Jung, does not rebel against its own kind. Jung presents an idealized and Eden-like notion of animals. The animal he says individuates perfectly. The human being, however, obstructs his or her own individuation by analyzing, by reasoning. Jung cautions that when you encounter and are overwhelmed by the dead, don't go into therapy. You have to enter solitude and withdraw since no one can give you counsel. Stay with your day job and go crazy at night. If you cry for help the living will take flight and they are your only bridge to the day. Live the life of the day and do not speak of mysteries, but dedicate the

night to bringing about the salvation of the dead. Being creative is not fun; as a creative individual you have to deal with the dead. You will constantly fall into the next state and feel inept but that's appropriate, ineptitude will save you.

Jung asks, do you think you can explain away the dead with a disbelief in the immortality of the soul? In the inner world there is no explaining away the dead, just as you cannot explain away the sea in the outer world. You must understand that explaining away is "namely to seek protection".

### ***Nox tertia The Third Night***

Soul wants Jung to acknowledge his madness. Madness is not to be despised or feared but instead he is told to "let the light shine and give it life". Life itself is full of craziness and at the bottom it is utterly illogical. Knowledge and rules are merely ways to make life incomprehensible.

For Jung, the madness he experiences feels like sea sickness, nausea – he endures these waves of madness on the ocean liner of madness. We are in the psychotic core of the Red Book, the most unconscious core as Jung converses with his once catatonic roommate. Known as the "Fool", this man has awakened from his apathy only to believe he is Nietzsche and Christ, the god who was supposed to marry the mother of God. His delusion involves the Professor/Psychiatrist who he believes is really the devil that has the mother in his power. He believes that in the night he "gets her with child" and in the morning before sunrise she gives birth only to have all the devils come together to kill the child in a gruesome death. We are in the world of psychosis and Jung can hardly protect himself from this hellish web. Jung is caught wanting to create a spirit beyond Christianity....I have to marry the mother of God to produce the child.

### ***The Drawings***

**109:** The spirit is piercing (with a golden ray) the heart of the man who is trying to fly high. He is going to the stars. Essentially the one who wants to get close to the sun (Icarus).....the bird of spirit and madness.

**111:** The deadness of the snake becomes the umbilical cord of the new that grows out of this. The man who has overreached is cut down. This is after Christianity loses its body.

**113:** The image of the divine child. This is the completion of a long rout. It is the outcome of a process. The invisible within and the golden ray of divinity has

penetrated the snake body = the divine child. The post Christian...this is the appearance of the spirit of God. You can observe the roundness of his nature

## **Objectives**

To continue the conversation between the embodied presences Jung encounters (Embodied Imagination) and his interpretations

To explore the Dead

To learn about Divine Madness

To explore drawings 109, 111, and 113

## **True and False Questions**

Mark the following true or false

- 1---- The dead are the spirits of incompleteness, everything that died in a state of longing, etc.
- 2---- Explaining away the dead is merely a way to protect oneself.
- 3---- Soul wants Jung to acknowledge his madness; to shine a light on it and let it live.
- 4---- In drawing #109 the animal has been left behind.
- 5---- The work of embodied imagination takes place in the oratory and the reflections and thoughts are processed in the laboratory,
- 6---- If you encounter and are horrified by the dead, seek help through analysis.



THE 13<sup>th</sup> (CD) February 26, 2011

## **A BRIEF SYNOPSIS**

### ***Nox tertia*** (cont. 298-299)

In this session we are focusing on Jung's experience of the magic of words. We are in the prodromal state of the Great War....January 18, 1914.

#### *A Review of Session #12*

Jung said "my soul spoke to me in a whisper" (298). "Words, words, do not make too many words". Jung was enamored with words...words are often like a crust we place over chaos.

In Jung's conversation with the "Fool" (298) we see how he is trying to create a new cult; to be the parent of the new god. Earlier he speaks in a similar way (235) when he says he is moving beyond Christianity, planting the seeds of the future, by trying to reach beyond Christ. Out of the psychotic core comes the moment of trying to reach beyond good and evil. This is the grand narrative of the Red Book.

The vision of the 12<sup>th</sup> hour is the birth of the new God. As the sun rises, in it, is a cross from which a serpent hangs.....or is it a bull (Mithras) that moves forward with great force, or is it the crucified ass who is symbolic of everything that is stubborn or lowly, or is it the crucified self? Jung is identified with this birth but he is still seeing it with insane imagery.

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What are words? (299) Words have meaning. With words you pull up the underworld. Words are diamonds, they can ensnare us. They are beings of another kind, they are personifications of particular meaning...in words the emptiness and fullness flow together. In their fullness they are an embodiment of its meaning. Its meaning is a live entity. Words weave you away from the body of being (from the body of the experience). Words can also be an embodiment of the chaotic sea. This is addressed on p.295, The Second Night, when Jung says that words are the crust over the mystery of chaos.

The first moment of the chaos breaking through the thin wall of madness is when we hear the Fool say "I am the savior". I am that. I have to impregnate the mother of God to create the new dispensation, the new child. This is a necessary madness that ushers in the vision (I see that). It is out of the vision of the 12<sup>th</sup> hour that brings the snake, the crucified bull, ass, and self. The vision then moves out of the self, from insanity into philosophy...the philosophy of the Red Book....a vision beyond Christianity and beyond good and evil.

The movement is from chaos – into madness (I am this) – into the vision (I see it) – into the philosophy of the Red Book, the vision beyond Christianity, beyond good and evil.

In the late 20<sup>th</sup> century there was much criticism of Jung. It was believed he wanted to create a new god and was identified with that. In a letter to Morton Kelsey in 1988 (Footnote 100, p. 299) he wrote: "The real meaning of the world seems to be the progressive incarnation of the deity." He was looking for a single grand narrative, for the on-going creation of the deity. However, in truth there is no single mythology. There is actually a patchwork of myths of our time.

We end with Jung emphasizing the importance and necessity of knowing what we despise most about ourselves, how it is necessary to know the lowest... for who should accept the lowest in you if you do not?

## **Objectives**

To explore Words

To explore Jung's grand narrative

To learn about divine madness

## **True and False Questions**

Mark the following true or false

- 1---- The borders of madness are thick and hard to break through.
- 2---- Jung's grand narrative involves the on-going creation of the deity.
- 3---- Jung was criticized for trying to create a cult.
- 4---- Words can be diamonds that ensnare us and form a crust over chaos.
- 5---- The vision of the 12<sup>th</sup> hour is the birth of the bull.

6---- In their fullness, words are the embodiment of their meaning.

THE 14<sup>th</sup> (CD) March 5, 2011

## **A BRIEF SYNOPSIS**

### **Nox tertia (298-305)**

***Please be aware that we fell into technological hell during this session and it was very hard to record. As a result there is an extensive review of the material covered in session #15 and in each of the subsequent sessions.***

Jung "He lies down again and sinks back into his lassitude. I clutch the sides of my bed to protect myself against the terrible waves. I stare at the wall, so that I can at least latch onto something with my eyes. A horizontal line runs along the wall, which is painted a darker color beneath. The radiator stands in front of it-it is a railing and I can see the sea beyond it. The line is the horizon. And there the sun rises in red glory, solitary and magnificent-in it is a cross from which the serpent hangs-or is it a bull, slit open as at the slaughterhouse, or is it an ass? I suppose it is really a ram with the crown of thorns-or is it the crucified one, myself?"(299)

The 12 hour is complete. Now silence enters. No noise, no breeze. Everything is rigid and deadly still. Then Jung sees a tree arise from the sea. It is the tree of life that comes into being. Its crown reaches to heaven and its roots reach down into hell. "I am completely alone and disheartened and gaze from afar"...

[Years later Jung drew pictures of this tree, which we will look at later on.]

In this place there is no salvation. We are in a place beyond salvation where we have to stay calm and accept that there is no hope. One has to suffer the depth of chaos.

This takes us back to (237) **The Descent into Hell in the Future** where Jung states:" I see a gray rock face along which I sink into great depths. I stand in black dirt up to my ankles and in a dark cave. Shadows sweep over me. I am seized by fear, but I know I must go in. I crawl through a narrow crack in the rock and reach an inner cave whose bottom is covered with black water. But beyond this I catch a glimpse of a luminous red stone which I must reach. I wade through the muddy water. The cave is full of the frightful noise of shrieking voices..... I hear the flow of underground waters. I see the bloody head of the man on the dark stream. Someone wounded, someone slain floats there. I take in this image for a long time, shuttering. I see a large black scarab floating past on the dark stream. In the deepest reach of the stream shines a red sun, radiating through the dark water. There I see-and a terror seizes me-small serpents on the dark rock walls, striving toward the depths, where the sun shines. Thousands of serpent's crowd around veiling the Sun. Deep night falls. A red stream of blood, thick red blood springs up, surging for a long time, then ebbing. I am seized by fear."

Back to (299)....Jung cannot find his way. An attendant tells him "You don't need to find a way now." For Jung, this is the night when all the dams broke, where what was previously solid moved, where stones turned into serpents and everything living froze.

Jung asks..." Isn't this a web of words? If it is, it is a hellish web for those caught in it." There are two kinds of words. Words that are names (nominalism) and words that are diamonds. Jung needs to let chaos dissolve the web of words. Words have meanings. With words (the diamonds) you pull up the underworld.

### **WE ARE CLEARLY IN THE MIDDLE OF TECHNOLOGICAL CHAOS!!!!**

The law of love-we have to accept the lowest us. We can't curse anything. Everything needs to be loved. This is the reality of being human. Jung is learning to love the shadow. He is learning to love the section of humanity that is bloodthirsty and dangerous. He is learning to realize that this is the human condition. The ability to accept the lowly allows one to move to the sun of the upper world where it shines even brighter.

Jung knows only one difference, the difference between below and above. When one is below, when taken up by chaos, it is not evil. It is the state of the blow, the nature of the below. It is not good or bad. By acknowledging this one will know something else is going on from above.

Jung says to unlearn all distinctions save that concerning direction is part of the salvation. "Hence you free yourself from the old curse of the knowledge of good and evil. Because you separated good and evil according to your best appraisal and aspired only to the good and denied the evil that you committed nevertheless and failed to accept, your roots no longer suckle the dark nourishment of the depths and your tree became sick and withered."....." But if you return to primal chaos and if you feel and recognize that which hangs stretched between the two unbearable poles of fire, you will notice that you can no longer separate good and evil conclusively neither through feeling nor through knowledge, but that you can discern the direction of growth only from below to above. You thus forget the distinctions between good and evil and you no longer know it is as long as your tree grows from below to above. But as soon as growth stops what was united in growth falls apart and once more you recognize good and evil."(301)

"You grow if you stand still in the greatest doubt, and therefore steadfastness in great doubt is a veritable flower of life." He who cannot bear doubt does not bear himself. Such a one is doubtful, he does not grow and hence he does not live. Doubt is the sign of the strongest in the weakest. When caught in certainty we lose doubt and move out of chaos. We lose contact with the necessary disgraceful nature of chaos.

### **Nox quarta (302-303)**

The date is January 19, 1914. This is the new dawn, the end of this cycle. We have been through the madness and have come out the other end. The sea has calmed. We have experienced the vision of the grand tree with its roots below and the sun above and we have experienced the necessity of chaos.

"I hear the roaring of the morning the wind, which comes over the mountains. The night is over, when all my life was subject to eternal confusion and stretched out between the poles of fire.... My soul speaks in a bright voice: the door should be lifted off its hinges to provide a free passage between here and there, between yes and no, between above and below, between left and right. Airy passages should be built between all opposed things, light smooth streets should lead from one pole to the other." (302) The sap should run freely, there should be a clear channel between the juices from the roots of chaos to the crown of our aspirations.

Jung is not sure if he is awake or asleep. He opens his eyes and the fat cook is standing before him. She comments on what a sound sleeper he is that he must've slept for more than an hour. The whole experience of this madness is part of an incubation, an incubation that took place in the kitchen. Jung asks whose cook are you? The librarian's, she replies. He loves good cooking and I have been with him for years. Jung wonders if he really knows what food is being prepared inside. He has certainly never gone in there for a "temple sleep". The cook reassures Jung that the librarian is a gourmet. He has a desire for nourishment that tastes good. The kitchen is the place where the incubation takes place, where gourmet meals are being prepared, words are being cooked. The revelation regarding the tree comes from the librarian's kitchen where words are nourished, where every word is a meal, where words are food that comes up from the fire and the chaos.

### **Parsifal (303, footnote 221)**

After the above conversation, Jung leaves the library and goes outside into the anteroom where he approaches green curtains. He pushes them aside, sees a high ceiling with a magnificent garden in the background and enters a theater where the play, Parsifal by Wagner is being performed. Part of the healing is to get the voices into the world and give the diamonds voice.

*In this play, Titurel and his holy knights have the Holy Grail in their keeping, in their castle, with a sacred sphere to guard it. Klingsor is a sorcerer who seeks the Grail. He has enticed the keepers of the Grail into his magic garden. The son of Titurel, Amfortas tries to destroy Klingsor but is seduced by Kundry, pierced by the sword, wounded and can only be healed with the sword. Parsifal enters to*

*overcome the magician. He does not allow Kundry to seduce him. Instead he gets the lance, heals Amfortas, baptizes Kundry and becomes the King of the Grail. The Grail is the central symbol of Christianity, the container that caught the blood of Christ.*

The outcome of this play is different from the Christian myth. Jung compares Amfortas with the librarian and believes Klingsor and Parsifal are like him. In the last act one must kneel down and the audience becomes part of the play. In sacred theater the audience is part of the play. It is an invitation to the audience by the diamonds on the stage. Jung starts to participate and then as Parsifal takes off his helmet, there is no King of the Castle and no baptism of Kundry. Kundry remains chaotic, unreliable, enchanting and a mockery. Jung takes off his armor layered with history and goes to the spring wearing a white penitence shirt, where he washes his feet and hands without the help of the stranger. He walks out of the scene and approaches himself as he rises and becomes one with himself. There is a fusion between self and other.

