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## Individuation and the Tree of Life

Katharine Ayers Hovey

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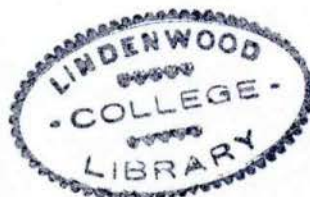
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INDIVIDUATION AND THE TREE OF LIFE

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Submitted in partial fulfillment of the requirements  
for the degree of Master of Arts, The Lindenwood Colleges





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1979

With gratitude to the people who have shared  
their drawings and themselves in a way that gives life to this work.

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The Way of life is beyond the power of words  
To define:  
Names may be used  
But none of them are lasting.  
In the beginning of heaven and earth  
there were no words.  
Words came out of the womb of matter;  
And whether a man abides without desire  
in order to see life's subtlety  
Or abides with desire in order to  
observe life's surface.  
The core and the surface  
Are essentially the same,  
Different names making them seem different  
Only to express appearance.  
If name be needed, wonder names them both:  
The mystery of all mysteries is the  
Door to all essence.

Lao Tsu  
The Way of Life

## I N T R O D U C T I O N

On the evening of June sixth I went to sleep wondering how to bring the elements of my culminating project together in a coherent way. That night I had a dream in which I was showing seven watercolor paintings I had done to my instructor, Alex. All seven watercolors had a lantern in the center of the painting. Those paintings that had the blackest washes were the most interesting and exciting to me. The light of the lantern appeared more luminous and the metal of the lantern



shinier and more realistic when the washes were blacker. I liked the soft and deep quality of the black washes. When I awoke I made a quick sketch in my dream journal of the kind of lantern that appeared in the dream paintings (See Figure A).

Later that week, I wished to explore my dream further in a gestalt and art therapy session at the Growth Art Institute, so I made a rapid sketch of the dream lantern in oil pastels. This sketch gives an indication of the black color of the washes as contrasted to the gold and brass colored lantern (Figure B).

I was puzzled about the meaning of the dream, but I felt it had relevance to my culminating project. At first, I thought the contrast of the bright lantern and black washes meant that I should deal with the problem of "good" and "evil". That thought seemed a little disturbing to me as my mind interpreted this as having to deal with conflict.

My next impression regarding the dream was that I wanted to make a definite and clear statement in this paper, just as the paintings with the sharp contrast made a definite and clear statement. These paintings were more interesting to me than the paintings that had less contrast and look vague.

The lantern in the dream seemed significant to me. A week later, I read about Jung's storm-lantern dream. In his dream, it was nighttime and Jung was surrounded by a dense fog, making slow headway against a nightly wind. The "little light" he carried threatened to go out at any moment and a gigantic black figure was following him. Jung identified the black figure as his own shadow and the "little light" was my consciousness,





A. Photo of drawing of lantern from dream journal.



B. Photo of oil pastel drawing of lantern painting from dream.



the only light I have. My own understanding is the sole treasure I possess, and the greatest." (Jung, 1965, p. 88.) I was also beginning to realize the important role of consciousness in integrating the contents of the unconscious.

Von Franz says that Jung had a dream, later in his life, in which consciousness appeared as a reflection or projection of the unconscious, as if the unconscious personality were dreaming or imagining the life of consciousness. It seemed to Jung that the light of consciousness which is dark within and the light of the unconscious

which is dark in the outer world, together form a strange two-fold unity, in which one cannot exist without the other, and ego-consciousness appears to be such an essential part of this totality that in many myths and religions it even stands for the God-image itself...  
(1975, p. 50)

I then began to see that consciousness and the unconscious were a dynamic unity that reminded me of the symbol of the Tao (Figure C). The Tao depicts the masculine and feminine energies of the universe, called yin and yang, in a dynamic interaction. Within yang (white) is a small black center, yin. Within yin (black) is a small white center, yang.

The lantern also reminded me of a drawing by Van Gogh called En Route, which is seen reproduced in Figure D. The drawing shows a lonely looking figure trodding a path in the darkness and holding a lantern in his left hand. I was moved by the loneliness of the figure. Somehow my mind had identified the process of becoming oneself, or the process of individuation as being lonely. Jung does say that as one becomes more conscious



C. Symbol of the Tao and yin and yang energies





D. Drawing En Route by Vincent  
Van Gogh, (Graetz, 1963,  
p. 16)

and individuated, one tends to feel isolated. He feels, however, that archetypal or primordial images common to all men can "lead the individual out of his isolation." (1967, p. 301)

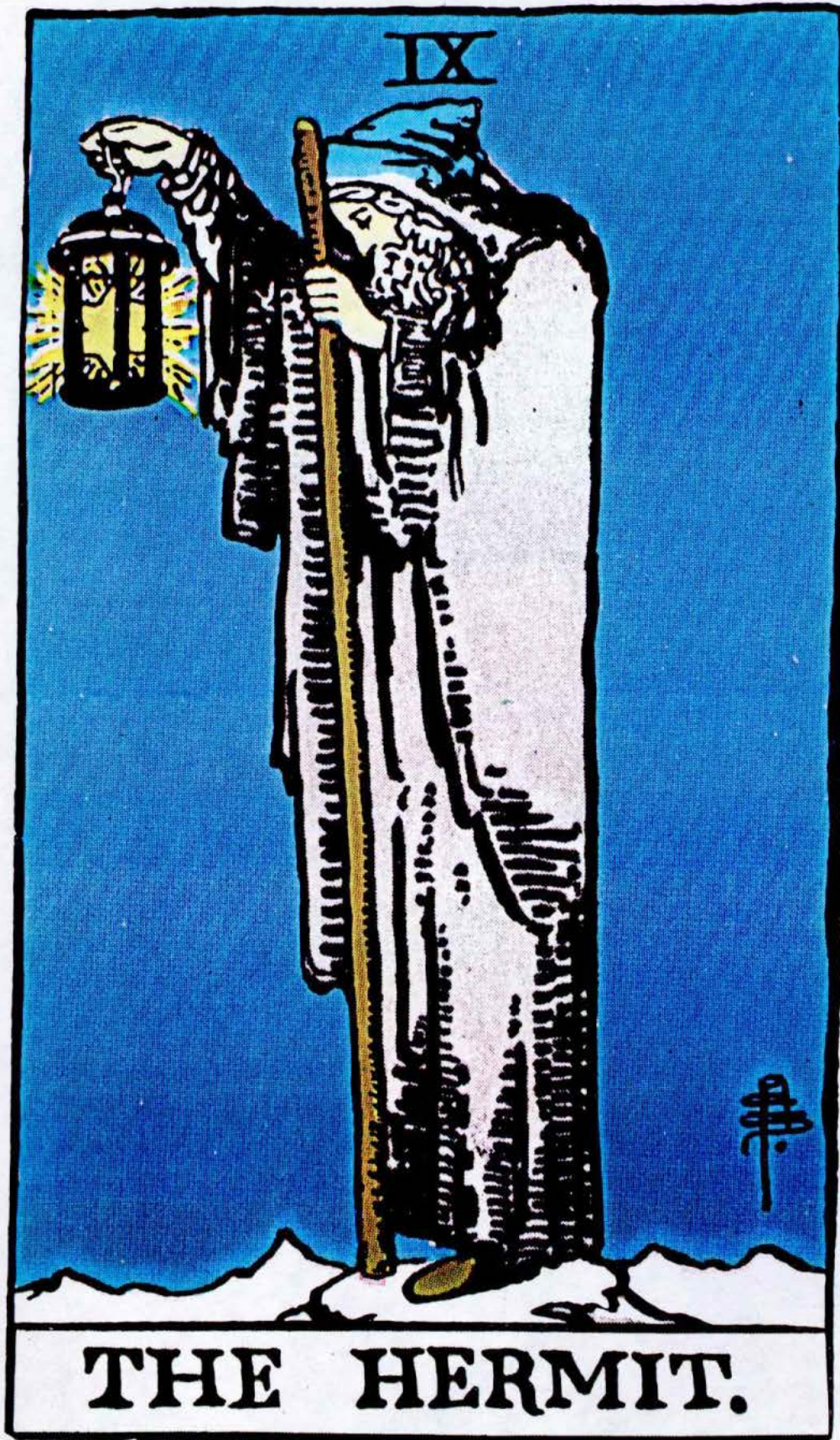
The lantern in the dream also reminded me of the Hermit (See Figure E). He also looked isolated to me. I felt that his lamp signified the integration of opposites or polarities, as symbolized by the Star of David in his lantern. The Star of David is formed by the interlacing of two triangles which are designated as fire and water triangles in alchemy. They can also be interpreted in terms of the union of Heaven and Earth, the union of consciousness and unconscious, and the union of man's consciousness with the consciousness of God (Anon, 1974, pp.87-88).

I read a comment by Case about the Hermit:

He stands in darkness, because what is behind our personifications of Supreme Reality is darkly uncomprehensible to our intellects. The darkness represents also the hidden interior, subconscious field of the Divine Operation. (1947, p. 115)

The dream began to make more sense. I liked the black washes in the dream. They made the lanterns appear more full of light and aliveness. Blackness somehow paralleled the "Supreme Reality" or the "hidden interior, subconscious field of Divine Operation." I was reminded of The Way of Life. The blackness seemed to me to be "The Mystery of Mysteries...The door to all essence." (Lao Tsu, 1944, p. 25) It seemed to me as one journeyed inward, one entered this mystery, this darkness, this door to all essence."





E. Smith & Waite  
reproduction of  
Tarot card, the  
Hermit. (1968)



This paper is about the process of transformation. It is about the changes that take place in the individual as he travels on a journey inward. This journey is discussed in terms of Jungian psychology, specifically the process of individuation. Individuation is the process by which the individual moves toward wholeness. It is the process through which he develops his inherent wholeness to the greatest degree of differentiation, coherence and harmony possible. This process is not seen as a goal or end in itself, but a process that has the potential of infinite unfoldment.

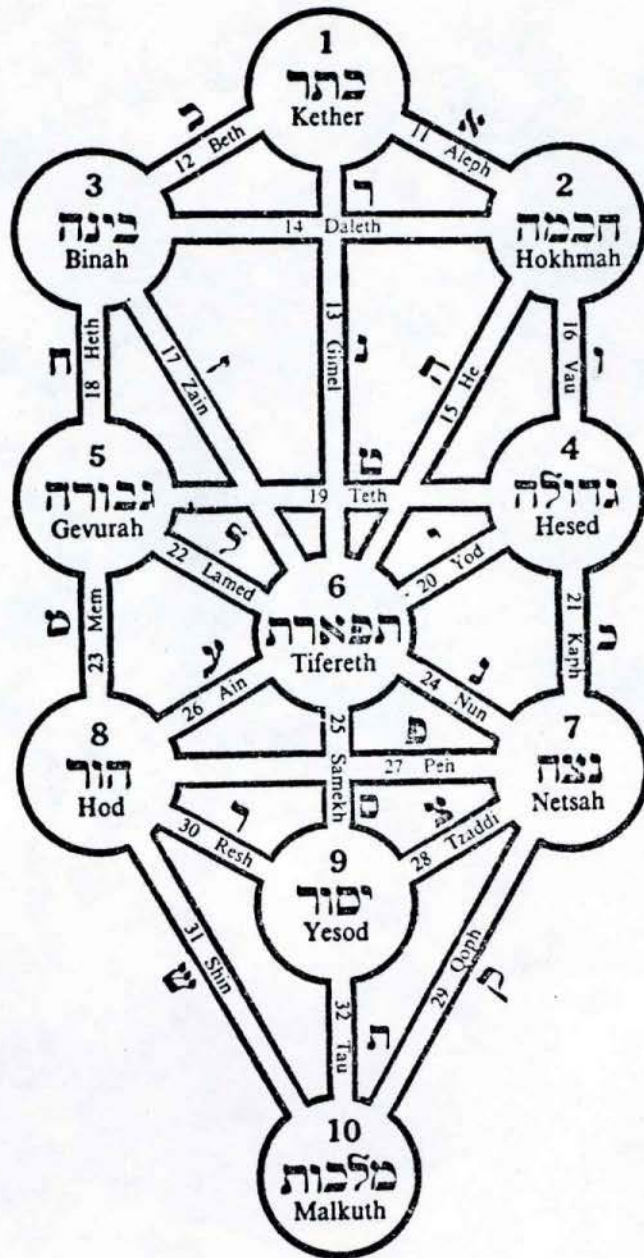
Jung assisted people in the process of individuation by engaging their "transcendent function" or their symbol making function. He worked with his clients' dreams and spontaneous drawings and fantasies. He claimed that over a period of time, one could discern a pattern to the dreams and spontaneous fantasies. He said this pattern was like the meandering pattern of a tree and he called this pattern the process of individuation.

To Jung, understanding the symbolic process of the individual was an important key to individuation or self-development. Jung felt that symbols were the means by which the unconscious communicated to consciousness. He saw the unconscious as "a natural phenomenon that produces symbols, and these symbols prove meaningful." (1950, p. 262) To him, the unconscious, like nature, was neutral and contained all aspects of human nature - light and dark, good and evil, profound and silly, beautiful and ugly. (1950, p.264) He saw

symbols as a means of channelling energy from the unconscious into consciousness. He held that numinous or living symbols were organs of consciousness which assisted man in assimilating instinctual and unconscious energies. These symbols owed their form to repressed infantile memories and to archetypal or primordial images or imprints. By focusing inward on the symbols of one's dreams and spontaneous fantasies and by letting one's spontaneous drawings mirror one's unconscious, one is able to integrate unconscious contents of the psyche into consciousness. Opposites within the psyche become reconciled and reunited. By acknowledging and learning to understand one's own symbolic process, polarities and diverse aspects within one's nature gradually come into peaceful coexistence. Since numinous symbols within one's psyche are not neutral, one's personality is modified as one incorporates their energy. One's consciousness is widened and extended. One becomes more individuated. (Jung, 1950, p. 259) As channels of communication open between consciousness and the unconscious, gradually channels open between consciousness and the Self, or that part of oneself that brings one toward wholeness. As one befriends the Self, one's journey toward wholeness becomes easier.

In this paper, I have chosen to discuss the Kabbalistic Tree of Life as it is one of the many symbols of the Self (See Figure F). To me, this Tree contains a wealth of imagery and symbolism that not only sheds light on the process of individuation, but also has a potential of facilitating this process.





F. A diagram of the Tree of Life depicting the ten spheres and thirty-two paths. (Poncé, 1973, p.159)

One of the ways to facilitate this process is to incorporate archetypal energies into conscious<sup>ness</sup>. According to Hoeller, Fortune, Poncé, Levi, and other authors writing about the Tree of Life, it contains many archetypal motifs. The premise of these authors is that through meditation, reflection and spontaneous fantasy, one is able to charge archetypal images with one's own psychic energy and integrate archetypal energy into consciousness. The paths on the Tree of Life can become vehicles for change and transformation within the individual. They can help to expand and mature one's consciousness and to assist one on the path toward wholeness. Through meditation and reflection, the spheres and paths on the Tree of Life can become a means of integrating unconscious energies into consciousness. Consciousness is in turn modified and expanded. As consciousness is expanded it can again direct its energy inward toward the unconscious. By conscious acknowledgment of the symbols of the unconscious, unconscious energies become integrated into consciousness. Consciousness is further expanded by this process. In this way, the individual expands himself on his path toward wholeness. The path can be seen as a spiral that expands and unfolds itself infinitely in all directions.

The Tree of Life, according to Fortune (1935, p.13), is a diagrammatic representation of all the forces and factors in the manifest universe and the soul of man. As such, I see the Tree as a skeletal form which can be clothed with images, symbols and insights of the individual. It is through the individual's own process that the Tree of Life becomes alive.



The individual adds richness to the original skeletal structure of the Tree through his own insights. The meaning and symbolism of the Tree of Life is capable of endless variations and combinations, just as a Bach fugue can have endless improvisations. I have clothed the skeletal form of the Tree of Life with my understanding of the psychological motifs of some of the paths of the Tree and have interpreted these paths in terms of my understanding of Jungian psychology and the process of individuation. I have presented the views of others regarding the Tree of Life and symbolism of the Tarot as I understand them. I have included the words and drawings of others as I see their relevance to the Tree of Life and the psychological motifs of the process of individuation. I have attempted to clothe the Tree with living imagery by using an allegorical, metaphorical and poetic style when appropriate. I have done this in order to keep the symbolism and imagery of the Tree alive, full of life, wonder, mystery and numinosity.

Since an understanding of symbols and the symbolic process is an important key to Jung's work and the process of individuation, I have devoted the first chapter to a discussion of symbols and the symbolic process. Archetypes are specific kinds of symbols which are also central to an understanding of Jung's work and the Tree of Life. I have expanded upon them in Chapter Two. Chapter Three gives a brief overview of the structure and symbolism of the Tree of Life. I feel this provides a basic groundwork for later discussions of the Tree of Life



relationship to the process of individuation. There are many interpretations and viewpoints of the Tree of Life. The discussion in Chapter Three is geared toward a psychological interpretation.

Pictorial representations of the spheres and paths on the Tree of Life are presented in the imagery and symbolism of the Tarot. The Tarot is discussed briefly in Chapter Four. Each Tarot card has its own rich and unique symbolism which I see as having parallels to psychological processes. Specific cards from the major Arcana of the Tarot representing specific paths on the Tree of Life have been chosen to symbolize relevant psychological processes which occur during individuation. Different authors assign different cards to represent specific paths upon the Tree. I have used Ponce's designation which is in prevalent usage.

Art therapy drawings have been chosen which I feel best illustrate the psychological process symbolized by specific Tarot cards. Most of these drawings were done by students attending art therapy classes or clients attending therapy sessions at the Growth Art Institute. The drawings elaborate the symbolism of specific Tarot cards and serve as concrete examples of living psychological processes.

Jung spoke of Western man, in his one-sided emphasis on intellectuality and rationality, as having cut himself off from the numinosity of symbols. By looking at symbols from a predominantly rational, logical and intellectual viewpoint, he split himself off from their psychic energy. As symbols lost

their ruminosity and became lifeless and dead, man became fragmented. As he was torn from the living roots of his own psyche, he became tormented by conflicts within himself. Repressed and neglected energies that were not integrated into consciousness disappeared into the unconscious and tended to be projected outward onto persons or situations in the outside world, often with negative consequences. Jung felt that several world wars were witness to this fact.

Fritjof Capra in the Tao of Physics speaks of a trend in Western society to reach out toward new ways of being:

In our Western culture, which is still dominated by the mechanistic, fragmented view of the world, an increasing number of people have seen this as the underlying reason for the widespread dissatisfaction in our society, and many have turned to Eastern ways of liberation. (Capra, 1974, p.25)

He describes the various schools of Eastern mysticism as emphasizing the "basic unity of the universe" and that the highest aim of their followers "is to become aware of the unity and mutual interrelation of all things, to transcend the notion of an isolated individual self and to identify themselves with the ultimate reality." (1975, p.24)

The Kabbalistic Tree of Life can be seen as part of the mystical heritage of Western Man; his desire for unity within himself and unity with life. This paper emphasizes the psychological aspects of the Tree, especially as it applies to individuation, or becoming whole. I see that the Tree can be a way of gaining insight into one's inner process and facilitating one's journey inward toward the Self. To me, the Tree is one of many tools that may be used to discover one's uniqueness and one's commonality with others.



PART ONE

Symbols, Archetypes and the Tree of Life

"As a plant produces its flower,  
so the psyche creates its symbols.

(Jung, 1964, p.53)





Wild Tea by Wei Ping of Jung Dynasty



## CHAPTER ONE

### SYMBOLS AND THE SYMBOLIC PROCESS

#### The origin of the word symbol\*

is found in ancient Greek as identifying two partners to an agreement. It reflected the legend of a man who on a voyage abroad had made a close friend. At the farewell meal he broke a small bone into two pieces, one which he gave to his friend, taking the other home with the understanding that he would leave it to his son, and his son to his and so on. His friend would do likewise, and whenever their descendents would meet and produce the two parts of the bone, the fitting together of those parts would testify to a bond of friendship and brotherhood. They called this bone "symbolon." (Graetz, 1964, p.292)

How does the story of the symbolon relate to symbols and the symbolic process? Symbolon as a bone denotes a key supporting structure in animals and humans. The skeleton of men and animals gives them form and allows them to move. When man dies his flesh decays, but his bones remain. This gives bone an indestructible quality. In the story, the symbolon moves vertically in time and space from generation to generation.

---

\*Symbol - from the Greek Symbolon (syn) together and (bolon) to throw.

It is implied that at some future time and place the two parts of the bone will be brought together again under a like situation of friendship.

Cirlot quotes Schneider as saying that natural science establishes relationships between horizontal groups whereas symbolic science

erects 'vertical bridges' between those objects which are within the same cosmic rhythm. . . . Symbolism is what might be called a magnetic force, drawing together phenomena which have the same rhythm and ever allowing them to interchange. (Cirlot, 1962, p. xxxiii)

Phenomena having the same rhythm could be animals, gods, heavenly bodies, the seasons, points on the compass, colors, sounds, numbers, etc. Schneider's thesis is that behind the multiplicity of outward forms there are basic rhythms

'grouped and ordered by the passage of time.' He also draws gnostical conclusions: 'The symbol is the ideological manifestation of the mystic rhythm of creation and the degree of truth attributed to the symbol is an expression of the respect man is able to accord to this mystical rhythm.' (Cirlot, 1962, p. xxxiii)

In the story of the symbolon, the two men meet and create a bond of friendship. Out of their parting and subsequent separation of the symbolon is born. The symbolon has the potential of helping the men reduce any anxiety born out of their separation. It also has the potential of stimulating pleasant thoughts and feelings through the memory of their friendship. The bone as the symbolon helps to perpetuate the hope that their friendship will endure throughout time and space and succeeding generations.



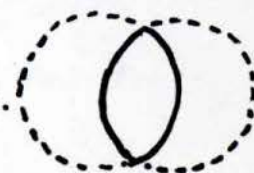
This aspect of the story of the symbolon is in accordance with Breger's view that symbols and symbolic language of dreams and art help to reduce anxiety, fear and conflict and are a mode by which one can attempt to solve problems in interpersonal relationships. Brèger (1974,pp.163-175) says that the world of play (including art) and dreams are a symbolic expression of the central concerns of a child's life. Play and dreams provide a world in which the child feels safe to cope with his internal conflicts. This world is more manageable than the world of reality. He can be freer to be more experimental and creative in this world. As the child interacts with his conflicts and concerns on a symbolic level he develops mastery over his problems. In the story of the symbolon, the symbolon has the potential of helping the two men resolve the conflict born out of their separation and to perpetuate the memory of their friendship.

The symbolon is a precise crystallized structure and the bone can have numerous objective and symbolic meanings such as given by Cirlot.

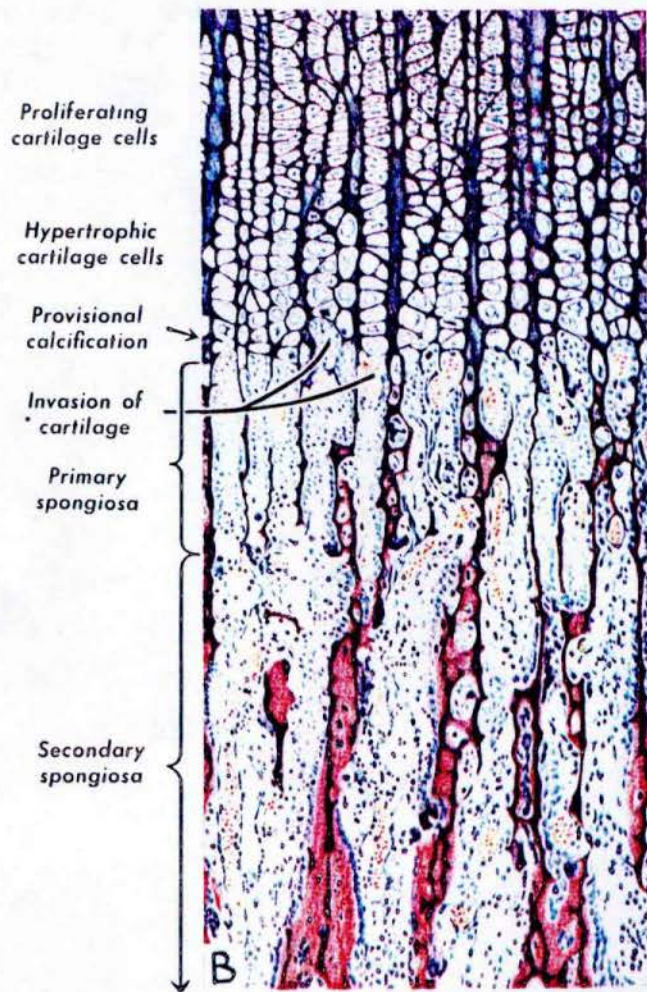
Bone - a symbol of life as seen in the character of a seed. The Hebrew word luz stands for the mandorla\*, embracing both the tree and its inner inviolable heart. But according to Jewish tradition, it also refers to an indestructible, corporeal particle, represented by a piece of very hard bone, it is, then, symbolic of the belief in resurrection, and is comparable with the symbol of the chrysalis from which the butterfly emerges. (1962, p.29)

Figure 1.1 is a photo of developing bone and shows its seedlike quality and distinct pattern.

\*Mandorla - is an almond-shaped figure (seen at the right) formed by the intersection of two circles. The left circle relates to matter; the right to spirit. As a symbol the mandorla represents the intersection of the two spheres of heaven and earth. (Cirlot, 1962, p.194)







1.1. A stained slide of the area of growth in the bone from the radius of a puppy (magnified 95 times). Cartilage stains blue, while bone stains red. Blood cells are seen forming between the red bone plates. (Maximow and Bloom, 1957, p.140)

Words, descriptions and explanations add richness and meaning to the symbolon, but the two men have chosen the symbolon as their unique and personal symbol. The symbolon becomes a repository for the wealth or dearth of their thoughts and feelings. As the symbolon is passed on from father to son, it has the potential to activate feelings of friendship and brotherhood to the degree to which each individual chooses to respond to it. Each individual may also choose whether he will move toward uniting his fragment with the fragment of another. The story implies that when and if the unity of the fragments occurs, that it will probably occur in an atmosphere of friendship and brotherhood. There is a central theme of friendship and brotherhood, but the thoughts and feelings experienced by the two people in a future generation may be different than those of the original two men. The symbolon has a vertical movement through time and space, but may change its meaning and significance according to the bearer of the symbolon.

Jung felt that it was important that his students learn as much as possible about symbolism and the origins of symbolism, but to "forget it all" when working with the dream or symbolic process of an individual. For Jung, the personal meaning that the symbol held for the individual was first and foremost. (1964, p.42)

Jung says that one uses symbols to represent concepts that one cannot define or comprehend fully. He also says that a word or symbol becomes symbolic when "it implies something more than its obvious and immediate meaning." He explains that a symbol has a "wider unconscious aspect that is never precisely



defined or fully explained" and as "the mind explores the symbol it is led to ideas that lie beyond the grasp of reason." (Jung, 1964, p.4)

Jung speaks of "natural" and "cultural" symbols. He defines natural symbols as symbols that are "derived from the unconscious contents of the psyche, and therefore represent an enormous number of variations on the basic archetypal motifs." (1950, p.253) These symbols often can be traced back to images and ideas found in ancient records and primitive societies. Jung recommends reading Mircea Eliade's Shamanism: Archaic Techniques of Ecstasy for examples of natural symbols. Eliade discusses such symbols as: rainbow serpents, quartz crystals, sun discs and sacred animals. Cultural symbols "are those that have expressed 'eternal truths' or are still in use in many religions. Such symbols as crosses, angels and devils have gone through many transformations and even a process of more or less conscious elaboration and in this way have become the 'representations collectives' of civilized societies." (Jung, 1950, p. 253.)

Symbols are not only representations of man's psyche and "projections of all aspects of man's nature" and expressions of "the stored up racially and individually acquired wisdom of mankind," but they have a forward looking quality and

... can also represent levels of development that are predestinations of the individual's future status. Man's destiny, the future evolution of his psyche is marked out for him by symbols. (Hall and Norby, 1973, p.117)

Hall and Norby summarize Jung's views, stating that

symbols provide a means of channeling energy which is "beyond the grasp of reason" into cultural or spiritual values. They serve two purposes, 1) an attempt "to satisfy an instinctual impulse that has been frustrated, and 2) as "transformations of primitive instinctual drives." Jung did not mean that instinctive energy was simply displaced into a substitute activity, i.e., dancing is not a substitution for sexual activity. Jung felt that the symbol "represents an attempt to elucidate, by means of analogy, something that still belongs entirely to the domain of the unknown or something that is yet to be." (Vol. 7, p.787) This something "unknown" or "yet to be" is

...an archetype buried in the collective unconscious. A symbol, above all, is an attempt to represent an archetype, but the result is always imperfect. Jung contended that man's history is a record of his search for better symbols. That is, for symbols that realize fully and consciously (individuate) the archetype. (Hall and Nordby, 1973, pp.115-116)

If a symbol is an attempt to elucidate an archetype, what then is an archetype? Archetypes are explored more fully in the next chapter.



Does the wind know?

THE WIND

which endlessly sets the waters of life in motion  
and leaves in its wake

a pattern

s t r e t c h i n g

endlessly across

the dunes

in the light

of

morning



## CHAPTER TWO

### ARCHETYPES

Archetype is from the Greek and from the Latin

Arche - beginning, and Typos - stamp, model, figure, pattern.

It is "the original pattern or model of a work." (Webster, 1882, p.71) In order to grasp the meaning of archetypes as they are discussed in this paper, it is necessary to understand Jung's conception of the unconscious.

Jung distinguishes between the personal unconscious and the collective unconscious. The content of the personal unconscious derives from personal experience which has been repressed or forgotten. The personal unconscious consists mainly of complexes. A complex is a portion of the personal unconscious that forms a constellation, an associated groups of words, thoughts, feelings and memories that is like a separate personality within the total personality. Complexes are autonomous, have their own energy and are powerful forces in controlling our thoughts and behavior.

A complex may be formed around a traumatic experience.

Jung felt, however, that it was the archetypes which formed a center or nucleus and attracted relevant experiences to it to form a



complex. . The complex gathers strength from the addition of experiences. As the complex becomes stronger, it penetrates consciousness. At this point, the archetype, as the center of a well-developed complex, reaches conscious expression. (Hall and Nordby, 1973, pp.36-41)

The contents of the collective unconscious are universal, impersonal and common to all individuals. The contents of the collective unconscious are called archetypes. These are latent images, referred to by Jung as "primordial" images which are inherited from our ancestral past, human, and pre-human and animal ancestors. These racial images are an individual's "predispositions or potentialities for expressing and responding to the world in the same ways that his ancestors did." They "exercise a preformed pattern for personal behavior to follow from the day the individual is born." (Hall and Nordby, 1973, pp.39-41) These latent images are activated by the experience an individual has in life. For example, the image of Mother in the collective unconscious will be activated by a child's experiences with his own mother. Thus, the Mother archetype shapes the experience of the child and colors his perception. (Hall and Nordby, p. 41)

Hall and Nordby describe archetypes as being life negatives that are developed by experience, rather than fully developed pictures or photographs. Just as a negative goes through a chemical process before it becomes a photograph, so an archetype becomes filled with experience before it reaches conscious expression. (1973, p. 42)

Jung emphasizes that archetypes are "living entities that make up a great part of the human psyche." He describes them as "images and at the same time emotions." (1950, p.260) In the following quote he further emphasizes their aliveness:

When there is only an image, it is merely a word-picture, like a corpuscle with no electric charge. It is then of little consequence, just a word and nothing more. But if the image is charged with numinosity, that is, with psychic energy, then it becomes dynamic and will produce consequences. It is a great mistake in practice to treat an archetype as if it were a mere name, word, or concept. It is far more than that: It is a piece of life, an image connected with the living individual by the bridge of emotion. (Jung, 1950, p.257-260)

Archetypes, words and symbols as isolated intellectual phenomena, mean very little. Stripped of their numinosity, they become dead rather than "living entities." (Jung, 1950 p.260) When an archetype is activated:

It is experienced with a great intensity accompanied by great emotional affect, and it brings an awareness of special light, a numinosity carrying a sense of transcendent validity, authenticity and essential divinity. (Progoff, 1973, p.83)

The individual is transported into a higher state of being. He has "a sense of relationship to the interior workings of life, a sense of participation in the movements of the cosmos."

(Progoff, 1973, p.83) There is a mirroring of the cosmos within the individual. When this correspondence between the macrocosm and microcosm takes place, there is a regrouping and restructuring of patterns within the individual. The individual is changed. A reciprocal balancing takes place "in which the archetypes supply basic psychic contents and set



the direction while the ego and consciousness channelize, clarify, and guide the process as a whole to assist in actualizing the aims that the psyche unconsciously contains." (Progoff, 1973, p.91) An integration of consciousness and the unconscious occurs and the individual reaches a new state of awareness which Jung speaks of as having a "cosmic character." (Progoff, 1973, pp.83-91)

In the conclusion of Man and His Symbols, M.L. Von Franz summarizes her own views, and Jung's, regarding archetypes:

We are still far from understanding the unconscious or the archetypes - those dynamic nuclei of the psyche - in all their implications. All we can see now is that the archetypes have an enormous impact on the individual, forming his emotions and his ethical and mental outlook, influencing his relationship with others, and thus affecting his whole destiny. We can also see that the arrangement of archetypal symbols follows a pattern of wholeness in the individual, and that an appropriate understanding of the symbols have a healing effect. And we can see that the archetypes can act as creative or destructive forces in our mind: creative when they inspire new ideas, destructive when these same ideas stiffen into conscious prejudices that inhibit further discoveries. (1964, p. 304)

There are as many archetypes as there are situations in life. Some of the archetypes described by Jung relate to birth, death, rebirth, power, magic, the child, the trickster, God, the demon, the earth mother, the wise old man, the giant, trees (the tree of life, the philosophical or world tree), the sun, moon, rivers, fire, mountains, animals, etc. Some of these archetypes will be explored in greater detail later. I have chosen to focus on the Tree of Life as a representative

archetypal image. Contained within the Tree are many archetypal images.



## CHAPTER THREE

### THE TREE OF LIFE

The Kingdom of heaven is like to a grain of mustard-seed, which a man took and saved in his field:

When indeed is the least of all seeds: but when it is grown; it is the greatest among herbs, and becometh a tree, so that the birds of the air come and lodge in the branches thereof.

Matthew 14:31-32

The symbolism of the tree is like a real growing tree, always changing. The basic structure of the real tree can be easily identified by its roots, trunk and branches, yet these are capable of multiple variations. As Jung has said, the same holds true of the symbolism:

...like all archetypal symbols, the symbol of the tree has undergone a development in meaning in the course of centuries ...the psychoid form underlying any archetypal image retains its character at all stages of development though empirically it is capable of endless variations. (1967, p.272)

Jung gives the most common meaning of the tree as:

...growth, life, unfolding of form in a physical and spiritual sense, development, growth from below upwards and from above downwards, the maternal aspect (protection, shade, shelter, nourishing

fruits, source of life, solidity, permanence, firm-rootedness, but also being "rooted to the spot") old age, personality, and finally death and rebirth. (1967, p.272)

As well as symbolizing a living process, Jung says that in both Eastern and Western cultures, the tree symbolizes "a process of enlightenment, which, though it may be grasped by the intellect, should not be confused with it." (Jung, 1967, p.314)

There have been many "transcendent trees" which have appeared throughout history (See Figure 3.1-3.4). The Tree of Life (or the Philosophical or World Tree) appears in many cultures, myths, drawings and works of art. Researching all the various expressions of the Tree of Life in all cultures is beyond the scope of this paper. Therefore, I have decided to confine my discussion to the Kabbalistic Tree of Life. I have chosen the Kabbalistic Tree of Life for several reasons:

- 1) The richness of its symbolism, 2) its philosophical and psychological scope, 3) the fact that it was known and discussed by Jung, and 4) its apparent relevance to the process of individuation as described by Jung.

Jung speaks specifically of the Tree of Life of the \*Kabbalah as "a mystical tree." He refers to the Tree of Life in relationship to the alchemical process\*\* and draws parallels between the alchemical process and the process of individuation in Aion, Alchemical Studies, and The Psychology of Transference.

\*Kabbalah is also spelled Qabalah.



\*\*Cirlot gives the following discussion of alchemy and the alchemical process:

The real beginnings of alchemy date back to the first centuries A.D., when it was practiced mainly by Greeks and Arabs. Elements from various traditions, including Christian mysticism, were later incorporated. It was essentially a symbolic process involving the endeavour to make gold, regarded as the symbol of illumination and salvation. The four stages of the process were signified by different colours, as follows: black (guilt, origin, latent forces) for 'prime matter' (a symbol of the soul in its original condition); white (minor work, first transmutation, quicksilver); red (sulfur, passion); and, finally, gold. Piobb analyses the symbolic meaning of the various operations. The first, known as calcination, stood for the 'death of the profane', i.e. the extinction of all interest in life and in the manifest world; the second, putrefaction, was a consequence of the first, consisting of the separation of the destroyed remains; solution, the third, denoted the purification of matter; distillation, the fourth, was the 'rain' of purified matter, i.e. of the elements of salvation isolated by the preceding operations; fifthly, conjunction symbolized the joining of opposites (the coincidentia oppositorum, identified by Jung with the close union, in Man, of the male principle of consciousness with the female principle of the unconscious); sublimation, the sixth stage, symbolized the suffering resulting from the mystic detachment from the world and the dedication to spiritual striving. In emblematic designs, this stage is depicted by a wingless creature borne away by a winged being, or sometimes it is represented by the Prometheus myth. The final stage is philosophic congelation, i.e. the binding together inseparably of the fixed and the volatile principles (the male/invariable with the female/'saved' variable). Alchemical evolution is epitomized, then, in the formula Solve et Coagula (that is to say: 'analyse all the elements in yourself, dissolve all that is inferior in you, even though you may break in doing so; then, with the strength acquired from the preceding operation, congeal'). In addition to this specific symbolism, alchemy may be seen as the pattern of all other work. It shows that virtues are exercised in every kind of activity, even the humblest, and that the soul is strengthened, and the individual develops. Evola (Tradizione Ermetica) writes: 'Our Work is the conversion and change of one being into another being, one thing into another thing, weakness into strength, bodily into spiritual nature...' On the subject of the hermaphrodite, Eugenio d'Ors (Introduction a la vida angelica) writes: 'That which failed to "become two in one flesh" (love) will succeed in "becoming two in one spirit" (individuation).' (1962, pp.6-8)

- 3.1 Illustration of Raymond Lull's Opera Chemica, 15th century. In the Kabbalistic, Hermetic and Tantric traditions, the circulation of subtle energies in man is visualized as a serpent wound around a central axis. This is called the serpent of wisdom or Kundalini.