Mockery.... What would mockery be? What would true doubt be? He who cannot mock himself will be mocked by others. So accept your self mockery so that everything divine and heroic falls from you and you become completely human. What is divine and heroic in you is a mockery to the other and you. For the sake of the other you, set off your admired role which you previously performed for your own self and become who you are. One has to invite mockery and when mocked you are part of the enchantress of this world. One needs this, to learn to mock oneself and become completely human.

The Gifted.... Here Jung discusses the notion of being gifted. This is especially important for American culture since we are often identified with our giftedness. "He who has the luck and misfortune of a particular talent falls prey to believing that he is this gift. Hence he is also often its fool. A special gift is something outside of me. I am not the same as it. I am with talent, I am with creativity, I am not talent, talent is other. The nature of the gift has nothing to do with the nature of the man who carries it. The creative source is other. It often even lives at the expense of the bearer's character. If one accepts his other he becomes capable of bearing his gift without disadvantage." You make your craft available to the source. The world as enchantress, that world that has the creative source built in to it... if that is completely open then the new God can enter.

## **Objectives**

To explore the difference between below and above

To explore the significance of the tree of life

To move into the **Nox quarta**

To learn about the significance of Parsifal

To explore the notions of doubt, mockery, and the gifted

## **True and False Questions**

Mark the following true or false

1---- Never invite mockery. It is too painful.

2---- We create the truth by living it. Our life is the truth we seek.

3---- If you accept the lowest in you, suffering is unavoidable.

4---- You grow if you stand still in the greatest doubt. He who cannot bear doubt does not bear himself.

5---- Soul is the spirit of the deep.

6---- You are the gift of your talent, the gift of your creativity. You are the same as it.



THE 15<sup>th</sup> (CD) April 9, 2011

## A BRIEF SYNOPSIS

### Review from Nox tertia (298-305)

On the third night (298), Jung was in his imaginary mental hospital in a state of grand confusion. He ended up on a boat with the doctor, who according to the maddest of them believed he was the devil. He then meets with the essence of the madman, who is basically a catatonic schizophrenic. At the core of the madness, this madman says, "I am Nietzsche, only re-baptized, I am also Christ, the Savior, and appointed to save the world, but they won't let me." He also wants to create a child. The child comes out of the total madness.

We then traveled through the madness into night four (Nox quarta) – January 19<sup>th</sup> 1914. (302) The sea has calmed. There Jung says, "The night is overcome, when all my life was subject to eternal confusion and stretched out between the poles of fire." Soul says to Jung in a bright voice....The door should be lifted from its hinges to provide a free passage between yes and no. Jung enters and meets with the librarian, the owner of the kitchen that is actually run by the cook who loved the *Imitation of Christ* – given to her by her mother.

In the kitchen, Jung fell into what he calls a temple sleep, which refers to dream incubation. He fell into an in-depth dream where he is in a mental hospital and meets with the core of insanity. Jung sees the librarian and asks him, "Have you ever thought about sleeping in the kitchen?" Have you ever thought about dream incubation? The librarian doesn't know what he's talking about. Jung has just gone through an incubation to get in touch with the deepest of madness ---the desire to create a new child of the mother...a new child of Mary, which will be the next presence of the redeemer. Now the questions are: Who is this redeemer of the future? Who goes beyond the Christ figure? What is there after the Christian era?

At the end of this phase is the play of the Holy Grail where the Holy Grail is found by Perceval. The Jung character –the habitual self – becomes Perceval. He is the one who gets the grail and who holds the grail. He then takes off his armor which is layered with history.

"I wash my feet and hands **without the help of a stranger**" – "Then I also take off my penitent's, shirt and put on my civilian clothes. I walk out of the scene and approach myself - I who am still kneeling down in prayer as the audience. I rise and become one with myself." (303) What has happened is that the dramatic, archetypal process that has been going on, the journey to his madness, has now unified with the everyday world of the pedestrian – the pedestrian clothes.

Now, we move into the next night..... There is only one other time (the night when the journey to hell begins and all hell breaks loose), that Jung mentions a date in the text, "January 22<sup>nd</sup> of the year 1914, as recorded in my black book". He actually makes reference to the Black Book. All references to the Black Book have thus far

come from Sonu Shamdasani's footnotes. But here, Jung actually mentions it in the text of the Red Book.

This seems a particularly important night because it is mentioned in both the source from which it was transcribed into the Red Book and from the Black Book with the date in the text. Robert Bosnak emphasizes that it would be important to keep in mind what happened in Japan to understand the scale in which we're talking.... In the Great War – every day hundreds of thousands of people died. So, it's very similar to this wave of the tsunami that may have killed 20,000 people.

### ***The Three Prophecies (305 – 309)***

"Thus she" – referring to Soul – "plunged into the darkness like a shot. And from the depths she called out, will you accept what I bring?" (305) She seems to be a voice. We don't see her. Jung, the "I" character, says, "I will accept what you give. I do not have the right to judge."

So, Soul brings ".....everything the battles of yore have littered the earth with. Will you accept all this?" From the beginning, the smell of war was already in the air. The sweet smell of blood was already preceding the war that will break out in August. It comes up in Jung's dreams, but it is already in society. It sends off its smell ahead of itself in the same way the Second World War did, and some people could smell it – like Churchill.

Jung has to accept the fact that war is part of the future. War is not just a war that is going to come but war brings us to all the wars that have ever been. Once we are in a warzone, we are in the whole ethic and atmosphere of war which is completely different from the civilian ethic. It's a place. Again, the main discovery that Jung is making in this whole Red Book is .....imagination as place – imagination as an environment.

There will be always be war. War seems to be a place that humans need to visit. Whatever ideology we have, like we should be living at peace, it never happens. James Hillman in his book, *The Terrible Love of War*, states that research shows in the last 5,000 years there have been 11,000 reported wars. That's just the reported wars. Many wars get lost in history. So, war is the norm but Jung can't yet see what that is like. This is the shadow of war Jung has been dealing with from the beginning of *The Red Book*, from the moment of the murder of the hero, from the moment of his dreaming of the sea of blood that is floating – over the Alps. All those visions....he has accepted into his consciousness.

Then comes the second finding and more: Soul's makes her point, everything exists. There is nothing that should not be because everything is. If we put to the side – what we do not want – what we do not like, if we put to the side our human judgment, then this is what needs to be accepted. But, what about the painted stones and carved bones with their magical signs? What needs to be accepted? And, that's what we will continue to explore over the next pages – what needs to be accepted, next to all the horrors of the world...is magic.

What needs to be accepted is war, magic, all the natural disasters, all the evil of humans, of fratricides and cowardly blows and torture and child sacrifice. Everything needs to be accepted. "Without this opening of the door, we can never get to the next phase. We can never get to the phase beyond God is good." The whole *Red Book* is speaking about what is the door that leads beyond the good God, because the good God is actually a limitation. It is the door of acceptance of all these horrors of the world, including magic.

Then soul finds the spirit of religion – the spirit that speaks to us, the spirit that we ritualize, the spirit that gives us our greatest moments of transport, the spirit that transports us to the world of the visible and the power of the beyond. That world she finds under there as well.

The Jung character says: "That's an entire world which scent I cannot grasp. How can I accept it?" (306) "I must limit myself. Who could ever grasp such wealth?" It is easier to grasp the horror than to grasp the wealth because Jung's afraid he will lose his contact with modesty. So, the soul says, "Be content and cultivate your garden with modesty so that now modesty is of the greatest importance." The Jung character says, if you don't have an attitude of modesty you will – inflate. If you make a garden too large it will grow weeds and it will not grow crop. It will not yield anything.

*This Robert Bosnak says is true for working with dreams. When you take too much of a dream to work then you can never get into it. You can never get deeply into it because the garden is too large. You do not have a chance to cultivate anything. In order to cultivate you have to have a limited garden that you can deal with in a state of modesty. The picture that goes with this is on page 125.*

Reflections (306) Jung says, "What I was shown was the misery of war, the darkness of magic, and the gift of religion." Those were the three elements that were shown as Soul dove into the depths after we moved beyond madness – after we had gone through madness – after we had gone through the pedestrian nature of finding the grail - after going through that.... we have moved to the place where soul begins to dive on purpose.

Jung says, "War is obvious and everybody sees it." So, war is easy from the point of view of consciousness because we know it. We know war and war actually hides in its obvious. By being in its state of the obvious we can't feel it anymore. We can't see it anymore and we don't suffer it anymore. Actually, what we need is new wars. War reporting is a form of pornographic consciousness.

Jung says, in hindsight, his spirit could not grasp the monstrous and couldn't conceive the extent of what was to come. (The day before the tsunami nobody in Japan could grasp the extent of what was to come). Then soul says, "I cannot give it to you. I can speak only of the way of what is to come." The book is constantly saying "the way of what is to come". Soul initiates Jung into the future. The characters and figures constantly tell him that this is not happening inside himself, but he is happening inside it. It is the spirit of place. However, Jung again loses that sense of spirit and place and goes to the subjectivist notion of this is inside "me". It

is the interiority of events and he participates in the interiority of the events themselves. He is not inside himself. It's actually in the interiority of all events that come up in our dreams; that come up in our visions. The interiority of the events is the imaginative core, the imaginative sparks of the event which gives them life, which creates our experiences, which moves the events into experience.

When they play the same tsunami pictures again and again, for a moment it is a phenomenon and then it becomes an event that is not a phenomenon because it is not really experienced anymore. The spark leaves – the spark of interiority that is in everything. We have to connect to the spark of interiority because that's where it happens.

Picture on p.125.....The page is divided into one third below and two thirds above. In the one third below we see a city with trains, a factory, steamboats and we see a walled city. We see farms and horses. We see a castle with a cannon and soldiers. We see soldiers practicing. All this is in the pedestrian world below. This is the world of the everyday. This is the world of the visible or as Corbin would say, "The exoteric world."

In the upper two thirds we see a giant golden sun with radiance going out in all directions. The sun is divided in four quarters and the division of the four quarters is bright red. It is shining into a radiance that moves out in various colors like solar flares going into the blue of the sky. In the middle there is a character that is similar to the one on p. 113 – this character who has come out of the dying of the hero by the spirit of the invisible, the dying of the snake, and then out of this comes, this little man – this divine child.

In the center is this kind of character sitting in meditative position cross legged holding above a container that is like a vase. And, at the bottom of this sun that is divided into four, you see a kind of a nipple. Out of the nipple comes a drop and that drop is what he catches in the vase. It is the tiniest drop of this grand event (it is the modesty that we are talking about) that can be contained in the vase, that can be contained in the vessel that he's carrying on his head, that can move through the head into the body (that can move from the upper to the center). If you do more than that, then you become the mad man, the mad man we just met in the mental hospital, who identifies with it and says, "I am Nietzsche. I am the Savior". Then we get this giant inflation. Only a tiny drop of this can be caught.

### ***The Gift of Magic (307)***

Technology is the magic of today. Few people understand how it works and 99% of the world doesn't. So, for all of us, it is magic how this computer works. The magic of today actually simplifies our lives and makes it more effortless. Soul says, "Magic is not easy and demands sacrifice." So, we're talking about a different kind of magic. And, the question is, what sacrifice is this? The sacrifice that magic demands is **solace**. If you accept this magic, you will lose all solace. So, if you accept magic you will have to accept becoming inconsolable. There will be nothing to give us

solace. There will be nothing that will give us any kind of redemption. We have to live in a state of being fully unredeemed.

Soul says, "You must sacrifice solace for the sake of the black rod. The solace you give and the solace you receive. So, you can never get comforted again. You will be in a place where there is no comfort because the great comforter that hangs off the cross will have been left behind and will have been seen to be the god of the ages that has gone before. We are moving into the age of the inconsolable, the age of that which cannot be comforted, the age of utter discomfort.

Jung says, "Be patient. My science has not yet been overcome." Soul says, "High time that you overcome it." So, it's very hard to overcome the rational self but we have to move now beyond the scientific into the magic. We are now moving to the post scientific world. The post scientific world is actually where we accept what science has brought us. Science has brought us the most incredible forms of magic. Many of us are alive still because we have been the product of scientific medicine. Science has brought us great magic.

However, we are living in the world of the dark depths just as much in the world of enlightenment. We live in both worlds simultaneously and that is the post scientific world. The non-rational, the dark matter, has come back to us. We're living in a world of the post rational.

"I" says, "I want the black rod because it is the first thing that darkness grants me." Then, he receives the black rod (308). So, we are at the heart of the inconsolable which is the sum of all mysterious creative force. There is nothing to console us because this is what is. This is what is and nothing can be different. We live in a world of eternal warfare. We live in a world in which civilizations come and go. We live in a world of tsunamis. We live in a world of horror and we live in a world of joy where we are transported to the land of the invisible at all times. So, that is the world that is constantly being created. That is the world that lives in the fist of creativity. That is the world of the creator God.

In the world of nightmarish power, the magic rod is as solid as iron and as cold as death. This inconsolable source of all creation is as solid as iron and as cold as death. Soul says, "Sometimes one must shutter before the greatest."

Reflections- We are moving to the place that is unredeemable and unredeemed. We are moving to the place where there is an abstinence of all solace. The tension of the future – "Protect the riddles. Bear them in your heart. Warm them. Be pregnant with them, thus you carry the future. The tension of the future is unbearable in us." So, Jung is being faced with the power of the future and it is unbearable.

Then Jung talks about a way of avoiding what is to come.....you always want to have at least one foot on the path – not your own – to avoid the great solitude. So now, we're moving to the world of solitude. We go to paths that are the paths of others. We go to the paths of our ancestors because as long as we do that the great maternal comfort is always with us. But, we have to move away from the great maternal comfort because we have to move to the inconsolable, away from

the comfort to the core of being...at the core of being we will find solitude and everything must be fulfilled.

### **The Solitary (309)**

"Solitary is cooking up healing potions. Flowers spread around him and bliss of new spring, kiss all his limbs." The solitary is a place again. The solitary spirit or a spirit of aloneness works at the core of creation, where we are faced with the aloneness of creation. The solitary lives at the heart of this cosmos because the cosmos is the solitary cosmos. The cosmos is the cosmos that has no friends. The cosmos is the cosmos that has no other cosmos to fall in love with. The cosmos is alone with itself. So, that is the solitary nature at the core of the divine creation, the sense of solitude that cannot find solace.

The spirit of the solitary will grow into Philemon. Philemon is not a person. Philemon is the spirit, the inconsolable spirit of this solitary cosmos. "For your sake (309) he is solitary and waits alone between heaven and earth for the earth to rise up to him and for the heaven to come down to him." So, this is the drop. This is the drop of solitude. The drop of solitude, that hangs between heaven and earth. And, it is that drop of solitude that we have to catch within our vessel, within our vase, so that we can contain this drop of solitude.

The spirit of solitude does not talk eloquently, or at least it's not heard eloquently. We hear him through the one who is hard of hearing and stutters. Stuttering is the nature of hearing the spirit of solitude. He says, "I dug up old rooms and magical sayings, for words never reach men. Words have become shadows. I stew the roots of all human thoughts indeed." So, he's making a soup. He's making a stew of everything that we have ever done, everything that we have ever been, everything that makes us human, all the wars we have fought, all the magic that we have tried, all the technology we are, all the tsunamis that have killed us, he has put everything in his pot and he is making a stew of it. He is having us stew in it. We are stewed in human karma.... and out of that the spirit of the future, which comes out of the solitary, inconsolable nature, out of that, the spirit of the future is to come.

### **Objectives**

To explore the Three Prophecies

To explore solace and the inconsolable

To explore The Solitary

### **True and False Questions**

Mark the following true or false

- 1---- What Jung calls a "temple sleep" is a reference to dream incubation.
- 2---- In general, people have no trouble transferring from the civilian to a war ethic.
- 3---- Imagination is a place we find ourselves in.
- 4---- The whole Red Book is speaking about what goes beyond the good God.
- 5---- Modesty is to be avoided. One does not have to limit oneself.
- 6---- The three prophecies are war, magic, and religion.

THE 16<sup>th</sup> (CD) May 15, 2011

## **A BRIEF SYNOPSIS**

**In this session we will primarily be working on the meeting with that very important figure, Philemon.**

### **A Review [Jung's thoughts about magic and the solitary] (308)**

Magic is said to be a misfortune, solace must be sacrificed. When you go to magic, you lose your access to solace and have to give birth to the unredeemed. We are moving towards a new understanding of the Crucifixion; a new understanding of the Crucifixion that takes within itself the unredeemed and that takes within itself the absence of solace; the absence of comfort. What happens if you are looking at the face of the world without any comfort? This is very difficult. As we remember, one of the most important questions in the Red Book is: How do we move towards the new dispensation? We are seeing a world that is clearly unredeemed. We see a world of mayhem and the First World War where tens of millions of people are dying for no apparent cause. Millions of people are dying for a few yards of land that is filled with blood and then is taken back a few weeks later; so, it is completely meaningless. This war has absolutely no redeeming value and we have to stay with the world without a redeemer. There has to be both the crucifixion, the experience of the crucifixion and the world without the redeemer.

This is a Christianity of Good Friday. It is not a Christianity of Easter; it is a Christianity of the hanging of the cross; of being truly forsaken and knowing nothing and understanding nothing. This "understanding nothing" is the prerequisite for magic. It is a place where there is no solace and no redemption. There is only the unredeemable suffering and mayhem that exists in the world.

The Solitary is standing within the world that is not understandable. The Solitary is cooking up "healing potions and flowers sprung around him and new spring, kisses all his limbs". (309) We are in the moment of transition from winter to spring. We have gone through to the core of winter and we are coming to the beds of tulips, where Jung awaits Philemon. We are still at the last bits of winter, the most gruesome, and the most difficult. The last bit of the night, before the day, is when most people die. It is winter where you lose faith that spring will ever happen and in that place, that is the beginning of the spring. The beginning of the new spring is the moment of experiencing the unredeemed of being in the Solitary place.



### **The Way of the Cross (309-312)**

We are now going to the way of the cross. This is the cross without redemption. "I saw the black serpent as it wound itself upwards around the wood of the cross. It crept into the body of the crucified and emerged again transformed from his mouth. It had become white. It wound itself around the head of the dead one like a diadem, like this thing around the head, and a light gleamed above his head." (309) It is like a halo. "And the sun rose shining in the east." So here is the moment where the new sun comes in. "I stood and watched and was confused and a great weight burdened my soul, but the white bird that sat on my shoulder spoke to me. Let it rain, let the wind blow, let the waters flow, and the fire burn. Let each thing have its development. Let becoming have its day."

The image is of a black snake going around the body is very similar to the snake around the staff of Asclepius. It goes through the body and enters into the body and as it enters into the body it becomes white and that is the moment of sunrise. The suffering of the crucifixion without meaning, the suffering of the crucifixion without understanding is the moment where it starts turning white. That is the moment where the sun starts to rise and we have gone through the winter. In alchemy, you would say this is the moment of the calcination of it turning white without any solace. That is the place where reflection emerges, it is the moment of the Albedo, that is the moment where the reflection is beginning to take place as we are faced with the absolute un-understandable, and the feeling of its absolute blackness gets so black, that it combusts. It starts burning and in its burning, it calcinates, and according to the alchemist, calcination is the great mystery because in the whitening, the silver is made and the first new images begin to emerge. This new image is the first meeting with Philemon.

### **The Magician (312-330)**

Philemon is the beginning of the whitening and sunrise. (312) The Philemon on pg. 154 was actually painted much later. It is not the Philemon of the first meeting. We are talking about January 27, 1914 when Jung was 38 years old.

Philemon in Mythology - (footnote 264 on p.312) Jupiter and Mercury, disguised as mortals, were wandering among men and could not find a place to rest. Nobody was hospitable to them. Finally, an old, ordinary couple (Philemon and Baucis) took them in and offered to kill their sole goose for them. The goose took refuge with the Gods who said it should not be killed and the gods revealed themselves. This is the one time that Philemon and Baucis come up. Philemon and Baucis also appear in Goethes' Faust, but as very different characters.

The word Philemon comes from Philema which means to kiss or kiss. Philemon is the one to kiss, or the one to be kissed. This couple, Philemon and Baucis, is simple, loving, ordinary, and close to Earth. They are very aware of the Gods. They can see the gods in everything. They can see the God in the ordinary. From the very beginning of the Red Book, Jung is on his way towards the ordinary because he has been living the extraordinary. Jung's life from 1875 to 1913 was extraordinary. He saw himself to be the chosen one. He was the illegitimate great grandchild of Goethe, the great genius of German culture. He had dreams of and had gained great success, he was world famous and he had married a wealthy woman. He had five very healthy children and he was in an extraordinary situation.

The journey of the Red Book is the movement towards the ordinary. For Jung, the sense of meaning in his extraordinary life had begun to disappear. All his extraordinary accomplishments were no longer of any use to him. The Redbook is a movement towards the ordinary, towards the pedestrian and Philemon and Baucis are the epitome of the pedestrian. They are the epitome of the ordinary and yet they are able to see the divine in things.

Philemon is one of those magicians who has not yet managed to banish old age. But he lives it with dignity and his wife does the same. Their magic does not extend to the point where they can prevent old age. Their interests seem to have become narrow and somewhat childish, according to a more disdainful Jung. They water the tulips, the tulips grow and what they talk together is about the flowers that appear. Actually, this is already a great miracle and something magical, but Jung has absolutely no respect for it.

Why is Philemon a magician? The first way that Jung sees Philemon is as a pensioned magician. He is in the after-glow of once having been a professional magician and probably not a very good one at that. Jung, the young man, has absolutely no respect for the magic of the tulips. He does not have respect for the fact that out of a bulb that is underground grows this magical flower, that that by itself is magic. He sees that as a proof that old Philemon is impotent; that he has retired and he is a pensioned off old fart. Also, old Baucis is slowly fading. This is the world of the fading old people from the point of view of the young man.

It is interesting that in our first meeting, superior intelligence presents itself first as something that is not very worthwhile. "His eyes are gray and old and something in them is very strange. People tell me that you understand the black art. I'm interested in that, will you tell me about it?" The first thing we hear is that Philemon works by way of sympathy and the communication by way of sympathy is based on what is similar between two people. By the suffering we have in common, we begin to heal both of our sufferings. It is sympathetic healing, or it is also called sympathetic magic. That is the way alchemy works. Alchemy works on the field of

alchemists and metal and on their relationship. As the relationship is being worked sympathetically, both alchemist and materiel begin to go through a change and that is sympathetic magic, but Jung of course does not understand that as a young man. This notion of the ego being impertinent and meddlesome came up before when Jung first met the red man. The red man is very critical of Jung, believing he has no sense of humor. So, the first approach of the other is critical.

Then Philemon says, "Well, all you do is laugh anyway, so why should I tell you anything?" That relates to one of the attitudes towards magic. The attitude towards magic should be that you do not laugh about what you do not understand. In the world of magic, everything is rediscovery because magic is of a different nature. Magic is of a different nature than science. Science is about knowing.

Magic is reborn with each and every one of us. Magic is something that is personal. So if you are working on metals, then it is your particular being working with metals. This is very different from science where the path of science over against magic, is to work on something that is objective that everybody can see. Magic has to be reborn with every magician. It is not something that builds from one to another to another; it is something that is newly discovered every time. It is very different from science.

Magic is inborn in man. Every human being is born with the ability to magic. Every human being has the capacity for magic within themselves. What is this capacity for magic? The capacity for magic is the way to see things completely fresh. Magic is born within us and slowly evaporates when we lose sympathy for the world; when we begin to think we are ourselves and the world is other and there is no longer a sympathetic relationship between ourselves and the world. That is when magic begins to disappear.

Jung, or ego, thinks that magic is a trick. Magic it is a tool of trickery and so again, what he doesn't see is that this sympathetic way is a way of seeing, a way of being in the world that knows nothing. It is not because the magician wants to trick you or us, the magician doesn't; or that he wants to be secretive, it is simply that not telling, not being obvious, not being explicit, is the way of magic. That is an important part.

This is Jung's approach.... "Whenever I want to learn and understand something, I leave my so-called reason at home and give whatever it is that I'm trying to understand the benefit of the doubt. When you want to understand a phenomenon, you give it the benefit of the doubt and you wait for it to reveal itself. You cannot do that as long as you still know what it is. Because you never reach that which is truly unknown; the film of your knowing will always reflect back at you and will always prevent you from seeing deeper into it.

Philemon likes the young man, because Jung says, okay, this is what my reason is saying but it does not mean that it is so. Here, Jung is in a state of dual consciousness ....He has not just identified with reason, he also knows that he sees things from the perspective of reason and that is just one of the perspectives and that if he wants to learn magic, he has to be able to leave that world of reason behind. He knows this instinctively, and Philemon says, "You will do very well for yourself."

Philemon says, "If you forsake reason for a while, you will also give up consistency so that when you go into the world of magic, you will go into a world that is highly inconsistent. Where two things that are completely in a state of conflict can be true at the same time. Where two objects can occupy the same place. Things that are fundamental for us from the point of view of reason, where we say it is impossible, in the world of magic, inconsistency is the rule. We have spent our lives going to school to get a consistent image of the world. Everything has to be consistent; everything has to fall into some kind of logic. In the world of magic, you have to leave the sense and the need for consistency behind. That is really difficult. It is much easier said than done because the world of inconsistency is a world where you feel you are out of control and where you feel in a state of chaos. Philemon is actually teaching Jung that there is this world... in between... where you have to suffer inconsistency. That is frequently what we call the dream worker's panic. That is the moment where you are entering into a world where everything is inconsistent, where there is no apparent logic to be found, only inconsistency. That experience of the inconsistency, the experience of the lack of control is the no man's land you have to pass through in order to shift perspective. The shifting perspective comes later; we are first in the no man's land between the perspectives, between reason and non-reason.

Philemon is very pleased. He says, "With this my boy, you have learned something about magic." So, one of the things that we have to learn about magic is that you do not ask questions, that you do not try to grasp things or you run the risk that you will never learn anything. But you hold back this desire to grasp and then you learn something about magic because then the magic of the other perspective can start revealing itself. You stand still and all the work that we are doing with embodied imagination is a work about standing still, about not moving. The questions that we ask are actually not really questions that we ask of the phenomenon, they are to hold the phenomenon still and to wait on the phenomenon. It seems to be that the first thing about magic is the attitude towards it. The magic comes from self not asking questions and other not giving answers.