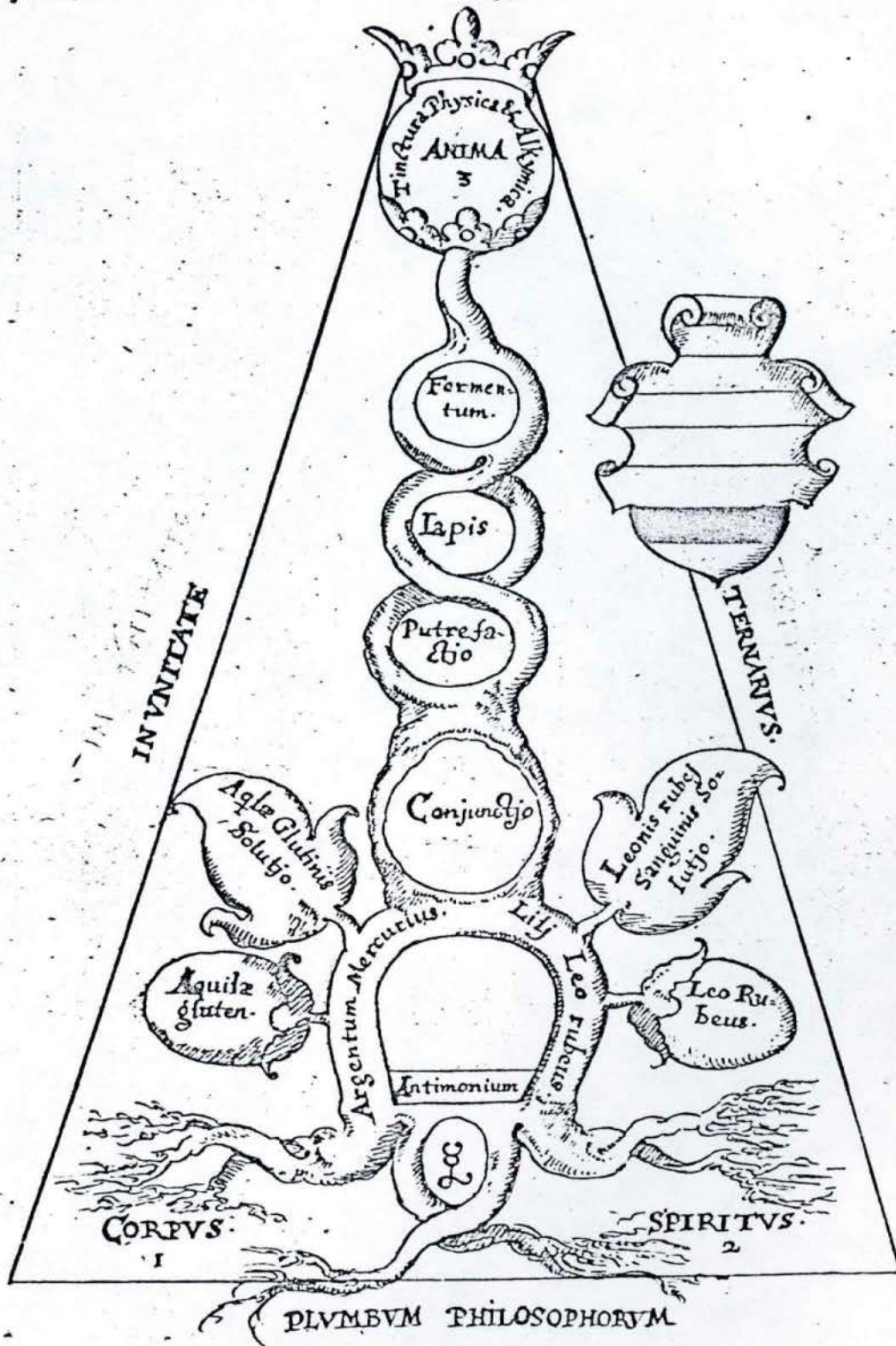
It is necessary to awaken and balance this energy as it winds through the active and passive channels of the spine or the active and passive columns of the Tree of life. . .its Sephiroth (the heads) correspond to the different planets and faculties within man. By activating the central axis, the crown or goal may be reached, which is the timelessness and immortality of Perfect Man. (Purce, 1974, p.36)





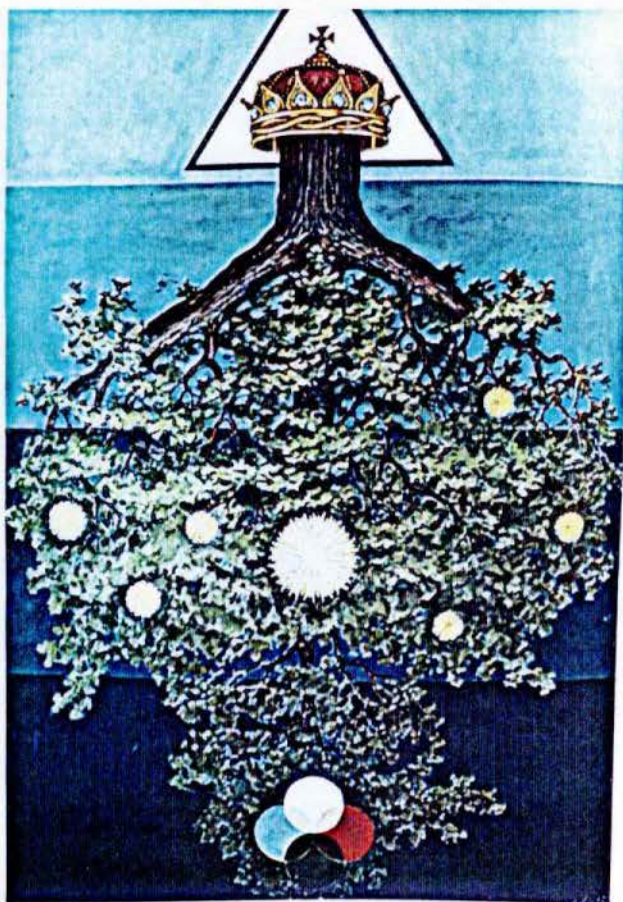


Tabula Sexta

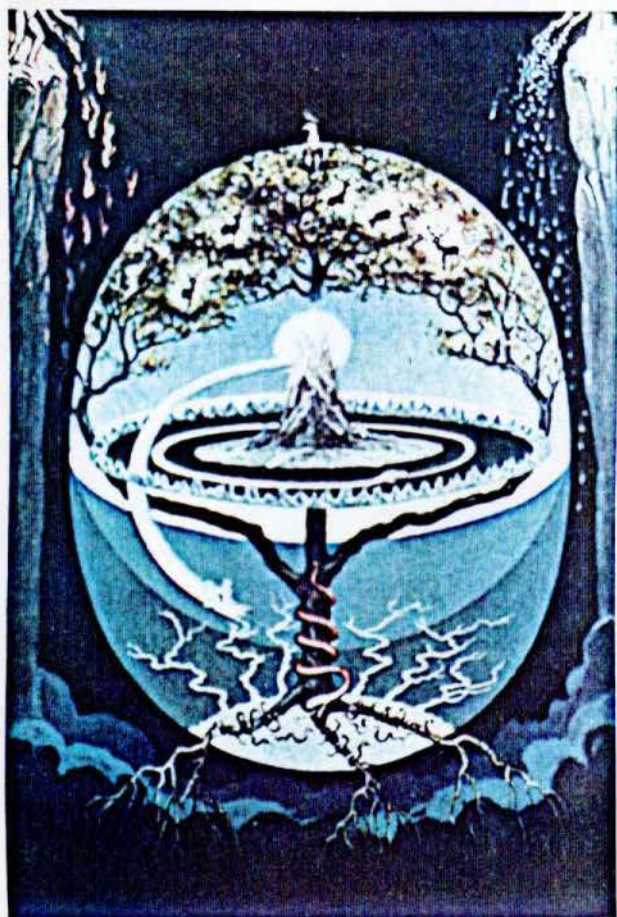


3.2. Illustration from George Ripley's the Marrow of Alchemy, 1676 edition. In alchemy, the great work is the evolution of the soul which involves the unfolding of two subtle energies: Sulfur and Quicksilver. (Purse, 1974, p.42)





3.3. The Kabbalistic Tree of life from Manly P. Hall's The Secret Teachings of Age Ages. This tree "is not only a macrocosmic symbol but also the emblem of man himself, for he, too, is rooted in Spirit; and to attain perfection he must ultimately retire through the four worlds into the seed of himself." (1975, p.cxxi)



3.4. The Yggdrasil Tree. A symbol of life. The three roots of the tree represent the spiritual, terrestrial, and the infernal. The three branches support the earth, from which arise the mountains upon whose summit is the city of the gods. A rainbow connects the city of god with the dwelling place of men. A serpent is seen at the bottom of the tree, an eagle at the top. From the top of the photo giants are seen casting ice and flames toward the tree. (Hall, 1975, xcii).



The transmutation of lead into gold parallels the unification of conflicting elements within the psyche which leads to self-knowledge. (1967, pp.284-312)

A thorough study of all aspects of the Kabbalistic Tree of Life seems to me to be a vast project that might require many years of study and experience. There are thirty-two paths within the structure of the Tree of Life, each representing different form of cosmic energy and state of consciousness (See Figure 3.5). Because I cannot do justice to all of them, I have chosen to discuss those paths which appear to me to relate to the process of individuation. In making this choice, I picture this paper as one frame of a movie that could unfold into a much more comprehensive work.

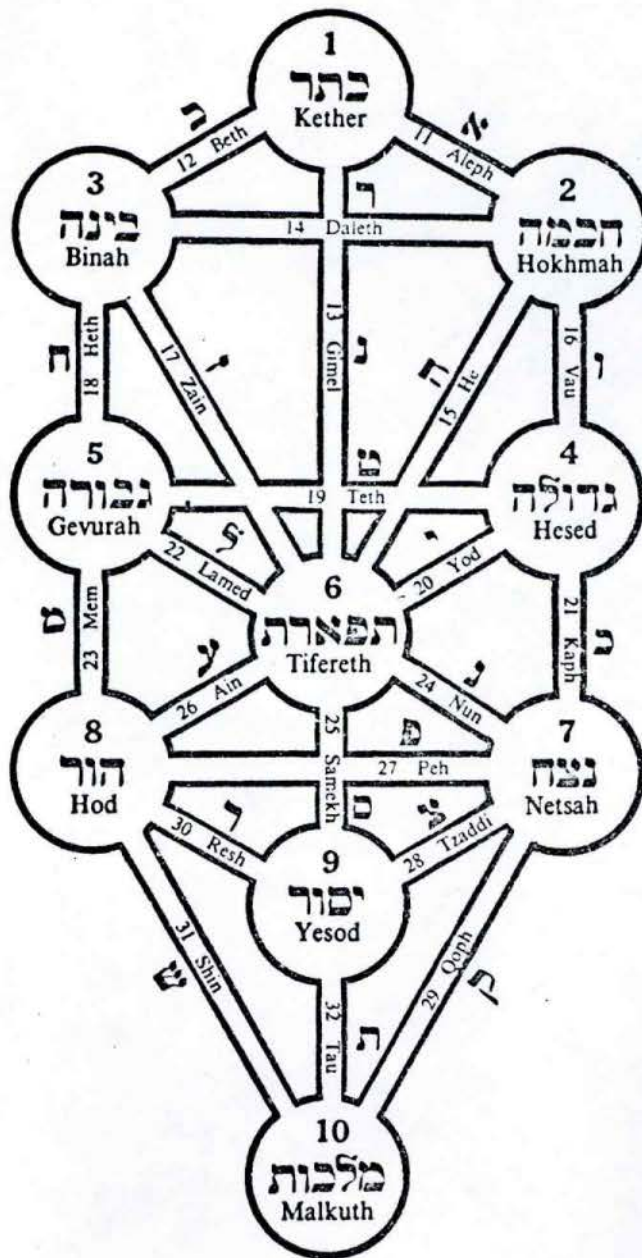
The Kabbalistic Tree of Life is a diagrammatic representation of the universe and the interaction of the energies of the cosmos and their expression in man. Fortune says that:

The Tree of Life is an attempt to reduce to diagrammatic form every force and factor in the manifested universe and the soul of man; to correlate them one to another and reveal them spread out as on a map so that the relative positions of each unit can be seen and the relations between them traced. In brief, the Tree of Life is a compendium of science, psychology, philosophy, and theology. (1935, p.13)

She further states:

The Qabalistic Tree might be likened to a dream-picture arising from the subconsciousness of God and dramatising the subconscious content of Deity. In other words, if the universe is the conscious end-product of the mental activity of the logos, the Tree is the symbolic representation of the raw material of the Divine consciousness and of the processes whereby the universe came into being. (Fortune, 1935, p.17)





3.5. The names and numbers of the thirty-two paths of the Kabbalistic Tree of life (Poncé, 1973, p.159)

To summarize, one might say that the Kabbalistic Tree of Life is a symbolic representation of the Macrocosm and the Microcosm. This parallels the Hermetic axiom: "As above so below." (Fortune, 1935, p.17)

Before proceeding further, I would like to make a few comments about Kabbalism. Fortune considers Kabbalism to be the esoteric teaching of the West. (1935, p.27) Poncé states that for Scholem, a Kabbalistic scholar,

...Kabbalism is quite simply a mystical psychology. He points out that it's only by descending into one's own depths that one can come to know not only the world but God Himself. (1973, p.260)

Poncé says that the truly mystical experience of life is to fuse the opposites of the "sacred and the profane," heaven and hell within one's body. The unconscious can be seen as a heaven and hell, but it is also the place "through which the Divine may communicate with us." By looking at the unconscious through the images of one's dreams and spontaneous fantasies one unites conflicting and opposing tensions in oneself. (Poncé, 1973, p.267)

Two concepts central to the Kabbalah are En-Sof and the Sefiroth. "En-Sof" (E = without, Sof-End) is succinctly defined by Poncé (See Figure 3.6).

It is the name of the God of Kabbalism which symbolizes total unity beyond comprehension. . . . If the material body of the universe, the sun, the planets, the solar systems, were compared to a tree ...the sap of the tree would be the vehicle of this force called the En-Sof, this spiritual nonentity. (1973, pp.94-95)



Poncé says that the Sefiroth (or Sephiroth) are:

...models of energy, configurations which not only penetrate Being and give orderly sense to its operations, but also permeate the whole of nature. The operations of the Sefiroth extend themselves throughout the entire spectrum of the phenomenal world and man's psyche and soul make up only one of the many places where they manifest themselves. (1973, p.168)

The En-Sof is described as "nothing and no-thing and as a emanation or fluid in which the universe of the Sephiroth reside. (Poncé, 1973, pp.95-98) (See Figure 3.5)

Poncé thinks that the Sephiroth on one level represent an archetypal model of the mind and that "The Sefiroth, in at least one aspect, may reveal stages of development in a process which takes place in the human mind." (1973, p.134)

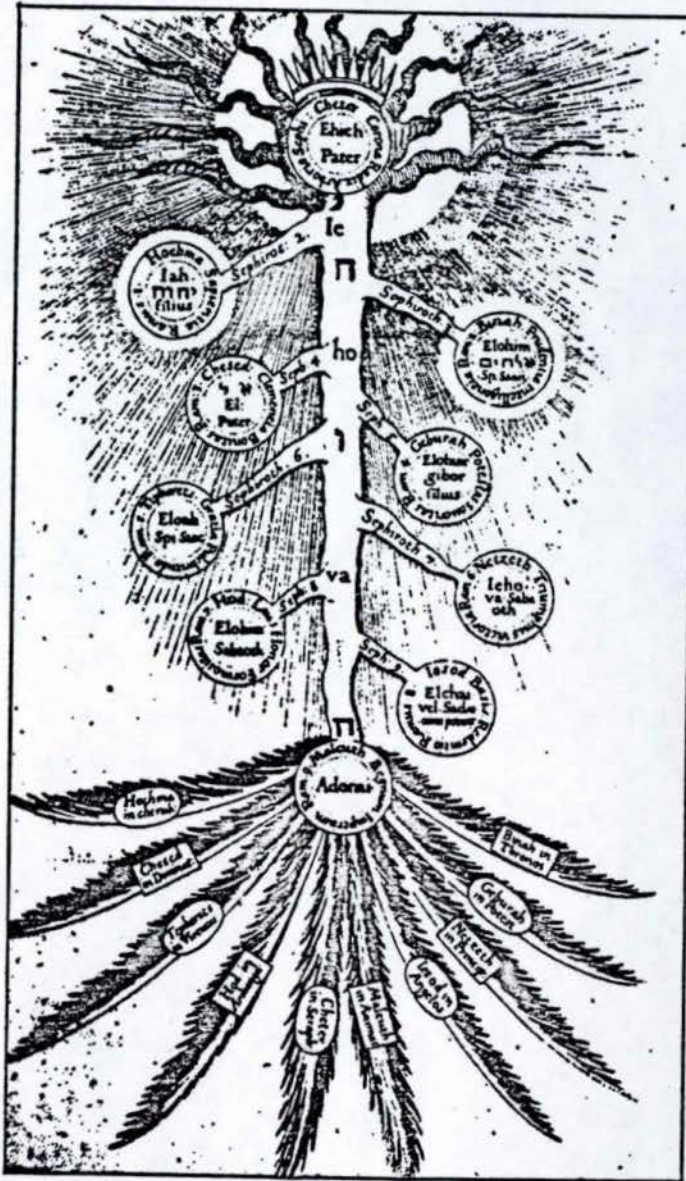
Poncé theorizes that the Sephiroth are archetypes that are not peculiar to any single religion or mystical system of thought. The three upper Sefiroth (Kether, Hokhmah and, Binah) are called the Macroprosopus, and the seven lower Sefiroth (Hesed, Gevurah, Tifereth, Netsah, Hod and Malkuth) are called the Microprosopus. The Macroprosopus and the Microprosopus together are called the Partsufum. (See Figure 3.7)

In a psychological sense, Poncé feels that:

The Partsufum are a further differentiation of the powers of God as made manifest in reality. They are archetypal or mythological representations which have come to the fore out of the necessity to associate these values with more recognizable representations... The Kabbalistic view that the manifestation and emanation of Godhead moves from an initial state of nothingness through Kether to the final state of Malkuth, the Sefirah symbolic of the created world, is fundamentally a psychological statement about the development of consciousness or ego from whatever stands before the psyche - the self, the Atman, the En-Sof or the divine prime mover... (Poncé, 1973, p.132)

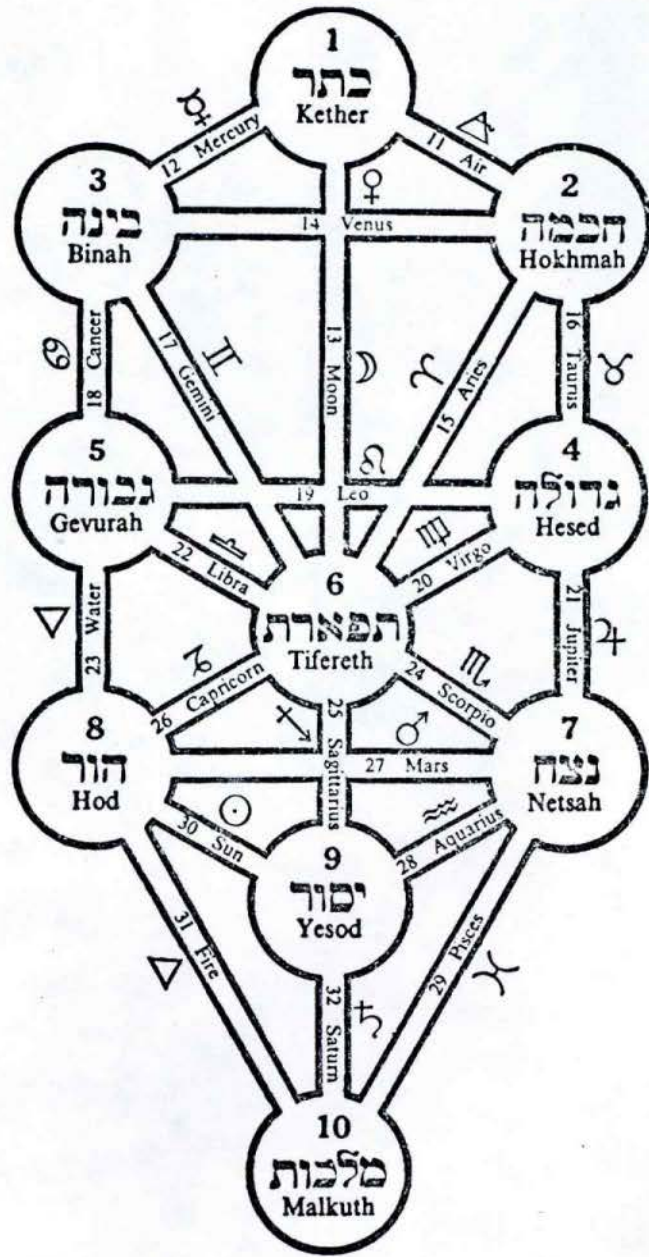


THE EN-SOF & THE SEFIROTH



3.6. Illustration by Johonnes de Bry from the works of Robert Fludd. The En-Sof is depicted as an emanation behind the Sefiroth (disc-like structures on the Tree of life). (Poncé, 1973, p.109)





3.7. A diagram of the Kaballistic Tree of Life. Sefirot 1, 2 and 3 (Kether, Hokhmah and Binah) are called the Macroprosopus. Sefirot 4-10 are called the Microprosopus. (Ponce, 1973, p. 161)

"The Sefiroth are understood as abstract entities through which all change in the universe takes place. . .they are composite figures with two-fold aspects." 1)They are vehicles through which change and transformation take place. In this sense, they can be symbolized as vessels. 2)They also represent what is "externally constant or unchangeable" and in this aspect they are symbolized by light or a luminous quality. (Poncé, 1973, p.103)

No Sefiroth is wholly one polarity. Poncé states that:

...every Sefiroth is androgynous to a certain degree in that it stands in a relationship of receptivity (femininity) to the Sefirah which immediately precedes it, and transmissiveness (masculinity) to the Sefirah which immediately follows. The exceptions to the case are Kether, which has no Sefirah preceding it, and Malkuth, the last Sefirah, which has no Sefirah following it. Only Kether, therefore, is purely masculine, and only Malkuth is purely feminine. (1973, p.120)

In summary, the En-Sof is the prime mover, the no-thing, the emanation behind all creation. The light of the En-Sof, called En Sof Aur, emanates through the Sefiroth and manifests like different colors of the spectrum. The Sefiroth are called archetypes by Poncé. (1973, p.134) Jung says that the collective unconscious is a reservoir for archetypes. During the process of individuation, the contents of one's unconscious are activated, archetypes are brought to conscious awareness and the individual is transformed. By looking at, understanding and appropriately interpreting the symbolic content of one's dreams, imagination and art over a period of years, one learns to discern one's inner pattern. This pattern forms



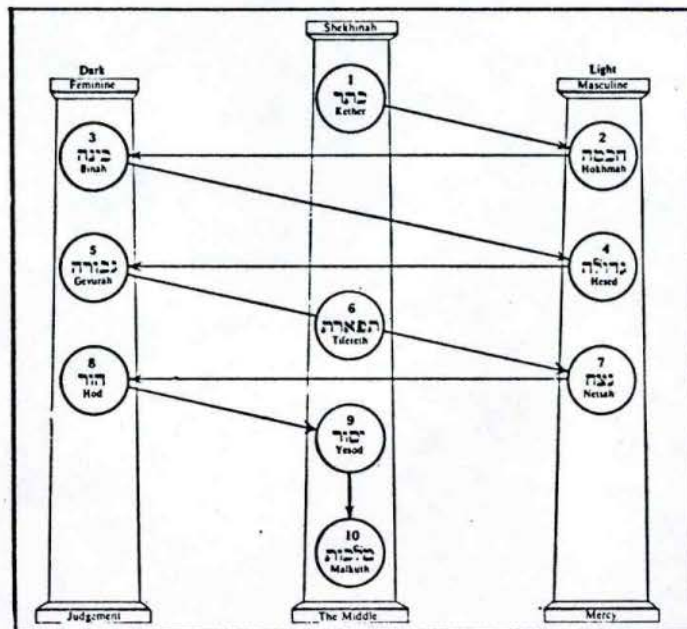
a meandering design which is like the growth and form of a tree. The pattern is the process of psychic growth which Jung called individuation. As the energies of archetypes, or the living energies of the Tree of Life, are brought into conscious awareness, it is the premise of Jung, Proffoff and Hoeller that one becomes individuated and transformed.

The Tree of Life is a diagrammatic representation of the universe in which the positive and negative, male and female aspects are represented by two flanking pillars of Mercy and Judgment or Severity.

Mercy is assigned to the male or positive pillar on the right and Judgment, or Severity, is assigned to the female or negative pillar on the left (See Figure 3.7). The interpretation of this designation given by Fortune is that the dynamic male force is the "stimulator of upbuilding and evolution," while the female force, although it is the builder and organizer of forms, is also the limiter;

...each form that is built must in turn be outgrown, lose its usefulness, and so become a hinderance to evolving life, and therefore the bringer-in of the dissolution and decay, which leads on to death. (Fortune, 1935, p.124)

The Tree of Life is also described as corresponding to the central axis of the Sefiroth, consisting of Kether, Tifereth, Yesod and Malkuth. In this frame of reference the two side pillars of Mercy and Judgment are considered to be the Tree of Knowledge of good and evil. This Tree is composed of Binah, Geburah and Hod (Pillar of Judgment) and Hokhmah, Hesed



3.7. The Sefiroth of the Kabbalistic Tree of life seen as the three pillars of Mercy, The Middle and Severity (or Judgement). (Poncé, 1973, p. 143)



and Netzach (Pillar of Mercy).

Poncé draws the following analogy:

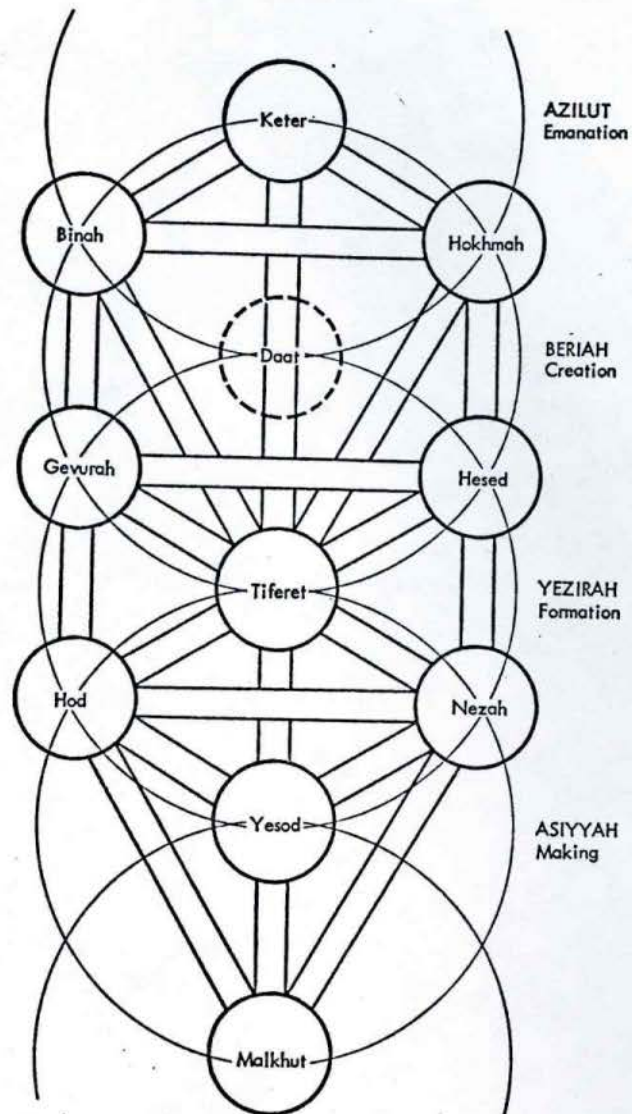
When man ate of the Tree of Knowledge of Good and Evil he did not draw any sustenance from the middle tree, the Tree of Life, which mediates between the opposites.

It is for this reason that the opposites exist in the world of conflict. Without the knowledge contained in the Tree of life there is no balance. One may therefore interpret the fruit of the Tree of life as containing a mediating factor. The Tree of life symbolically represents the force necessary to unite the opposites, to marry the opposites with one another. It is the middle path, a place where the 'sound of one hand clapping' may be known. In light of the fact that the Tree of life is often referred to by the Kabbalists as the Shekhinah, the Soul, there is much to consider here. It is the soul alone which unites the opposites, which is the Tree of Eternal Life. Unless a man unites himself with this tree, with the values contained in the Sefiroth symbolizing the Tree of life, he cannot know a future life. (ponce, 1973, pp.149-150)

The Tree of Life can also be seen as divided horizontally into four levels or worlds. Halevi (1976, p.34) gives the following designation (See Figure 3.8):

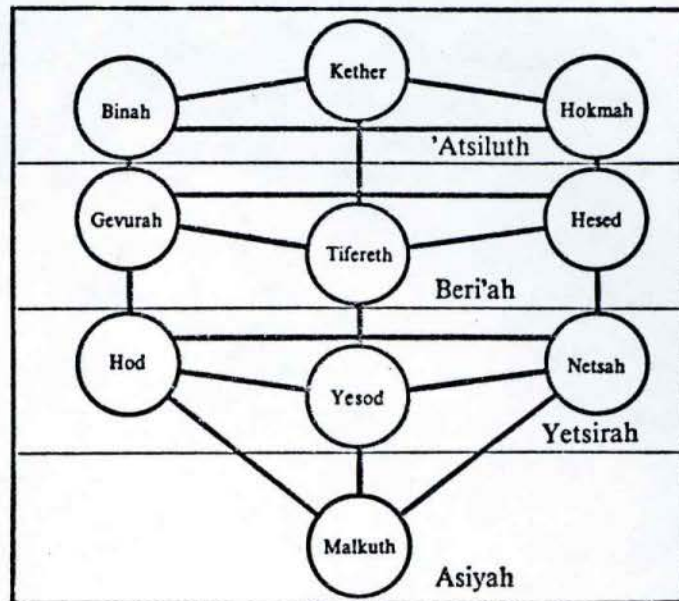
Azilut is the World that was called forth out of the Unmanifest by the Ten Utterances of God. As Emanation emerges from En Sof Aur\*, so the separated Worlds emanate out of the four levels of Azilut. Thus, from the creative zone of the Divine comes the World of Beriah which manifests diagrammatically as a creative sub Tree springing from the midst of the Azilutic Tree. The impulse then continues, in that out of the cosmic World of Briah emerges the Tree of the World of Formation whose root lies in the Yeziratic level of Azilut. In the same way, the Asiyyatic level of the World of Emanation generates the World of Making which comes out, in series from the midst of Yezirah, thus completing a sequential scheme of three lower Worlds beneath, but contained in, a Divine World of Unchanging Unity.

\*En Sof Aur is define by Halevi as light, or the will of the En-Sof coming out of concealment.



3.8. The Four Worlds within the Tree of Life. The four levels out of which the lower Worlds are generated are contained within the Eternal World of Emanation of Azilut. Different Kabbalists lay out these Worlds in various ways. (Halevi, 1976, p.33)





- 3.9. A graphic representation of the four worlds given by Poncé (1973, p.68). The first world, Atsiluth, is called the world of emanation. The Union of the Crown (Kether) and the Father (Hokmah) and the Mother (Binah) produces the worlds and generations of living things. The second world, Beri'ah, is called the world of creation. This world is composed of Hesed, Gevurah (Geburah) and Tifereth (Tiphareth) and is symbolic of God's moral power. The world of formation, Yetsirah, is the material universe and is composed of the triad Netsah, Hod and Yesod. The fourth world, Asiyah, called the world of making, contains Malkuth.

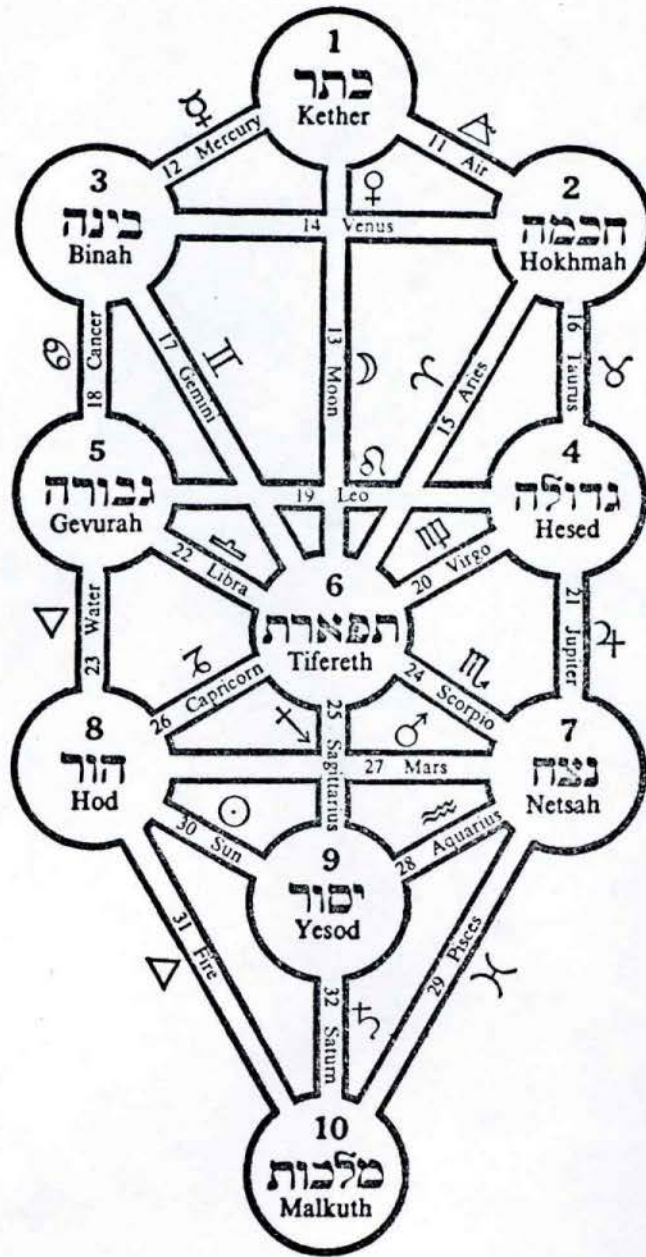
Another illustration and description of the four worlds is given by Poncé (1973, pp.69-70) and is seen in Figure 3.9.

The first ten Sephiroth are the first ten paths upon the Tree of Life. The inter-connections between the Sephiroth compose the remaining twenty-two paths, totaling thirty-two paths. Hebrew letters, signs of the zodiac, planets and elements are assigned to the paths upon the tree (Figure 3.10) Symbolic pictorial representations are also assigned to paths eleven through thirty-two. These symbolic pictorial representations are called the Major Arcana of the Tarot which I shall discuss presently.

These paths upon the Tree "represent the successive stages of the unfolding of cosmic realization in human consciousness; in old pictures a serpent is often depicted as twined about the boughs of the Tree. This is the serpent Nechushran "who holdeth his tail in his mouth," the symbol of wisdom and initiation." (Fortune, 1935, p.25) (See Figure 3.15)

Kether is the first Sephirah and it contains the plan of the entire universe. Here all opposites reside in peaceful union. Contending and opposing forces are counterbalanced. This Sephirah is referred to as the Old or Ancient One, the Monad, the Ancient of Ancients, the Smooth Point, the White Head and the Vast Countenance or Macroprosopus. (Fonce, 1973, p.113) Kether symbolizes union with God or completion of the Great Work. Kether is the crown above the head of the Celestial Man, Adam Kadmon. It is symbolized by brilliant white light and graphically by the point. (Fortune, 1935, pp.109-121)





3.10. The thirty-two paths upon the Tree of life and their corresponding Hebrew letters, numbers and zodiacal signs. (Poncé, 1973, p.161)

Hokhmah, or Chokmah, is called Wisdom and is the second Sephirah. It is referred to as the Supernal Father, or the archetype of fatherhood. Hokhmah is the father of all created things and within this Sephirah is the willingness and "desire to put forth the plan of creation." (Ponce, 1973, pp.117-121) Fortune describes it as a channel for the passage of force and "the Great Stimulator of the Universe" and "being formless, the creation it gives rise to can assume any form." (1935, pp.122-138) Titles given to Hokhmah are Tetragrammaton, the Supernal Father, Ab and Abba. Symbols given to Hokhmah are the lingam, the phallus, the Inner Robe of Glory, the Standing Stone, and the Straight Line.

Binah, the Supernal Mother, is Intelligence or Understanding and is the third Sephirah. Titles given to Binah are: Ama, the Dark Sterile Mother, Aima, the bright fertile Mother, Khorsia, the throne, Marah and the Great Sea. Symbols assigned to Binah are: the Yoni, the Vesica Piscis, the cup or chalice, the Outer Robe of Concealment and Saturn. (Fortune, 1935, p. 139) Binah "is the archetypal womb through which life comes into manifestation." Here form "disciplines force with merciless severity." (Fortune, 1935, p. 142) Form by definition limits and, in this sense, is the beginning of death. The Hokhmah force "dies as it issues into Binah." (Fortune, 1935, p.143) The womb of Binah contains and limits the energy of Hokhmah and creates stability. As an opposer of dynamic impulses, Binah has, at times, taken on the negative association of the enemy of God, Saturn, Satan or the Devil. The Kabbalah, however, teaches that all the Sephiroth are holy. (Fortune, 1935, p. 144)



"Binah is the mother of all living, and she is also the death principle; for the giver of life in form is also the giver of death, for form must die when its use is outworn." (Fortune, 1935, p. 136) In her mother aspect Binah is related to the great Sea, or Marah and the Virgin Mary. As a destroyer of form she is related to Kali, the Hindu goddess of destruction. (Fortune, 1935, pp.158-160) Binah is the primordial root of matter whose full development is reached in Malkuth. If Binah is the root, Malkuth is the fruit. (Fortune, 1935, p.145) Between the Supernal Father and the Supernal Mother, the web of life is woven in a rhythmic periodicity. Symbolized in these principles are maleness and femaleness, activity and passivity and construction and destructiveness.

Fortune, Poncé and other authors say that the union of Hokhmah and Binah produce a son, Daath or Da'at. According to Manly Palmer Hall (1975, p.CXXIV), the later Kabbalists rearranged the first three Sephiroth (Kether, Hokhmah and Binah) and added Daath, a hypothetical eleventh Sephirah called Knowledge.

If Chochmah he considered the active intelligent energy of Kether and Binah the receptive capacity of Kether, then Daath becomes the thought which created by Chochmah flows into Binah. The postulation of Daath clarifies the problem of the Creative Trinity ...consisting of Chochmah (the Father), Binah (the Mother, or Holy Ghost), and Daath, the Word by which the worlds were established. (Hall, 1975, p.CXXIV)

Halevi (1972, p.64) says that modern Kabbalists ascribe the planet Pluto to Daath. The god Pluto is the King of the Underworld or the monarch of the dead in Greek mythology. In astrology, Pluto relates to renewal, regeneration, elimination and rebirth. Halevi considers Daath to be a point of profound

transformation on the Tree of Life (1972, p.66). To Fortune, Daath represents realization and consciousness (1935, p.43). Daath is depicted in Figure 3.8.

Hesed is also called Chesed and Gedulah and is the fourth Sephirah on the Tree of Life. Symbols related to Hesed are: the solid figure, the tetrahedron, the pyramid, the equal armed cross, the orb, wand, sceptre and crook. The equal-armed cross is symbolic of the four elements in equilibrium. Hesed is associated with the planet Jupiter. (Fortune, 1935, p. 161) He is called "the loving father, the protector and preserver.", the benevolent King who carries out the idea of merciful law. He is anabolic and upbuilding. The formulation of abstract principles as the root of new activity belongs to Hesed (Fortune, 1935, pp.161-169)

Geburah or Gevurah, the fifth Sephirah on the Tree of Life, is associated with strength, severity, the power of God, Justice and Control, and is capable of meting out punishment. Its nature is feminine, and it limits the abundance of Mercy. By the same token, the severities of Power are tempered by Mercy, so the two exist in a state of harmony." (Poncé, 1973, p.126), Hesed's tendency is to expand, Geburah's is to contract. The marriage of these two Sephiroth gives birth to Tiphareth or Beauty. Tiphareth expresses all that is harmoniously balanced. (Poncé, 1973, p.126)

Titles given to Geburah are: Din (Justice) and Pachad (Fear). Symbols of Geburah are the pentagon, the five-petalled Tudor rose, the sword, the spear, the scourge and the chain. Mars is the planet associated with Geburah. (Fortune, 1935, p.173) Geburah is the Celestial Surgeon, the Destroyer and



the Lord of Fear and Severity, the dragon-slayer. Hesed and Geburah represent polarities which are constantly balancing each other. Their interaction creates the rhythm and flow of life. Hesed relates to anabolism, or the building up of form and Geburah relates to catabolism, or the breaking down of form. Whenever anything has outlived its usefulness, Geburah breaks it down and dissolves it. (Fortune, 1935, pp.172-183)

Tefereth, or Tiphareth, is called Beauty and is the sixth Sephirah. Its magical image is a majestic King, a child and a sacrificed God. "From the point of view of Kether, it is a child; from the point of view of Malkuth, it is a King." Titles given to this Sephirah are: the lesser countenance, Melekh, the King, Adam, the Son and the Man. Symbols assigned to Tiphareth are: the lamén, the Rosy Cross, the Calvary Cross, the Truncated pyramid and the cube. (Fortune, 1935, p.189)

The breast, lungs, heart and solar plexus are assigned to the sphere of Tiphareth. (Fortune, 1935, p.205)

Tiphareth is the center of the six Sephiroth that compose the archetypal man, or Adam Kadmon. These six Sephiroth, Hesed, Geburah, Tiphareth, Netzach, Hod and Yesed, "constitute the archetypal Kingdom which lies behind the Kingdom of form in Malkuth... " Adam Kadmon is considered to be the King. The Queen, or Bride of the King, is Malkuth, the physical plane. (Fortune, 1935, p.189)

The four Sephiroth above Tiphareth (Geburah, Hesed, Binah, and Hokhmah) represent the Individuality or the Higher

Self, and the four Sephiroth below Tiphareth (Netzah, Hod, Yesod and Malkuth) represent the personality, or Lower Self. (Fortune, 1935, p.190)

Fortune says that Tiphareth is the center of equilibrium of the Tree. It is a center of transition and transmutation. It is called the Place of Incarnation and also, for this reason, called the Child. It is symbolic of a state in which the "forces building a form are perfectly equilibrated." The Child is incarnated in a virgin (or balanced state) and becomes the Redeemer." As the Redeemer, Tiphareth is the mediator of the six central Sephiroth and brings these six central Sephiroth into a dynamic equilibrium. Relative to Christianity, it is this sphere on the Tree of Life that is called the Christ center. The biblical fall is symbolized by the separation of the upper four Sephiroth from the lower six Sephiroth. As Redeemer, Christ is striving to redeem His Kingdom by reuniting the Sephiroth and bringing the forces of the six lower Sephiroth into equilibrium. (1935, pp.189-192) Tiphareth mediates between the microcosm and the macrocosm and reflects the Hermetic axiom "as above, so below." Tiphareth is also Adam Kadmon, the archetypal man.

It is in Tiphareth that we find archetypal ideas which form the invisible framework of the whole of the manifested creation formulating and expressing the primary principles emanating from the subtler Sephiroth. It is, as it were, a Treasure-house of Images on a higher arc. (Fortune, 1935, p.204)

Tiphareth represents a state of transition in consciousness. Below Tiphareth experiencing takes place through the senses. This is the sphere of inductive science. At Tiphareth,



archetypal forces become "locked up in form and, can only be approached from the point of view of their effect on consciousness." (Fortune, 1935, p.192) Experience above the realms of Tiphareth is in terms of mystical illumination and the "fading-out of forms." In mystical illumination, Tiphareth is also known as the centre of Dionysos, Inebriating God and Giver of Illumination. (Fortune, 1935, p.192-193)

Tiphareth is the sphere of the Sun. The sun is the giver of life and a symbol of manifesting energy. Kether "the source of all existence reflects into Tiphareth, which acts as a transformer and distributor of primal, spiritual energy." The sun gods such as Apollo are associated with healing. In the mineral kingdom, the symbol of the sun is gold. Here it is possible to draw parallels with alchemy. (Fortune, 1935, p.199)

The virtue of the sphere of Tiphareth is Devotion to the Great Work, which Fortune says is regeneration. The vice of this sphere is pride. Through pride, the ego becomes inflated and the individual becomes "out of balance" with himself. This is in contradiction to the harmonious and balanced nature of this Sephirah, symbolized by the equal-armed Cross. (Fortune, 1935, pp.212-215)

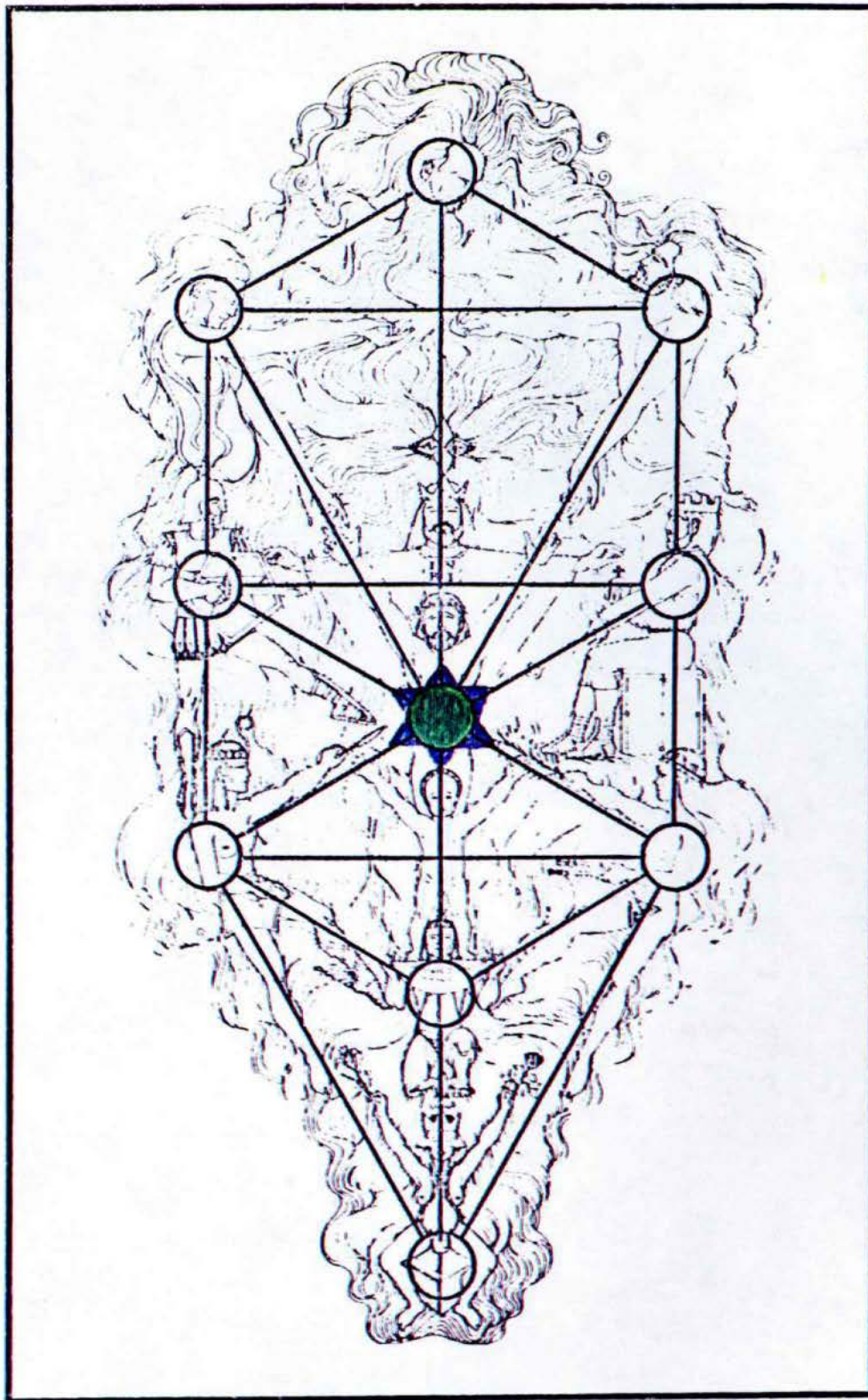
Kether is metaphysical; Yesod is psychic; and Tiphareth is essentially mystical; mystical being understood as a mode of mentation in which consciousness ceases to work in subconscious representations but apprehends by means of emotional reactions. These mystical experiences illuminate psychic symbols... All reference to the Son always refer to Tiphareth; all references to Father refer to Kether; all references to the Holy Ghost refer to Yesod." (Fortune, 1935, p.193)

I have presented Tiphareth in greater depth than the other Sephiroth because of the relevance I felt it has to the



- 3.11. An illustration from Ponce's Kabbalah depicting Tiphareth or "Beauty as the bearer of all the Powers; Beauty as the foundation of all the Powers; Beauty as the Source." (1973, p. 104)





3:12. Frontespiece from Gray's The Talking Tree (1977) illustrating The Tree of Life with Tiphareth as the center. (colors added)

3.13. Photocopy of Matthias Grunewald's Resurrection of Transfiguration of Jesus, from the Iseheim altarpiece. Colmar, Unterunder Museum. (Itten, 1961, p. 142) Parallels can be drawn with Tiphareth also called the Christ center of the Tree of life.





archetype called the Self. Jung called the Self

...the totality of the psyche. The self is not only the centre, but also the whole circumference which embraces both conscious and unconscious; it is the centre of this totality, just as the ego is the centre of consciousness. (Jung, 1968, p.41)

The four lower Sephiroth (Netzach, Hod, Yesod and Malkuth) represent the Lower Self, or personality, the unit of incarnation. Tiphareth is the point of contact with the Higher Self, which is sometimes called the Holy Guardian angel (symbolized by the Three Supernals, Kether, Hesed and Geburah). (Fortune, 1935, p.226)

From the point of view of the personality, Tiphareth represents the higher consciousness, aware of spiritual things; Netzach represents the instincts, and the Hod the intellect. Yesod represents the fifth element, Ether, and Malkuth the four elements which are the subtle aspects of matter. (Fortune, 1935, pp.226-227)

Throughout the Tree of Life there is a flow of energy from a sphere of high pressure to a sphere of low pressure (high and Low being relative terms). In the four lower Sephiroth there is a flow

whereby the spirit inspires mind, and mind directs the emotions, and the emotions form the etheric double, and the etheric double moulds the physical, vehicle, which is the "earth" of the circuit. (Fortune, 1973, p.299)

Fortune says that the lowest functional unit on the Tree of Life consists not of a triangle, but of a quateruary. These four lower Sephiroth belong to the planes of form, where force is confined, only to be freed by the works of destruction. (Fortune, 1935, pp.216-217)

The seventh Sephiroth, Netzach, called Victory or Endurance,



is at the foot of the Pillar of Mercy. The title given to Netzach, or Netsah, is firmness. Symbols of Netzach are the lamp, the girdle and the rose.

Netzach is the sphere of Venus and is associated with the emotions and the instincts. Instincts govern such activities as imigration of birds or the sucking action of infant's lips. In Netzach "force is still relatively free-moving, being bound only into exceedingly fluidic and ever-shifting shapes." (Fortune, 1935, p.222) Here forms take on "for the first time definite and permanent form, though of an exceedingly tenuous nature." (Fortune, 1935, p.222) Fortune says that prior to this sphere, modes of existence are perceived through intuition as formless, but here in Netzach "the image-making mind of man has begun to work on them" moulding them into forms which represent them to his consciousness. (1935, p.223)

The image, then, is but a mode of representation indulged in by the human mind for its own convenience, but the force that the image represents, and which ensouls it, is a very real thing indeed... (Fortune, 1935, p.224)

In the sphere of Netzach, life and the expression of life is perceived through dance, sound, color, images, arts and the feelings (Fortune, 1935, p.226). The feeling nature of Netzach balances the intellectuality of Hod and the materiality of Malkuth.

Hod is the eighth and opposing Sephirah to Netzach, representing the concrete mind, whereas Netzach represents the feelings and the life-force of nature. Netzach represents the artist, Hod the scientist. Hod becomes sterile when it

dominates and is unfertilized by Netzach. If Netzach dominates, unbridled imagery or fantasy may lead to degeneration of the personality. (Fortune, 1935, pp.232-239)

In the sphere of Hod, the rational mind operates through the symbol. The mind takes free-moving natural forces and directs them to the ends for which they are designed. Through the will, the mind constructs forms for specific purposes. Through the construction of form, the direction and control of Hod are obtained at the sacrifice of the fluidity of Netzach. Hod is the first sphere in which forms are organized and it is called glory. "The glory of God can only shine forth in manifestation when there are forms to manifest it." (Fortune, 1935, p. 247)

Hod, or Glory, is at the foot of the Pillar of Severity and is associated with Mercury. Its virtue is truthfulness, its vice, dishonesty. Hod is the

...sphere of magic, because it is the sphere in which the magician actually works, for it is his mind that formulates the forms, and his will that makes the link with the natural forces of the sphere of Netzach that ensouls them. (Fortune, 1935, p.244)

In other words, the mind or the intellectual imagination formulates forms through the power of the will. The love and sympathy of Netzach ensouls these forms.

The symbols of Hod are versicles and the apron. "The versicles are mantric phrases; a mantra being a sonorous phrase which, when repeated over and over...works upon the mind as a special form of autosuggestion..." (Fortune, 1935, p.250) The apron is related to the image of Hod as a craftsman



and maker of magical forms.

Yesod is the ninth Sephirah, called the Foundation. It is the sphere of the moon and is symbolic of both the male and female reproductive organs. (Poncé, 1973, p.129) Yesod is

the unmanifest fifth of the four elements of Malkuth, the fire of the ancients answering to the ether of the moderns, and earth, water and air to the solid, liquid and gaseous states of matter ... (and) the receptacle of the emanations of all the other Sephiroth ... and the only transmitter of these emanations to Malkuth, the physical plane. (Fortune, 1935, p.254)

The function of Yesod is to purify, prove and correct the emanations from the other Sephiroth. From Yesod, Malkuth receives the influx of Divine forces. (Fortune, 1935, pp.252-258) This Sephiroth "symbolizes the Stabilization of opposites." (Ponce, 1973, p.129) Yesod is also considered to be the "Treasure House of Images" and the sphere of illusion or Maya.

Yesod considered by itself, is unquestionably the sphere of Illusion, because the Treasure House of Images is none other than the Reflecting Ether of the Earth-sphere, and corresponds in the microcosm to the unconscious of the psychologists, filled with forgotten things, repressed since the childhood of the race. (Fortune, 1935, p.258)

Yesod is associated with the moon. The moon has a twenty-eight day cycle of waxing and waning and affects both the tides and the physiological processes in animals and plants. According to Fortune, the moon is associated with fertility and maternity. The generative organs are assigned to Yesod. (Fortune, 1935, p.262)

The tenth and last Sephirah is called Malkuth, or the Kingdom. Malkuth is a feminine and passive principle and is

"symbolically representative of God's feminine counterpart...

It is through her that the divine grace of the En-Sof passes through into the lower world." (Poncé, 1973, pp.129-130)

There are many names given to Malkuth: "The Gate, the Gate of Death, the Gate of the Shadow of Death, the Gate of Tears, The Gate of Justice, the Gate of Prayer, the Gate of the Daughter of the Mighty Ones, the Gate of the Garden of Eden, the Inferior Mother, Malkah, the Queen, Kallah, the Bride, the Virgin." (Fortune, 1973, p. 265) Some of the symbols of Malkuth are the altar of the double cube, the equal-armed cross, the magic circle and the triangle of art. (Fortune, 1973, p.265)

Malkuth is the sphere of form. All forms on the physical plane are classified according to the four conditions in which energy can exist: earth, air, fire and water. Earth is matter as we know it. Water and air represent anabolism and catabolism, the processes of building up and breaking down, and fire "is that subtle electromagnetic aspect of matter which is the link with the processes of consciousness and life." (Fortune, 1973, 273) The inanimate matter of Malkuth is ensouled by the form-giving principle of Yesod. (Fortune, 1973, p.267-268)

Malkuth is the nadir of evolution "through which all life must pass before returning whence it came." Fortune says that the discipline of matter is part of the soul's evolution. When the soul rises out of Malkuth and reaches toward Yesod, it begins to take account of the etheric and psychic side of things. (Fortune, 1935, p.272-275)

Malkuth is the plane of pure forms. Once this plane is fully developed, the evolutionary stream turns backward toward spirit "freeing it from the bondage of form while retaining



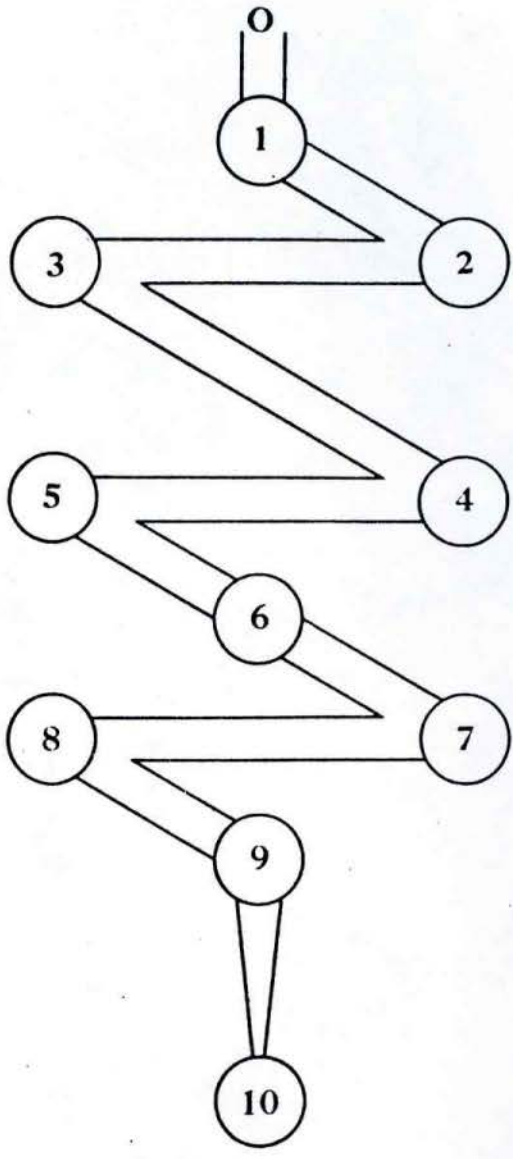
the capacities acquired by experience of the discipline of form." (Fortune, 1935, pp.770-771) The spiritual experience of Malkuth is the "bringing down of the Godhead into manhood, just as the spiritual experiences to Tiphareth is taking up of manhood into the Godhead." (Fortune, 1935, p.291)

Manifestation in Malkuth completes the outgoing arc of involution, and life turns back upon itself to pursue a parallel course on the returning arc of evolution. (Fortune, 1935, p.115)

As seen in Figure 3.14, the lightning flash is sometimes shown as representing the involution phase, and the serpent on the tree in Figure 3.15 is seen as the evolution phase. When one has gained insight into the Planes of Form, one is then able to tread the Middle Way and ascend from the Sphere of Illusion to Tiphareth, the heart or balancing center within the Tree of Life. (Fortune, 1973, p.217)

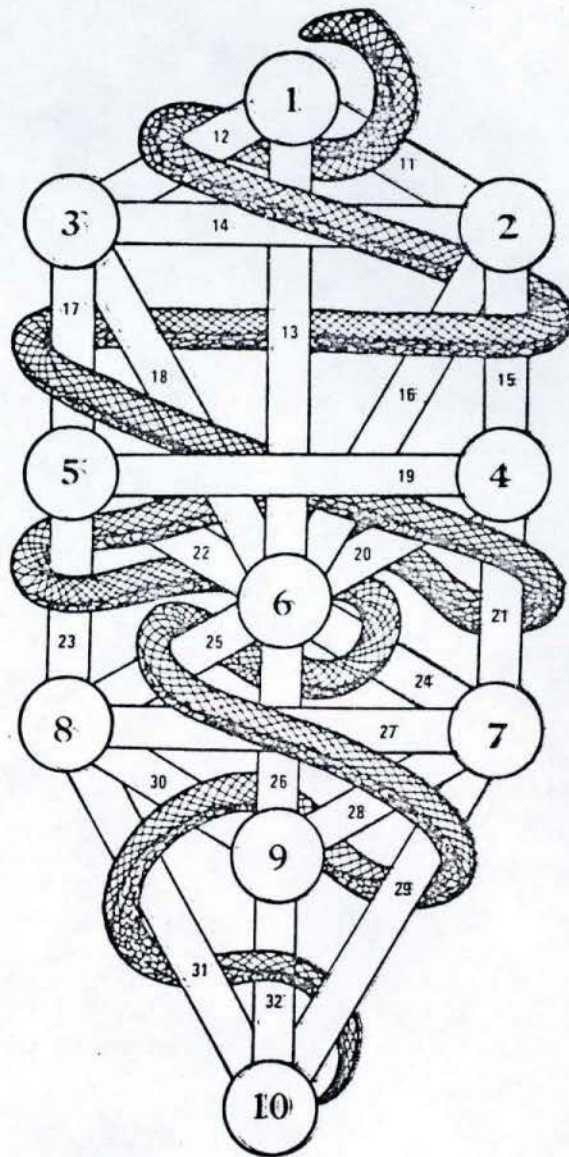
Frater Archad in his book the Anatomy of God expands the movement upon the Tree of Life beyond involution and evolution. He sees the movement upon the Tree of Life as moving infinitely in all directions, from the infinitely large to the infinitely small. The Tree of Life can also be seen in the form of a prism and a snowflake. These concepts are depicted in Figures 3.16 through 3.18.

Many Kabbalists see a relationship between the Tree of Life and the body of man. Poncé explains that in the body, the Central Pillar of the Tree of Life is related to the subtle energy centers along the spine. The six Sephiroth of the Pillars of Mercy correspond to the Ida and Pingala (sun and moon energies) that are represented by the intertwining of the

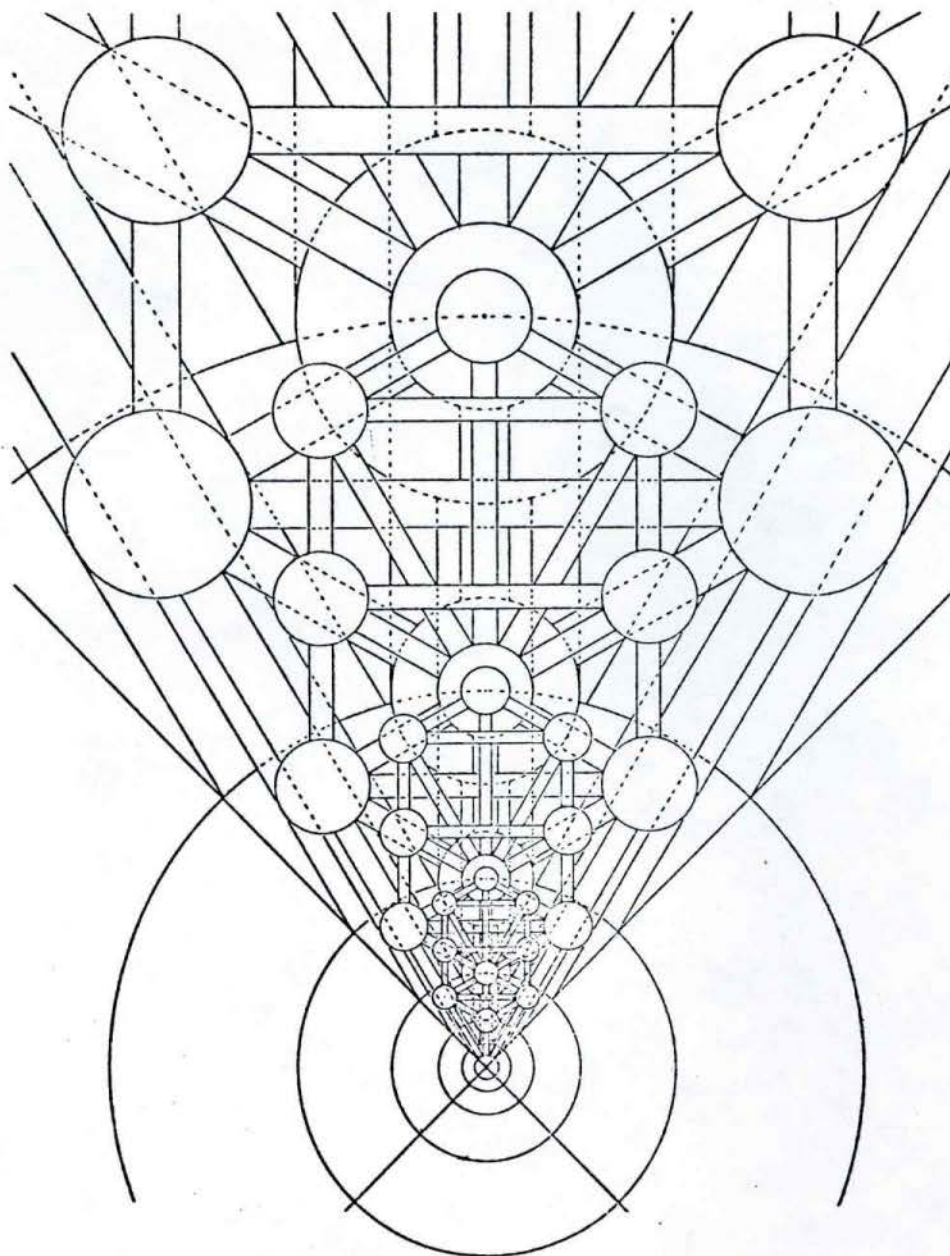


3.14. THE LIGHTNING FLASH  
(Gray, 1977, p.ix)



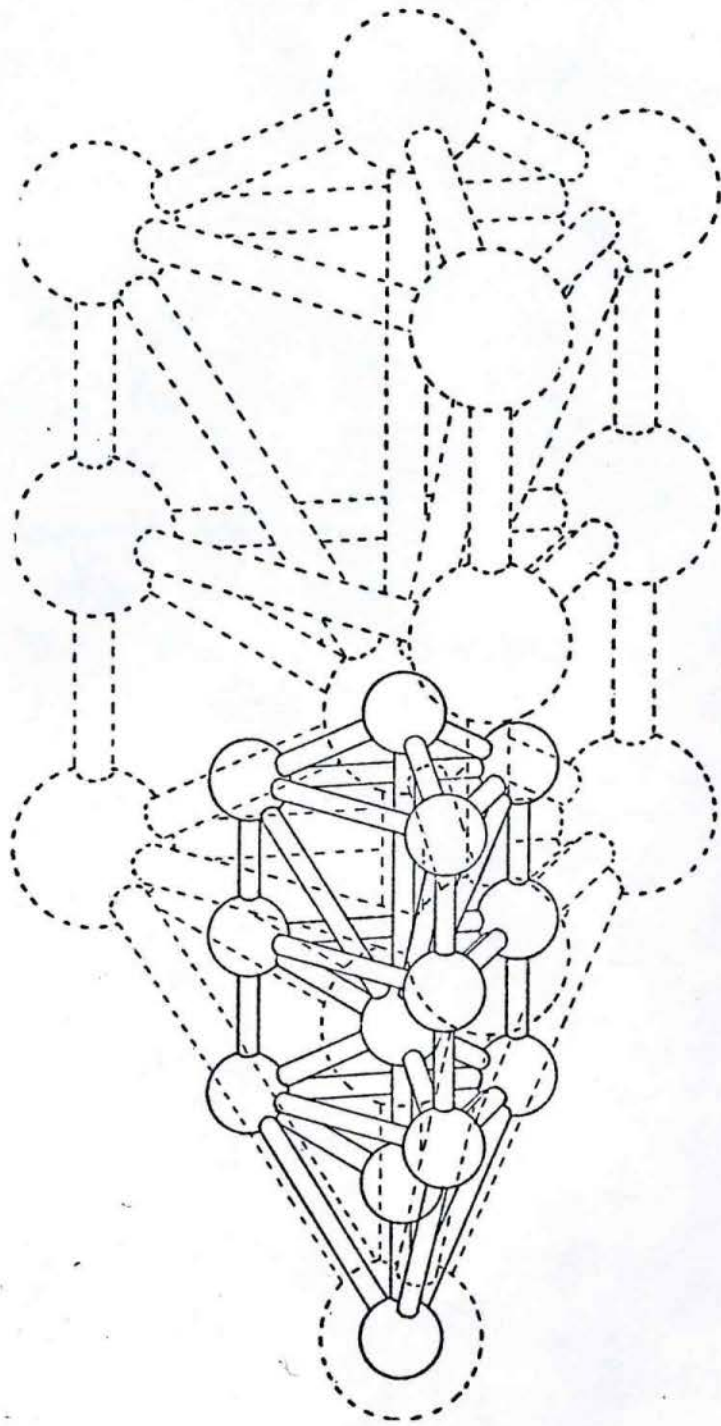


3.15. The serpent and the paths on the Tree of life  
 (Gray, 1977, p. x.)

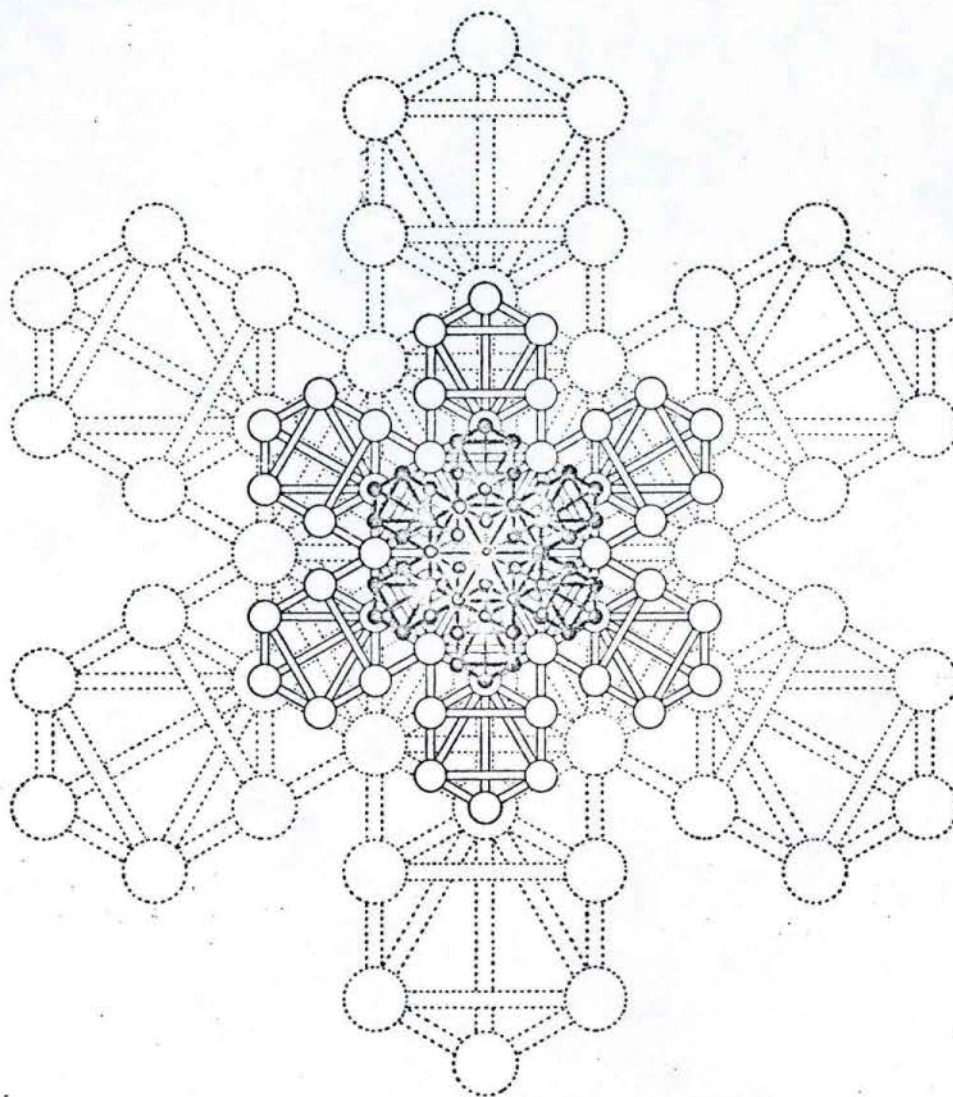


3.16. The thirty-two paths of wisdom of the Tree of life shown in a progression expanding towards the "Infinitely Great, or Nuit... or contracting in the same proportions towards the Infinitely Small, or Hadit." (Achaḥ, 1969, p.45)





3.17. A Schema of the Tree of life done in a prismatic form. (Achad, 1969, p.68)



3.18. The Macrocosmic Snowflake from Frater Achad's The Anatomy of the body of God (1969, p.53). He has expanded the Tree of life in six directions, height, depth, north, east, south and west, according to his interpretation of the text of the Sepher Yetzirah.



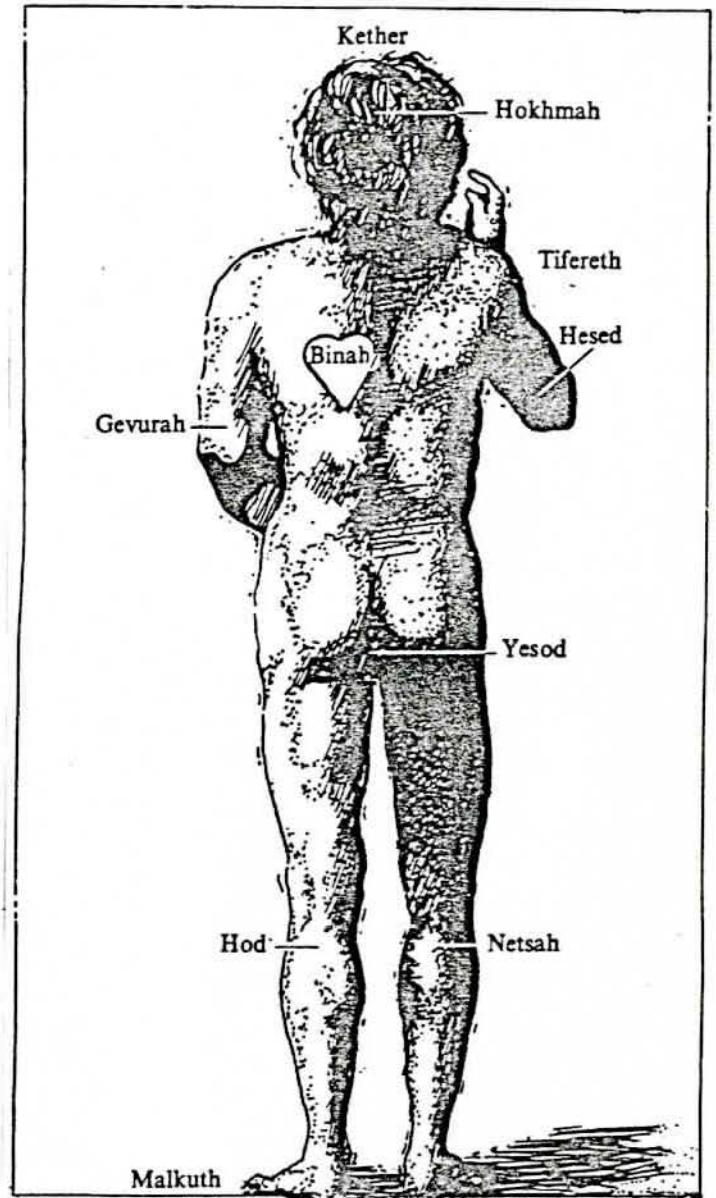
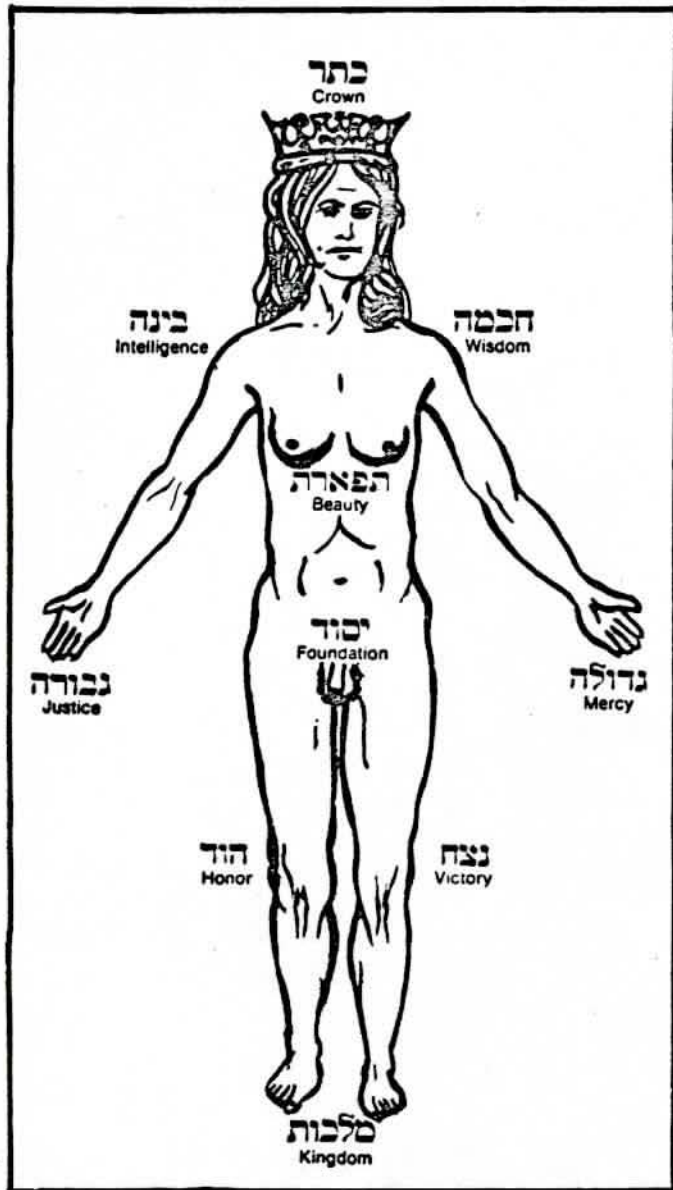
serpents of the caduceus. Anatomically, the Idea and Pingala related to the sympathetic and parasympathetic nervous system. These two energies flow up either side of the Spine to the head.