"With this you have recognized the second main point," Philemon says. Above all, you must know that magic is the negative of what one can know." The moment that you know something, the magic will have eluded you. Knowing something is

actually a way of obliterating magic. We go not towards knowing, we go towards increasing unknowing and it is the increasing unknowing, which multiplies the magic. That is, for instance, very important with the work that we are doing in psychotherapy or in embodied imagination. We have to learn and learn a lot of different things, so that we can know a lot of things, so we can go into this process of unknowing. Ignorance is different. Ignorance never knew to begin with. Unknowing is a process post knowing. We are going to unknowing mind. So knowing mind perceives unknowing mind.

There is a third point, and Jung's response to this is, "That too, my dear Philemon, is a piece of knowledge that is hard to digest and causes me no small pain," this whole unknowing process". That is what exhausts Jung's understanding; that magic cannot be known and yet it needs to be attended to in a non-grasping way because the moment that we grasp at it, it no longer is magic. That is the essential third point.... That "Maybe there is nothing for you to understand." "Well that's new and strange. So nothing at all about magic can be understood?" "Exactly, magic happens to be precisely everything that eludes comprehension."

*When we work with dreams, the less we know the greater the magic. The less we know upfront, and the more we can stay away from the knowing, the more the magic of dreams begins to actually light up. But that incomprehension, the state of incomprehension is a very difficult state to bear. That is when the dream worker's panic sets in because it is the state of incomprehension. Magic is neither to be taught nor learned, it is foolish if you want to learn magic. You cannot learn magic. Actually, you can only unlearn knowing and as you unlearn knowing, magic will happen.*

Magic is to be fully present and to be completely overtaken by unreason and to have unreason be your reason. Then Philemon begins to say, "But actually it gets easier as you get older because reason declines with old age. As you get older, your reason is not as good anymore; and so it is easier to move towards unknowing. Actually, the magic earlier in life is an acceleration of a process that is going on naturally anyway. It is the process of de-menting, so that magic is an artificial dementia... it is about staying in the world where everything is totally new the way that a demented person stands in the world and everything is completely new, like "Oh god, where did you come from? You have to speed up the de-menting process, you have to speed up the unknowing process, but you have to do it in dual consciousness, not just that you become demented, but that you realize that your mentation is limited and that you have to dement.

We have seen that a whole movement has taken place. In the beginning Philemon was seen by the young one as one of sheer incapacity, who is just interested in his garden and who has become feeble minded. Now, after this first meeting, Jung

begins to see that Philemon is not feeble minded, but he has demented and he has demented as an act of practice. The dementing, that in the beginning the young one called feeble minded because he looked at it from the point of reason, is in actuality a de-mented old man. He has de-mented himself, which is quite a task.

Looking at their world from the perspective of Philemon and Baucis, one can say their days are long because every moment of the day is a new moment of magic. They have de-mented themselves. This is a beautiful beginning to understanding magic in a very different way. No wonder the Jung character is dizzy. No wonder he wants to leave....but the fact that he is dizzy, that his reason has been shaken, means that he has a good aptitude for magic. You have a good aptitude for magic if the first confrontation with it shakes you to the core.

## **Objectives**

To learn about the mythology of Philemon and Baucis

To meet Philemon

To explore the world of Magic and the Magician

## **True and False Questions**

Mark the following true or false

1---- Jung's journey is toward the ordinary having led an extraordinary life.

2---- Jung has no respect for Philemon's simple existence.

3---- The path of magic is to work on something that is objective that everybody can see.

4---- Every human being has the capacity for magic within themselves.

5---- In the world of magic, you leave the sense and need for inconsistency behind.

6---- Magic is an artificial dementia.

THE 17<sup>th</sup> (CD) June 5, 2011

## **A BRIEF SYNOPSIS**

### **The Magician (313-320)**

In this session we will explore the pictures on pg. 154 and 155. We will also explore Jung's meeting with Satan, the reality of Satan.

### **Review of previous sessions**

We have met Philemon. He is the gardener who at first looks like an old man who is not very smart. He can't do anything but plant tulips, and he is seen as feeble minded. Slowly we begin to find out that actually the feeble mind is something to strive for, because the weakening of mind is that which gives place to magic.

Magic exists when we are in a state of unknowing and do not have the intelligence to understand anything. For those who have done embodied imagination, we find that actually when we pay attention to the forces we do not understand, especially the ones that we have dis-identified from, frequently, magical moments emerge; new knowing comes to the surface, non-rational knowing, that is a deeply embodied, visceral knowing that feels like magic.

Philemon says, reason declines with old age. Reason needs the drive of youth and old age is the going away of reason which gives rise to the possibility for magic to emerge. It is an artificial process of de-menting.....getting away from the mind, losing the mind, getting out of the mind, which is easier to achieve with old age. Philemon says, "Stupidity is perhaps progress on the way towards magic." Jung has learned that: "Everything that works magically is incomprehensible, and the incomprehensible often works magically," (314)

### **The Picture of Philemon (pg. 154)**

This picture of Philemon is very famous. It is Philemon with the grand wings and the snake at his feet. In the back we see date palms and another kind of tree. The text in the image is, "Father of the prophet, beloved Philemon." And the marginal note (Krishna's statement to Arjuna on the nature of truth) "The Bhagavad-Gita says, whenever there is a decline of law and an increase of inequity, then I put forth myself. For the rescue of the pious and for the destruction of the evildoers, for the establishment of law, I am born in every age." So, Philemon, the old man with a white beard stands there with folded arms and with flowers on his bodice and tunic. He is standing on something like a church or a sacred building.

If you look at the notion of a square with a point in the middle there is the idea of the number four and the number four to Jung is the number of wholeness. So the arms of Philemon are the arms of the one who has the arms of wholeness, and the point in the middle is called the quintessence, so it is the one who can deal with wholeness and quintessence, but that's just a guess.



We then focused on the serpent in the picture to his right, stage left, rolled up in some kind of a knot and started to explore the writing after meeting with the snake. "I continue on my way followed, and accompanied by a finely polished piece of steel, hardened in ten fires, stowed safely in my robe." So, the experience that Jung has gone through has hardened his tools in the fire. He has gone through his suffering. He has melted, strengthened, and melted again. It is the way that you harden steel. So, the process of constantly going through destruction and revival through hot and then cold, and then hot, hardens his being so he can face deeper and deeper truths, or start facing realms that are increasingly remote from his waking, habitual consciousness.

Now, with the guidance of Philemon, Jung knows he has to dement, to leave the mind behind and accept what comes so that he can move towards the magic. This hardening is similar in the Jewish tradition. For the Remembrance of the Holocaust, prayers start with, "Let's harden our hearts," so that we can go back to these places. And then they go through the camps and through the horrors, but in order to go back there, one has to first harden the heart. So, Jung is hardened by ten fires, and he also wears chain mail under his coat. So, he is not going there innocently and openly. This hardening process has created a protective cover that seems very important. It has something to do with the unpredictability of a place that can easily overwhelm one and poison one. One has to be guarded. One doesn't go into these realms of outer space in an open state of naiveté.

"Over night, I have become fond of serpents and I solved their riddle." The serpent is related to the serpent in the bible. As we move out to the further reaches of space, the narrative that is sent to get there is the narrative that Jung grew up with, Christianity. In that path, he has learned there is the story, the world of the snake and the apple. He is coming back to a state of going deeper and deeper to origin..... He has undone the eating of the apple. He has undone the getting to know things. He has gone through the process with the help of Philemon, the process of dementing, or the process of losing knowledge, undoing the moment of eating from the tree of good and evil and here he is facing the serpent, "Overnight, I became fond of serpents, and solved their riddle," that is the dementing process. "I sit down next to them on hot stones lying by the wayside. I know how to catch them kindly and cruelly, those cold devils that prick the heel of the unsuspecting." He has been hardened and gotten to the point of the same kind of cunning cruelty that the serpent has.

The learning is that when we are dealing with images that are hard to bear, we need a certain amount of cruelty to hold ourselves or the other in that state, in that very painful state, so that we can be marinated in that state. If we want to deal with that which poisons us, then we have to have, in the first place, a protective coat but also one has to have the same kind of cunning as the snake, and one has to have that particular cruelty to go into the poison of the serpent, and from the poison of the serpent, something new can emerge. So, Jung has become like the depths. He has become like the spirits of outer space. He has become like that

which he wants to encounter. And in order to encounter something, one first has to become like it. He is doing the serpent dance by playing the sweet magical tune on the flute. He is treating the snake, by making her believe that she "was my soul", so that they are soul mates, so that they are of the same substance, "probably because she is actually my soul mate", and I just had to get there by way of pretending.

The reason why he wants to get in communication with the serpent, the reason why he is trying to get to soul is because he needs an intermediary to go further into outer space, or into depth to reach the origins. He is on his way towards the origins. Later on he realizes who she actually is, and that is the picture that follows.

### **Picture on pg. 155**

There we see a woman in white shrouded clothes with the moon to her right, stage left. And above her is an infusion of light that starts in very bright colors and gets darker as it comes down. So, an infusion of spirit goes down, and she rises up in front of groups of people that are dressed in contemporary clothes. It is very clearly the spirit of the time and out of the spirit of the time, the spirit of the deep rises. She is the spirit of the deep, the snake, the sister, the soul sister, the anima. She is rising in front of the soul sisters. To the left of this picture, standing stage right, all the way over on the left side is a man who looks like a combination between Philemon (his eyes) and Freud (in older pictures).

You see the clergy, angry faces, dancing students and matrons. You see 19<sup>th</sup> Century characters, people with top hats. There is a wild carnival of faces in front of which rises, out of an effusion of spirit, the lady of the soul with the moon to her right, stage left. So this is the picture as he meets the snake. "My sister, my soul, what do you say," he asks.

Flattery - One of the ways to meet with these forces is by way of flattery. (317) That is usually the way one approaches the underworld. We call Hades, "gentle." The underworld gentle, that death is gentle, and we have all kinds of praises for things that we are afraid of. This is called apotropaic magic. Apotropaic magic is the kind of magic that by giving sweet names to things, we connect to them in a way that bypasses their nightmarish nature. And as Jung says here, actually what happens is that these forces initially are flattered by it. The snake says something very interesting about what she does. "What do you say?" She says, "I let grass grow over everything that you do." Jung says that sounds very comforting, but it doesn't seem to say very much. And then she begins to say "I can also be banal as you know, and let myself be satisfied that way." One of the tasks of the snake is to let grass grow over everything that you do. This is similar to what Philemon had said about forgetting, about losing mind. It is a process of forgetting and also the process of letting it go underground. The serpent creates a past. It creates the forgetting and there is a greening on the surface, but what has gone underground remains active in the depths. If we would hold on to everything, and would

remember everything, we would be absolutely insane. The gift of the serpent is to forget.

The Banal - Things that were incredibly painful years ago now are hidden and grown over by grass. Banality is created. It makes everything that is extraordinary, everything that is special fade into the banal. Then she says, (and this is of course part of the whole structure of the book) "The more uncommon you are, the more common can I be." That is, again, Jung's constant focus on the number two that if one is white, then the other is black. It is the notion of compensation that if one is extraordinary; then the other must be ordinary (banal). It is the structural notion of polarity that underlies this whole book. Bosnak says there are three different numbers that really matter. That is one, two, and the many. Jung is talking frequently from the point of view of two; of polarity, and from that point of view, the snake is actually the counterpart of the Jung figure and compensates so when Jung is so special the snake can be banal.

Familiarity Breeds Contempt - "I'm afraid that you're beginning to lose respect." (317) This is the notion that familiarity breeds contempt. As we know, when we begin to interact with these beings that exist on different planes it is important, as we get to know them, to at the same time, unknown them. So they do not become familiar. The sense of familiarity actually makes us lose the sense of their autonomy. We need to keep the otherness going, as we become familiar... at the same time we need to un-familiarize ourselves; we need to keep that unknowing going, keep that process of dementing going. Let the grass grow over all of our insights that we have so that they get submerged again, so that we keep on encountering these beings fresh with the respect that they deserve. That is what the serpent is talking about. Here the Jung character talks about how he is familiar with this realm where pathos and banality are the same. Whereas, the serpent is saying it is just that familiarity that is the problem, because grass has not yet grown over it.

The serpent says, so you have noticed that the becoming of the soul follows a serpentine path. So if we want to actually move along that serpentine path it becomes increasingly important to be in the serpentine way, to sense the world from the point of view of the serpent that can move the serpentine path by twisting, and turning in the particular way of being serpentine, and being the spirit of the serpentine path. Here we come to, "The serpentine crept up to me quietly, and wound herself smoothly around her feet." This is so different from Jung's description in the end of Book One, where the serpent goes around the whole body as the human figure is being crucified, and presses the human figure as a grape, and the blood comes out of the human figure, and goes into the eyes of the blind soul that can then, begin to see.

Here we are in a very different relationship to the serpent. The serpent is now, a friend, and has become familiar in another way than the notion that we have become familiar with her.... she has become a-familiar like the black cat or the witch that is a-familiar. It's a spirit. It comes from the spirit world. We know that it comes from beyond. It's the spirit of mercury. It is the spirit of connection. It is the

spirit that can connect one to the origin. But when that becomes familiar, beware because then there is a possibility that we will want to try and control it.

The serpent says, "A meal is being prepared, and "I" says, a last supper I suppose? The serpent says, "A union with all humanity." So here, we become one with the collective being; the one that is no longer in existence in its individual sense, the movement to the origin is through digestion, and being digested simultaneously. We go through the world of being eaten... through the world of cannibalism; through the world of ingesting, digesting, and being digested, because we cannot reach the deep in our current state.

That's what the last supper seems to be about, and Jung says: "Madness and reason want to be married. The lamb and wolf graze peacefully side-by-side. It is all yes and no. The opposites embrace each other, see eye to eye, and intermingle." So, this is the moment where we are dealing with the coincidence of opposites.