...Kether, located in the head is thought of in Kabbalism as longing for union with his bride, the exiled feminine principle residing in Malkuth, the slumbering world of our passions. The Sephirah Yesod, symbolic of the genital region... corresponds in both location and meaning with the first chakra. The Muladhara, which is the Kundalini system is identified with the sexual passions and energies. Malkuth would correspond with the slumbering Kundalini herself. (Poncé, 1973, pp.154-155)

Some of the representations of the Tree of Life in the body of man are shown in Figures 3.19 and 3.23. Parts of the body of man resemble a tree and express aspects of the Tree of Life, such as the growth of the limbs of the fetus (expansion - Hesed), the regulation of the glandular system by the pituitary (balance - Tiphareth), the semi-rigid structure of bone and the capacity of a uterus to contain a fetus (restriction - Binah). Examples are given in Figures 3.24 through 3.43.

The Kabbalah is intimately associated with a system of symbolism called the Tarot. Hoeller says that one of the possible derivations of the word Tarot comes from the Egyptian words "Tar, meaning Path, and Ro, Ros and Rog, together meaning 'The Royal Path of Life' or the 'Royal Road,;" (1975, p.xviii)

The origin of the Tarot is mysterious. Hoeller says that legend has it that images resembling certain cards of the Major Arcana of the Tarot were engraved on plates of gold on the altar of the temple of Ptah in Egypt. It is thought by Hoeller and others that "the Tarot originated in the mysterious, long



3.19. Superimposition of the Tree of life on the human body. Poncé claims that the figure on the upper right is the correct depiction of Adam Kadmon while the figure on the upper left is facing the wrong way. (1973, pp.138-141.)

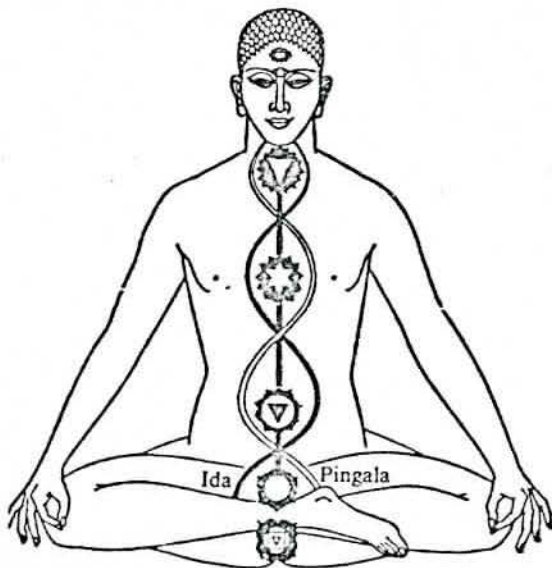





THE WORLD TREE IN THE HUMAN BODY

3.20. Illustration from Manly P. Hall's Man-The Grand Symbol of the Mysteries (1947, p.284)

3.21. The Tree of life superimposed on a human figure, and called the Tree of Perfection by Poncé (1973, p.152)



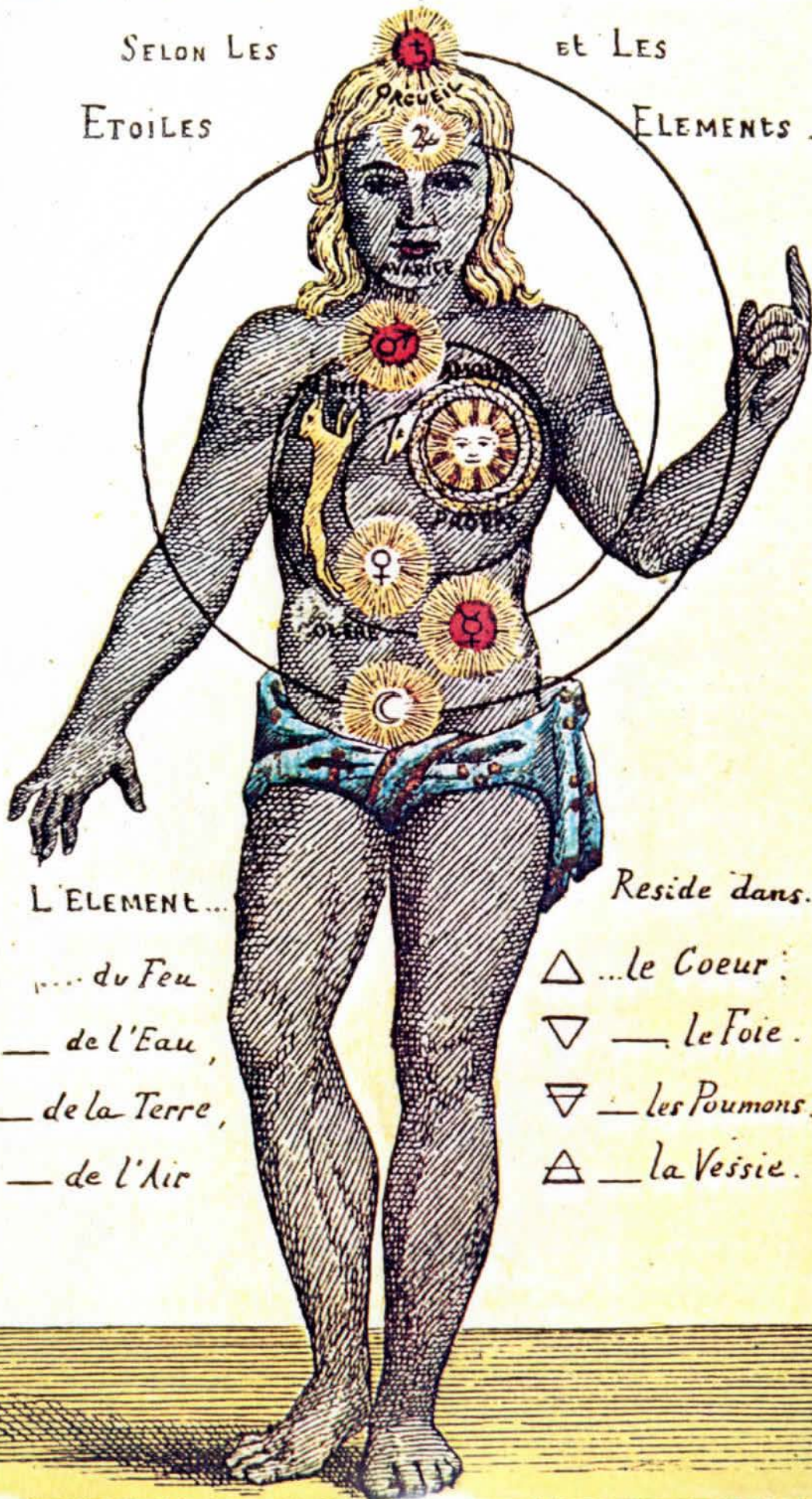
3.22. The Chakras, or energy centers of the body along the spine, shown with the ida and pingala, energies which flow up the spine (Poncé, 1973, p.150)

3.23. An illustration by Gichtel, a 17th-century pupil of Boehme, of the energy centers of the body with their corresponding planetary designation. (Purce, 1974, p.33) 



# L'HOMME TERRESTRE NATUREL TENEBREUX.

SELON LES ETOILES et LES ELEMENTS.



L'ELEMENT...

... du Feu  
— de l'Eau,  
— de la Terre,  
— de l'Air

Reside dans...

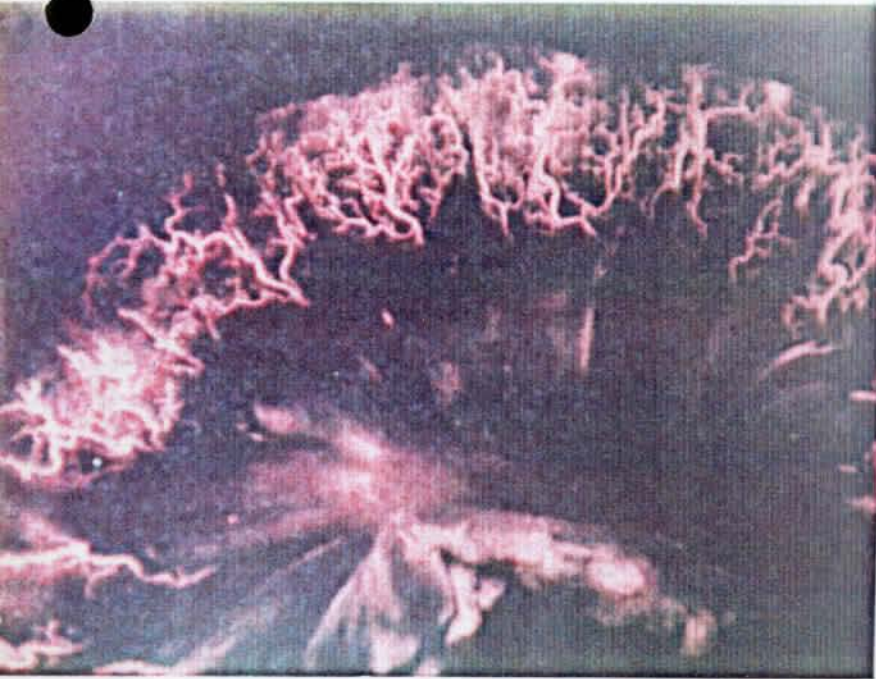
△ ...le Coeur.  
▽ — le Foie.  
▽ — les Pouxons.  
△ — la Vessie.

3.24. Blood vessels in the intestines which have been injected with a fluorescent dye. (Nilsson, 1973, p.69)

3.25. and 3.26. Budding feet and hands of a fetus less than two months old. (Nilsson, 1973, p.76)

3.27 and 3.28. The vascular tree in the legs and arms of the fetus about four months old. (Nilsson, 1973, p.125)





3.24



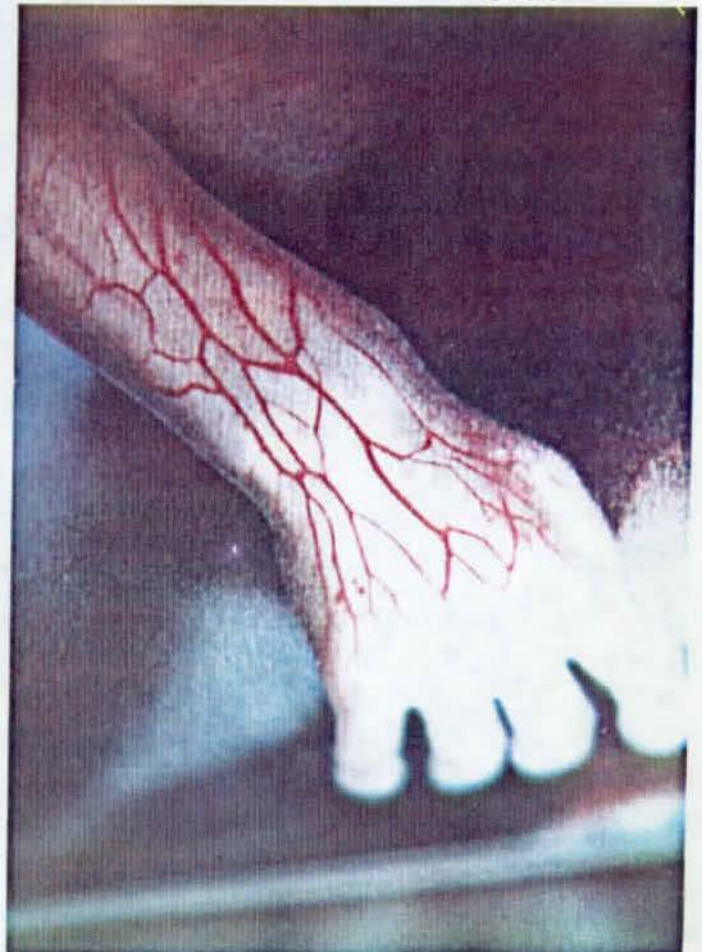
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3.26



3.27



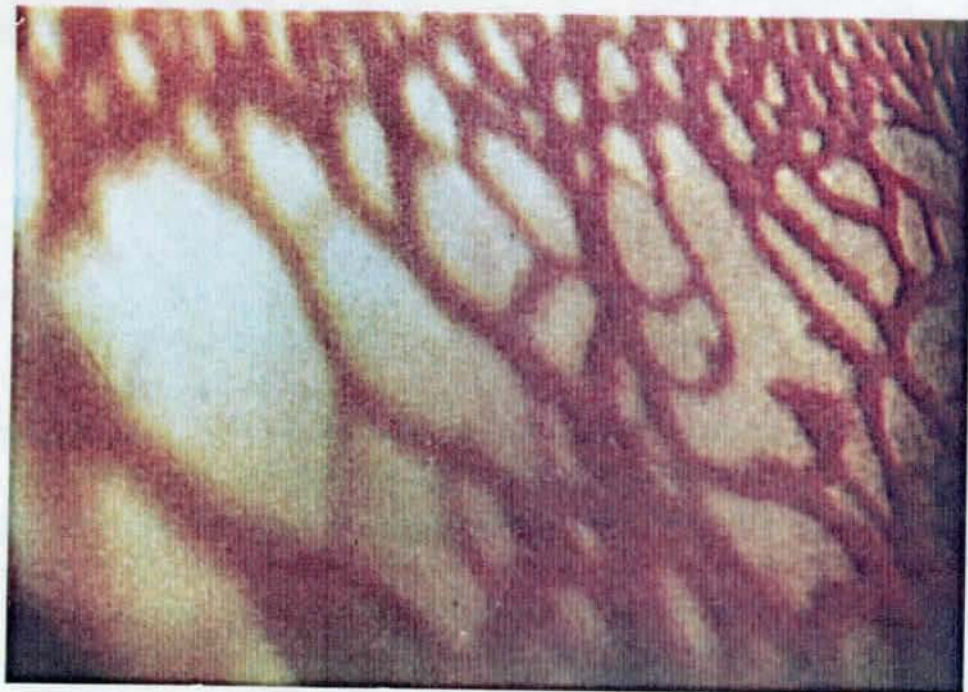
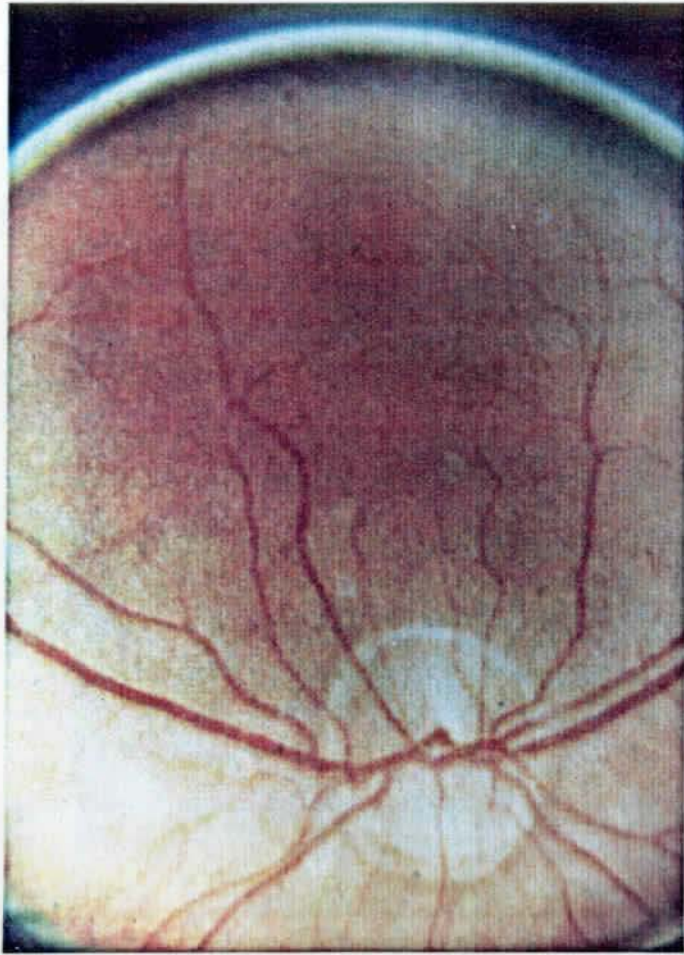
3.28

3.29. The vascular tree from the fundus of an intact eye. Blood vessels and nerves exit from the eye at the fundus (Nilsson, 1973, p.191).

3.30. The hair of auditory receptor cells in the inner ear. These hairs are surrounded by fluid, and as the fluid moves these hairs, the patterns of movement is converted into electrical impulses which are transmitted to the brain (Nilsson, 1973, p. 21)

3.31. The vascular tree of the scala tympani. Pictured is one of the outer spiral chambers of the bony cochlea of the inner ear. The walls are thin and the blood vessels clearly visible as the picture is taken from a fetus (Nilsson, 1973, p.214)



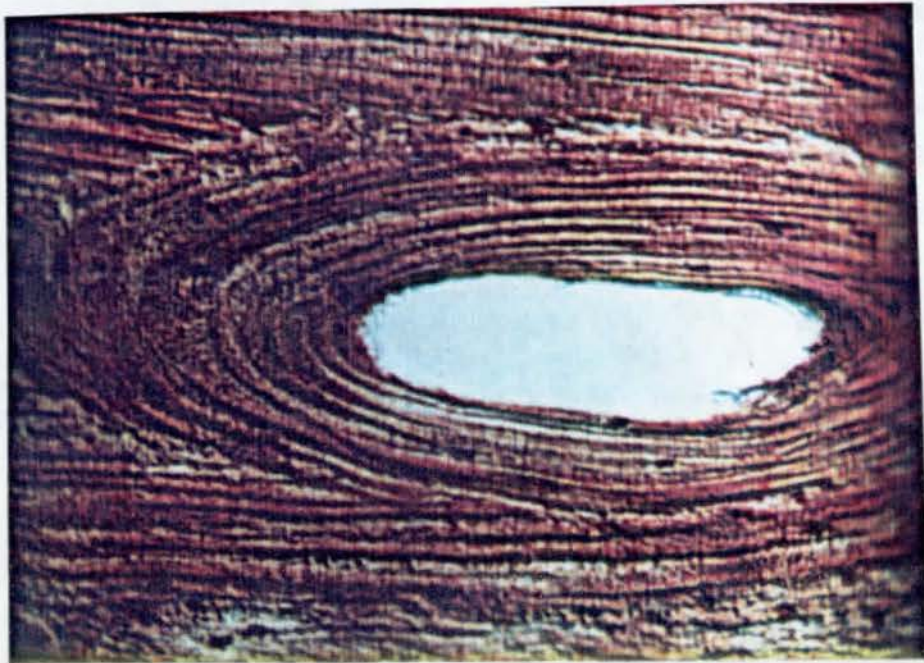
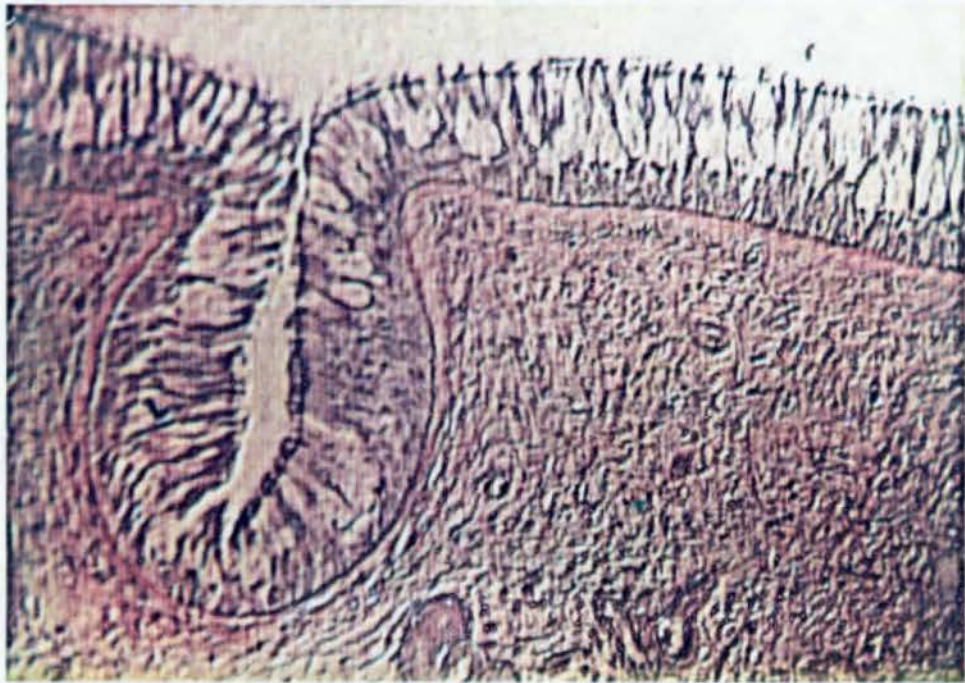
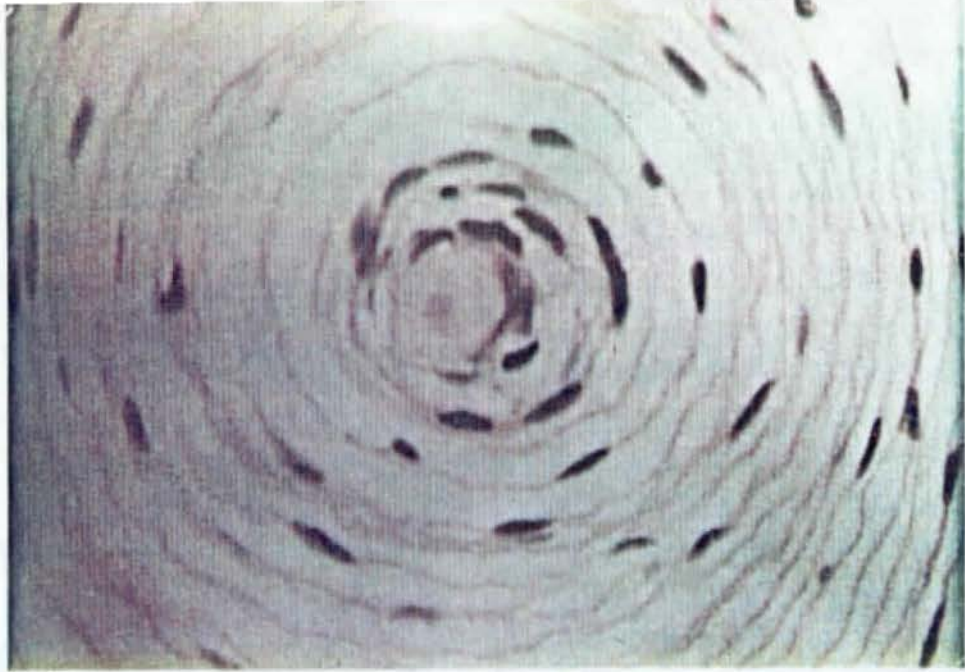



3.32. A Pacinian corpuscle which resembles the cross section of a trunk of a tree. This sensory receptor is specialized to respond to pressure (Nilsson, 1973, p.229). ▷


3.33. This bulbar section of the olfactory mucous membrane resembles the bud of a tree. Cilia (hair-like projections) and mucous along the surface of the olfactory receptors pick up odor producing molecules from the air as it passes through the nose (Nilsson, 1973, p.235). ▷


3.34. The central canal in solid bone tissue (magnified 200 times) which resembles the texture of wood (Nilsson, 1973, p.122). ▷



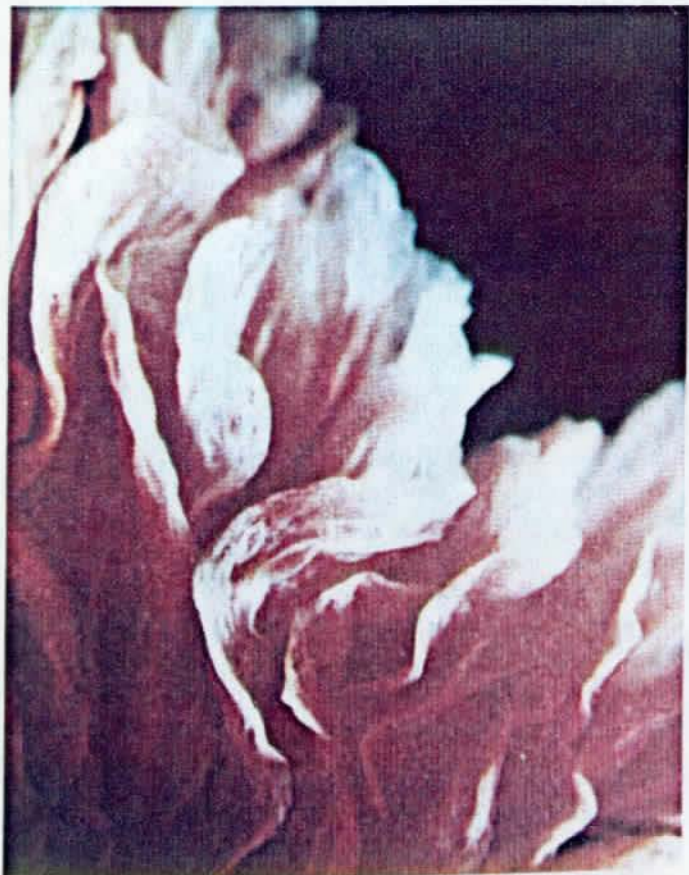


3.36. A detail of the surface of   
the body of the tongue contain-  
ing taste receptors called  
fungiform and filiform papillae  
(Nilsson, 1973, p. 243).

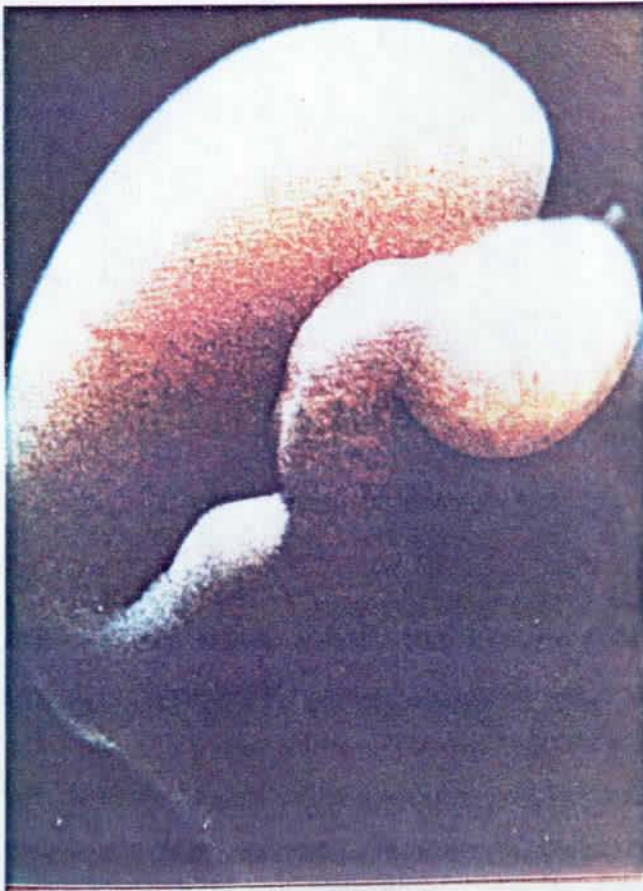
3.35. The infundibulum or end of the  
fallopian tube, which moves toward   
the follicle when an ovum is  
released (Nilsson, 1973, p.45).

3.37. A single papilla (or nipple-   
shaped protuberance) which is a  
sense receptor for taste on  
the tongue (Nilsson, 1973, p.27).









3.38. (left) The epididymis seen under the testis. Sperm cells are stored here while they mature (Nilsson, 1973, p.172).

3.39. (below) The choroid plexus which is found in the ventricles of the brain and produces cerebrospinal fluid (Nilsson, 1973, p.172).





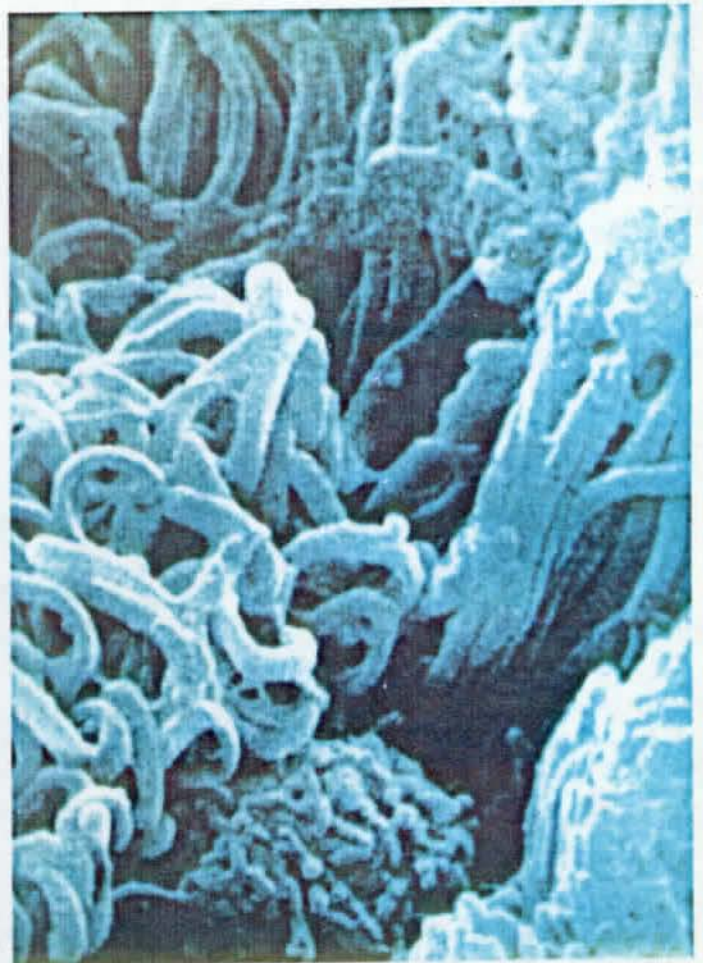
3.40-3.41. Chemical receptors on the roof of the nose which transmit their messages via the nervous system to the olfactory bulb and then to the cerebral cortex. (Hope, 1971, pp.54-55)

3.42. The rods and cones of the retina of the eye (magnified approximately 45,000 times) resemble a sprouting tree. These are visual receptor cells which convert light into electrical energy (Nilsson, 1973, pp.196-197).

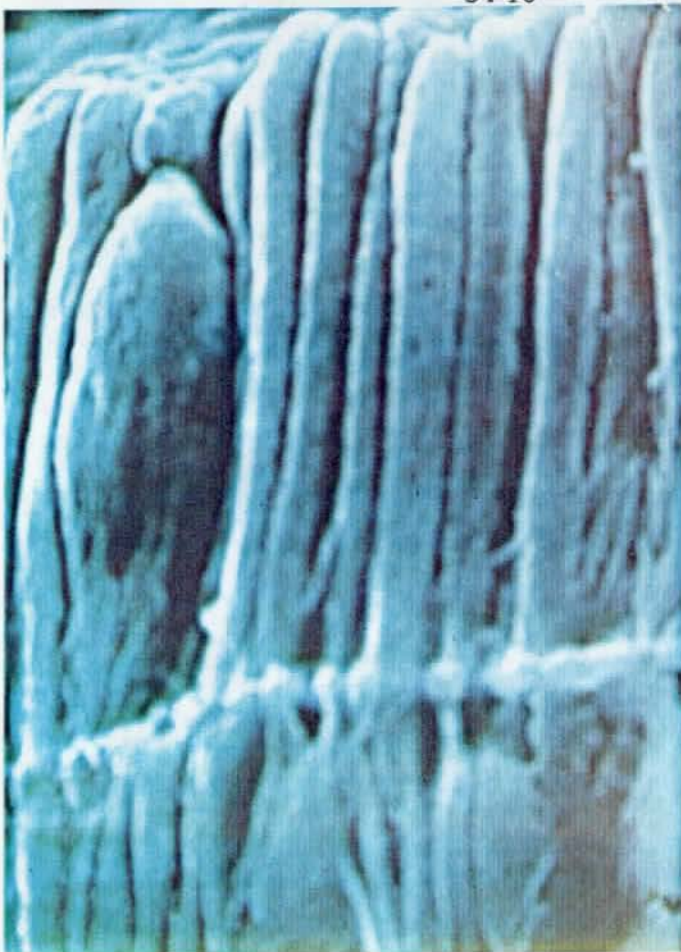
3.43. Cilia (or hair-like projections) in the cochlea, or fluid filled tube resembling a snail's shell, in the inner ear (Hope, 1971, p.57)



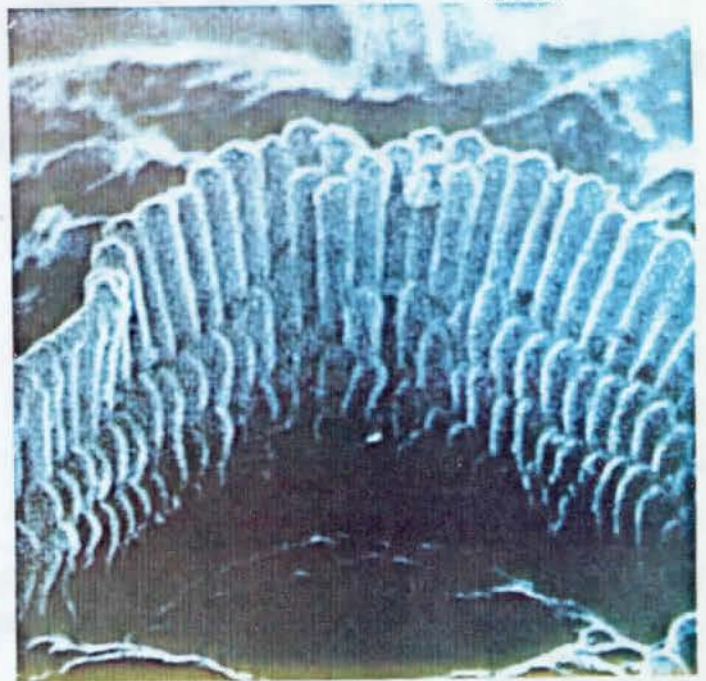
3.40



3.41



3.42



3.43.



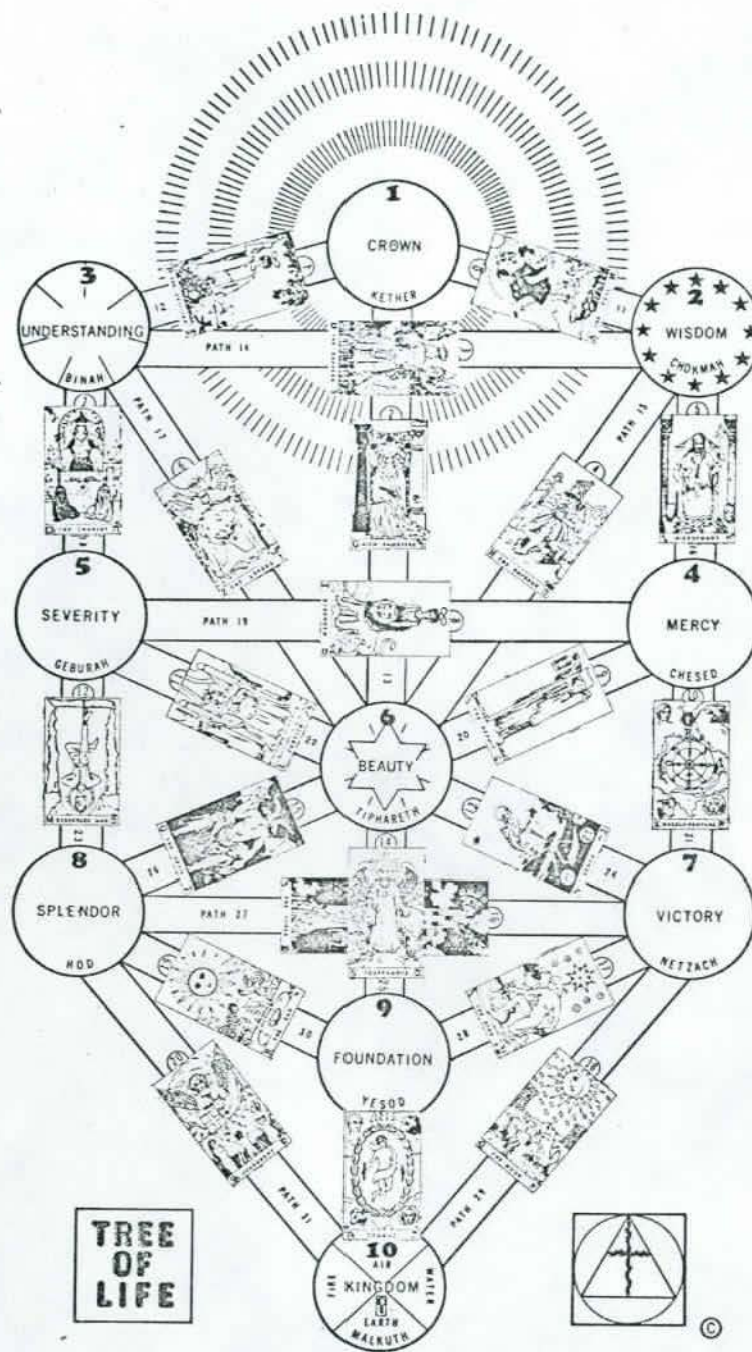
lost Book of Thoth, attributed to the God of secret wisdom, Thoth, better known under his Greek name of Hermes." (1975, p.1) Hermes, also known as Mercury, is called the messenger of gods and the teacher of men. Mercury is also the transforming agent in alchemy.

Regardless of its origin, Hoeller says that the Tarot is a pictorial representation of universal knowledge for those who wish to use it as such.

As an instrument of cognition it has almost no equal; the knowledge gained by its study extends from cosmology and cosmogony, through philosophy, astrology, alchemy, analysis and self-knowledge. (Hoeller, 1975, p.3)

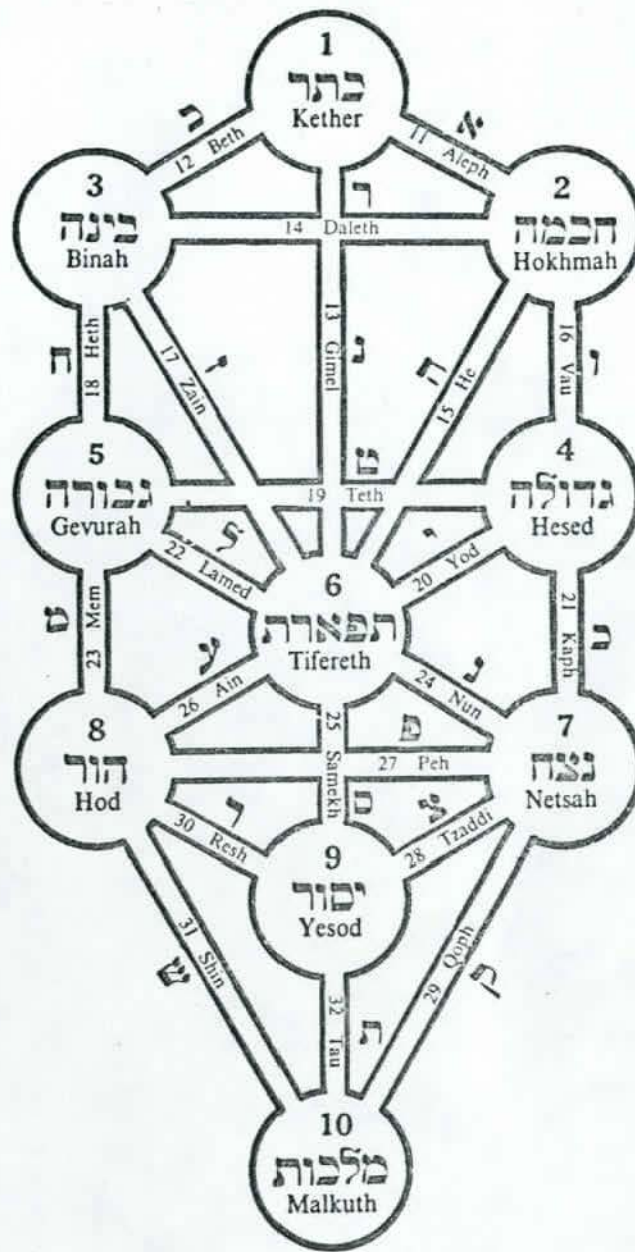
Each of the twenty-two cards of the major Arcana of the Tarot gives a symbolic representation of paths eleven through thirty-two on the Tree of Life. (See Figure 3.44) These are the paths interconnecting the ten Sephiroth. Each card and each path is also represented by a Hebrew letter, name and number and has astrological correspondences. (See Figures 3.45 and 3.46) In this paper, I have used primarily the cards designed by A.E. Waite, as he had the specific objective of designing the cards in accordance with Kabbalistic symbology as it relates to the Tree of Life. (Hoeller, 1975, xviii)

According to Hoeller, "the twenty-two cards of the Major Arcana symbolize the secret kingdom of the inner self or individuality." (1975, p.5) Hoeller feels that these pictorial images are especially potent because they are filled with universal mystical and cosmic symbols which stimulate the primordial

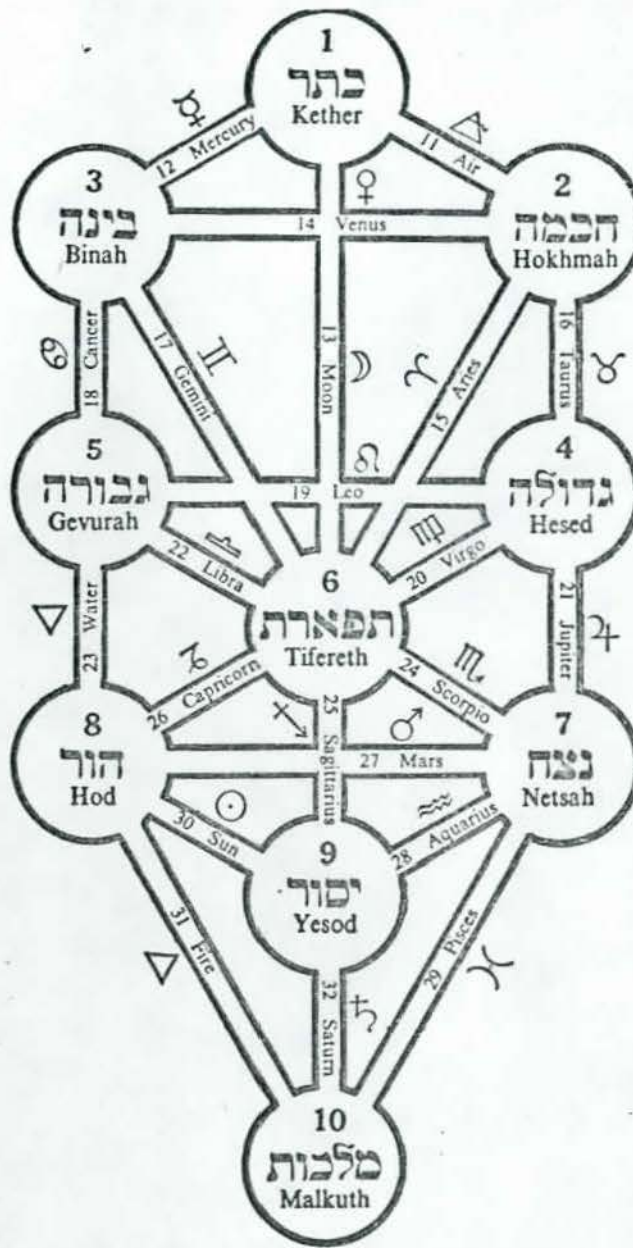


3.44. The cards of the Major Arcana of the Tarot superimposed over the paths of the Tree of life (Anon, 1974).





3.45. The Hebrew names of the thirty-two paths of wisdom of the Tree of Life (Poncé, 1973, p.159).



3.46. The astrological correspondences to the thirty-two paths of wisdom on the Tree of life (Poncé, 1973, p.161).



images in the collective unconscious called archetypes by Jung.

The cards of the Major Arcana are, in fact, the carriers or transporters of the primordial psychic energy proceeding from the center of our being to its periphery where it becomes diffused and is allowed to circulate freely among the four functions (thinking, feeling, sensation and intuition) (Pharenthesis mine) They symbolize potencies which carry from the outside of our personality into the unconscious, and conversely, conduct modifications of the inward power of the collective unconscious to the conscious level of our being. Thus the totality of man's selfhood, being a circle with its center everywhere and circumference nowhere, is represented to us by the structure of the great wheel, or rota, also known as the Tarot. (Hoeller, 1975, p.8)

The Tarot scholar Eliphas Levi Zabed wrote over a hundred years ago that the Tarot "is the true secret of the transmutation of shadows into light; it is the first and most important of all the arcana of the Great Work." (Hoeller, 1975, p.15)

How do these Tarot cards bring archetypal images from the collective unconscious into consciousness? Hoeller says that "the unconscious thinks and acts in symbols and pictures" (1975, p.23). By making a Tarot card a focal point of one's concentration while in a state of relaxation or meditation, one is stimulating images in the unconscious. This helps bring archetypal energies into conscious awareness and assists one in the process of personal integration and individuation. (Hoeller, 1975, pp.20-23) Through reflecting and meditating upon the pictorial representations of the paths of the Tree of Life, these paths

...act as instrumentalities whereby the subjective reality within the unconscious becomes able to project a portion of itself into objective existence. Through this projection a meaningful and useful relationship or a creative dialogue between the subjective and objective sides of our lives may be established. (Hoeller, 1975, p.12)

Through these pictorial representations of the paths of the tree, a bridge can be built "between the world where physical events take place in time on one hand, and the timeless world of the archetypes of the collective unconscious on the others." (Hoeller, 1975, p.12)

Hoeller, like Jung feels that modern Western man suffers from the overvaluation of conscious functions, or the excessive

...emphasis of the conscious ego at the expense of unconscious self... man's personal ego becomes detached from the unconscious archetypes which are designed to act as links with the greater, cosmic and mystical life. Man's psyche is thus torn from its roots, and is no longer able to relate itself to the power and wisdom of the archetypal images. Striving for more and more conscious control over the forces and circumstances of life, the ego eventually loses control over itself, and neuroses and other afflictions make life unbearable for the individual. (1975, p.21)

He states that reflection, concentration and meditation on the keys or cards of the Tarot is one way to create a dialogue between the collective unconscious and consciousness. This can bring balance into one's life. Through the symbolism of the Tarot, one can begin to integrate archetypal energies into one's consciousness. This can facilitate the process of individuation, or becoming whole.

In this paper, I have chosen to use specific paths on the Tree of Life, or Tarot images to depict certain phases of individuation. I have used art therapy drawings to elaborate the symbolism of these Tarot images because I feel art therapy is a potent tool for releasing images from the unconscious. Naumberg



supports this view saying that art therapy ". . .bases its methods on releasing the unconscious by means of spontaneous art expression." (Ulman, 1961, p.11)

Other advantages of art therapy given by Naumberg are:

1. The images of dreams, fantasies and inner experiences are expressed directly in pictures rather than words.

2. Unconsciousness material escapes censorship more easily than verbal expression. This helps to accelerate the therapeutic process.

3. The productions are durable and unchanging.

4. The resolution of transference is easier, especially when the autonomy of the client is encouraged by having him interpret his own creations. (1958, p.12)

Compernowne quotes Jung as saying "For the love of God and your fellow man, make a vessel to contain your evil." (1971, p. 137) I do not feel that art therapy drawings are "evil," but that they are a "vessel" which contain aspects of the personal and collective unconscious.

Whether one is dealing with archetypes, the Tree of Life, Tarot cards or art therapy, one is dealing with symbols and the symbolic process. I like Jack Schwarz's comment about symbols:

The symbol is never the truth itself, but it contains truth. The symbol captures the mind and translates an unconscious message to consciousness. Notice I did not say "one part of the mind." The symbol encompasses the entire mind. It acts as a means of communicating one part of yourself to another part. Each part speaks a different language, but the symbol allows them to communicate with each other. The meaning of the message is encased in symbolic form, and the symbol will be most effective if it is attuned to those parts of the conscious and unconscious mind that need to be aware of each other. In the realm of cosmic energy, there is only one language, and symbols are about as close as we can get to that universal language. (Schwarz, 1978, p.97)

This quote parallels the story of the symbolon. The symbolon opens up an avenue of communication for present and future generations if they wish to use it. The symbol also acts as a means of communicating one part of oneself to another part, if one wishes to use it.

I feel it is important to emphasize that the symbol is not the thing just as the word is not the thing. This paper is full of words and symbols, but the words and symbols are not meant to be just intellectual concepts. They are meant to be representations of living processes.

I like the way Pritchard discusses symbolism relative to the words tree. He speaks of the child who has been raised amid stone buildings in the city. On his first trip to the country, the child is captivated by those "tall green things" growing out of the ground and reaching up to the sky. He asks his father "What are they?" If the father answers "trees," then the child may form a limited concept about those "tall green things." The answer "trees" is a symbol and only represents the appearance of the tree. If the child is to learn about the process of the tree, he could be told about the seed from which the tree grew, how the seed is planted, placed in the soil and how certain climatic conditions and natural forces interact in such a way as to produce the "appearance" of a "tree."

Appearances are illusions, they are symbols.  
All words are symbols. They create illusions  
unless the "thinking" mind is sufficiently exercised  
concerning the symbol. (Pritchard, 1959, p.1)

As Korzybski says: "The map is not the territory."  
The word is not the thing. The symbol is not the thing either.  
They are representations of living processes.



PART TWO

I N D I V I D U A T I O N

But we cannot live the afternoon of life according to the programme of life's morning; for what was great in the morning will be little at evening. And what in the morning was true will at evening have become a lie.

(Jung, 1960, p.399)



## CHAPTER FOUR

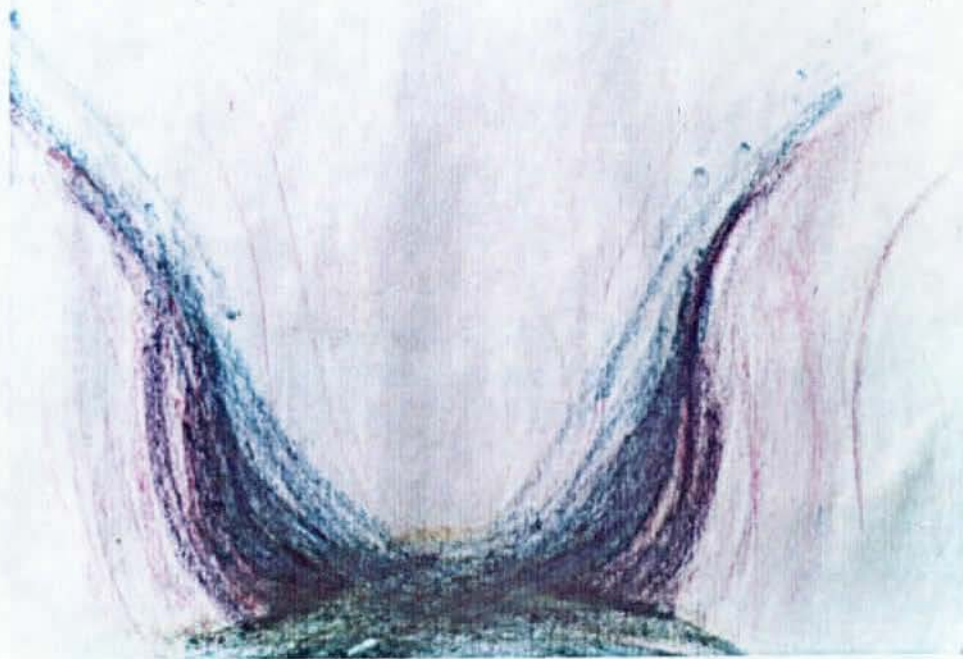
### INTRODUCTION TO INDIVIDUATION

In June of 1977, I attended my first art therapy class. The drawing that day was entitled "My place in my world." (Figure 4.1)

I had been feeling very restless in my life and work. At the onset of my professional career seven years prior, learning about healing seemed like a great and exciting adventure to me. Over the seven years, I had become competent in a number of areas and felt fairly confident and successful in my professional life. But now, each day began to seem routine and somewhat colorless to me. I felt concerned about an increasing sense of dissatisfaction and restlessness. On some level, I felt I had slipped into a routine pattern and it felt like part of me was "dying."

Inwardly and intuitively I knew I was moving toward something I needed. As I did my drawing that day, I wanted to convey a sense of longing, of reaching out and of feeling like an open vessel. When it was time to show my drawing to the group, I shared my feelings about it.

The instructor asked me to turn the drawing upside down and show it to the class. Several people looked startled. What did they see? I didn't see anything in particular. Someone said, "No face, there's no face." Hair and no face. I was



4.1. "My Place in my World." Oil pastel (18" x 24")



puzzled. I had an image of myself as "someone": a doctor, a healer, an artist, a teacher. I heard the instructor talking. What did he mean? "No face." "No identity?" Yet on some deep level the comments struck a resonant chord within me.

As I drove home, I felt tears of sadness and tears of joy. It was the sadness of knowing that I was leaving a path that had become familiar, a path that had provided inspiration, comfort, support and love. And joy of what? Joy of knowing that a new life was just beginning.

Individuation is the process of discovering one's own uniqueness and also one's commonality with others. Before discussing individuation, I wish to clarify some concepts that are central to Jungian psychology and that are basic to understanding the process of individuation. These are: psyche, consciousness, ego, personal unconscious and complex.

The psyche is regarded as the personality as a whole. It embraces all thought, feeling and behavior, conscious and unconscious. "It functions as a guide and regulates and adapts the individual to his social and physical environment." (Hall and Nordby, 1973, p.32) The concept of the psyche conveys Jung's belief in the original wholeness of the personality. The thrust of Jung's work is to help people recover and "develop this inherent wholeness to the greatest degree of differentiation, coherence, and harmony possible, and to guard against it breaking up into separate, autonomous and conflicting systems." (Hall and Nordby, 1973, p.33)

Consciousness is the part of the mind that is known directly by the individual. This consciousness or conscious awareness grows through the daily use of the four mental functions which Jung called thinking, feeling, sensing and intuiting. One's character structure develops around the predominate use of one or more of these functions and is modified by the attitudes which Jung termed extraversion and introversion. "The extraverted attitude orients consciousness towards the external objective world; the introverted attitude orients consciousness toward the inner, subjective world." (Hall and Nordby, 1973, p.33)

The way in which the consciousness becomes differentiated from other people is called individuation, the individual's path toward wholeness. During this process of self-discovery or self-realization, the individual discovers his own uniqueness and also his commonality with others. The beginning of consciousness is the beginning of individuation. The more conscious or aware the individual, the more individuated he becomes. As the individual becomes conscious, a new element of personality develops called the ego.

The ego is the gatekeeper of consciousness. Ideas, memories, feelings, sensations and thoughts are not brought into conscious awareness unless they are first acknowledged by the ego. The ego helps to give the individual personality a "continuous quality of coherence" by its selection and rejection of psychic material. The ego tends to reject ideas or memories that create anxiety. However, one cannot become individuated if one's ego does not admit internal or external experiences to



consciousness.

The ego of a highly individuated person tends to allow more of his experiences to become conscious. May (1975) says that the creative person also tends to be able to tolerate more anxiety than the "normal" person. Anxiety producing material tends to be taken and synthesized it into something useful for oneself and others.

The intensity of an experience plays a role in its acceptance or rejection by the ego. Weak experiences are easily repelled by the ego, whereas strong experiences tend to break down the walls of the ego (Hall and Nordby, 1973, p.35).

Experiences that are unrecognized or rejected by the ego are stored in the personal unconscious, a receptacle for psychic material that has been repressed, rejected or disregarded by the ego as irrelevant, unimportant, threatening, anxiety-producing or incongruous with the individual's self-image.

The contents of the personal unconscious are usually accessible to consciousness when the need arises; for example, remembering the name of a long-forgotten acquaintance. Experiences that are unnoticed during the day may appear in a dream at night. The personal unconscious plays an important role in the production of dreams.

When portions of the personal unconscious form a constellation, it is called a complex. This is an associated group of words, thoughts, feelings, and memories that act like a separate personality within the total personality. A complex can exert a powerful control over an individual's thought and behavior, but this control is not necessarily negative. It

may drive a person toward successful achievement. For instance, an artist like Van Gogh may have a complex that causes him to be obsessed with color, beauty and light and therefore produce many outstanding works of art. Yet, the negative side of this obsession might be the sacrifice of his health, his friends or even his life. "An aim of analytical therapy is to dissolve complexes and to free the person from their tyranny over his life." (Hall and Nordby, 1973, pp.36-38) The dissolution of complexes, and the continual integration of the contents of the unconscious into consciousness, is central to moving toward wholeness.

The collective unconscious was discussed in the section of this paper dealing with archetypes. The following is a quote by Jung differentiating the personal and collective unconscious.

The collective unconscious is a part of the psyche which can be negatively distinguished from a personal unconscious by the fact that it does not, like the latter, owe its existence to personal experience and consequently is not a personal acquisition. While the personal unconscious is made up essentially of contents which have at one time been conscious but which have disappeared from consciousness through having been forgotten or repressed, the contents of the collective unconscious have never been conscious, and therefore have never been individually acquired, but owe their existence exclusively to heredity. Whereas the personal unconscious consists for the most part of complexes, the collective unconscious is made up essentially of archetypes. (Jung, 1967)

The process of individuation is like the slow, organic and involuntary growth of a tree. It becomes evident in one's dream life which



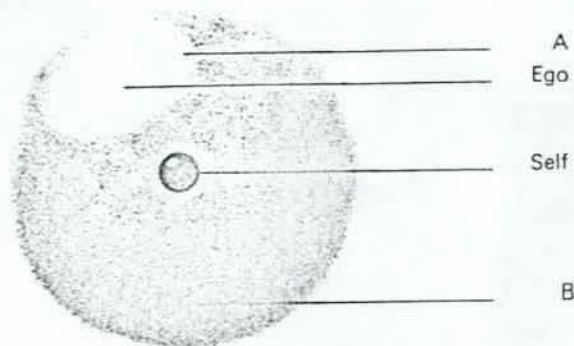
...creates a meandering pattern in which individual strands or tendencies become visible, then vanish, then return again. If one watches this meandering design over a long period of time, one can observe a sort of hidden regulating or directing tendency at work, creating a slow, unperceptible process of psychic growth—the process of individuation. (Jung, 1964, p. 161)

A series of changes take place within one's psyche as one's pattern unfolds. This process, although guided by the Self, occurs involuntarily and cannot happen through willing or conscious effort. It is "that state of dynamism in which consciousness realizes itself as a split and separated personality that yearns and strives toward union with its unknown and unknowable partner, the self." (Whitmont, 1969, p.221)

The Self is the "totality of the whole psyche." (See Figure 4.2) It is the inner guiding and regulating center that "brings about a constant extension and maturing of the personality." It is the source of one's dream images and the creator of the "meandering pattern" that resembles the growth of a tree. (Jung, 1964, pp.161-162) At first the Self appears as an unborn possibility. How completely the Self develops during one's lifetime "depends on whether or not the ego is willing to listen to the messages of the Self." (Jung, 1964, p.163)

The function of the ego is to "light up" the psyche by helping the Self fulfill its own unique pattern in an individual's life. Individuals are like snowflakes. The underlying structure is the same, but each individual has his own unique pattern or destiny to fulfill.

Jung Singer, in a taped interview for Psychology Today, says that some individuals go through the individuation process



4.2. A graphic illustration of the Self from Man and His Symbols.

The psyche can be compared to a sphere with a bright field (A) on its surface, representing consciousness. The ego is the field's center (only if "I" know a thing is it conscious). The Self is at once the nucleus and the whole sphere (B); its internal regulating processes produce dreams. (Jung and Von Franz, 1964, p.161)



as naturally as a wildflower grows in the woods. Others, she says, may require help through therapy, meditative techniques and various forms of yoga.

Conflict arises when the ego ignores the Self and tries to fulfill its own purposive and wishful aims. For the Self to fulfill its inner design or purpose, the ego needs to surrender to the inner urgings of the Self toward growth. " ...in order to bring the individuation process into reality, one must surrender consciously to the power of the unconscious." (Jung, 1964, p. 163)

According to Jung, the process of individuation usually takes place in the middle of one's life after one has strengthened one's ego by being successful in the "outer world." June Singer, in a taped interview with Psychology Today, says that she observes that today individuation often occurs in younger people than in the time of Jung. Fordham (1969, p.11) interprets Jung's definition of individuation as covering infancy. Guggenbuhl-Craig goes even further by stating that individuation can occur throughout life. Van Franz says that this "process of individuation is real only if the individual makes a living connection with it." (1964, p.162)

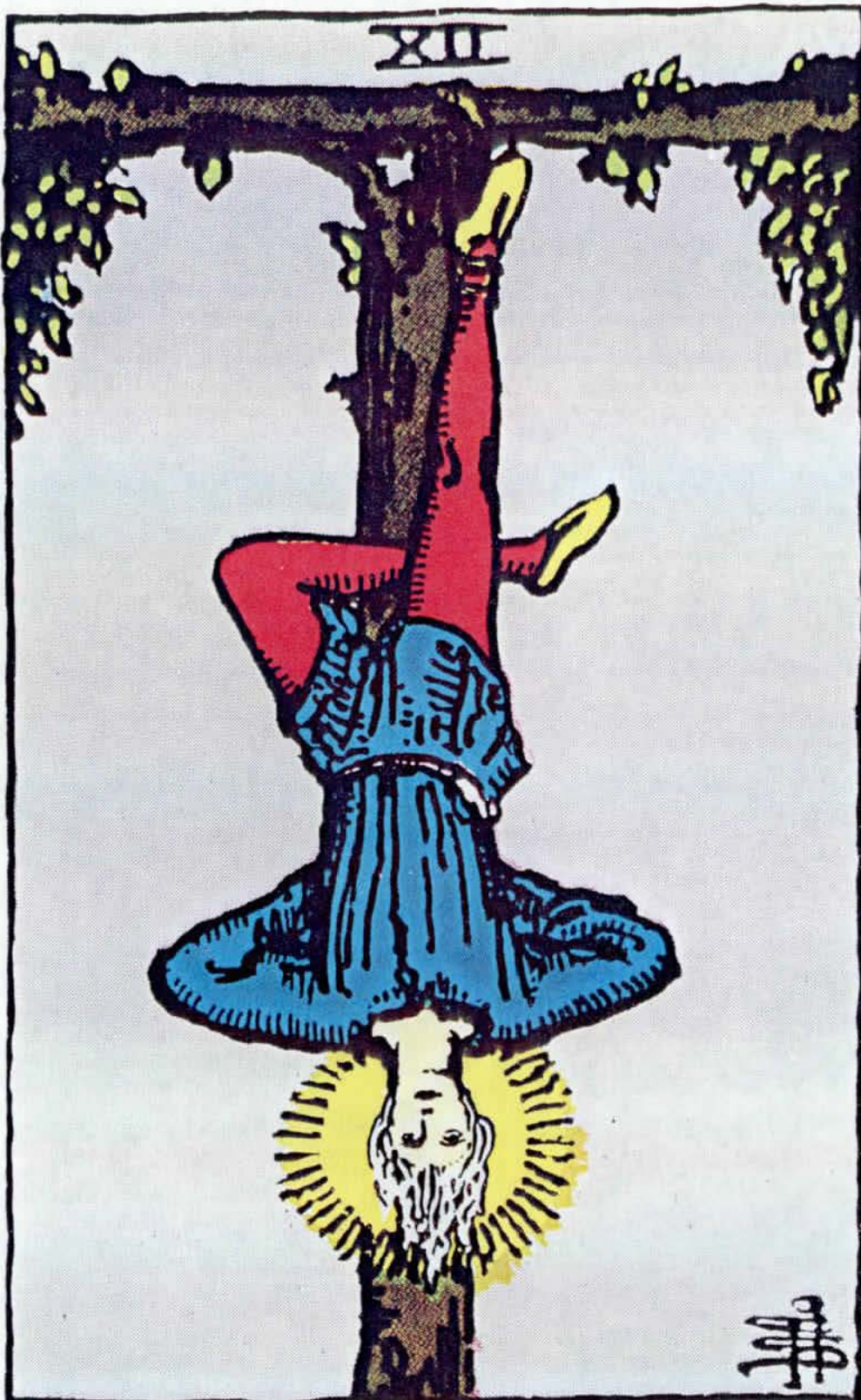
Each individual has his or her own unique pattern of growth, just as every tree has its own unique pattern of growth. It is difficult to make generalizations about the process of individuation, but there are some characteristic phases.

Jung says that in a beginning phase of individuation the individual is "called" to explore and rediscover his "inner world." The subjective experience of the process of individuation

"conveys the feeling that some supra-personal force is interfering in a creative way." It is as though the "unconscious is leading the way in accordance with a secret design." (Von Franz, 1964)

Surrendering to the design of the unconscious is often accompanied by a change in, or reversal of, consciousness. The values of one's life change as one directs one's attention away from one's external life and focuses more intently on the messages of one's unconscious. I have chosen the Tarot card, the Hanged Man, as a symbol of conscious surrender to the inner design of one's life.





**THE HANGED MAN.**

## CHAPTER FIVE

### SURRENDER AND THE HANGED MAN

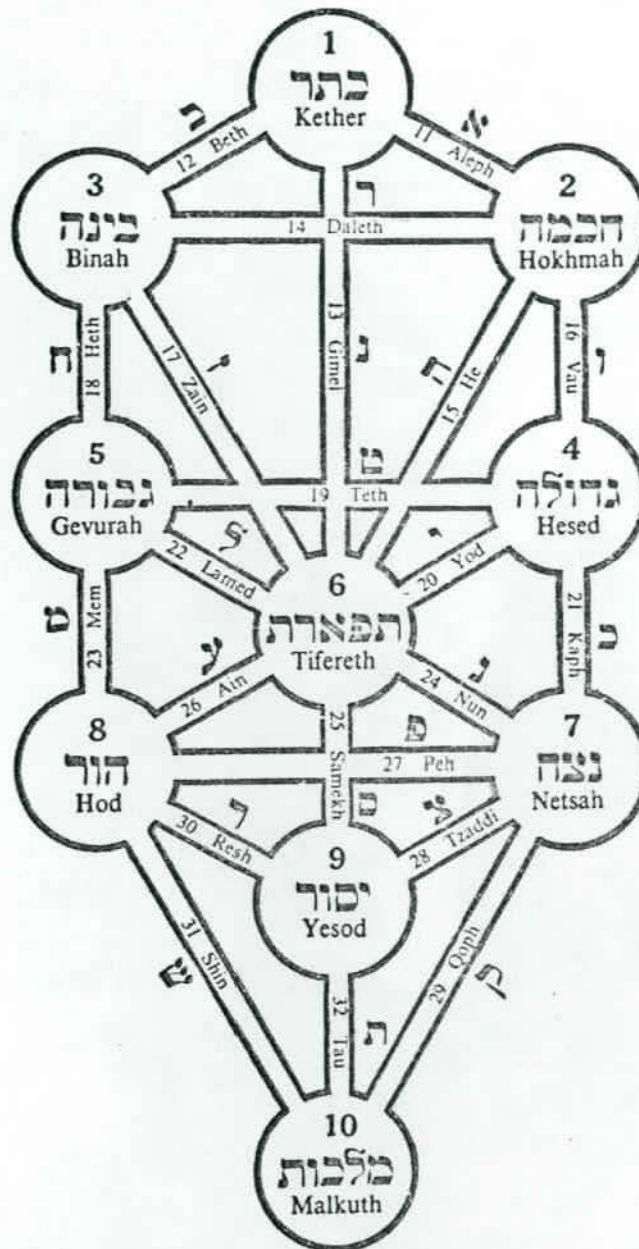
As the soft yield of water cleaves obstinate  
stone, so to yield with life solves the  
insoluble. To yield, I have learned, is to  
come back again.  
But this unworded lesson,  
This easy example,  
Is lost upon men.

Lao Tsu  
The Way of Life

The Hanged Man represents the twenty-third path on the Tree of Life which lies between Geburah and Hod (numbered path 23 in Figure 5.1.) Geburah is the sphere of influence on the Tree that relates to the breaking up of old forms and Hod relates to the intellect.

Mem is the Hebrew letter assigned to the Hanged Man. Mem means "seas" or "water". According to Case, the alchemists call water "the mother, seed, and root of all minerals." (1947, p.131) Water, when still, is like a mirror. According to the authors of Jewels of the Wise, the image of the mirror relates to the quieting of the mind. When the mind becomes





5.1. The thirty-two paths on the Tree of Life and their corresponding titles. (Poncé, 1973, p.199)

quiet, it is able to mirror "the light of the Spiritual Sun."  
(1974, p. 115) This is in accordance with Case's view that  
the Hanged Man symbolizes "suspended mind" and that "the title  
refers to the utter dependence of human personality upon the  
cosmic life." (1947, p. 131)




The position of the Hanged Man is symbolic of a change  
in one's viewpoint and the reversal of old habit patterns and  
thoughts. It is the surrender of one's "personal will to the  
Will of God." This reversal of one's viewpoint is also seen  
as a purification process. (Jewels of the Wise, pp.114-115)  
Case speaks of this changed viewpoint in terms of seeing that  
pain and suffering are educative, that conflict, hardship, lack  
of harmony, disease and death all have their value in terms of  
learning experiences and that they are part of the cycles  
of life. As seen in the illustration of the Hanged Man, this  
position of surrender to life, may seem unnatural or uncomfortable.




The Hanged man is seen hanging on a cross of living wood  
that is in the shape of the Hebrew letter Tav, which is related  
to Key 21, the World, which represents cosmic consciousness.  
The shape of the cross and the solar halo around the head of  
the Hanged Man imply a state of enlightenment. The cross of  
living wood, as indicated by the leaves, implies growth and  
expansion in this state of "suspended mind." Neptune, the  
planet assigned to Key 12 on the Hanged Man, governs direct  
spiritual or mystical experience.

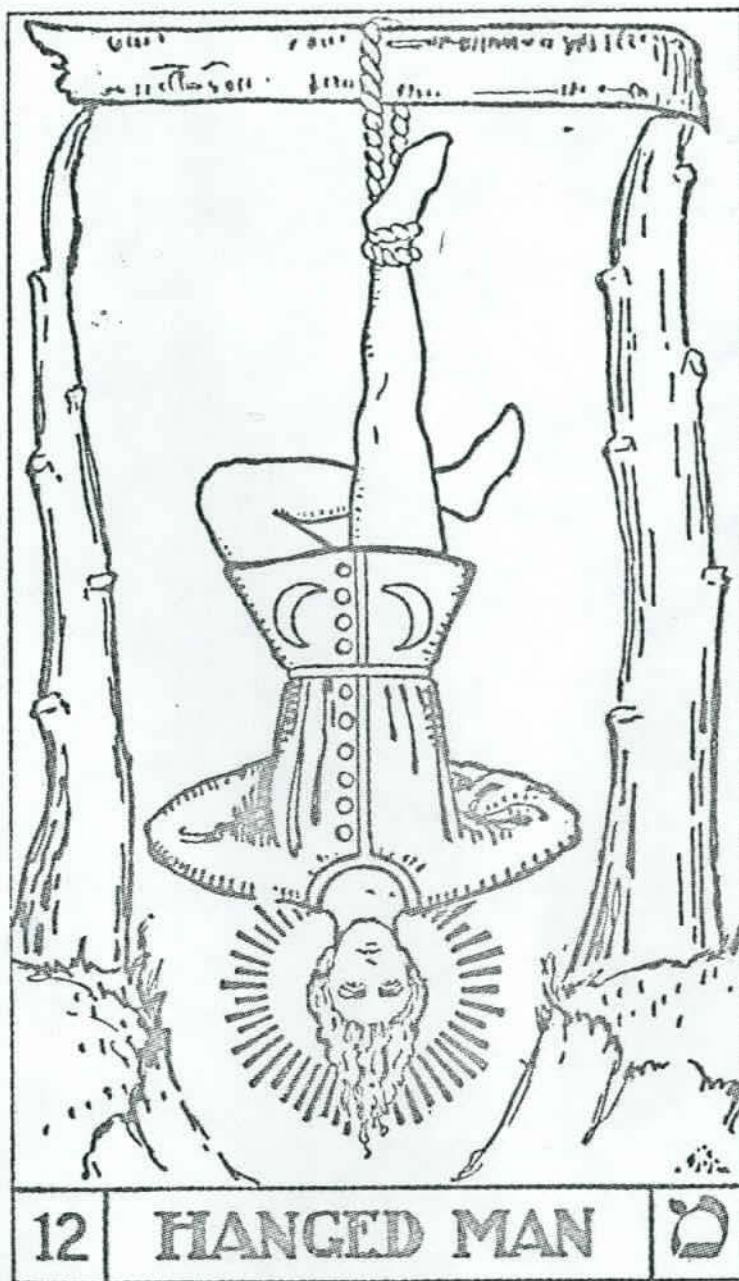
Dreams are also related to the planet Neptune. This  
brings to mind Jung's analogy of the meandering growth of a  
living tree to the dream process and the process of individuation.



Neptune is also the god of the sea, which relates to the meaning of Mem. In psychology and dreams, the symbol of the sea often relates to the unconscious. During the process of individuation, a person becomes conscious of his own unique pattern in life by listening to messages from his unconscious, which often come in the form of dreams.

The overall form of the Hanged Man can be seen as two interlacing triangles. In one triangle, the apex is the right foot and the base the shoulders of the Hanged Man. The other triangle has as its apex the head of the figure and its base is formed by the left leg. These two triangles form the Star of David, . In alchemy, which Jung relates to the process of individuation,  is called a fire triangle and  is called a water triangle. Alchemy and the process of individuation are related to the process of the unification of opposites. (Jung, 1963, p.504) The color symbolism also implies the uniting of two opposing elements. The parts of the figure are red, like fire, and the tunic is blue, like water. Case interprets these as the union of fire (action) with the water (universal mind stuff) (1947, pp.133-134)

The cross on the jacket of the man is seen by the authors of Jewels of the Wise as the "crucifixion of the negative elements within the being." (1974, p.117) The head and halo of the man form a circle which, together with the cross, forms an inverted Venus symbol . Case's interpretation of this is the willing surrender of the Self  to the cross of matter . (1947, pp.131-137) He further states that the ten



5.2. The Hanged Man from Case, The Tarot (1947, p.130)



buttons on the tunic of the Hanged Man represented in Figure 5.2 are normally colored silver and represent the ten Sephiroth of the Kabbalistic Tree of Life. Silver suggests that the "manifested life is a reflection of the One Life." (1947, p.133)

Jeanette, a regular client of the Growth Art Institute and a student of art therapy, spoke of her own process of surrender in relationship to a drawing she made which is reproduced in Figure 5.3. She pointed to the purple cross in the center of the drawing and then placed her hand on the back of her neck and shoulders. She said that she developed a pain across her neck and shoulders "like I was dragging a cross around." She explained that she worked with this drawing in therapy for about a week and the pain left her neck and shoulders. "I got sick of dragging that around. I probably gave some of it up." Jeanette was able to surrender some of her physical pain and the burden it represented for her.

Jung emphasizes the importance of the ego surrendering its willful aims and expectations in order for the Self to fulfill its inherent design of growth and expansion. (1964, p.163) Schwarz (1978, pp.132-143) suggests that one's path is easier, freer of disease, stress, disharmony, rigidities and psychological distortions if one can listen to feedback from one's body and one's unconscious. By not resisting change and by letting go of attachments, one allows oneself to become transformed and find one's unique and perfect part in the scheme of the universe." By understanding one's own particular role in the universal scheme, one also develops a tolerance for the parts that others play. By doing so, one learns to



5.3. Jeanette's drawing. Oil pastel. (18"x24")



share oneself with others rather than competing with them.