(p. 317-18) We are in a place where there is a desire to go to the origins, and the love of the origins is pulling us towards it and repulsion pushes us back from it, our fears are rising just as high. They are entwined, and will not let go of one another. So the highest possibility of feeling is where we are in the full digestion and being digested by attraction vs. repulsion.

One can say that you have fallen in love, all the way. Then, the serpent says, "And religion is still tormenting you it seems. How many shields do you still need," and here the serpent is talking about belief, because belief is that which holds us back from this love for everything. It is a form of knowing that holds us back from the unknowing. The serpent says you're still being held back by religion.

(p. 318) Jung asks: Why did I behave as if that serpent was my soul? It seems because my soul was a serpent. Here Jung realizes a soul is a serpent, and that it is soul who connects the world. The Anima partakes of natures, the nature of the day-to-day and the nature of the origin in outer space; that that connecting spirit is serpentine; it is like a serpent; it is mercurial. Now, Jung knows that the soul is serpentine and connects with the deep by way of its poison, and he decides henceforth to enchant her and subject her to his power. This is a dangerous move.... because he might get to the point of trying to control her and extending that control, and moving back into ego imperialism, trying to control the snake more and more, and trying to control wider and wider pieces of territory. It's a way to enchant soul in order to make her do his bidding, and the Serpent notices that there is a power grab going on; that "I", wants to control the communication channels with the deep, the snake, in an imperious move.

We come to the last section....the meeting with Satan. The serpent is the spirit of communication. The serpent is going down to the origins, and it's bringing up the vision of the origins.

After this long journey, we come to the vision of the origins; the throne of God, The Holy Trinity, all of Heaven, and finally Satan himself. We move toward the origin by way of the Christian myth. Satan resists, and clings to his beyond. He will not let it go. The upper world is too chilly for him. The serpent is pulling up the underworld,

or outer space or the world of origins to the upper world. Satan doesn't want to go there. Jung says "I pull him out by the hands." So the Jung character pulls Satan forth. He pulls him towards him, so that he now, can get into a communication with him. (319) Satan is now in a medium that he doesn't recognize. He is in a medium that he doesn't want to be in; it's a medium that is cold to him, because he is the spirit of hot, heat. He is the spirit of hell. It's too hot down there, so he has to come up a bit, so that we can meet somewhere halfway which was prefigured by the moment where Jung is going towards the origins and halfway meets the giant that comes from the origin to go west as Jung is moving east.

We need to remember the spirit of destruction at this moment, is killing millions and millions and millions of men absolutely senselessly. The hardest part is to pull up that spirit of destruction. What do you want from me? I don't need you impertinent fellow. We immediately see that Satan also, has a sense of humor which actually is one of the things that's most lacking in The Red Book. "What concerns your prattle to me? Make it quick. I'm freezing" says the Devil. The Devil is not used to this, and now, comes the question from "I". "Listen! Something has happened to us." So, he's bringing the dilemma of our day. "Something has happened to us. We have united the opposites. Among other things, we have bonded you with God. The problem, the uniting of opposites takes place through the reconciling symbol." It is what later Jung comes to call the transcendent function. It is where the opposites can exist together at the same time, and Jung said that that is a great catastrophe that has happened that the opposites have been united. "For God's sake; Why this hopeless fuss? Why such nonsense? "I don't see the uniting of the opposites as happening in either the 19<sup>th</sup> Century or The First World War. I see much more that there is further and further separation between reason and unreason, where reason is getting stronger and stronger through the whole period of the enlightenment. And, unreason is getting stronger and stronger through the madness of war.

Robert Bosnak states: I have no idea what he's talking about, how that works this overcoming of the opposites or this coincidence of the opposites.... where that happens, but maybe, it is in the condition of 1913, but really, this is the part where I have no understanding of what he's bringing to the Devil. So, the notion is that once one overcomes the opposites, and gets to the coincidence of the opposites, something strange begins to happen.... there is a standstill. You can hold the opposites together. There is a new symbol that emerges that can contain parts of both in a new mixture that is entirely new, but it loses its dynamic, and that is what Jung's talking about.... that the danger of the union of the opposites, now, is that everything has stopped. Nothing is moving any more. What to do? What is this? That's what he's asking Satan. "Yes, you fool. You certainly have made a pretty mess of things". Then "I" answers, "well, your mockery is unnecessary. Our intentions were serious.

"I" says, we know longer know what to do, and then, Satan responds (319), "you too find this standstill unbearable", so where we have gone is beyond the opposites to the union of opposites, the place of standstill. The Devil cannot stand that place, that place where there is the place of resolution, the place where the conflicts have been resolved. The Devil then, describes himself. "I am utterly restless, quickly

hurrying life. I am never contented, never unperturbed. I pull everything down, and hastily rebuild. I am ambition, greed for fame, and lust for action. I am the fields of new thoughts and action, the absolute is boring and vegetative." That is what moves the spirit of the time. So the absolute does change, and it changes with the very slow speed of what we now call evolution and The Devil cannot stand that. The Devil needs action, and he says of himself, "My life bubbles and foams, and stirs up turbulent waves. It consists of seizing, and throwing away art and wishing and restlessness. That is life, isn't it?"

## **Objectives**

To explore the Pictures:

Philemon (154) and Soul Sister, Spirit of the Deep, Snake (155)

To explore the Serpent

To understand the roles of cruelty, flattery, familiarity, and the Banal

To meet Satan

To begin to explore the union of the opposites

## **True and False Questions**

Mark the following true or false

- 1---- It is necessary to dement, to lose knowledge, to leave the mind behind if you want to move towards magic.
- 2---- In order to encounter a snake one has to become like the snake.
- 3---- Banality is the snake's element.
- 4---- The structural notion of polarity underlies the whole Red Book.
- 5---- Familiarity never leads to disrespect.
- 6---- Satan is ambitious and greedy for fame but is content and unperturbed.

THE 18<sup>th</sup> (CD) June 18, 2011

## **A BRIEF SYNOPSIS**

In session #17 we were talking about how the Jung character, was being admonished by the serpent who says, "You have become imperious" and then pulls up Satan. It is a Satan who is distressed; he's freezing....because he comes from the hot hell.

Jung, "I"—wants to get the devils advise and says that the world has worked on the opposites and has been able to hold the opposites together. But now what has happened is that the world has come to a complete standstill. The transcendent is at a standstill. And he's asking the devil what has happened. The Devil says.... it's not a world of standstill but a world of very, very slow motion that might as well be at a standstill.

When you lose your connection to the ferment of Satan, you get to the place where the two is completely absorbed into one, and the devil says: "Oh, that is monism." "I can smell monism," (319). He's already prepared a special place in hell for those who go for monism, where the opposition has been cancelled out. The opposition is very important he says. "I pull everything down and hastily rebuild". The devil says he is the ferment of life, everything that we desire, that we want to gain, and everywhere we want to expand our power.

That is where the devil is in his ambition and greed. And that's what creates ferment. Otherwise, he says the absolute is always averse to living. When one is identified with the eternal, the personal life of ambition, greed and shadow begins to disappear, and of course, the devil doesn't like that. He says, "But could you exist without divisiveness and disunity? You have to get worked up about something, represent a party, and overcome the opposite, if you want to live." (319)

The union of opposites actually is not the end of the story. The union of opposites is actually the beginning of a new story. Then Jung says, "You enlighten me. You are personal life, but the apparent standstill is the forbearing life of eternity, the life of divinity! This time you have counseled me well. I will let you go. Farewell." So the devil is let down to return to hell. And that's where we ended up last time. .... The devil can go back to hell, but what the devil has brought to us from hell is the notion that we need to ferment; we need heat, we need the shadow; the power; the stuff that we hate about ourselves that we find ugly because in that, we have our personal lives. In that, we make ourselves distinct from eternity. If not, we lose all connection to time; to duality. We are in a state of utter timelessness. And why be alive to be in a state of utter timelessness?

## **The meeting of The Cabiri, (Page 320)**

(320, 164/2) Jung asks "Where to begin, oh Gods?" A conjunction is the beginning of a new cycle. And the world has yet to begin. The sun is not yet born, so we are at the very beginning. We are in January or February of 1914, so the disintegration

of Europe has not yet happened. It is still in the future, but something new will come out of it. That is the notion.

So it is the moment when everything sinks away down deep into nothingness and what it's like to be in this state of absolute nothingness where the abyss absorbs it all. If you allow yourself to go down into the abyss, there and only there you will find the gold. That is what happens after a complete standstill, after thinking you've overcome the opposites, actually one falls into the abyss. This is a theme that comes again and again.

Once you think and you're sure you've reached your goal, you find that you're actually deep into the abyss. And out of this abyss arises elemental spirits. And now we're in the world of "elemental spirits, dressed in wrinkled garb, Cabiri, with delightful misshapen forms, young and yet old, dwarfish, shriveled, unspectacular bearers of the secret arts, possessors of ridiculous wisdom, first formations of the unformed gold, worms that crawl from the liberated egg of the Gods. Out of this ground of being comes the fermentation of the Cabiri. The Cabiri give life in this ground of being. We have now sunken down and we are moving to the bottom of the abyss. And the Cabiri say, "We come to greet you as the master of the lower nature."

And once we are in that world of the devil, we find these forces that could just as well be the forces of healing, the forces that come up from the depth of the body where we have not been before. As we go deeper and deeper into the body, into the abyss of the body, we find those juices that begin to rise and that constantly work on the body. The Cabiri are in our body, the white blood cells. They are all the different elemental parts of our being that keep this whole world of the body running, that keep the whole world of the body active. And these elemental spirits say that now that you've come to this point, you are in connection with us.

And of course the way that the connection has been established is by way of the snake, which is the connector. So we have moved all the way to the world of the elemental spirits, to the world of this other kind of intelligence that comes from the abyss and that releases the intelligence to gold from the abyss, which releases the gold from the elemental nature of the body. So that's the Cabiri that are approaching the Jung figure and say to him, "We're at your service. We are now here at your service. Command us."

The Cabiri .....Here we are dealing with the intelligences that live at the core of our being, the intelligences that we have to reach when we go past everything, when we go past all our conflicts and when we have worked our conflicts, and when we are in a place beyond the conflicts, we are now ready to meet the elements. We're now ready to meet the juices. And the juices say that they are sucked out of inertia because matter is in a state of inertia, and as we begin to deal with that, it says the juices are being sucked out of it. There is something in inertia, something that is in what is called the lethargy of matter that can be recalled. (321) Out of the lethargy of matter, something arises, something that can give form. So this is very similar to what we mean when we speak of healing.



We are now suddenly confronted with everything that is alive in matter; that knows of matter, witnesses the intelligence of matter. It is cyclical. The cycle is the notion of the magician where we are moving away from reason.

And in this process of moving further away from reason, the devil emerges and the devil being the one who is all about our wild passions that drive us forward and that move us in our individual lives. And out of that, once the shadow is in our existence, the places where we are despicable, the places where we are rotten and horrible, once we deal with that, we get to the depth of the abyss. We're being pulled into the abyss!!

It is then that the core energies, the elemental energies, the elemental forms that shape everything come to the surface. And this cycle goes on forever. And that is how there is an increasing refinement that happens in the move away from reason into magic. (321)

Three weeks have gone by. Jung has not been dealing with this for three weeks. The Cabiri, the children of the devil that keep individuality alive, are restlessness and the restlessness happens underground. It is what in alchemy is called the yellowing. It's the fermentation process that is happening underground. So Jung is holding back three weeks dealing with this and now he comes back.

"I lived in the light of day and did the work of day. What did you do?" So this is the first big break that happens in *The Red Book*. Before this, we're dealing with night after night after night. Three weeks of just taking care of daytime stuff, not looking at the nighttime because—there may have been many other reasons—but in *The Red Book* he says it is because I needed to give you time to do your own thing, your fermentation process underground.

What have you done? And they say, "We hauled things up, we built. We placed stone upon stone. Now you stand on solid ground." And Jung says, "I feel the ground more solid." The Cabiri say, "We forged a flashing sword for you with which you can cut the knot that entangles you."

Not a world of understanding of the mind, not a world that comes out of the brain, but a world that comes out of matter itself. Matter itself from within its own indolence, from within its own lethargy, from within its own inertia is building up its own world. It's coming from below. It's building from below up and it's creating a sturdy ground to stand on, and there a sword is being forged, a sword that is made for cutting and what needs to be cut.

We have to go to another form of intelligence that comes directly out of the inertia of matter; that comes directly out of matter knowing itself. Not us knowing matter, but matter knowing itself.

Jung says, "Do you really want to make me the executioner of my own brain?" And the Cabiri say, "It befits you as the master of the lower nature. Man is entangled in his brain and the sword is also given to him to cut through the entanglement." (321) *The Cabiri say, "The entanglement is your madness, the sword is the*

*overcoming of madness." this madness of reason needs to be cut out; it needs to be cut off.*

The Cabiri say the madness needs to be cut off so you can rule the madness. Then you become master of the madness. The madness of reason that believes that everything according to its logic needs to be cut otherwise nothing else can get a chance. Reason as madness needs to be cut out and cut off otherwise one remains entangled in the madness of reason. Jung says the elemental forces are also in the brain. The elemental forces are everywhere. So should I cut you off? Do you want to be cut off? And then the Cabiri say... yes because if you don't cut off the sources, the core of reason, then you will never know what is beyond the madness of reason, what is beyond this place where all the Cabiri arise constantly and come into our nightmares. Here we get to the moment where Jung says "May my sword strike you, this blow shall be valid forever." However, it will not be valid forever. It will be a blow that will cut off the madness of reason, but the madness of reason will reassert itself, and this will happen again and again.