One no longer needs to negate anyone else as one realizes that each one of us plays a part that is essential to the other one's existence. (Schwarz, 1978, p.143)



**THE TOWER.**



## CHAPTER SIX

### THE WOUNDING OF THE PERSONALITY AND THE TOWER

#### ALICE IN THREE PARTS

##### Part One

Alice is wrapped in a haze. She looks through a glass darkly. The world lays at her feet. Lights shimmer, trees sway, birds sing. Sometimes a perception passes through the glass --- and Alice stirs slightly, but seeing makes her feel uncomfortable. Sometimes a bird sings. She feels she could identify with that. She wants to fly aloft and be free. Sometimes a dog barks. She likes the friendly acceptance, the wagging of the tail and the softness, but she feels threatened. A dog means caring, what if it were dirty? That meant washing or even worse--cleaning a rug. What a strain! a strain to keep the glass dark enough. Too much light hurts her eyes. Sometimes she wants to darken the glass completely, -- but then how would she hear the bird sing? How then could she think of freedom?

## Part Two

Poor Alice

the walls are crumbling  
The walls of the house are crumbling  
she built them so carefully, so neatly

crumbling  
They fade, crack and peel  
She feels uncomfortable there now  
She wishes that she were somewhere else.  
But where will she go?

A new house?  
She feels so naked  
so exposed to the elements  
so wanton  
so alone  
No one seems to understand

Would a glittering new facade do?  
A luxurious mansion  
beyond her energy, her stamina  
her ambition  
Should she build another house?  
Where should she go?

## Part Three

Alice is changing  
is softening  
refining and changing

Alice's walls are crumbling  
are washed away and dissolved  
by a rapid mountain stream.

Alice is softer  
more subtle  
more thoughtful

Alice creates more loves  
more  
can be  
is  
like a new grass in springtime



In the beginning of the process of individuation, one not only begins to look inward and to surrender to the inner design of the unconscious, but the personality is often shocked or jolted. M. L. Franz (1964, p.166) says that the process of individuation or "the conscious coming-to-terms with one's own center (psychic nucleus) or Self - generally begins with a wounding of the personality and the suffering that accompanies it." This initial wounding of the personality is actually a "call" to look inward. The ego, however, may react to the initial shock, to the obstruction of its desires, and project its frustration or dissatisfaction outwards onto God, a boss, a friend, a spouse, a lover or a "significant other." (Von Franz, 1964, p.166) Projection of frustration outward tends to inhibit individuation unless one takes the opportunity to look at one's projections in order to gain insight into oneself.

To me, the symbolism of the twenty-seventh path on the Tree of Life, called the Tower, relates to the initial "wounding of the personality" that occurs at the beginning of the process of individuation. This path on the Tree of Life is between Hod and Netsah as seen in Figure 5.1. Hod is the sphere of the rational mind and the intellect. Netsah is the sphere of the feelings and the instinctual nature.

The Tower or Key 16 represents a sudden happening or insight that breaks up old structures and produces transformation or change. It is assigned Peh, the Hebrew letter which means "the mouth as the organ of speech." Mars is the planet attributed to Peh. "In its psychological manifestations it is the

destructive, iconoclastic force which tears down the structures of ancient custom and tradition." Peh "stirs up activity, gets things going, produces changes, effects transformations."

(Case, 1947, p. 161)

The lightning in Key 16 symbolizes the energy which breaks down existing forms so new ones can be created. The authors of Jewels of the Wise (1974, p.145) say that the lightning is the flash of Truth that "comes forth to destroy false notions and beliefs." Case (1947, p.162) reflects the same idea when he says that the lightning represents "a sudden, momentary glimpse of the Truth, a flash of inspiration which breaks down structures of ignorance and false reasoning." In the psyche, it relates to complexes or rigid structures which are transformed through sudden pain, trauma or insight. The individual may even experience a collapse of his whole former philosophy or attitude toward life.

The tower that is being struck by lightning and burned symbolizes a crystallized structure that is "an elaboration of observation, traditional race thought, false reasoning and erroneous theory of will." (Case, 1947, p.164) The Tower gives one a temporary feeling of "false security, thinking if he ignores the darkness, it will go away." (Jewels of the Wise, 1974) The Tower is the effort that one makes to reach Divinity through the willfulness of the ego without letting go of personal attachments, expectations and belief systems based on "false structures of mind, emotion and body." (Hoeller, 1975, p.70) The ego has built up its "Tower of Babel" through dead words, empty symbols and adherence to the "letter of the law." The Tower is being toppled by the thunderbolt of the Higher



Self (Hoeller, 1975, p.70).

The Tower as depicted in Figure 6.2 is constructed of twenty-two rows of masonry, each one representing a letter of the Hebrew alphabet. The couple, who represent conscious and subconscious mind, has "built up a tower based on the sayings of man, of laws and letters of the law." Thus they have become imprisoned and isolated from others through their own belief systems. (Jewels of the Wise, 1974, p.148)

The figures are falling head first from the Tower showing that the energy or spiritual consciousness represented by the lightning flash has upset their own notions. The man is shown with "the dark locks of ignorance" and the woman is shown wearing a crown "colored only with the yellow aspect of her own thinking" (Jewels of the Wise, 1974, p.147). In the symbolism of the Tarot, red represents consciousness and blue represents unconscious. A new relationship between consciousness and the unconscious is being formed. When the personality of the individual becomes wounded and the individual begins to integrate aspects of his unconscious into consciousness, his conscious attitudes are modified. The old relationship between consciousness and the unconscious is "broken up" and these two aspects of the personality move toward a new dynamic equilibrium.

The twenty-two flames or Yods outside the Tower represent the words of Spirit and also the twenty-two paths on the Tree of Life which destroy the "outworn cliches" with which the figures have surrounded themselves.

"Alchemically, the tower represents the athanor, the vessel wherein the work of the alchemist takes place, and where



6.2. The Tower from Jewels of the Wise. (1974, p.143)



base metals are transmitted to gold." (Jewels of the Wise, 1974, p.151) Zain says that the Tower represents the heat of the "reverberatory furnace." On the mental plane "heat" is the feeling of pleasure or pain. On the spiritual plane, heat is aspiration of inspiration. (1937, p.315)

Naturally the symbolism of the Tower is not just relevant to the beginning stages of the process of individuation. Sudden insights and happenings as symbolized by the Tower occur throughout life and can effect a change in consciousness. This is one of the ways that the Self gets one's attention.

Jung gives another perspective of this process:

When consciousness draws near to the unconscious not only does it receive a devastating shock but something of its light penetrates into the darkness of the unconscious. The result is that the unconscious is no longer so remote and strange and terrifying, and this paves a way for an eventual union. Naturally the "illumination" of the unconscious does not mean that from now on the unconscious is less unconscious. Far from it. What happens is that its contents cross over into consciousness more easily than before. The "light" that shines at the end is the lux moderna of the alchemists, the new widening of the consciousness, a further step in the realization of the anthropos, and every one of these steps signifies a rebirth of the deity. (Jung, 1970, p.172)

Sanford says that accepting the unconscious as a partner in life is "like letting in both God and devil." In this context, the devil means the repressed and rejected and ignored part of one's personality. Sanford, like Jung, feels that the more one represses the dark or shadow side of oneself, the more malignant it becomes. As one begins to look at one's dreams, spontaneous fantasies and drawings, the split-off portions of one's personality which at first were threatening, become friends. (Sanford, 1977, p. 101)

When the Tower in the form of upset exerts its influence in Gerald's life, he is learning to respond in new ways.

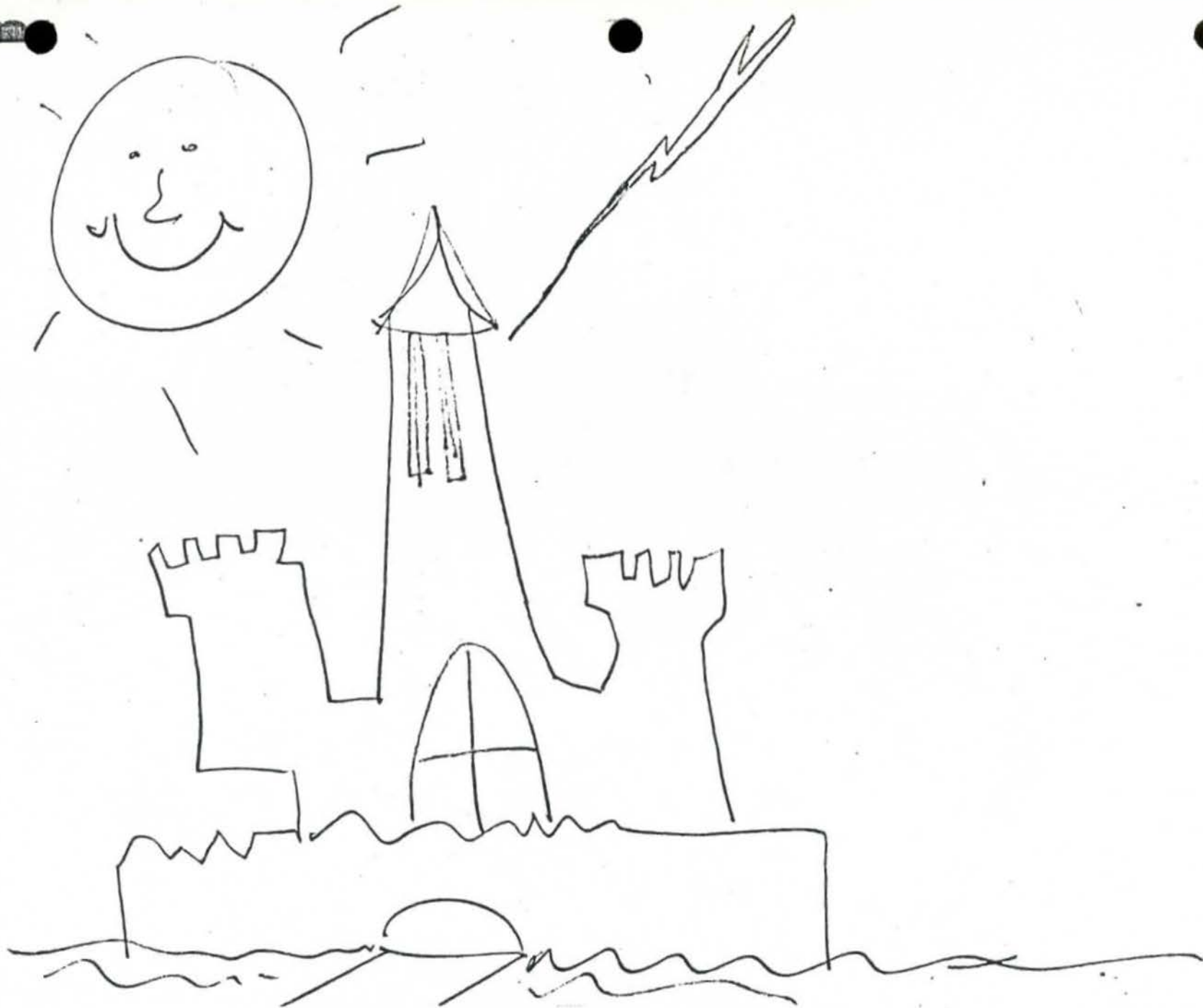
I asked Gerald if he would be willing to participate in the House, Tree, Person test. This test was administered in standard fashion according to Buck (1948) and Gerald produced the three drawings in Figures 6.3-6.5.

The House in Figure 6.3 resembles a fortress with a tower. A crossbar "walls off" the entrance. The windows in the tower look like scared eyes and the two turrets on the right and left of the tower resemble hands and arms lifted in surprise. The door looks like a mouth saying "Oh." A bolt of lightning is threatening the tower. The sun shines brightly in the upper left hand corner. The path to and from the fortress leads toward to lower left hand corner of the drawing(which is usually designated as the past in art therapy). Gerald's Tree (Figure 6.4) shows a good root structure and foundation. The drawing looks rhythmical, hurried and slightly erratic. Figure 6.5 shows a Person sitting on a stump fishing. The figure faces the past. The face is smiling like the sun in the previous drawing. (Vilumsons, 1979)

Gerald's persona works very well for him. He is successful, charming, witty and fun-loving. His humor and originality is evident in his drawings of the House and the Person. People enjoy his "laid back", "goin' fishin'" attitude reflected in his drawing of the Person. His youthful charm makes him easy to relate to.

Under stress, or when lightning strikes or threatens to strike his tower, he says he often reacts by "spacing out"





6.3. House drawn by Geräld for H.T.P. test



6.4. Tree drawn by Gerald for H.T.P. test.





6.5. Person drawn by Gerald for H.T.P. test.

or denying that there is a problem, which is followed by a cycle of feeling like a victim, feeling guilty, drinking, excessive sleeping or withdrawing into himself. This has been Gerald's way of "walling himself off " from upset or problems. Gerald's House, drawn like a fortress with a crossbar in the entrance, reflects this attitude. Gerald says that he is learning that dealing with his problems as they occur is a way of "being good to himself." Over the past four years, Gerald intermittently has done art therapy, Jungian and gestalt therapy. He has attended workshops on body-mind integration and communication. He has taken several transformational seminars. He feels all these have given him useful tools to work with when he encounters upset in his life. He says he is pleased with the changes he is making in his attitude toward problems. In fact, "I've walked around tickled for the past two weeks" he said.

Joy says that she is experiencing the Tower in her life in the form of a break-down in her old views regarding relationships. Joy is a student in an art therapy class given by Alex Vilumsons. The drawing she made in Figure 6.6 is entitled "How I See Myself Today."

As Joy described her drawing to the class, she said she was upset by a dream she had which centered around a base with three flowers in a putrifying liquid. She reported feeling new energy coming into her life as she pointed to the red-lightning shape. She related the green and pink lines to a "rhythmical pattern" and a feeling of "flowing" in her life.

When the instructor, Alex, gave feedback, he said the lightning shape was probably breaking up an old structure (orange





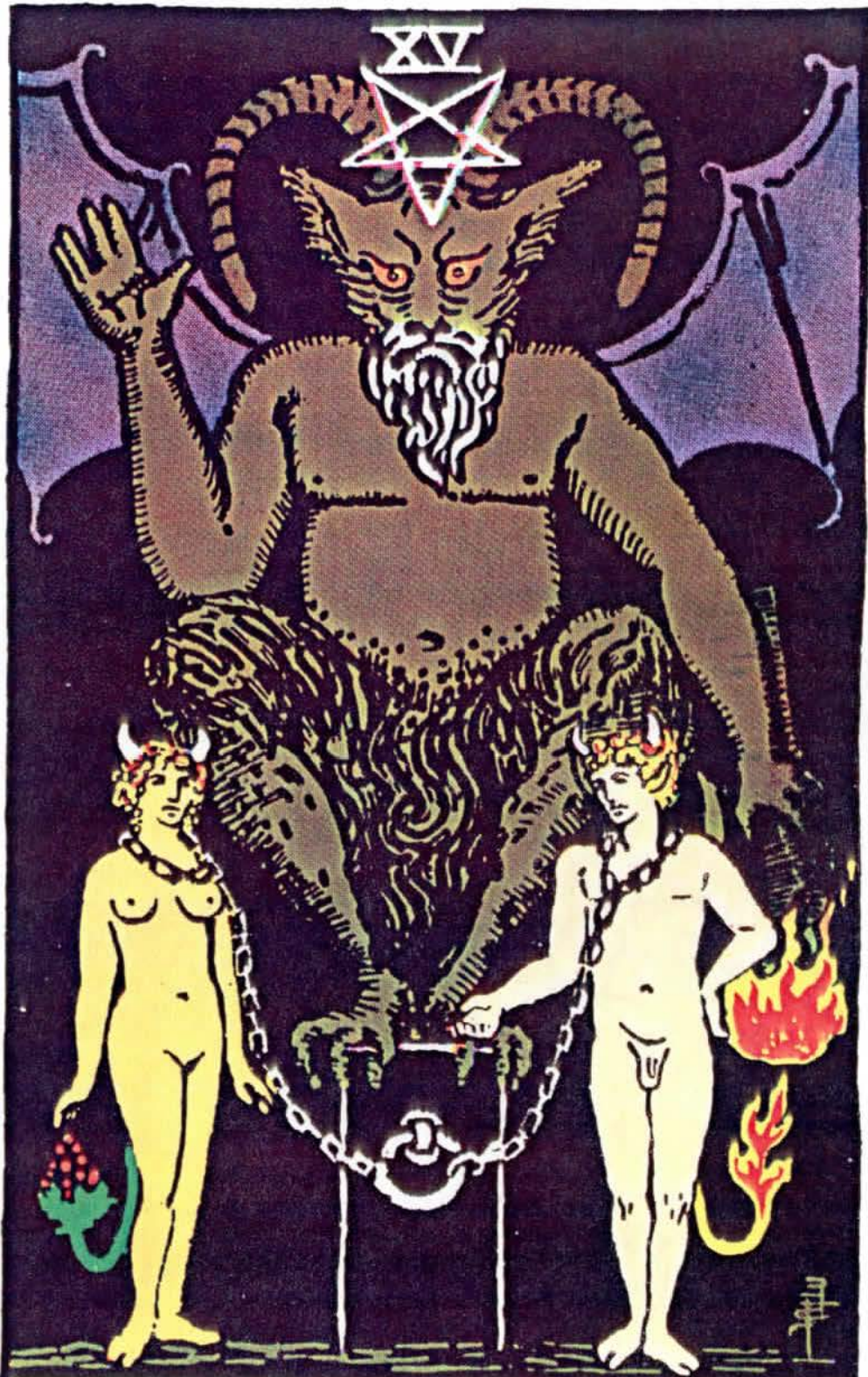
*How I see myself today*

6.6. Joy's drawing entitled "How I See Myself Today." Oil pastel. (18"x24")

shape). He thought that the blue and green shapes at the center top looked like a bird, "probably the consciousness" observing the process of change taking place in the rest of the drawing. The pink and blue lines on the right he described as old cobwebs being removed. He relates the yellow circle to the Self. (Vilumsons, 1979)

Joy says she associates orange with her relationships with others which she feels are becoming more real and less stereotyped and regulated by preconceived notions. She says that she first became consciously aware of her relationships changing when she attended an assertion training class four years ago. This was followed by two transformational workshops on communication and sex and relationships and a year of therapy, all of which she feels facilitated a positive change in her relationships. The symbolism of the Tower relates to the break-down of crystallized forms and a subsequent change in conscious. Joy sees the influence of the Tower bringing new insight and rearranging her view of relationships in a positive way.

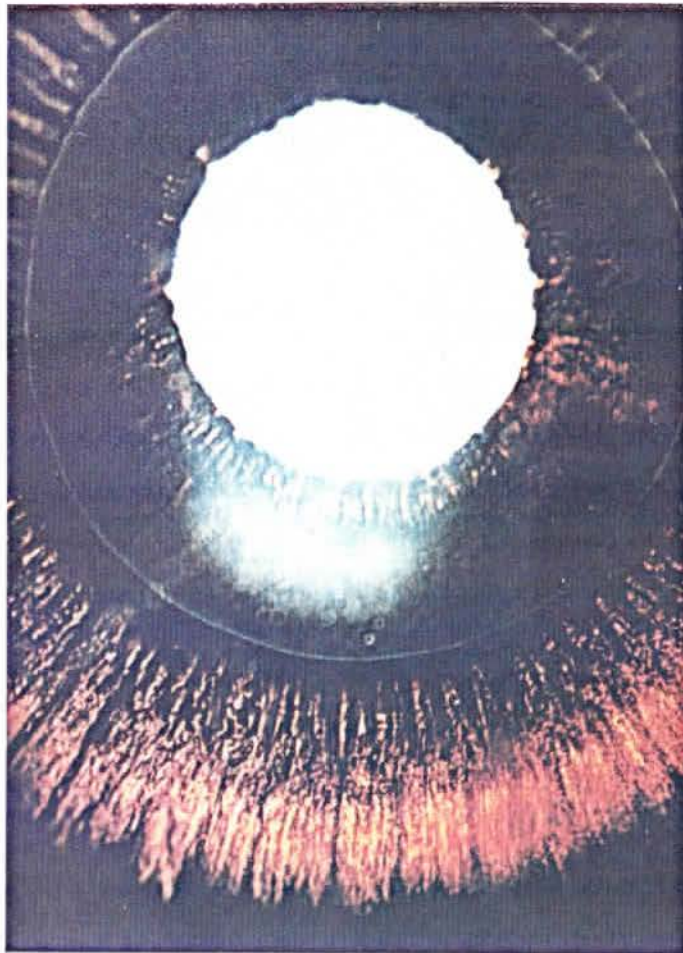




**THE DEVIL.**

CHAPTER SEVEN

THE DEVIL AND THE SHADOW



For we see through a glass darkly; but then  
face to face; now I know in part; but then  
shall I know even as also I am known.

I Corinthians 13:12



Jung speaks of the fear and terror that the individual may experience when approaching the unconscious, with all its illusions, childish fantasies, archaic thought forms and primitive instincts. The primitive nature of the unconscious may shock or frighten the individual. If one has learned that it is inappropriate to express one's feelings and emotions, one may repress the contents of the unconscious. Yet, the more the unconscious contents are repressed, the more they spread throughout the personality in the form of a neurosis.

Jung's way of helping his clients look at their unconscious was through dreams and spontaneous fantasies. As I have mentioned previously, these dreams and fantasies which well up from the unconscious form a kind of meandering pattern like a tree. By consciously seeing and understanding this pattern, and its recurrent symbolic images, one gradually integrates and transforms the dark and shadowy aspects of oneself. This clears the path to understanding one's own psychic nucleus or Self.

M.L. Von Franz says that sometimes, before the unconscious offers a flow of helpful symbolic images, that one has to first face a series of painful realizations about oneself and one's conscious attitudes. Through one's dreams and fantasies, one gradually becomes acquainted with aspects of one's personality that have been ignored, repressed or left unrecognized by consciousness. One's conscious attitudes gradually become modified by interacting with the unconscious. This is what Jung called "realization of the shadow" (1964, p.168).

The shadow can have aspects that relate to the personal and the collective unconscious. As an archetype, it represents one's own gender and influences one's relationships with one's own sex. In dreams the shadow also appears as a person of the same sex. The shadow contains the "best and worst" in man and "contains more of man's basic animal nature than any other archetype does." (Hall and Nordby, 1973, p.48)

An individual can suppress his shadow by developing a strong persona. Persona comes from Latin and means a mask that an actor wore in order to play a specific role in a play. An individual may have more than one mask. The persona is also called the conformity archetype in that it allows the individual to present himself in a way that makes a favorable impression. All archetypes have survival value or they would not have become part of our nature. The persona has value in that it can help one socially to get along with others. The persona becomes destructive, however, when an individual becomes so involved with his persona that his ego identifies with it. This is called inflation, an exaggerated sense of self-importance which comes from playing a role so successfully.

A parent can project his persona on a child if he tries to impose his standards of behavior on the child without regard for the child's individual needs. The child may then suffer from feelings of guilt, inferiority and self-reproach when he is unable to meet the expected standards. This further brings on feelings of alienation, loneliness and estrangement.

Part of the process of individuation is disidentifying



with one's own inflated persona or the persona of a parent or authority figure that was projected onto the self. This takes the form of an inquiry into the roles one plays, or was expected to play, and the kinds of social, moral or behavioral expectations that one accepted or rejected.

If an individual suppresses the shadow by developing a strong persona he may decrease his capacity for "spontaneity, creativity, strong emotions and deep insights. He cuts himself off from the wisdom of his instinctual nature." His life becomes shallow and spiritless. (Hall and Nordby, 1973, p.48) When the ego and shadow are working harmoniously together the individual is full of life, creativity and vigor. His consciousness is expanded and his personality has a full, three-dimensional quality.

Integration of the shadow involves looking clearly at this "dark side" without prejudice or judgment. This requires courage. However, the "monsters" and "demons" that appear to be hiding in the shadows of the unconscious often are transformed into useful aspects of the personality through the light of conscious realization.

To me, the Tarot card, the Devil relates to the shadow. The Devil, or Ayin, is the twenty-sixth path on the Tree of Life and joins Hod and Tiphareth. Hod is the sphere of influence of the rational mind and the intellect. Tiphareth, the sphere of the sun, the child and mystical illumination is the center of equilibrium of the Tree of Life.

Ayin is the Hebrew letter assigned to this path and means "eye", "foundation" and "outward appearance." "It signifies the external, superficial appearances of things ...the eye

represents the limitations and appearances as being all there is." (Case, 1947, p.155) The Devil or Key 15 represents the darkness and limitation that man imposes upon himself through his incomplete and distorted viewpoints and his judgment by appearances.

The black background of the card is symbolic of darkness, limitation and that which is hidden. The Devil has the horns of a goat and ears of a donkey, signifying stubbornness. The pentagram is the symbol of man. In this case, it is inverted suggesting "the reversal of true understanding of man's place in the cosmos." (Case, 1947, p.158)

The Devil has the wings of a bat, a night creature who is blind. In his left hand is a burning torch which is not lighting up the darkness. He sits on a pedestal which is half of a cube. Jung says that the Self archetype is often represented by a cube, another symbol of wholeness. The feet of the Devil grasping the half-cube suggests the incompleteness of his understanding.

The two figures, the male representing consciousness and the female representing the unconscious (according to Case) are chained to the block of incompleteness. (1947, p.159) However, the chains around their necks are wide enough to lift over their heads, implying that the chains of their bondage are illusionary. They are wide enough to remove if they wish to do so.

Mirth is assigned to the Devil. Laughter that is provoked in response to our own weaknesses and shortcomings is therapeutic. "It purifies subconsciousness and dissolves mental complexes and conflicts." (Case, 1947, p. 155)



The symbol for Saturn is inscribed on the right hand of the Devil. Saturn is considered to be the planet of limitation, restriction, bondage and pain. However,

The psychic process which Saturn symbolizes seems to have something to do with the realization of this inner experience of psychic completeness within the individual. Saturn is connected with the educational value of pain and with the difference between external values - those which we acquire from others - and internal values - those we have worked to discover within ourselves. Saturn's role as the Beast is a necessary aspect of his meaning, for as the fairytale tells us, it is only when the Beast is loved for his own sake that he can be freed from the spell and become the prince. (Greene, 1976, p.10)

In alchemy, Key 15 "represents the cross which rises to the surface of the fluxed mixture as a skum, or excess slag, which must be skimmed off and cast aside." (Zain, 1937, p.304) It represents the impurities and discord within one's own nature. "The number of this card is 15, which is the number of IH, Jah, the divine home especially ascribed to wisdom." (Case 1947, p.157) Jung relates the principle of wisdom to Sophia, whom he describes as a complementary pole to Christ, and says that the integration of these principles is important in the conscious discovery of the Self.

Case sees the Devil as a caricature of the angel of Raphael, who rules over Mercury, or Hermes. In Hermetic Sciences and alchemy, Hermes' function is to transform one and lead one back to the Self. Jung speaks of Mercury as the soul.

Devil comes from the Latin diabolus meaning adversary. Through adversity and conflict, one has the opportunity to discover one's weaknesses and transform oneself. In Jungian psychology the Devil correlates with the dark and shadowy side

of one's nature and the illusions that one has created with one's mind. One can choose to see one's illusions and weaknesses and transform them into useful aspects of oneself or one can project them outward onto others. Projecting the "dark" side of oneself outwards tends to interfere with the process of individuation.

Projection of one's shadow outward tends to disturb one's relationships with those of one's own sex. (Projection of one's anima or animus outward may enhance or be destructive to one's relationships with the opposite sex). Jung felt that the refusal to look at and integrate the "dark side," and the projection of one's shadow and "inner devils and monsters" outward resulted in wars and man's inhumanity to man.

During the process of individuation, the individual has the opportunity to integrate the "dark" aspects of himself. If one chooses to transform one's inner "Beast" into a "Prince", then one may have a loving companion to help lead one back to one's Self.

Key 15, or the Devil, gives some hints as to how the transform oneself. It implies that one can reverse one's point of view and be willing to see clearly. One can help to heal oneself by laughing at one's weaknesses. One can be willing to see that one has created one's own illusions and is capable of removing them. One can see that one can remove the chains from around one's neck. One can lift off the chains which one imagines hold one down and restrict one.

Betty dealt with aspects of her shadow one morning in art therapy class. The assignment that day was to draw: "The Ways



I Am Like My Mother." (Figure 7.1)

Betty described her mother as "marytr or victim city... You take the big piece of cake and I'll take the crumbs... fear city... fear of disapproval... fear of disharmony." She stopped driving ten years ago "due to fear of all the 'bad' things and people in the world." Betty said that her mother reads the Reader's Digest because of her fear of not being able to grasp the original and her life is "condensed" in the same way.

She talked about her mother's spirituality in the sense of child-like trust and seeing things in definite categories of "good" and "bad". This aspect of her mother she represented in the upper right corner of the drawing as a window with the light coming through, which gives the image of a cross. Betty said she gave her mother the head of a goat because of her stubbornness. She also described herself as stubborn and a Capricorn.

Betty expressed sadness that her mother is potentially a very "powerful, ballsy woman" and does not express herself due to fear.

Since the assignment was "Ways I am Like my Mother," the drawing contains elements of Betty's shadow. By seeing and integrating these aspects into consciousness, Betty has the opportunity to free herself gradually from being dominated by these shadowy aspects of herself and to expand the light of her consciousness.

Another assignment in art therapy class was to do a cartoon strip on depression. Depression, Saturn, lead and the astrological sign Capricorn, that is ruled by Saturn, are all related to the Tarot card, The Devil. Jung relates depression to



7.1 "The Ways I am Like My Mother" by Betty.  
Oil pastel. (18"x24")



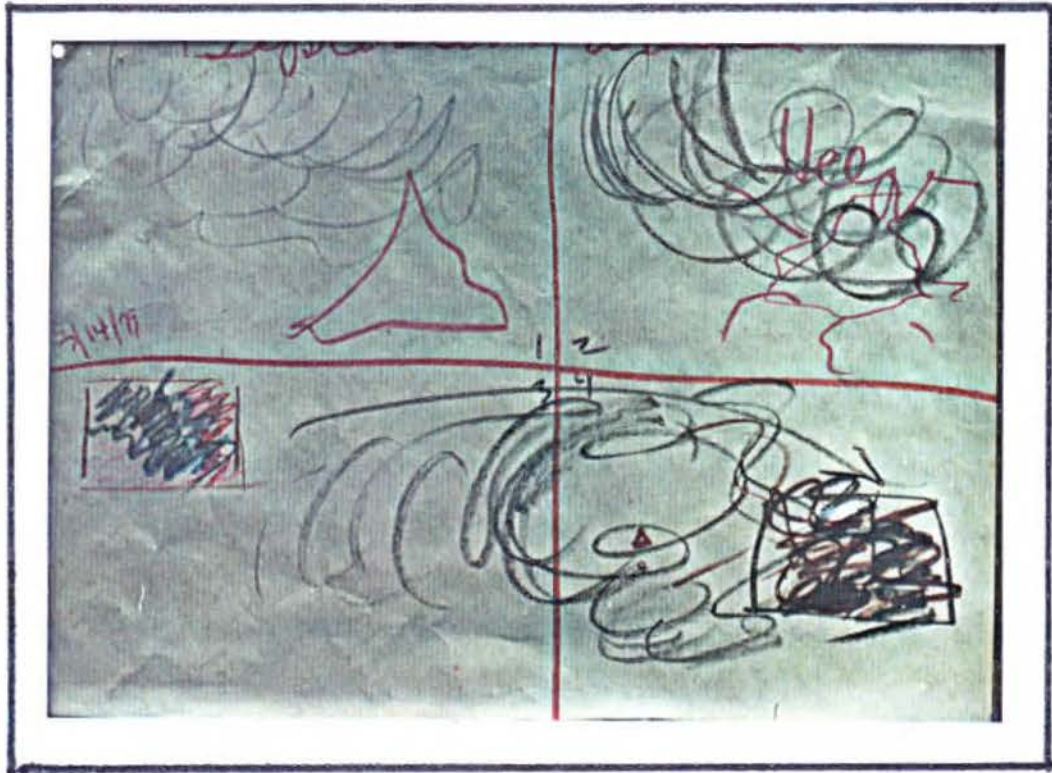
Saturn and lead in the following quotation:

Vigenere says of the Saturnine lead: 'Lead signifies the vexations and aggravation with which God allicts us and troubles our senses. 'This adept was aware that lead, which had always been considered an arcane substance, was identical with the subjective state of depression. (Jung, 1967, p.331)

Martha, a student in the art therapy class shared her drawing with the group. Her cartoon strip begins with black clouds of depression beginning to form around herself, drawn as a pink triangle. Next, the black clouds of depression become stronger and the pink triangle begins to fragment. In the third frame on the bottom left, Martha says that before the depression her "window to the world" (colorful square seen at the upper left of frame three) is "bright and colorful." When she (pink triangle) is overcome by depression she says she feels "very small" and the window to her world becomes "dark and gloomy" (frame four).

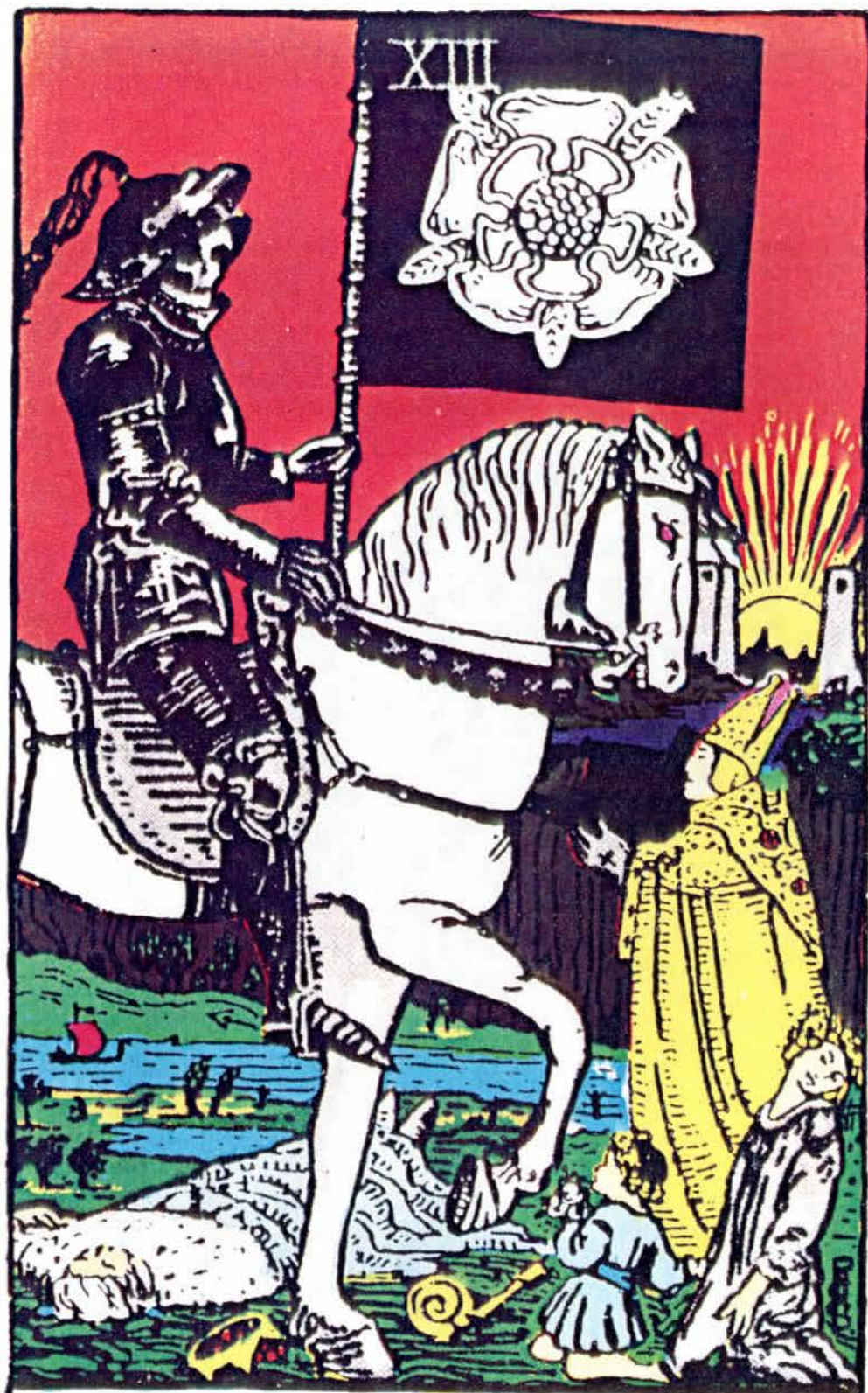
Ayin, the Hebrew letter assigned to the Devil, means "eye" and relates to "superficial appearance." The Devil can appear in one's life in the form of a superficial way of looking at things. Martha's way of looking at things, or her viewpoint, can change her "window to the world" into "lifeless, colorless confusion" or into "bright and colorful aliveness."

As implied by the symbol of the pentagram on the Devil's forehead, it may be necessary to reverse one's point of view to move out of the state of consciousness symbolized by the Devil.



7.2. Martha's cartoon strip on depression. Oil pastel.  
(18" x 24")





**DEATH.**

## CHAPTER EIGHT

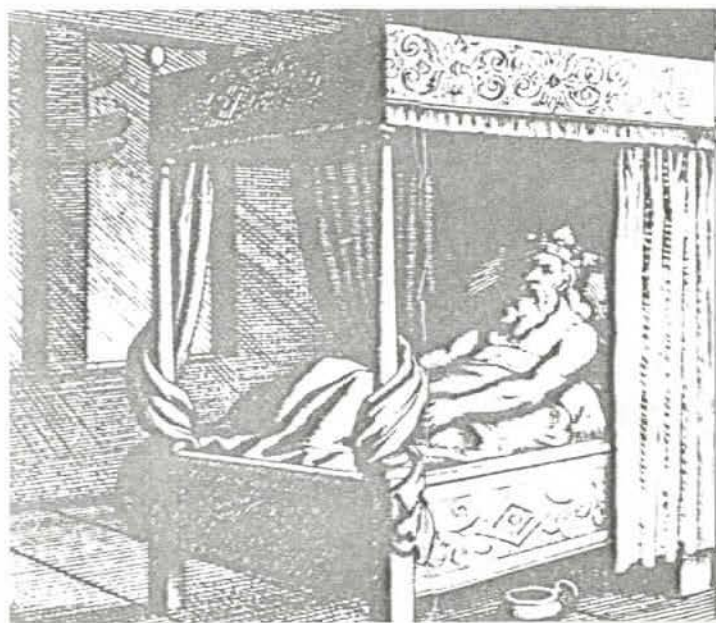
### DEATH AND REBIRTH

Nature, immune as to the sacrifice of straw  
dogs, faces the decay of its fruits.  
A sound man, immune as to a sacrifice  
of straw dogs,  
Faces the passing of human generations.  
The universe, life a bellows,  
Is always emptying, always full.  
The more it yields, the more it holds,  
Men come to their wit's end arguing about  
it and had better meet it at the marrow.