The nightmare of reason is about to burst out of Europe a few months later because Europe believed itself to be in a state of absolute reason and rationality and enlightenment. And so that creates the most horrible devils. We have to get out of the entanglement with reason so that we get a chance to see what exists beyond reason.

Jung says to himself, "I am the master of my own self". (169)

We see the picture of it. We see all these different faces. What we see here is all kinds of different faces and different races, different genders, different eras, different individualities, all kinds of different individualities from African aboriginal people, to Indian people, to people like Jung, to dead people. All these kind of different figures are there.

But when those kinds of statements come in analysis, you usually see all the red flags of inflation.... where a person becomes identified with their actions, where one thinks that to have overcome ones ambitions, to have overcome ones evil tendencies and rottenness means one has overcome his/or her world of shadow. The sense of having overcome it, the sense of having incorporated it, the sense of having integrated it, that's the moment where the devil laughs and laughs into the abyss. So Jung's in trouble here. He's in this complete power trip. He feels that he's overcome. He's first had this power trip with the snake, and the snake told him a few pages ago, "You have become imperious." Then he's gone on in this way of imperialism, becoming increasingly puffed up, becoming increasingly feeling that he is now controlling the devil and he's controlling the world of the elementals and the world of the Cabiri. And in the meantime, the devil is howling. Jung makes the following statement: "I still did not realize that I myself was this murderer." So there is something here in this imperious madness.... that in having overcome reason, having overcome everything... now brings us the one who has poisoned the system, the poisoner.

The one who has done this overreaching that Jung still doesn't understand—he says I still didn't understand that was me—the one that has done the overreaching was the one who wanted to speed up this life of misery, to get out of the misery quicker, to get to enlightenment quicker, to get to God quicker, to get quicker, quicker, quicker. And that was poisoning.

And then you end up into hell. "I want to transport them out of this wretched life. And now I'm alone and very unhappy. I wanted to live for the sake of my children," but then I was hanged. And then you'll ask, "What is it like? Tell me." That is hell. And he says, "Well, nobody speaks to me. My wife doesn't speak to me or very rarely and we speak about very superficial things. My father was here once and said something about his tobacco pipe, which he had lost somewhere. My mother doesn't come at all."

By trying to get out of the misery, he has fallen into a world that is purely factual. He is not experiencing anything anymore. Everything is just events that he's not experiencing. Nothing, nothing happens. There is no world of experience left.

Hell is not being tortured by the flames of the devil. Hell is actually a place where nothing, nothing happens. It is totally impersonal and purely matter of fact. "Everything merely surges back and forth in a shadowy way. There is nothing personal whatsoever." And so we have to see that this world that is devoid of experience is in the background of this whole overreaching, of feeling that you have conquered reason, feeling that you have conquered reason because you have found the elemental nature is actually a world where there's totally nothing and that's why you need all the thrills of the world. So we are in the atmosphere of the one to whom nothing happens. This man lives entirely in the impersonal where there is no personal experience. "How can you reconcile personal life with absolute life? Can't one unite these opposites?" Jung asks. The serpent says, "They are not opposites, but simply differences." The world of differences, the world of contrast is actually the world the one who lives this flat life does not want. The one who leads the life of flatness is the one who's been the conquering hero, who has now conquered the devil, and has conquered the brain, and has conquered the Cabiri. The great conqueror who believes he is now king of the world is the one who wants polarity. He is the one who wants to bypass the ordinary pedestrian misery of life and wants to rush directly into the enlightenment. So I think that this is one of the shadow reasons why Jung is so fascinated with polarities, where everything needs to be polarized

I think it is the basis of most of analytic psychology. It's the opposite of day and night. It is the opposite of man and woman. It is everything seen as forces that are in polar contrast. Jung almost always refers to that and then he talks about the unification of opposites that we've just talked about here in The Red Book. We've just seen what happens when the polarization of opposites becomes the union of opposites. And then the union of opposites creates a standstill and that creates the abyss and so forth.

It's the polarity between Jung moving to the east to the world of the beginning and the giant moving to the west and the world of death. And so it is the earth and

death and so on—these are the kind of opposites that Jung is particularly interested in; the world of polarization.

Yes, that is a problem within the forces of opposites. That is one kind of logic. There is another kind of logic, multiplicity, which is a completely different way of looking at the world than looking at it through opposites. It is where things are just different, where things are not each other's poles, not on a spectrum between two opposites. They're just different. And the serpent is saying that is an important world as well, and Jung says that is a boring world. People tend to identify with one position because multiplicity is a much more difficult state and also identifying with one position and then fighting another position is also much more exciting.

## **Objectives**

To learn about the Devil

To learn about the Cabiri

To understand the differences between polarization and multiplicity

To explore the nature of overreaching

## **True and False Questions**

Mark the following true or false

1---- The eternal moves imperceptibly slowly.

2---- We need to ferment; we need the shadow, the power, and the stuff we hate about ourselves because in that, we have our personal lives.

3---- The Cabiri are masters of the lower nature.

4---- Hell is where one is tortured by the flames of the Devil.

5---- To get out of one's personal hell, one needs to speed up their life of misery and get out as quick as they can.

6---- Jung's emphasis on the opposites is only one kind of logic.

THE 19<sup>th</sup> (CD) July 16, 2011

## **A BRIEF SYNOPSIS**

### **The Magician (cont.)**

#### **Review of past sessions**

Philemon teaches magic to the Jung character. Magic is about reason declining in old age and it is also about sacrificing reason before you get old so you can become de-mented before your time. Stupidity actually is the beginning of magic and magic has something to do with madness.

The magic that Philemon has taught Jung is about how to be in a state of unknowing. Jung says now he knows how to be in this state of not knowing and how to be in a state of unreason without going insane. He has learned to play this like a flute.

We are at the point where Jung is trying to move out of the deep into a place of being in between the deep and the waking surface of reality. He's trying to move the information that he's gotten from the deep slowly up to the surface. And he's trying to slowly lift it up back into the world. He's being helped by Philemon to make this happen, to create the connection. We're now talking about connection with all the work that we've been doing up until now....learning about the deep and learning about its structure.

The one, who is in between, is the serpent. The serpent is the one who can move between the upper and the lower. And so here "I" says, "I came to a red rock." (317). "I came to a red rock on which the great iridescent serpent lay. Since I have now learned magic from Philemon, I took out my flute again..." This is the flute of magic. "...and began to play a sweet magical song to make her believe that she was my soul." The serpent now becomes the soul that connects, that is between, that is the median between the nature of the deep and the nature of waking, the nature of love. First Jung asks this snake to do something:—Be on your way and fetch the fire. It has already been dark around me for too long. And so this serpent goes down, and as the serpent goes down, it finds the fire for him, and the fire is Satan. Satan is Lucifer. So here, he's called Satan, but because he's going to look for the fire, we are talking about Lucifer, the carrier of the light. And so Lucifer or Satan comes up and says, "Make it quick because I'm freezing." So at least he has a sense of humor. And again, Lucifer says in the end to the Jung character, "Eternity is boring. Eternity is always the same. I am the life force. Satan says that he uses the ferment of what life is all about. It is the seasoning. And then Jung says, ah, you are personal life, this life that we're leading right now, and this life in which you have a name, in which you have a particular family. It is your personal life. But he says, that's not the only life there is. There's also the eternal life and the eternal life never changes and Satan says but that life is boring because it never changes. And Jung says that we have to hold both. We have to hold this personal life that is seething and full of ferment and that life that is the life of

standstill and eternity, the life of being where every personal life is a constant repetition of being.

Then Jung meets with the Cabiri which are the little dwarfs, the one who work with the ore and work in the mines and who find the veins of gold, who find the veins of value and work and work; it is that part of our body strength that is constantly busy. It is always busy. It is always active and is always working on the ore of life.

And they say to him, "We hauled things up and we build. We placed stone upon stone. Now you stand on solid ground." (321) Then they show him a great knot and say, "You have to cut this knot with the sword that we give you. Jung sees that knot, he sees that it's a wily natural tangle of roots grown through one another and then he slowly realizes that this is the brain, that it is all the neural networks of the brain in one gigantic tangle, which is our cerebral being. And that actually with the sword he has to cut off the cerebral being. He is to cut off the brain, so it's a very similar thing that Philemon has told him to do by way of de-menting. The Cabiri say you have to sacrifice by way of cutting it off. You have to cut off the brain. You have to cut off the reason. And the Cabiri say you will no longer be your brain but will exist beyond your madness. "Do you not see your madness is your brain?" "It is the terrible entanglement and entwining in the connection of the roots, the nets of canals, and the confusion of fibers. Being engrossed in the brain makes you wild."(321)

## **Meeting Elijah and Salome**

Elijah and Salome were the main protagonists in the first book when Jung meets them with the snake as he falls down the rock face in his first confrontation with the deep. At the bottom, on the rock face, is the house of Salome and Elijah, father and daughter. Elijah leads Salome because Salome is blind. The Jung figure, as he's being crucified in the underworld and at the end of Book One, gets squeezed like grapes and his essence like sweet juices, form the healing elixir that drips into the eyes of Salome so she can see.

So here's the next meeting with Elijah and Salome. (322)

The cycle is completed and the gates of mystery have opened again. Elijah leads Salome by the hand. Elijah says, "I give you Salome. May she be yours". Jung realizes if he is married to the depth he will have to stay there and live his life in the depth. But he would rather be in a place where he can move between the depth and the surface, back and forth, like that snake and not be fully absorbed, fully married to the love that lives in the depth, who is Salome.

Elijah offers him Salome and Jung recoils because he is experiencing a seduction of narcissus....the reflection in the deep leads to such intense beauty that he could fall in love with the depth and withdraw from the world and live the life of depth and never bring anything back to the world outside.

So this is the challenge that we're working on in this section. "For God's sake," says the Jung character. "What should I do with Salome? I am already married..." we should realize that at the same time that this is all happening, in 1913, there is already an affair going on with Jung and Toni Wolff. So Jung is saying I am already married meaning that I am already in a full life at the surface. I cannot be married to the deep in the same way because I am married to the world of humanity. I'm married to the world that exists on the surface of life, in what has been called in this book "the spirit of the times."

Salome is offended and so is Elijah. Salome says, "Leave him. He's a strange man. Heaven knows what his motives are, but he seems to be serious. I'm not ugly and surely I'm generally desirable." Salome says to the Jung character, "Why do you refuse me? I want to be your maid and serve you. I will do everything for you. Please stay with me. Please stay down here, stay with me in this world below, and we can forever be in a world of joy. We can forever be in a world of roses. And all my thoughts will wait upon you. And then so you will be fully absorbed in this world of the deep." (323)

But Jung replies, "I thank you for your love. It's beautiful to hear you speak of love." And the Salome says, "But why only speak? I want to be yours, utterly and completely yours." So you can see this intense seduction that is beginning. Jung is so in the magic of the deep that the magic of the deep is beginning to enchant him. How can he get out of it without cutting his ties from the deep? So in the beginning he says that he cannot be entangled fully with this world.

He says, "I know that it would be the greatest torment for me to let you go away. But if you can do this for me, I can also do it for you." So they have to do it for each other. "I would go on without lament, since I have not forgotten the dream where I saw my body lying on sharp needles and a wheel rolling over my chest crushing it. I must think of this dream whenever I think of love. If it must be, I am ready." (This dream is not in the Red Book). But this is a very powerful description of total heartbreak and at the same time of love completely penetrating everything and everything that you are.

Salome says I'm bringing you another kind of love that is not crushing, that is not penetrating you like needles. I can give you joy. Jung says, that being entangled with love, that simply thinking about it, is dreadful, it is dreadful to be fully entangled with love. He's terrified.

First, he has learned to cut off the brain. He has learned to become de-mented and all this unreason is necessary for now to be penetrated by love. But this love will be focused entirely on the world of imagination and will not go into the world of humanity. Jung is diving down as deep as he can and then he needs to go back up. He is not drowning.

Then Salome says, "I give myself to you. Just accept me." And Jung says, "As if that would settle the matter! But being entangled with love! Simply thinking about you is dreadful." "So you really demand that I be and not be at the same time. That is impossible. What is wrong with you?" Salome is the spirit of the deep who



believes that she's a human being. She is convinced that she is a human being and Jung knows that she's not.

If you confuse, as she does, the spirits of humanity that live in the eternal deep with actual human beings, you will live in a place where you cannot differentiate between the spirits and the physical human beings. And you will only see those spirits because they tell that they're real and spirits will attach themselves to everybody you meet. You will live completely in imagination without relating to the world of the physical, the world of what we would call the actual, the world of the factual. Salome's a spirit that has lived forever and that gets born with each of us. It's like the sleeping beauty coming to life by the kiss. Up until now, Jung's teachers were always the ones in the underworld but here we come to a point where the Jung figure knows more than the ones in the underworld.

Elijah says one of his last statements of wisdom before that gets taken away from him, "You speak the truth. May each one carry his load. He who wants to burden others with his baggage is their slave."

Jung says each one has to bear their own burden. That is what it is like to be in a state of individuation. Beginning to take on your innate form means that you take on your innate destiny. Your decisions are your decisions. Nobody else can carry it for you. You have to do it...but that kind of state comes very close to notions of the hero. So there is a danger to it. It has a danger of destroying one who can carry his own fate.

But that's not what is meant is by having to carry our own fate because in between there can be love and that is penetrating and crushing and is something that opens us up and goes deep inside. But it does not obviate the necessity to carry your own fate on your shoulders.

What is relationship? What is relationship that is not ownership? Jung is trying to work this out. He believes if you own another, you are their slave. If you take authority for another, you are their slave as they are your slave because the master and the slave are two parts of the same coin.

Here, he begins to talk about the fact that what he wants is the fullness of another. He doesn't want the longing of another. It means that you live life to the fullest under your own authority. He says if I live my life to the fullest under my own authority, then I can give something. Otherwise, I will remain empty. And as you remember, finding the answer and the response to the emptiness that Jung feels in midlife is what got him started on this path. You can also see that there is a very different attitude towards dancing, very different than in the beginning on p. 260 when he meets with the red man.

We're now in a place where things have turned around and where Jung has the snake and can send the snake down and can make the connection between upper and lower. Elijah doesn't have that connection anymore. And Jung says, "I know where your serpent is. I have her. "We fetched her from the underworld, the serpent. She gave me hardness, wisdom, and magical power. We need her in the upper world, since otherwise the underworld would have had the advantage to our

detriment." So the task is not to constantly go down to the underworld and stay in the underworld to learn. It is to bring it back to the surface. That's what it's all about. Elijah says, "Away with you, accursed robber, may God punish you."

But Salome keeps on crying. The serpent comes back in and Jung says, "I hear Salome still crying. Leaving Salome behind is a great sacrifice. But this has to be sacrificed and that is very painful. What we encounter here is what Jung wrote about in *Symbols of Transformation* a year before when he was working on the visions of Ms. Miller. Miss Miller married or fell in love and married the spirit that came from the deep and the consequences were Schizophrenia, where she was completely pulled into the world of the spirit of the deep. From that, Jung knows how dangerous this moment is if you get taken in.

The serpent says it's not enough to just sacrifice Salome, more needs to be sacrificed. And the serpent says, "You're not forcing your feeling into the background at all; rather it suits you much better not to agonize further over Salome." So what the serpent says is you're not sacrificing anything.

It's much easier for you to not feel it. So instead of feeling the full pain of losing Salome and feeling her pain of losing the connection to the one on the surface, feeling both of these pains, the serpent says... you've not done that at all. You've just dissociated. You have just loosened yourself from it and that made it much easier. That is really dangerous because then at some point when you are unaware it will take you over and then suddenly you're more delusional.

Then the serpent turned into a small white bird, which soared into the clouds where she disappeared. We're being pulled to the heavens. We're staying entirely in Christian mythology, into the polarized consciousness that is the Alpha and Omega of this book. It is within the narrative of polarity.

And when the bird returns and says, "I found something for you." (325). "I found something for you, a discarded gold crown. It lay on the street in the immeasurable space of heaven, a gold crown with lettering incised within; 'Love never ends.'"

So here it is about how the life of eternity is sending its crowning experience, and the crowning experience reads "Love never ends." And still, Jung does not know what it means because he's just described what his story of love is. His story of love is the torture of being on a bed of nails with a wheel running over him. It was some kind of wheel made of bronze running over him and pressing him down into the bed the nails. So that's what love is to him.

Jung is hanging off the tree of the knowledge of good and evil. He's hanging off the tree that Adam was not supposed to eat from, and it is the tree of distinction, the tree of separation between heaven and earth, the separation between heaven and hell, the separation between good and evil. (326) That's where Jung now hangs suspended from this tree between good and evil, hanging and learning what it is like to carry his own judgment because it is the tree of judgment. It's the judgment of good and evil.

Salome and the one from the deep, the soul of the deep, the love that comes from the center of the core of the system, the love that comes from the deepest self believes that the one on the surface is now impervious to pain because he was in possession of the snake who said he could move back and forth. What is very interesting here is that we're forced to consider that these beings that we meet in the other world, in the imagination, have their own suffering.

The serpent is not in an elevator shaft that can keep him connected between upper and lower. He actually is suspended in-between. And in being suspended in-between, he has to learn this in-between position, this third position. It's about being suspended in-between, hanging off the tree of judgment and learning to carry his own authority, learning to carry his own judgment.

Jung says "I remain silent and hang high above the ground on the swaying branch of the divine tree, for whose sake the original ancestors could not avoid sin." I'm completely helpless, and I hang there for three days and three nights.

The transcendent function actually is hanging between the opposites, staying between the opposites. And that is the place of the crowning. And that is the place of love however one would understand that we are still in the place where there's no understanding of this whatsoever. But the transcendent function is the place in-between, so you have to see that it is 1914 and Jung doesn't write about the transcendent function until 1917. He doesn't work on the transcendent function in depth until 1951 after a whole long life of heart attacks, etc. Forty years later, he writes about the marriage of the opposites, about being in the place in-between.

At this moment, Jung doesn't understand anything. He's in that place that Philemon says is magic. He doesn't understand that the meaning of love never ends. He believes that maybe it could be that he forever has to hang here in-between with having no fulfillment of anything, just feeling torn between. He doesn't understand what this is. Love never ends. That is the big question. That the crown of all knowledge is that love never ends? Then Jung says, "I know, unlucky old bird, you mean heavenly and earthly love." Heavenly speaks to the love for the divine and earthly love is the love for life in its personal way.

Jung says "I have set my mind on being a complete and full-fledged man." So the desire is to be fully a man is someone who can stay connected to both heaven and earth and to learn to understand that the crown of gold, that the most valuable thing is love never ends.

It's important at this point to stay with a complete absence of understanding and just let this mantra of love never ends, there is no end for love, that that is the crowning saying that love is without end, without understanding what it means. That seems to be the important thing.

Satan says you're going to be torn to shreds. Recant. Give up. And I will put you back on the green grass of earth and you will have the world and you will have the physical world and you don't have to worry anymore.

So the state of hanging between the worlds, being torn between the worlds, being in the core of inconsistency the way that heaven and earth are entirely inconsistent and are entirely incompatible, being pulled between them is the slow state of getting to know the crown of all knowledge, which is love never ends. But we have to be in a state where we're torn by that and don't know what it means. And in this not knowing what it means, that the crown of all knowledge is that love never ends, we end this session.

## **Objectives**

To explore Jung's meeting with Salome and Elijah

To explore the transcendent function and the place in-between

To explore different kinds of relationships

## **True and False Questions**

Mark the following true or false

1---- Instead of feeling the full pain of losing Salome and feeling her pain of losing the connection to Jung, feeling both of these pains, Jung dissociates.

2---- Being in a relationship involves ownership

3---- Salome is convinced she is a human being.

4---- The task is not to constantly go down to the underworld and stay in the underworld to learn. It is to bring the learning back to the surface.

5---- The beings we meet in the deep have their own suffering.

6---- It is necessary to stay in a state of not knowing what it means, that the crown of all knowledge is that "love never ends".

THE 20<sup>th</sup> (CD) August 13, 2011

## **A BRIEF SYNOPSIS**

**This is the last Red Book session with Robert Bosnak and the end of the Liber Secundus. There is one other section - The Scrutinies - conversations with Philemon, which will be covered in the future.**

### **Review:**

If we briefly go back to where we've been, we can remember how when Jung started there was this giant who came from the east, this sun god, who wanted to move towards the sunset and Jung was on his way to find the sunrise in the east. Well, there is this notion that as you start your journey to the origin, the spirit from the origin will start to travel in the opposite direction and rise towards you. So, the movement is in both directions.

When the giant met the Jung character he was told that in our day and age, the sun is endlessly far away and the universe is large and empty and that he could never reach the sun. The sun god became very disheartened when confronted with the consciousness of today, with the spirit of the time, and became so weakened in our universe of meaningless distance that Jung had to carry him back and place him in an egg. This was one of the many stories we explored. We will explore another today.

In our last session we experienced Jung's rejection of Salome. Salome was offered to Jung by her father because "I" had saved Salome; saved her eyes, although not voluntarily, as he stresses. The eyes were saved because Jung was pressed like a grape and in the pressing some of his essence fell into the eyes of Salome, thus restoring her sight.

So now, the father of Salome tells Jung he should marry his daughter. And Jung says, "No, I cannot do that because if I do that, actually I will basically never return back to day-to-day life" because Salome, who believes that she's a human being, is actually a presence from another world. And we have to realize that Jung had just written the book *Transformations and Symbols of the Libido*, in which the main character, Miss Miller, married or fell in love and married the spirit that came from the deep and the consequences were Schizophrenia.

Salome's love could not go into the world; her love only went into this imagination of the deep. Jung rejects Salome and says, "No, no, no. I will not have you because I am already married in the upper world, in the world of day-to-day. I already have a wife and we do not live in the land of the Turks; we do not live in the land where you can have multiple wives. We have to choose one wife and the

wife that I choose is the wife of the upper world and I cannot marry the one of the world below.”

Before Salome leaves there is an encounter with Satan, and in this encounter, it becomes clear that Satan is the world of fermentation (agitation, turbulence). Satan in describing this world states: “As my life bubbles and foams and stirs up turbulent waves, it consists of seizing and throwing away ardent wishing and restlessness.” And Jung interprets this as the life of the personal. [There may be a problem here because what the devil actually said is that he’s the life of ferment.]

But there is a life that is eternal and the life that is eternal is the life that is represented as the Trinity; the life that doesn’t move, the life that is constantly the same or moves in very slow geological time. The devil is this world of constant change; the world of aspiration, the world of ambition, the world of power. It is the land that is moving against the world, in which nothing changes, in which human beings are born and human beings die and where our lives are merely a repetition of the lives before us.

Because we are connected to Satan, we believe that everything is totally different, but from the point of view of eternity it’s all the same and it keeps on going and Jung is torn between these two figures—the figure of the Trinity, which is the figure of the eternal sameness and the fermentation of everyday life, which is seen as Satan; the constantly changing.

Then Jung meets with The Cabiri. The Cabiri are forces from below who say they are forces of osmosis that come up from below like the juices coming up by way of osmosis from below; it is something that the brain intelligence will never understand. These juices from below rise to consciousness, but it is an awareness that cannot be grasped. It’s an awareness that comes up from within, from below, slowly to the surface. That is the Cabiri and the Cabiri forge a knife of very sharp steel which Jung has to use to cut off the brain.

Jung cuts off the brain and thereby heals or eliminates all mental understanding. He moves to a place where he understands absolutely nothing and we find him as we start this session tied to the World Tree; the tree of good and evil that Adam and Eve ate from and that set everything in motion and led them out of paradise. Jung’s hanging on top of the tree; he doesn’t know what to do, he doesn’t know who he is. He has been given a crown. He doesn’t know what to do with the crown. He doesn’t know anything about the crown. He has sent out a white bird to tell him what has happened and what this crown’s all about. Jung states: “I remain silent and hang high above the ground on the swaying branch.” (326), “So, I hang for three days and three nights and I am weary; weary only of hanging but struggling after the immeasurable.” Jung has gone through the gates. He has fallen down into this other world. He’s been traveling this other world like a space

traveler and he's tired of it. He is struggling. His brain feels like lead. He is hanging off this tree waiting for the white bird to come back. And the white bird was sent up to the clouds to find out what this golden crown is all about—the white bird first is brought a crown from eternity and Salome's very happy about this but Jung has absolutely no idea what this is all about. And we don't, either.

Their whole story that we've been following is a striving in both directions. It's a striving towards the aspirations of finding the new god.

Book 1 is all about finding the new god. What happens when the God of Christianity no longer holds His power? And we know what's happened; at least Christian churches are emptying out. The God of Christianity no longer holds His power. What is the new god? Who is this new god? And that is the aspiration that is in *The Red Book*. Who is this new god that can exist after the world has been destroyed in the First World War—the Great War? Who is this new god that can emerge?

So, that is the striving that makes you fly but at the same time you are hanged by being connected to the below because the world before is a world at war; a world that you need to understand. A world that is full of horror. And so you are hanged in this tension between the aspiration of finding the new god and the Great War below. So, there is both the aspiration that makes you soar and the sense of being tied to the world below which is a world of great sorrow.

Jung asks about the crown. Solve the riddle of the crown. And here the bird starts to say that engraved upon the crown is "Love never ends." Love never ends is the crown that comes from eternity. Then the bird says, "You see, Salome is what you are. Fly and she will grow wings." So, here he realizes that he—the "I" figure—and Salome are one; they are united and they are the same.

And then Jung realizes "I am locked up and condemned within myself." What is happening now is that everything moves within. So, Salome has moved within, the crown has moved within and love has moved within in this completely self-contained place.

Jung has now come to the vanishing point; the place where everything turns into one, single dot in which he is imprisoned. Now, the only thing that can happen is that something must come out the other end because one cannot stay in this highly concentrated, totally contained place where everything is high; that must explode. Everything is now completely in a place of self. It is a single self in which everything is contained and this is madness.

## **The Fairy Tale - Once Upon a Time (327-328)**

Here Jung has been completely collapsed into a single point, he is in a state of complete isolation, alone with the serpent, he has rejected Salome, and he has found out that Salome is self. This is the third day and the end of the third day is when the heavens and waters of the world are separated....the biblical account of creation.

Jung states: "And the serpent crept up to me and told me a story.