Lao Tsu  
The Way of Life

The process of individuation may also begin with the individual suffering a kind of "deadly boredom," or a form of psychological "death" in which everything seems meaningless and empty. This is depicted in alchemy by the King in his bed preparing to die (Figure 8.1). During this phase, the Self or Sun





8.1. From Man and His Symbols.

A woodcut from a 17th century manuscript depicts a King who has fallen ill--a common symbolic image of the emptiness and boredom (in the consciousness) that can mark the initial stage of the individuation process. (Jung, 1964, p.166)

"calls" the individual who is "dying" to his old state of consciousness. This phase may correspond to the "mid-life crisis," External advice appears to be useless in resolving this crisis. The only things that appears to work is to face the oncoming darkness without judgment and prejudice. The individual is served best by looking at this crisis naively and innocently, with the intent of discovering its meaning. (Jung, 1964, pp.166-167)

As one faces the "dark and shadowy" aspects of one's unconscious, a transformation takes place. Unconsciousness complexes surface into awareness which not only cause changes in mood and attitude, but are often externalized or projected onto others or into the outside world. As one reintegrates these aspects of oneself, one begins to see unity behind the apparent multiplicity and fragmentation of one's psyche. The process of transformation can be likened to the death of old personality fragments and birth of a new unity within self. Sanford speaks of this process in the following light:

The psyche, as we have seen, naturally seeks wholeness, but this wholeness can only be achieved through the development of consciousness and the unfolding of the whole man in the given life-context of the individual. Thus wholeness results in the reorganization of the personality on a higher, more developed level. Since this kind of growth can never be achieved without the death of the old state of consciousness, there is, inevitably, in every instance a considerable measure of pain and suffering.  
(1977, p.93)

The symbolism of the Tarot card, Death, can be seen in terms of this transformative process of death and rebirth. Death, or Key 13, is the twenty-fourth path on the Tree of Life. It connects Netzach and Tiphareth. Netzach is the sphere



of feeling, emotions, instincts, images and the arts. Tiphareth is the center of equilibrium of the Tree of Life. It is the sphere of the sun, the child and mystical illumination.

Key 13, or Death, is also called the Reaper. In alchemy, Key 13 represents

that transformation which occurs in the substance and form due to transmutation. The fluxing of polar opposites or natural antidotes produces not merely a blend of substances, but the Death of the old properties in the production of new and more highly refined substance with entirely different properties. (Zain, 1937, p.272)

Nun, or Key 13, as a noun in Hebrew means "fish," as a verb it means "to sprout, to grow," These words carry the idea of fertility, productiveness, source, mainspring, leaven, etc. (Case, 1947, p.139)

Scorpio is the astrological sign assigned to Nun. Scorpio rules the generative organs and the organs of elimination. The generative organs relate to birth on a physical and physiological level. Figures 8.2 and 8.3 are photographs of the ovary and fallopian tube in the fetus in a three-year-old girl. They bear a similarity to the white flower on the right side of the card Death as seen in Figure 8.4. The colon and rectum as organs of elimination relates to physical death in the form of elimination and disposal of waste. Scorpio also rules the eighth house of the horoscope which is the house of death and regeneration. The eagle or phoenix signifies the regenerative aspect of Scorpio.

Imaginative intelligence is attributed to the letter Nun.

The choice of the adjective "imaginative" is in accordance with the doctrine of Ageless Wisdom that causation is mental. All changes are primarily



8.2. Right ovary, fallopian tube, and uterus in a young fetus. (Nilsson, 1973, p.43)



8.3. Ovary in a three-year-old girl. (Nilsson, 1973, p.43)





8.4. The Tarot card Death (Case, 1947, p.138.)

changes in mental imagery. Change the image, and ultimately the external form will change. (Case, 1947, p.140)

Motion, in the sense of "to walk," is the function ascribed to Nun. Motion takes place around the basic framework of the skeleton. The skeleton gives a definite form to one's movement. All motion involves change and transformation.

The river depicted in this Key is seen as one of the symbols of change. It changes course and form as it flows from source to destination. Another cycle of transformation and change that relates to the river is the evaporation of water, its condensation into clouds, its descent as rain onto the earth and its return to rivers and other bodies of water (Case, 1947, pp.139-140). Jung also speaks of crossing a river in a dream as representing a change or transformation in consciousness.

In the Egyptian Tarot and in the Rider cards, Death is seen reaping hands, heads and feet (Figure 8.4). This alludes to the idea that the works, ideas and understanding of man are being reaped. They are transformed into a new form, a flowering, depicted in the rose that blooms on the bush at the far right of the card. The heads of an uncrowned woman and a crowned man are also reaped, showing that death is no respecter of persons. (Zain, 1937, p.269) The sun is shown at the end of the river. The sun, source of life on this planet, is continually creating cycles of death and rebirth.

Edinger's discussion of unity and multiplicity relates to the process of death and rebirth as expressed in Key 13. Death may be looked at as a process which "breaks up original unconscious unity and submits it to dismemberment and dispersal. This might be



called the analytic phase of developing consciousness. But given a state of psychic fragmentation, a unifying or synthetic phase sets in." (Edinger, 1974, p.174)

Edinger says that dismemberment, as shown by the reaping of hands, feet and heads in the Death card (Figure 8.4)

can be understood psychologically as a transformative process which divides up an original unconscious content for the purpose of conscious assimilation. Or, put another way, it is original unity submitting to dispersal and multiplicity for the sake of realization in spatiotemporal existence. (Edinger, 1974, p.140)

Edinger also draws a parallel between dismemberment as seen in the Death Key and the reaping of complexes. As a complex becomes well developed and penetrates consciousness, it is ready to be reaped, to die.

This psychological state of dismemberment, or fragmentation, can be viewed by the individual from an inner or outer standpoint.

Seen from within it is a state of inner fragmentation involving a number of relatively autonomous complexes which, when touched by the ego, cause changes in mood and attitude and make the individual realize that he is not one, but many. From the external standpoint, multiplicity is manifested by the exteriorization or projection of parts of the individual psyche into the outer world. In this condition, one finds his friends and his enemies, his hopes and his fears, his sources of support and his threats of failure, concretized in outer persons, objects and events. In such a state of dispersal there can be no experience of essential individuality. (Edinger, 1974, p.174)

Edinger speaks of the difficulty the analysand has in recognizing and accepting that his affect-laden projections and dream images are aspects of himself. As the individual gradually reintegrates those aspects of himself that have been left out in the course of his ego development, he begins to see unity behind

the apparent multiplicity. He begins to recognize that this pre-existent unity has motivated the whole arduous task of self-recollection in the first place. (1974, p.174) I also have found that clients only gradually recognize that their drawings, dreams and images contain aspects of themselves.

In the Waite card of Death, seen at the beginning of this chapter, the sun is shown rising between the two pillars which represent the Pillars of Mercy and Severity on the Tree of Life. One interpretation is that one finds one's way back to wholeness through the process of death and rebirth. One walks between the Pillars of Mercy and Severity (masculine and feminine energies of creation and destruction, force and form, activity and passivity, anabolism and catabolism, expansion and contraction and feeling and intellect) to reach the Sun, the Self, or a state of wholeness. In the Rider card in Figure 8.4, the sun is shown at the end of the river. One interpretation of this is that through the reaping of complexes, or areas that create separateness in oneself and in one's relationships with others, one finds a new flowering of the personality. And, ultimately, beyond all the change and transformation symbolized by the river, one finds one's way back to the Sun or nucleus of wholeness.

Edinger expresses this idea slightly differently. He says that life, viewed externally, is made up of separate and discrete units. Viewed internally, however, one finds "that at the center of the experience of individuality is the realization that all other individuals share the same experience as ourselves of living in a single, sealed world, and that this realization connects as



meaningfully with all other units of life." (1973, p.178) This view is not necessarily confined to any particular stage in one's evolution, but is available any time an individual sees or moves beyond the views and notions of reality that separate him from his psychic center, or Self.

Art therapy provides a useful tool for looking at the fragments within one's psyche and how they can be projected onto others. We dealt with projection one morning in Alex Vilumson's art therapy class. The assignment was to make a psychological portrait of everyone in the class. Some of the drawings are reproduced in Figures 8.5-8.10. I took notes in shorthand as the various members of the class described their drawings.

Figure 8.5 shows Becky's psychological portrait of Copper. Becky said that she feels Copper is hiding "behind her curly hair" and her body. She feels Copper has "pushed a lot of feelings into her body... she is coming out... (but is still) afraid of being herself."

Copper acknowledges feeling shy and "afraid to be herself" and has experienced many physical symptoms which she feels are a result of having pushed feelings and emotions into her body.

Several months later, Becky went on a fast and expressed to the class that she had many fears emerge relating to the emotions about her body. She also expressed fear about "being oneself" out in the world.

Figure 8.6 shows Copper's psychological portrait of Becky. She sees Becky as going through "lots of growth," indicated by the green and the sprouting leaves. Coper describes Becky as having

8.5. Becky's psychological portrait of Copper. Oil Pastel. (18"x24")



8.6. Copper's psychological portrait of Becky. Oil pastel. (18"x24")



"depth" and "creativity" (symbolized by the color green and the lute shape at the bottom of the drawing) and "fiery emotions" (symbolized by the red, lightning-life form). Copper sees the brown at the bottom of the drawing as "shit" that is decomposing from old patterns (black) and helping to fertilize "new growth" (green and leaves).

Upon reflection, Copper feels that the drawing is also appropriate for her. She is experiencing the breakdown of old patterns, new growth and enhanced creativity.

Figure 8.7 is Nora's psychological portrait of Copper. She sees Copper as "blah on the outside," as depicted by the light green on the right and left of the drawing. Nora sees Copper as having strong inner colors and hidden strength.

Copper also sees herself as only "putting part" of herself "out there." She is afraid that being too colorful is "brassy" and "bad."

In Figure 8.8, Copper says she sees Nora as very "strong and colorful" with a "solar quality to her center." She says that she feels Nora covers this center up with veneer and "bullshit."

Nora looked a little startled by the feedback and didn't say much. Nora has shared that she feels confused, "space-out, like I'm changing but I don't know where I'm going." Nora says it's hard for her to identify with how "colorful" and "strong" the other members of the class see her to be.

Copper recognizes that her own center is also often covered with her own brand of defenses, veneer and "bullshit."

8.7. Nora's psychological  
portrait of Copper.  
Oil Pastel. (18"x24")



8.8. Copper's psychologi-  
cal portrait of Nora  
Oil pastel. (18"x  
24")



Figure 8.9 is Jo's psychological impression of Copper. She says she feels Copper is warm and caring and like a "pussy cat."

Copper sees herself as warm and caring sometimes, but also somewhat shy and self-contained.

A number of the members of the class have said they see Jo as "warm" and "caring."

Copper sees Jo as "full of energy," as having a "big heart" and as "growing" and "soulful." (Figure 8.10) The black and curly lines at the top represent what Jo frequently refers to as "mind-fucking." Copper feels this is an extraneous part of Jo's personality. Jo, however, seems to think it is a dominant problem.

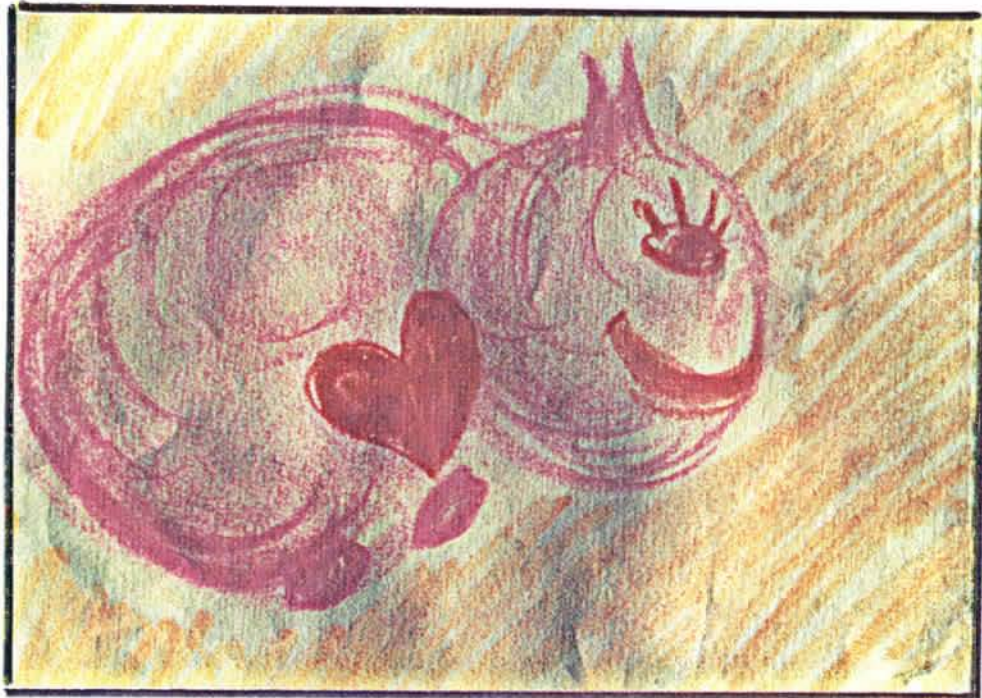
Copper admits that her drawing of Jo is also partly true for her. She says she also has a "big heart," is "growing" and that she tends to exaggerate her "black thoughts and distortions," thinking that they are a greater part of herself than would appear to be "real."

In the psychological sense, one has the opportunity to let death "reap" these fragments in oneself by looking at the attitudes and aspects of oneself that one projects on others. Or one may choose to look at the fragment directly in a drawing, in a gestalt or other therapy process, in a fantasy or dream. I find most clients combine the process of outward and inward looking.

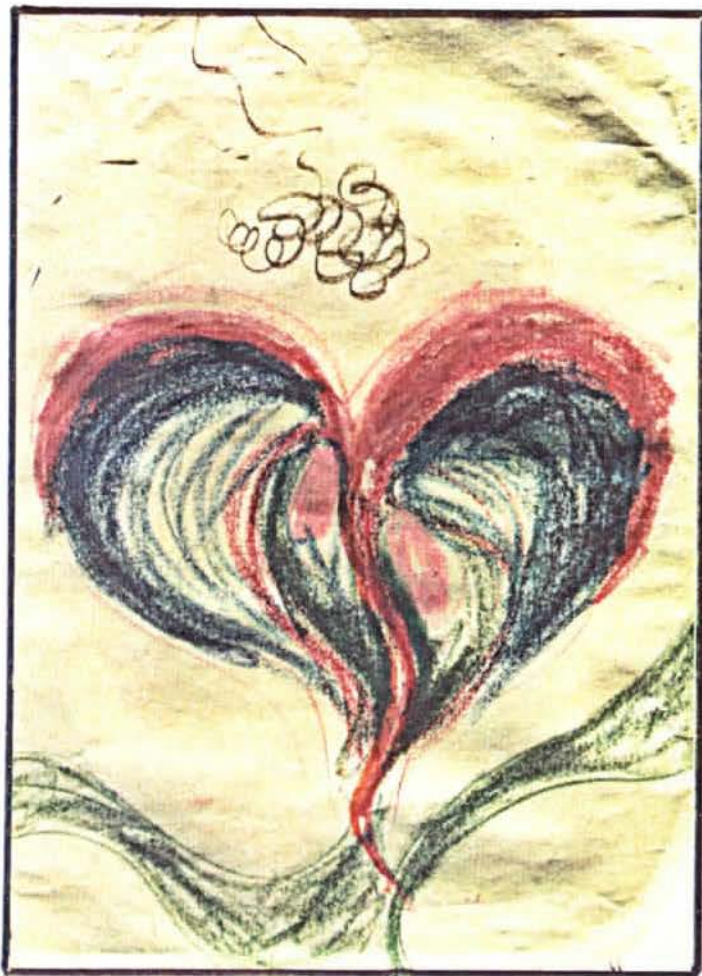
I recall the myth of the Gorgon's head\* in which Perseus set out to slay the Gorgon. He was given a shield by

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\*an interesting psychological commentary on the Gorgon's Head verses the head of Buddha is given in The Spiral of Life (See Figure's 8.11 and 8.12)

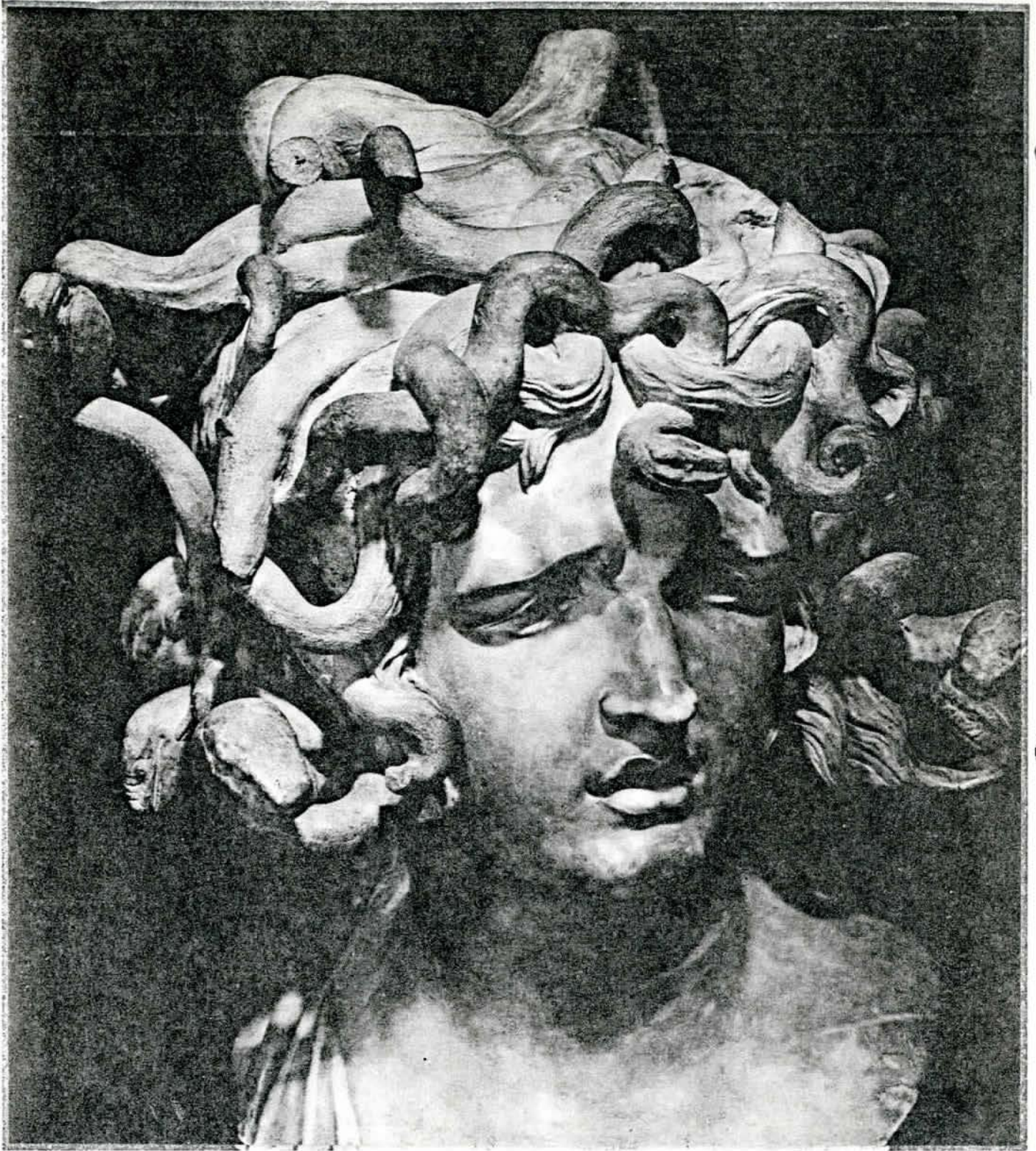


8.9. Jo's psychological portrait of Copper. Oil pastel. (12"x18")



8.10. Copper's psychological portrait of Jo. Oil pastel (18"x24")

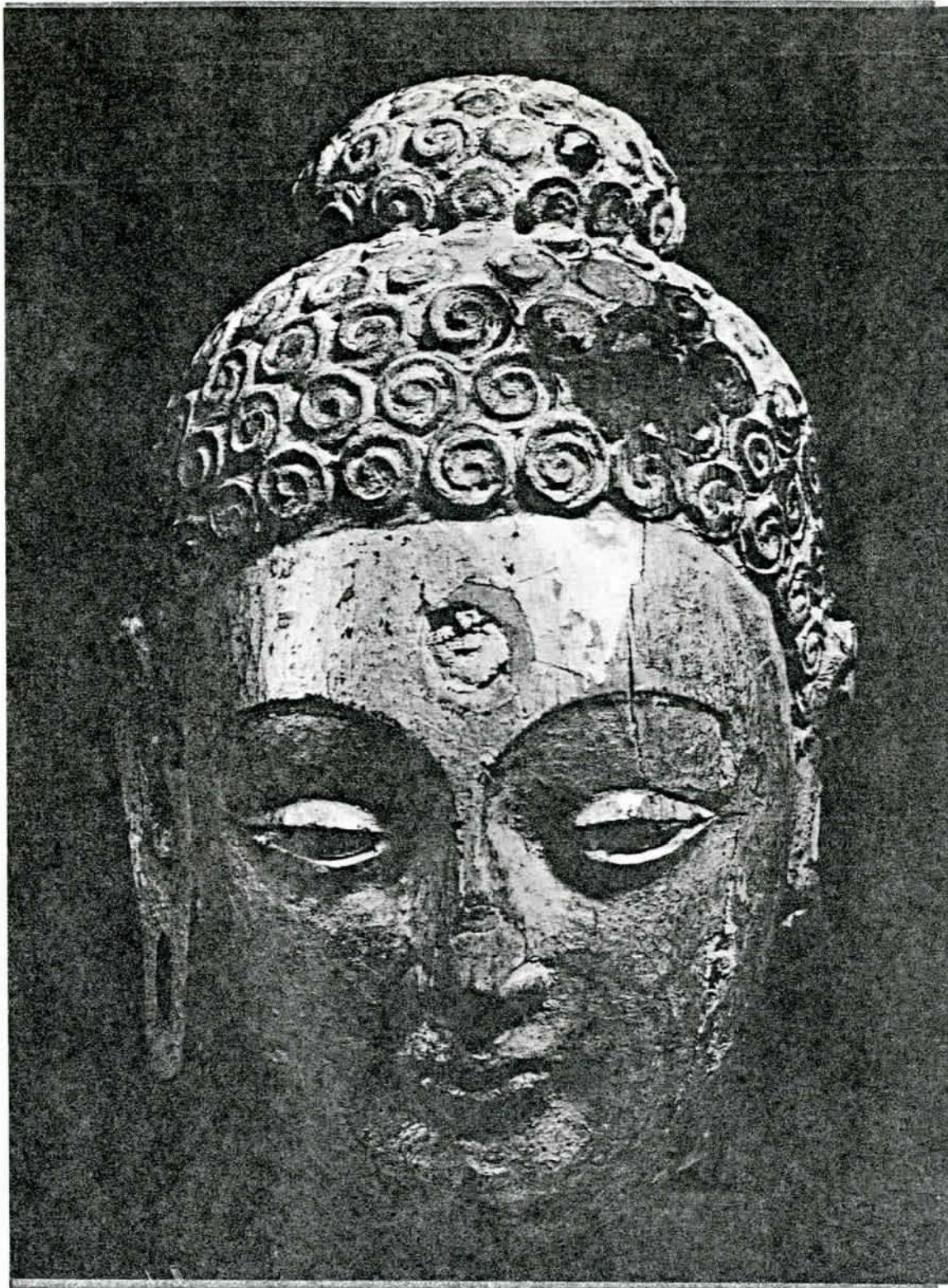




8.11. Head of Medusa, by Bernini, Italy. 17th century from the Mystic Spiral by Jill Purce.

Joining man to heaven, the form of his hair describes the nature of his relationship with that celestial realm and the stages of his spiritual evolution. Within the temple of his body, man's head, the "holy of holies," is the highest point, while his hair, its natural crown, is like the spire of a church, his vertical connection with God. Representing man's strength, it forms an antenna through which the spiritual force may descend. Of the three Gorgons, Medusa is the perversion of the spiritual and evolutive; thus she is crowned with the wild, chaotic snakes of unregenerate nature, subsequently overcome by Perseus, the hero and symbol of order. (1974, p.22)





8.12. Head of Buddha, Tumchuq, India. 5th-6th century from the Mystic Spiral.

Buddha's curls. . .are the outward sign of his inner light and tranquillity. Chaos has been ordered, the serpent force mastered; the creative energy of Sakti has been married with the pure consciousness of Siva in the radiant unfolding of the thousand-petalled lotus. (Purce, 1974, p.23)



Mercury and was told to polish it until he could see his reflection in it. He was told to use this shield to look at the Gorgon, because if he looked directly at the Gorgon's head he would turn to stone.

To me, this means that it is wise to look at one's "monster," of the "dark" side of oneself, indirectly or through reflection. Looking at the images in one's dreams and drawings and at the projections one makes on others are one form of reflection. Another is to look at the images in one's mind in reverie, spontaneous fantasy and in meditation. The process of reflection, or "suspended mind" is one of the aspects of The Hanged Man that was discussed in Chapter Five.

The drawing in Figure 8.13 was done by Sally after a reverie exercise, as given by Jack Schwarz in his book Voluntary Controls. The exercise is preceded by a period of what Schwarz calls paradoxical breathing, which is mostly abdominal and slightly thoracic. The breathing develops from equal inhalation and exhalation (count of eight) and holding the breath (count of four) to a short deep inhalation (count of four) and a prolonged exhalation (count of thirty-two). Schwarz states that this form of breathing synchronizes energy patterns as monitored by the electroencephalograph and electrocardiograph, producing aligned and harmonized waves between body and head. (1978, pp.44-45)

This exercise is called "Room of Mirrors." After the paradoxical breathing becomes automatic, one projects a mirror image of oneself into a pale blue cubicle. The exercise is given as follows:

8.13. Drawing by Sally. Oil pastel. (8-1/2" x 11")







...create the pale blue cubicle and have your second self enter it. This time the interior is completely darkened. Create light within it. Illuminate it by expanding your energy, by becoming joyous. Immediately your second self is confronted by a thousand mirrors. All the surfaces of the cubicle are mirrors. Move and watch yourself move. Observe every detail from every angle as you are reflected in the mirrors. Record all feedback as well as how your second self reacts and behaves in this situation. Soon, you may have difficulty distinguishing your second image from all its reflections. Maintain your objective stance as an observer. Now command the true second self to exit the cubicle and return to you. (Schwarz, 1978, p.56)

Figure 8.13 is Sally's response to the "Room of Mirrors" reverie. She identified some of the images as a head of death, growing plants, sunshine, a swimmer (at the top of the drawing), a child (pink, in the center of the drawing), a fat person, a thin person, a dancer (turquoise and pink at the far right).

In the drawing, the head of death is positioned on the portion of the page that pertains to the past. The head of death is not far from the center of the page, indicating that this aspect is probably close to being a central issue in Sally's life right now. The dancer looks toward the head of death and is making a body gesture that could indicate fear or surprise. The pink child looks like she is floating up from the center. She has the appearance of still being under the blue water. A flame-like pattern appears to be moving upward from the middle bottom of the page along the left side of the skull.

Sally says that she identifies with the dancer; she likes movement and the beauty of dance. She also says that the childlike



portion of her personality is an aspect that is fast emerging. The swimmer she describes as having his "right arm and head out of the water." This may be the way that Sally sees herself "staying afloat" at the surface of her unconscious. Sally feels that the head of death relates to old patterns of: needing approval, lack of self-acceptance, fear of failure and being spontaneous.

To me, a series of drawings done by Delanna address many of the issues discussed in the chapters about the Tower, the Devil and Death. When Delanna first came to the art therapy class, led by Alex Vilumsons, she appeared listless to me. Her voice seemed to reflect her listlessness and her first drawings looked light and colorless (see Figure 8.14). She said she felt shy about being open in a new group.

She became animated when she spoke of her current relationship. She described the relationship in metaphysical and philosophical terms. She made a lovely fantasy-like drawing with a "Tree of Life" in the middle (Figure 8.15). Seated at a table on the right are Delanna and her boyfriend. I was impressed by the numinosity and beauty and dream-like quality of the drawing and by the stiffness of the two figures.

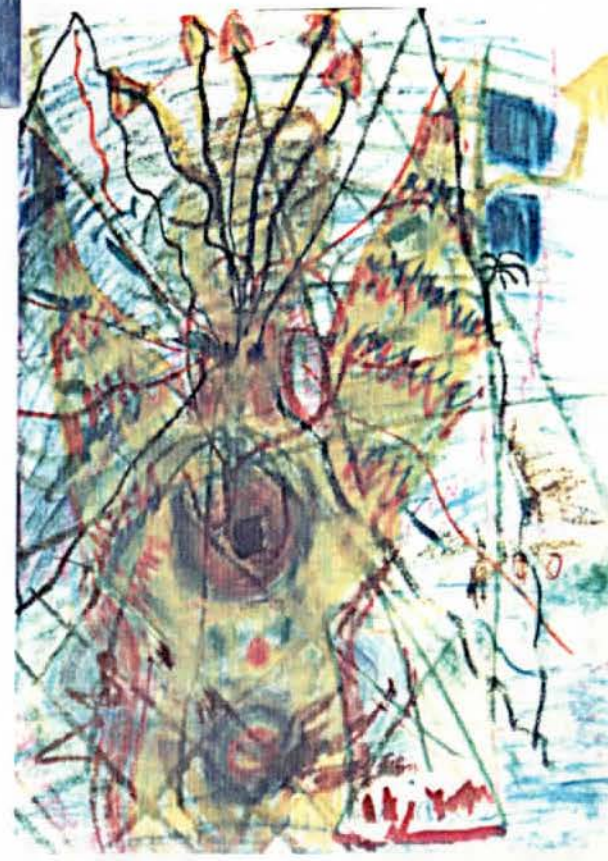
In a later session, we did an exercise in which we made a self-portrait and each member of the class made additions as they saw fit. Delanna drew a Buddha-like figure in the lotus position that looked like it was submerged under water. Various members of the class expressed their feelings about the figure looking sad and under water, "wanting it to have a chance to come up from the



8.14. Delanna's first drawing  
in art therapy class.  
Pastel (18"x24")



8.15. Delanna and boyfriend  
with "Tree of life."  
Pastel. (18"x24")



8.16. (right) Drawing by  
Delanna with indian-  
like figure emerging.  
Pastel. (18"x24")



bottom." One member of the class turned the figure into a butterfly. Delanna didn't like the comments about being "under water" and reacted by making a drawing in which a large Indian-type figure emerged. (Figure 8.16)

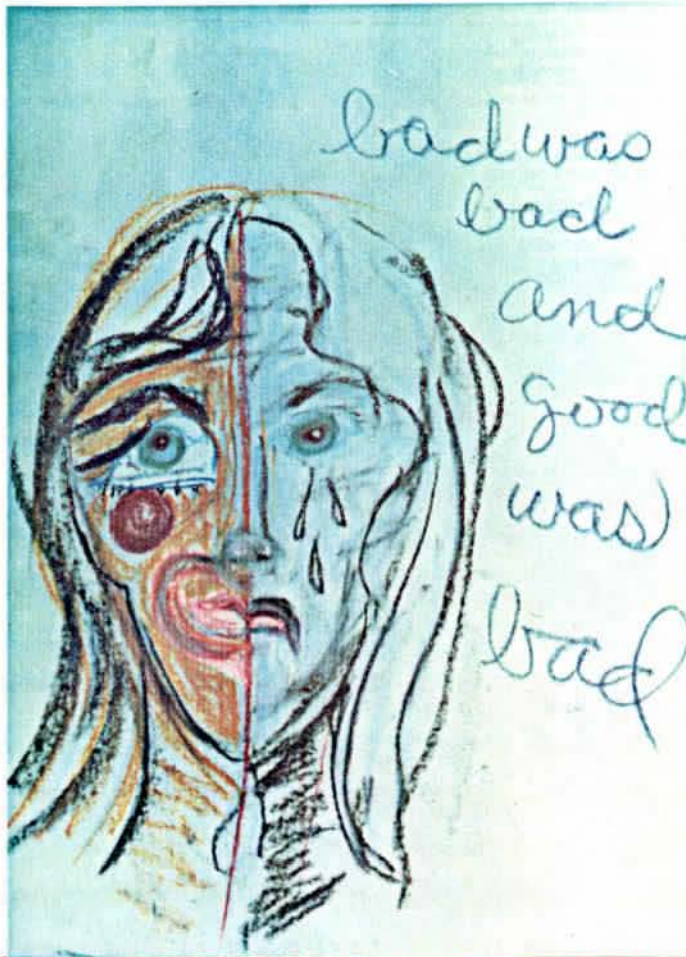
Delanna shared that she had just recently recovered from a very debilitating depression, which was triggered by the death of her mother. Subsequent to this, she divorced her husband who she felt did not understand her pain. She said she was not willing to experience the depression again.

Later she produced a self-portrait in which she said she felt like two people split in half (Figure 8.17). She also produced four serial drawings that emerged after a spontaneous fantasy during which we projected a mirror image of ourselves into a landscape setting (Figure 8.18). She described herself as very depressed. She spoke of her disillusionment around her current relationship when she discovered that her boyfriend also was subject to depression. His moods affected her, she said.

The last drawings that Delanna made in class are seen in Figures 8.19 through 8.22. The assignment was to draw your own "outer me" and "inner me" and those of the person next to you.

In her "outer me," Delanna described herself as looking bright, having a sun tan and wearing colorful clothes (Figure 8.19). She said, "I would like to look like this today." "The inner me is really strong and soft... and has bones... the throat and feeling chakras are there," she said, pointing to the throat and solar plexus areas in Figure 8.20.

The next drawing was her outer portrait of Cynthia whom



8.17. Self-portrait by Delanna. Pastel. (18"x 24")



8.18. Four serial drawings by Delanna. Pastel. (18"x24")



8.19. Delanna's drawing of her own  
"outer me." Pastel. (18"x24")

8.20. Delanna's drawing of  
her own "inner me."  
Pastel. (18"x24")

8.21. Delanna's drawing of  
Cynthia's "outer me." Pastel.  
(18"x24")

8.22. Delanna's drawing of  
Cynthia's "inner me."  
Pastel. (18"x24")





she described as soft (Figure 8.21). She spoke of her inner portrait of Cynthia (Figure 8.22) as having a hole in the top of her head for Delanna to look in, because Cynthia's "a mystery to me." She pointed to the chest area and said "There is a warm place there."

Members of the class felt that Delanna's drawing of the inner Cynthia was really of projection of Delanna's inner Self. They said that in the drawing her "eyes looked glazed" and the body looked "bound" and "wrapped up" "like a mummy" as though she were experiencing pain and apathy and was saying "No more!"

The influence of the Tower, the Devil and Death, entered Delanna's life with the physical death of her mother and her divorce from her childhood sweetheart. Her subsequent discovery of her lover's depression and its effect on her added to the "wounding of her personality."

One could say that the Devil appeared as Delanna's life in the form of her initial viewpoint regarding her depression. By being reluctant to experience her depression and look at the "dark" and "shadowy" side of herself, Delanna was denying her old patterns the opportunity to die and be reborn as new ones. Later, as Delanna began to experience her depression through drawing, painting and music, her depression began to lift.

I saw Delanna several months later. She said she was drawing and painting and playing the piano. She spoke of enjoying her current relationship and that everything seemed to "be falling into place for her."

## CHAPTER NINE

ADAM KADMON

Most of the discussion of the process of individuation to this point has centered around the stages related to the wounding of the personality and the consequent assimilation and integration of the shadow. As individuation proceeds, another symbolic or archetypal figure appears behind the shadow. Jung called this figure anima in the male and animus in the female.

These anima and animus images are basically unconscious. They are imprints of primordial original, composed of ancestral experiences gained by man's exposure to women, and woman's exposure to man, over countless millenia now engraved in the living organic system of man. (Hall and Nordby, 1973, pp.46-47) The anima is shaped by the man's mother, just as the animus is influenced by the woman's father. (Jung 1964, p.189) These images are projected onto the opposite sex creating strong attraction or repulsion. The first projection of the anima is on the mother and the first projection of the animus is on the father. Later



these projections are directed towards members of the opposite sex.

The anima archetype is the feminine side of the male psyche. It is "a personification of all feminine psychological tendencies in a man's psyche such as vague feelings and moods, prophetic hunches, receptiveness to the irrational, capacity for personal love, feeling for nature, and last but not least - his relation to the unconscious." (Jung, 1964, p.189) Jung says that the anima has a preconceived liking for everything that is vain, helpless, uncertain and unintentional in a woman. The animus often chooses to identify with men who are heroic, intellectual, artistic, or athletic celebrities (Hall and Nordby, 1973, pp.46-47)

Jung notes that there are four stages of development connected with the anima. The first stage is symbolized by Eve and represents instinctual and biological relations. The second stage is akin to Faust's Helen; sexual, but also romantic and aesthetic. The third stage could be characterized by the Virgin Mary. Here love is raised to spiritual devotion. The fourth stage is characterized by Sapientia, Sophia, or Athena, personifying wisdom which transcends the "most holy and most pure." (1967, p.186)

The animus also undergoes four stages of development. The first stage is characterized by physical power embodied in a "muscle man" like Tarzan. In the next stage, the animus "possesses initiative and the capacity for planned action." In the third, the animus becomes the "word," as expressed by a clergyman or a professor. In the fourth stage, he becomes "the incarnation of meaning ...a mediator of religious experience whereby life acquires a new meaning." (Jung, 1964, p.194)

The anima can act as a guide or mediator to the world within and to the Self. If a man takes seriously the feelings, moods, expectations, fantasies and dreams sent by his anima, by putting them into some form such as writing, sculpture or musical composition, the process of individuation gradually becomes a single reality and can unfold its true form." (Jung 1964, pl.186) The animus can also "build a bridge to the self." (Jung, 1964, p.195) As one struggles with the anima or animus over a period of time, one gradually becomes less identified with it. The unconscious again changes its character, and behind the anima or animus a new symbolic form appears, the Self, or "inner most nucleus of the psyche." (Jung, 1964, p.196)

As has been stated previously, the Self archetype is the organizing principle of the personality. It is the central archetype of the collective unconscious which organizes, unifies and harmonizes all the other archetypes and their manifestations in consciousness (Edinger, 1973, p.3). The Self archetype gives a person a sense of oneness. If the ego allows the assimilation and integration of the symbols of the shadow, anima, animus and the Self into consciousness, the process of individuation proceeds. The Self archetype guides and regulates the personality, enabling it to mature and increase in awareness and understanding. During this process, the individual begins consciously to realize his own uniqueness and also his commonality with others.