*'Once upon a time there was a king and he had no children. But he would have liked to have a son. So, he went to a wise woman who lived as a witch in the forest and confessed all his sins as if she were a priest appointed by God. To this she said: "Dear King, you have done what you should not have done. But since it has come to pass, we will have to see how you can do better in the future. Take a pound of otter lard, bury it in the earth, and let nine months pass. Then, dig up that place again and see what you find." So, the king went to his house, ashamed and saddened because he had humiliated himself before the witch in the forest.*

*Yet, he listened to her advice, dug a hole in the garden at night, and placed a pot of otter lard in it, which he had obtained with some difficulty. Then, he let nine months go by. After this time had passed he went again by night to the place where the pot lay buried and dug it up. To his great astonishment, he found a sleeping infant in the pot, though the lard had disappeared. He took out the infant and jubilantly brought it to his wife. She took it immediately to her breast and behold—her milk flowed freely. And so the child thrived and became great and strong. He grew into a man who was greater and stronger than all others.*

*When the king's son was 20 years old, he came before his father and said, "I know that you have produced me through sorcery and that I was not born as one of men. You have made me from the repentance of your sins and this has made me strong. I am born from no woman, which makes me clever. I am strong and clever and therefore I demand the crown of the realm from you." The old king was startled at his son's knowledge, but even more by his impetuous longing for regal power.*

*He remained silent and thought, 'What has produced you? Otter lard. Who bore you? The womb of the earth. I drew you from a pot, a witch humiliated me.' And he decided to let his son be killed secretly. But because his son was stronger than others, he feared him and therefore he wanted to take refuge in a trick. He went again to the sorceress in the forest and asked her for advice. She said, "Dear King, you confess no sin to me this time, because you want to commit a sin. I advise you to bury another pot with otter lard and leave it to lie in the earth for nine months. Then dig it out again and see what has happened."*

*The king did what the sorceress advised him. And henceforth, his son became weaker and weaker, and when the king returned to the place where the pot lay for nine months, after nine months he could dig his son's grave at the same time. He lay the dead in the fosse*



*behind the empty pot. But the king was saddened and when he could no longer master his melancholy, he returned yet again to the sorceress one night and asked her for advice.*

*She spoke to him: "Dear King, you wanted a son, but the son wanted to be king himself and also had the power and the cleverness for it, and then you wanted your son no more. Because of this, you lost your son. Why are you complaining? You have everything dear King, that you wanted." But the king said, "You are right. I wanted it so. But I did not want this melancholy. Do you have any remedies against remorse?" The sorceress spoke: "Dear King, go to your son's grave, fill the pot again with otter's lard, and after nine months see what you find in the pot."*

*The king did as he had been commanded, and henceforth he became happy and did not know why. When the nine months had passed, he dug out the pot again; the body had disappeared but in the pot lay a sleeping infant and he realized that the infant was his dead son. He took the infant to himself and henceforth he grew as much in a week as other infants grow in a year. And when twenty weeks had passed, the son came before the father again and claimed his realm. But the father had learned from experience and already knew for a long time how everything would turn out.*

*After the son had voiced his demand, the old king got up from his throne and embraced his son with tears of joy and crowned him king. And so the son, who had just become king, was grateful to his father and held him in high esteem as long as his father was granted life."*

This is the crowning fairy tale of this book. Jung asks the serpent for an explanation. The serpent says to him, you have to be the child. And that is because your son will become greater than you and you have to become a child again. This is humiliating. This brings us back to the very beginning of the first Book when Jung feels humiliated that his God is a child and that he has to adore the child and that he has to give up his adulthood and become a child again. And here, this happens again; he has to again be a child. "The thought that I must remain a child is unbearable." The serpent says, "That is an antidote against power. Don't resist being a child; otherwise you resist your son, whom you want above all." And this son—giving birth to the son—is the giving birth to the new God.

And this, of course, is—from the Christian point of view—absolute sacrilege that the human gives birth to the god. The god has to be born out of the human soul. It is our human suffering; our human life, our human understanding, and our human consciousness from which the god is born. It is not that the god pre-exists the human; it is that the human pre-exists the god. So, the next god—the new god that Jung has been after in this whole book—that new god is born from the depths of the soul. The human gives birth to the god.

We're coming to the very end of Book 2 (328). The serpent says to him, "You need not worry about the means. Let everything grow, let everything sprout; the son

grows out of himself." So, the son has sprouted from the earth and the human has taken care of him.

At first, the human didn't want this earth spirit made of lard to take over the realm so he made him diminish in power. That diminishment in the power corresponds to the story of the giant who comes from the land of the sun who gets diminished in power by the knowledge of the world being a place only of extension without meaning. Here, again, the king slays his son and as he does this there is regret and he has to go through the whole cycle once again.

Something entirely new comes out of the sorcery, comes out of the acceptance of what Philemon called the magic. And the magic has to do with something that cannot be understood by the brain. The brain needs to be sacrificed.

It is the new god that has grown up from otter lard; this new god who has grown up from that which he lives in the water and that's why he stands by the waterside and speaks with the frogs and listens to their nocturnal singing. So, he's the one who can speak to the sky; he's the one who can speak to the stars. This is the god who is newly born and it's a new god that is born from the humans. And of course, the stars and the other gods still exist but this is a new god that has come in their midst because he was born from the soul of the human.

Here, we actually see the beginnings of what later—30 years later—Jung would write about in *Answer to Job*. By Job holding on to his dignity while he's being slain again and again by Satan he's ethically superior to the god who has him punished for nothing. And so the god that comes forth from Job—this ethical god that comes through from the human—is a god who is superior to the old god. So, the *Red Book* is about the birth of the new god.

The old gods have died in the Great War and the new god has taken over. The new god has come from the descent into this other world and has now come into being; the new kid on the block talking with the other gods by the waterside turning to his father. "He is full of mysteries and superior in strength to all men. No man has produced him and no woman has given birth to him".

So, we have seen that "I"- the human, through an act of utter absurdity has given birth to the god. And this is like when we work with these images *in dreams*. *That happens all the time. It is our delivery of our craft to the world of images that creates new beings; beings that weren't there before, that have come through our craft of consciousness. It is a craft of consciousness that creates this new god.*

It would be the greatest of hubris, of course, if you would take this as "I"—Jung—who does this. It is not "I" who does it. It's the human who does it. It's the great, absurd paradox of the birth of the god after the destruction of the world as in the

first Word War. The insight is that this actually has to happen. That we have to say from our consciousness, something new is born that is greater than us. Everybody has to ponder it for themselves; this fact that our consciousness gives birth to the god.

Jung goes back onto the route that he's followed. But now "I" must love the beauty of the ugly, the spirit of the foolish, and the strength of the weak. "I" must admire the stupidity of the clever, must respect the weakness of the strong and the meanness of the generous, and honor the goodness of the bad. Where does that leave mockery, contempt, and hatred?" It is the reversal of all values; a very Nietzschean project. All the values are revalued; what we thought in a human being was weak is actually our strength. What is being born from our consciousness is greater than us.

There is an expectation—a deep expectation—is going on... we are on the verge of a new being. Not just of a new form of existence but a whole new being and that this is the next being; the next transformation within the divine or the transformation from the human to the machine.

Jung says, "How could my son arrogate my power?....I called the serpent, my nocturnal companion, who lay with me on the rock through many twilights, imparted her serpent wisdom. But then my son emerged from the water, great and powerful, the crown on his head, with a swirling lion's mane, shimmering serpent skin covering his body." Look at this god. This god is—my son and the serpent in this story, has been the one who connects the upper and the lower. So, this is the god who connects the world below, the world of ferment and Satan and the Cabiri and of war that was below to the world above, the world of sky, the world of eternity, ; the world where Jung is hung from the tree where he saw this world above.

Self has given birth to the essence of all meaning, which now says, you gave birth to me and now I must leave and you must remain behind and I will take the essence of all meaning with me to the greater of the stars. I will take my godliness with me. You have given birth to me. You have given rise to me through the sorcery that you have been involved with, by your movement through this world of presences, this world of imagination. You have given rise to me and now I go back and leave you alone in this world of men.

What has happened is that this is the end of Jung's journey through this mythical imagination. He's sent back to the upper world. He's sent back to the ordinary. He's now to live an ordinary life. Everything that has happened in his journey to the underworld has given rise to a new consciousness or new god and that new god has now to be brought into the world. This new god has to be brought into the world of men. And Jung will have to now work on his memories of all these experiences.....

to bring this into the world of men. And in the end of it—"An opus is needed," a piece of work is needed, "...one can squander decades on, and do it out of necessity." (330) This will be your work over decades in the human world.... and that's what Jung did over a period of 40 years.

The following 40 years he was writing and writing. The complete works—will be about 100 books. "To write down and to bring down to earth this god who had left him behind, this consciousness that had left him behind, to describe inch by inch everything that has happened, inch by inch what this new consciousness looks like, inch by inch what the birth of consciousness is like and how analysis is about the birth of consciousness."

How analysis is about the birth of the new god. How the great transformation into human is that we've become both more human and also something more than human. And this is not a process of inflation; it's actually that the jewel of the crown is this new consciousness that is greater than nature. And it moves beyond natural consciousness; it moves beyond natural gods. It moves into the new realm that we don't yet know where it's going to lead.

The child of the dream is left and we work on that child; the memory of the dream. What we have is the child, the memory of these events and the events themselves—that you can't describe because the god who has been born through the human has left....what is left ...is a child.

What Jung has gone through can be totally ridiculed and said to have been a psychotic episode. It is open to total ridicule and that is what makes it a true experience; it makes it an experience of soul; a ridiculous, absurd experience of soul. Everything that he has worked for, everything that he has searched for in the land of the presences and the land of creative imagination is now going to leave him. He's going to be left behind without it.

This is the last thing that Jung says—one of the last things that he says before he leaves. That we will always see this new god in others; in our relationships with others we will find this new god; we will think that others are the carriers of this new god, but actually we have to take all that back and find that this new god is with us and actually we really see that this new god who was with us once upon a time and when we were able to—through sorcery—create him into being, now has left. So, we are left in the solitude of where there once was a god. And we have to live in that solitude of having once given birth to a god. That creates a sense of solitude; now there is only the human left. There's only the human experience left so we are left in pure existentialism.

Full existence is left to god, who has gone back to his realm. The god has gone back to his world and the only thing that is left is solitude in multitude. And He

says, "Let me go. I shall return to in renewed form. Do you see the sun, how it sinks red into the mountains? This day's work is accomplished, and a new sun returns. Why are you mourning the sun today?"

There's a promise of the eternal return. So, this god, who is at night leaving us benighted and alone, will return. There is a sense that this consciousness that we have worked for and we have spent our time reaching for in the creative imagination ...will return. This new god will come and go and come and go.

And He says—"Why lament? It is fate. Let me go, my wings grow and the longing toward eternal light swells up powerfully in me. You can no longer stop me. Stop your tears and let me ascend with cries of joy. You are a man of the fields, think of your crops. I become light, like the bird that rises up into the skies of the morning. Do not stop me, do not complain; already I hover, the cry of life escapes from me. I can no longer hold back my supreme pleasure. I must go up—it has happened, the last cord tears away; my wings bear me up. I dive up into the sea of light. You who are down there, you distant, twilight being—you fade from me."

Then comes Jung's insight. The insight is stated differently in the *Red Book* than in the *Black Book*. In the *Red Book* it says "I believe and accept that the god is something different from me. He swung high with jubilant joy. I remained in the night of pain no longer with the God, but alone with myself." And in the *Black Book* it says, "I believe and accept that the soul or soul is something different from me." He swung up high with jubilant joy and I remain in the night of pain.

And here ends Book 2. The touchstone is being alone with oneself. This is the way. And this is the self, with which one then needs to be educated. "I" needs to be educated. One realizes that "I" is also "other" and that the "I" needs to be re-educated and there's a whole process that comes after the vision of the god, after the vision of meaning has gone back to the stars, is the re-education of "I". This is just the beginning. He's writing all his books not for others; he's writing all these books for "I" so that "I" gets re-educated and that "I" gets to live in the love and vision and that "I" lives up to the vision. And that's what we have to do.

Book 2 of the *Red Book* is a self-enclosed piece to go yet to a whole other, which is the conversations with Philemon, which is after this vision has passed. It's a whole other story. So, we've come to an end to this *Red Book* series.

Robert Bosnak's comments follow:

James Hillman and Sonu Shamdasani were working on the piece that was going to be called *Psychology After the Red Book*. What do we do after this vision is laid out? What do we do after the new vision that has come out of consciousness of the human?

"I hope that you all realize how close this all is to absolute insanity and absolute absurdity and absolute ridiculousness and one of the genius moments in it is the fact that it is that. It is very close to the absurd. It is ridiculous, it's hateful and rotten and mean and it destroys us and cuts off the head and it cuts off the brain."

In the end, one is alone with oneself.

"And you have to realize that in my talking about this, I'm only skimming the furthest reaches of my understanding, so I'm always just not understanding it and I think that's as far as you can go and that's as far as Jung went. That you cannot fully understand this; that you can get an intimation of it because the god leaves you again. One of the insights is when anything leaves you again and leaves you behind in complete love and understanding. So, you're always skimming the verge of understanding."

Robert Bosnak ended this series with "I will end with thanking Gustav Jung, who has done this and he has given us a piece of work to reflect upon for a long time. I'm grateful to the Jung family that they finally made this work available to all of us so that we can all reflect on it together because this is not just something that Jung needed to reflect upon; this is something that we all need to reflect upon. What is this birth of the new god and how common that this new god is born through us".

## **Objectives**

To explore one of Jung's major aspirations: to find the new god

To explore the serpent's fairy tale

To understand the importance of re-education

To understand how our consciousness gives birth to the god

To explore the touchstone...being alone with oneself. This is the way.

## **True and False Questions**

Mark the following true or false

1---- *The Red Book* is about the birth of the new god

2---- The new god has come from the descent into this other world and has now come into being.

3---- Salome and Jung are one; they are the same, united.

4---- The thought of remaining a child is unbearable to Jung

5---- The new god is born from the soul of the human

6---- At the end of Jung's journey through this mythical imagination he is sent back to the upper world. He's sent back to the ordinary.

7----Jung's journey is an experience of soul; a ridiculous, absurd experience of soul.