The Self as a symbol may appear in many forms. In the dreams of a woman the Self may appear as a priestess, a sorceress, an earth mother, a goddess of nature or love, a wise old woman or a gifted girl. In the dreams of a man, the Self may appear as



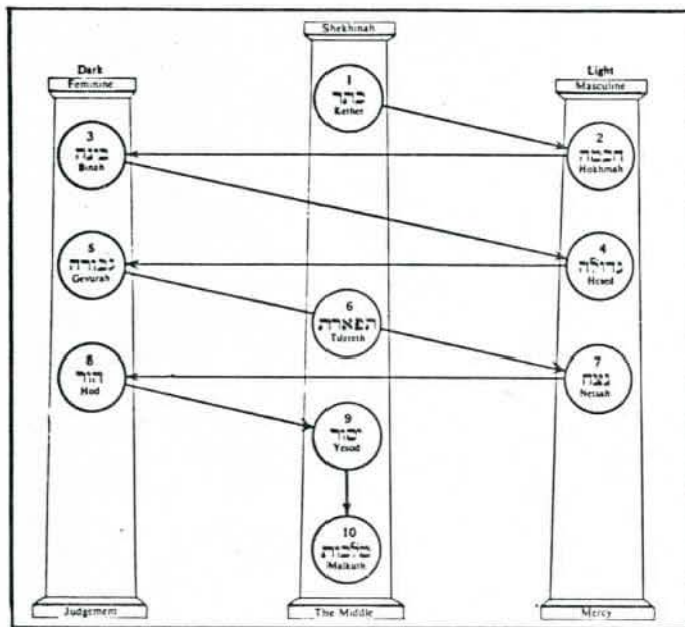
a wise old man, a marvelous and creative youth, a guru, etc. The Self may also appear as a gigantic human being who embraces the cosmos, or a Cosmic Man such as Christ, Krishna, Buddha (or in references to the Kabbalah) Adam Kadmon. The Self also appears as a bisexual or hermaphroditic being, a helpful animal, a lion or a lioness, a king or queen. The Self may also appear as a stone\*, oval or square, precious or otherwise. In this paper, the focus is on the Kaballistic Tree of Life as a symbol of the Self. As has been discussed, this tree contains within it many archetypes. Adam Kadmon is also a symbol of the Self or the archetypal man. Since Jung equates Adam Kadmon with the Self and the process of individuation, I wish to discuss his symbolic manifestation on the Tree of Life.

Fortune describes Adam Kadmon, or the archetypal man, as composed of six Sefiroth on the Tree of Life: Chesed, Geburah, Tiphareth, Netzach, Hod and Yesod. Adam Kadmon and Tiphareth are considered to be the King and Malkuth the Queen. Adam Kadmon and Tiphareth are also considered to be the child of Kether, the "Ancient of Ancients." (1935, p.189) (Figure 9.3)

As seen in Figure 9.1, Hesed and Netzach form part of the Pillar of Mercy and Geburah and Hod form part of the Pillar of Judgement or Severity. Hesed and Geburah are opposing principles on the Tree. Hesed represents upbuilding, the anabolic and expanding forces in the universe. Geburah represents the catabolic destructive and contracting energies. Hesed is the benevolent King, the

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\*The Philosopher's stone is a symbol of the Self in alchemy.



9.1. Pillar of Mercy, Judgement and The Middle, and their corresponding Sefirot. (Ponce, 1973, p.143)



merciful lawgiver, the loving father and the protector and preserver. Geburah is the lord of Severity, the Celestial Surgeon and limits the abundance of Hesed. Netzach and Hod also represent opposing principles on the Tree. Netzach represents the realm of feelings and instincts while Hod relates to the realm of the intellect.

Tiphareth balances the energies of Hesed and Geburah, Netzach and Hod and the energies from Kether to Malkuth. Yesod is the receptacle of emanations from all the other Sephiroth. Netzach and Hod are also equilibrated in Yesod.





Fortune sees Hesed, Geburah and Tiphareth as forming the Individuality, or Higher Self and Netzach, Hod and Yesod (including Malkuth) as forming the lower Self, or the Personality. Kether, Hokhmah and Binah correspond to the Divine Spark. (1935, p.25)

Each Sephiroth composing Adam Kadmon has a corresponding sphere of planetary influence which relates to a specific Tarot card as follows:

SEPHIROTH	PLANETARY SPHERE OF INFLUENCE	TAROT CARD
HESED	JUPITER	WHEEL OF FORTUNE
GEBURAH	MARS	TOWER
TIPHARETH	SUN	SUN
NETZACH	VENUS	THE EMPRESS
HOD	MERCURY	THE MAGICIAN

Tarot cards as they relate to the Sephiroth composing Adam Kadmon are explored in the following pages, except for Geburah which is not elaborated on because the Tower and the sphere of Mars was discussed in Chapter Six.

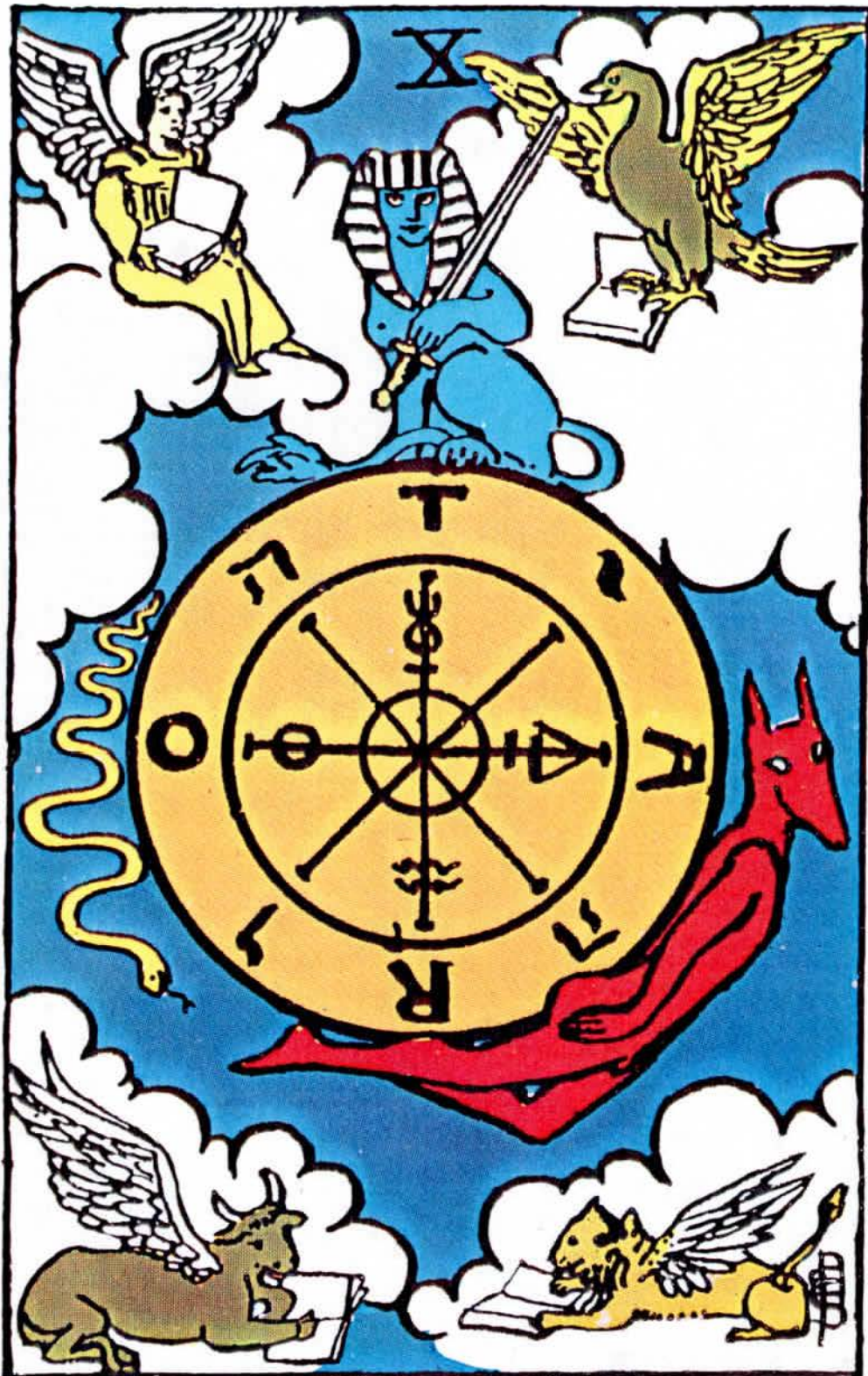
Hesed, or the sphere of Jupiter, is represented by the Tarot card, Wheel of Fortune. In Figure 9.2, the Wheel is seen suspended in a space surrounded by a man, an eagle, a lion and a bull symbolizing the four fixed signs of the Zodiac: Aquarius, Scorpio, Leo and Taurus. Hoeller (1975, p.86) relates these four functions to Jung's four psychological functions of: thinking, emotion, intuition and feeling. The Wheel symbolizes and embodies the idea of periodicity, rotation, motion, evolution and involution. It symbolizes the progress and advancement of civilization. (Case, 1947, p.121) Eight is a symbol of solar energy and the eight spokes of the Wheel radiate from the center of the Wheel, which signifies the beginning of the creative process. (Jewels of the Wise, 1974, p.92)

In the middle of the Wheel are the alchemical symbols for Mercury , sulfur , and salt . At the bottom of the Wheel, is the symbol for dissolution . These "indicate the transmutation of the soul within the whirling process of change." (Hoeller, 1975, p.86)

Hoeller (1975, p.86) says that the jackal-headed figure is Anubis, god of enlightened mentality. The authors of Jewels of the Wise (1974, p.100) says he represents the Egyptian Thoth (or Mercury) and is symbolic of the evolution of consciousness and the form of present humanity. The sphinx is the principle of balance and equilibrium, according to Hoeller (1975, p.86), and the "real Self" according to the authors of Jewels of the Wise (1974, p.100).

In the Wheel of Fortune, one sees Hesed as the sphere of Jupiter symbolizing creativity, expansion, the transmutation of the soul, periodicity and the Kabbalistic view of cosmic law.





**WHEEL of FORTUNE.**

9.2

Hesed is the fourth path on the Tree of Life (Figure 9.3).

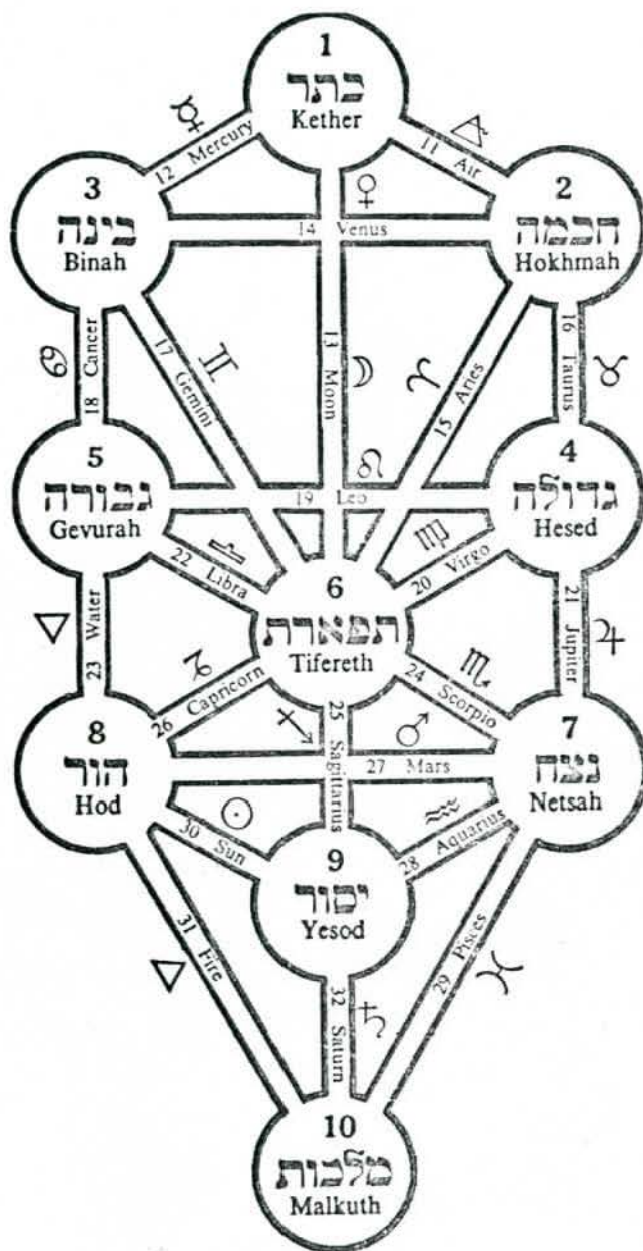
Hesed's expansion is limited by the fifth path on the Tree of Life, or Geburah. Geburah is the sphere of Mars representing destruction, disintegration, dissolution and catabolism, which was discussed in Chapter Five.

The sixth path on the Tree of Life and the equibrating center of Adam Kadmon, is Tiphareth. Tiphareth is considered to be the point of transmutation between the planes of force and the planes of form. Tiphareth symbolizes the highest expression of consciousness on the plane of physical manifestation, according to Fortune. Above this point, matter translates into energy. Tiphareth parallels the mysteries of the crucifixion and the ascension of Christianity. (Fortune, 1935, p.168) Tiphareth is called Beauty and the Child. It is "incarnated in a virgin or balanced state." It is the center of mystical illumination, and the center of the Tree, which is bringing the forces of the six lower Sephiroth into equilibrium.

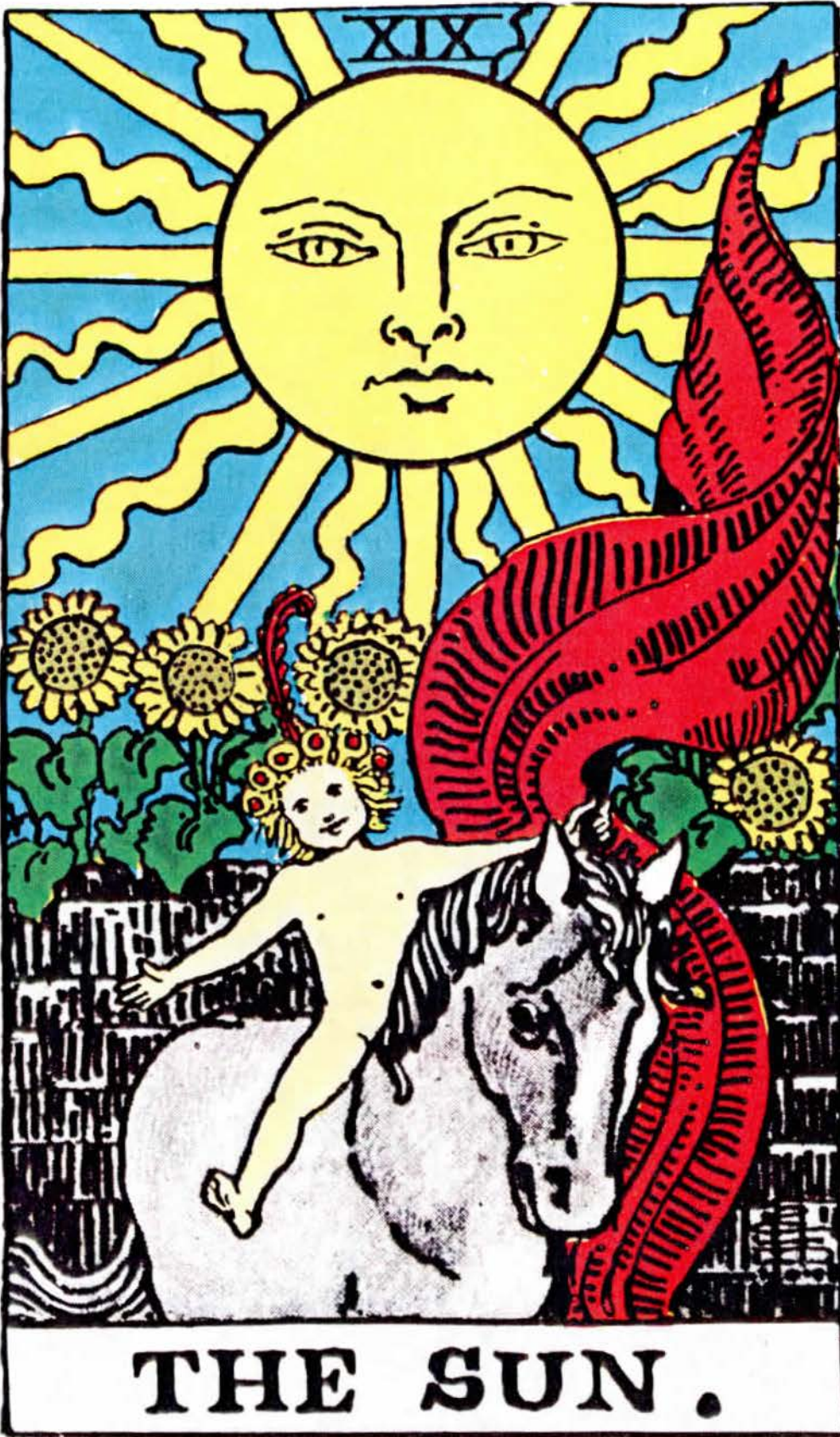
Tiphareth is the center of the unification of polarities. Jung emphasizes the importance of the unification of polarities in the process of individuation or becoming whole. Tiphareth is the solar center or the sphere of the sun on the Tree of Life. The Tarot card, the Sun, gives further insight into the meaning of Tiphareth. (Figure 9.4)

The Sun, in addition to its relationship with Tiphareth, is the thirtieth path on the Tree of Life and connects Hod, the intellect, with Yesod, the unconscious. Case says that Key 19, or the Sun, symbolizes the state of consciousness where there is "conscious self-identification with the One-life." (Case, 1947, p.185)





9.3. The thirty-two paths of the Tree of Life and their astrological correspondences. (Poncé, 1973, p.161)




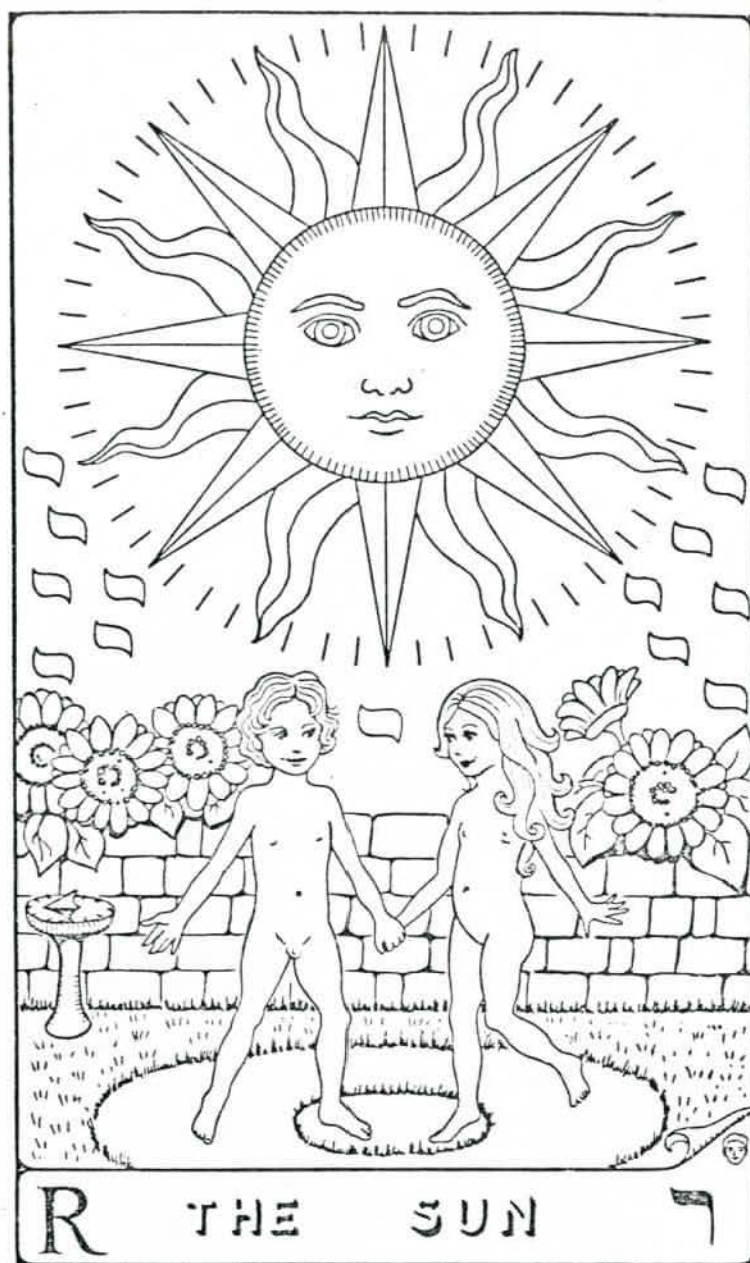
9.4.



Resh is the Hebrew letter assigned to this card and means the head and face of man. In Latin, the word countenance is derived from the verb "to hold together, to contain." Collective intelligence is the mode of consciousness assigned to the Sun. The collective intelligence combines, unifies and synthesizes all modes of consciousness, creating a new form. It is regenerative, and gives birth to new realization in the personality. (Case, 1947, p.181)

The Sun is the source of energy on this planet, of heat and light, food, fuel and power. The sun is the center of our solar system, around which the other planets rotate, just as the center of Adam Kadmon is surrounded by Hesed, the sphere of Jupiter, Geburah, the sphere of Mars, Netzach, the sphere of Venus, Hod, the sphere of Mercury and Yesod, the sphere of the moon.

In the bottom center of Figure 25 are two naked children. According to the authors of Jewels of the Wise, the children represent the intellect (the boy) and the subconscious (the girl). Intellect and subconscious parallel Jung's terminology of consciousness and the unconscious. Here the children are shown naked, signifying their openness and transparency. They are holding hands and smiling at one another showing their intimate and loving connection. "The Yod (  ) between their heads also indicates a living correlation between the two states of consciousness and shows they are united in the mind." (Jewels of the Wise, 1974 p.174) One could say there is a friendly interaction here between consciousness and the unconscious. The children are seen dancing in a double ring suggesting "that in the inner circle they are formed as one, but in the outer world they may diverge in direction,



9.5. The Sun from Jewels of the Wise (1974, p.170)

Can you hold the door of your tent wide  
to the firmament?  
Can you, with the simple stature  
Of a child, breathing nature,  
Become, notwithstanding,  
a man?  
Can you continue befriending  
With no prejudice, no ban?  
Can you, mating with heaven,  
Serve as the female part?  
Can your learned head take leaven  
From the wisdom of your heart?

The Way of Life  
Lao Tsu



and remain united." (Jewels of the Wise, 1974, p.177) The children, the sun and the sunflowers contribute to the atmosphere of happiness and joy that pervade this key.

The straight lines emanating from the sun symbolize the masculine aspect of life-power, and the curved lines symbolize the feminine aspect of life-power. The three straight lines between each ray of the sun in Figure 9.5 "refer to the activities of integration, balance, and disintegration." (Jewels of the Wise, 1974, p.176)

Fruitfulness and sterility are the pairs of opposites assigned to this card. (Case, 1947, p.181) The energy from the sun can promote growth and fruitfulness. Too much sunlight can dry out or burn up living things and produce sterility. Harmonious interaction between consciousness and the unconscious can produce fruitfulness and joy. Inharmonious interaction between consciousness and the unconscious can produce sterility.

According to Case, the four sunflowers symbolize the four Kabbalistic worlds and the four Kingdoms of nature: mineral, animal, vegetable and human. Case says that the fifth flower shown as a bud and facing the sun in Figure 9.5 symbolizes members of the Fifth Kingdom who consciously realize their dependence on universal life-power. (1947, p.182)

Case says that the wall symbolizes human speech, that the "word-maker is the central Self." As man evolves, his language become richer, but it still has the limitation that "words are descriptious of, or labels for various types of sense

experience." (1947, p.183)

In Figure 9.4, the naked child rides a horse, a symbol of solar energy. The child rides without saddle or bridle depicting her perfect dynamic balance. (Case, 1947, p.186) This is reminiscent of the sphere of Tiphareth, the equilibrating center of the Tree of Life.

Mary, a client of the Growth Art Institute, got in touch with a child-like creative aspect of herself one Sunday afternoon during a therapy session I did with her. Before the session, she made a drawing reflecting her feelings. (Figure 9.6) I asked her to describe it to me. She said the yellow portion of the drawing was "light everywhere," and the grey-green was a part of herself dealing with finances and having "unreal roots." The descending pink shape she described as a "fist" and "Jesus" that was coming through her throat area. She expressed a feeling of choking and "wanting to scream." She spoke of a conflict between doing what she wanted to do in her work and life, as opposed to doing something which might be financially rewarding but less fulfilling personally. She said she liked the feeling of inner power and beauty that she had when she was doing what she loved to do, but she felt that since it was not rewarding financially, she had to compromise.

During the therapy session, she relived an incident when she was a little girl of about age four. She was asking her mother if she could get all dressed up and "look pretty for Gene Autry" and "pretty for Daddy?" Her mother said it was O.K. and she got dressed up in a blue and white checkered dress and black patton





9.6. Mary's drawing. Oil pastel. (18"x24")

leather shoes.

She said, "I looked in the mirror and my eyes were sparkling and I was really pretty ...the kind of prettiness that shines out from the inside when I feel good about myself." As she was looking in the mirror, Mary's mother was standing behind her, her face reflected in the mirror. Mary said the expression on her mother's face conveyed the idea that it was definitely "not O.K." to be pretty.

This incident had a tremendous psychic impact on Mary. Some of the messages and patterns that formed around this incident with her mother went like this: "You can't just be pretty and loved for yourself." "You have to buy your way." "You have to earn it." "It can't just be effortless." "It has to be difficult," "You have to suffer," "It's not O.K. to be yourself."

This incident with her mother was pivotal in Mary's disconnecting with her innocent beauty, spontaneous expression and creativity. Reliving it gave Mary the opportunity to reconnect with these aspects of herself, this time on a conscious level, to change them and her viewpoint about them. This is a step toward becoming reunited with the "child" within her, her sun center or her Self.

In a consultation, my practicum advisor, Alex Vilumsons, gave the following feedback relating to Mary's drawing.

He said the elements in Mary's world were "surrounded by powerful and good energy" that is "complementary and supportive" to the rest of the drawing. The dark green shape in the center that extends from the corner on the bottom right relates to "being trapped in a negative self-image," he said. The energy

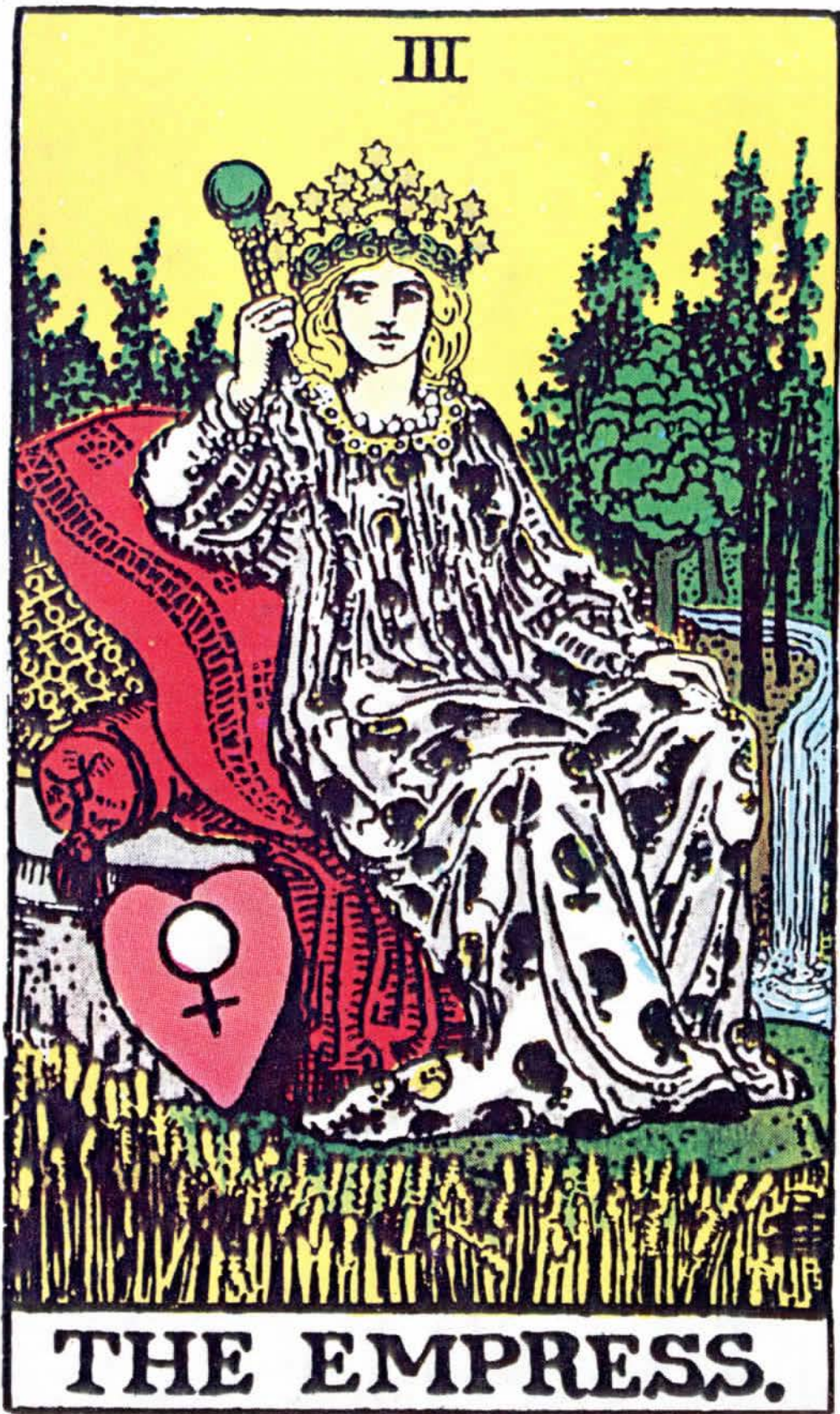


represented by the descending pink shape is "helpful" and is trying to "choke-off the negative self-image." He felt that the dark shapes just "lying there" in the drawing with a heavy sense of "gravity" acted like a weight and a shell or enclosure relating to negative opinions about the self. Mary's view of herself keeps her from connecting with the luminous sunlike yellow that surrounds her. The pink "helpful" energy is assisting her in "chocking off" her old patterns and views of herself.

Tiphareth, the sphere of the Sun, is followed by Netzach, the seventh path on the Tree of Life. Netzach is the sphere of Venus and relates to feelings, emotions, instincts, love, creativity and the arts." In the Tarot, the card representing Venus is the Empress (figure 9.7). The Empress is the fourteenth path on the Tree of Life between Hokmah and Binah, the Supernal Father and the Supernal Mother. Hoeller refers to Hokmah and Binah as the anima and the animus. (1975, p.98)

The Empress, or Venus, represents "the principle of growth, the eternal urge to love, the desire to unify and harmonize all conditions, and to attract and weld together those factors which complement each other." She also "deals with order on the inner level and correleates factors within the subconscious to harmonize and balance them." (Jewels of the Wise, 1974, p.44)

The Empress, or Key 3, is called Daleth which means the leaf of a door, "that which admits or bars" (Case, 1947, p.57). The word door has multiple symbolic associations. It can relate to the womb which can be considered "the door of Life." A



**THE EMPRESS.**

9.7.



door can be a means of protection, defense, preservation and conservation. A door can be a passageway, a means of transmission, diffusion and entry or retreat. A door can also create a division, a partition and a separation. The mode of consciousness assigned to Daleth is subconsciousness. Case says that subconsciousness is like a door or "womb of those ideas which enlighten the world." He says that imagination is the mental function that characterizes subconsciousness. (Case, 1947, pp.57-62)

The Empress is depicted as pregnant. As a representation of the subconscious, she is the mother of ideas. The creative multiplication of seed, ideas or images are symbolized by the wheat-ears at her feet. (Case, 1947, p.61)

Venus is the planet assigned to Daleth. Venus is the goddess of love, and the Greek letter delta, for Daleth, is inscribed over her heart in Figure 9.8. Venus is also a mother and an earth goddess. She presides over child birth, beauty and art. The pearls around the neck of the Empress also relate to Venus and represent the seven Chakras. The crown of myrtle around her head and the cypresses in the background are also sacred to Venus, as is the dove on her heartshpaed shield. The dove symbolizes the Holy Spirit. Wheat in the foreground represents the richness and fertility of Venus. The twelve stars of her crown represent the twelve signs of the Zodiac, the twelve months of the years and the twelve hours of the day. The stars are six-pointed Stars of David and so carry the idea of "as above, so below." (Case, 1947, p.60)

According to Case, the stream of water on the right side of the card represents the stream of consciousness. The water



9.8. The Empress from Jewels of the Wise (1974, p.41)



falling into the pool is a symbol of the union of male and female energies. The stream waters the garden and makes it fertile.

Some of the principles embodied by the Empress are expressed in Penny's drawings seen in Figures 9.9-9.11. During a good portion of her childhood, Penny experienced herself as being entangled in fights and controversies between her parents, who were ultimately divorced. Penny was a guest in Alex Vilumson's art therapy class and the assignment that day was to draw "The Defenses Through Which I Relate to the World."

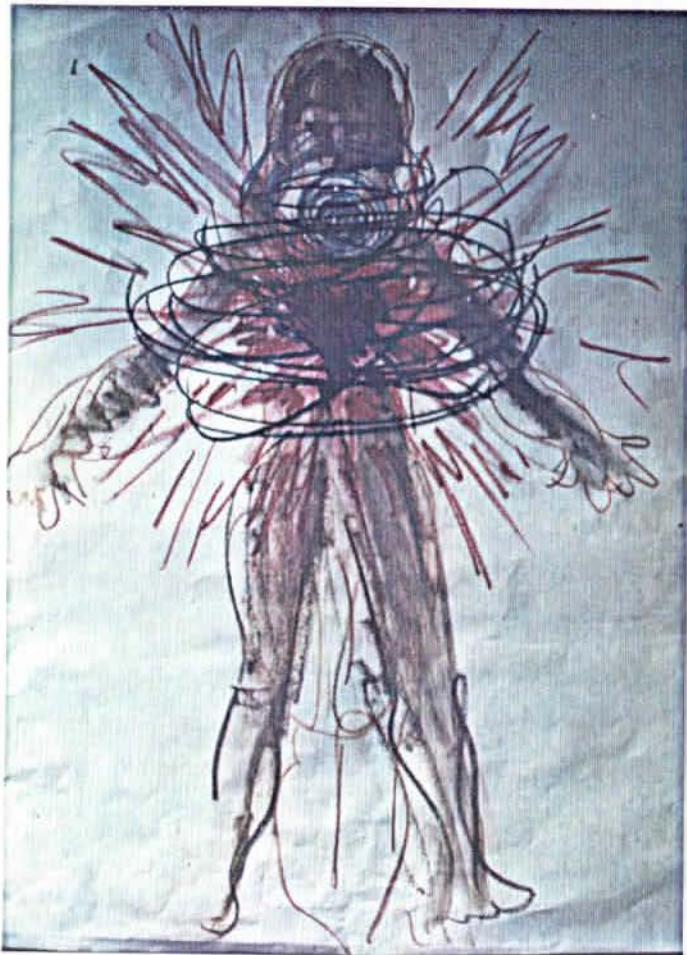
I took notes in shorthand as Penny talked about the drawing in Figure 9.9, "A lot of times I feel caught up in my throat area ...like my mouth is taped up."

As she pointed to the drawing in Figure 9.10, she said, "I feel my heart area really wanting to open up and expand sometimes, when I calm myself." I have "feelings in my throat and heart center at the same time," she said. "I feel caged in" ...like my heart is saying "let me out of here."

Pointing to Figure 9.11, she said, "This is how I deal with the other two drawings. I try to come out with the right words, but there is not a right connection ...like there is a falseness or a phoniness."

Feedback from the instructor regarding the drawing in Figure 9.9 was: "Feeling is locked in the throat chakra\* which is ready to explode." He stated that there is cooperation between the head and the throat chakra and that "the rest of the body is missing."

\*Chakra - means "Wheel" and is an energy center in the body.



9.9.(above) 9.10(left below) 9.11 (right below) "The Defenses Through Which I Relate To The World" By Penny. Pastel. (18"x24")



He said, of Figure 9.10: "There is an investment of energy in the heart and throat chakra." Since the figure suggests that of a little girl, this probably "started in childhood."

And, of Figure 9.11, that since there were seven mouths, probably all seven chakras are affected by the energy disturbance in the throat and heart centers. Since the head is emphasized in the three drawings, he said, there is an investment of power in the head. The body is partially hidden by the arms, symbolizing the hiding of "bodily expression and femininity." Although the body is not denied as a human figure, there is a denial of "feminine identity."

Relating these drawings to the Empress, one is reminded that the seven pearls around the neck of the Empress relate to the "seven chakras." Venus rules Taurus, which rules the throat area and creative expression. Daleth is inscribed as a Delta over the heart and chest area of the Empress in Figure 9.6, implying that the heart and chest are doors (Daleth) to creative expression symbolized by the Empress.

The eighth path on the Tree of Life is Hod. Hod is the sphere of Mercury that relates to the intellect and the rational mind. This is also called the sphere of magic, of the Magician (Figure 9.12). The Magician uses his mind to create forms or symbols. The love and sympathy of the Empress encases the forms created by the Magician. The Magician also represents the thirteenth path on the Tree of Life between Binah, the Supernal Mother and Kether, the "Ancient of Ancients."

Mercury is the astrological designation to Key 1, or the Magician. Beth is the Hebrew letter assigned to the Magician.

Beth means "house," which Case relates to architecture, geometry and the practical applications of science. Mercury represents the intellect. He is the god of science, astronomy, astrology, geometry, medicine, logic, grammar, music, magic, communication, etc. Mercury, or Hermes, is the great transformer and bears the caduceus, symbol of the healing arts. He is the messenger of the gods, a transmitter of, and a channel for, divine energy. In the body, Mercury rules the central nervous system which transmits nervous energy to all parts of the body. The nervous system is the communication system of the body. Figures 9.13-9.18 show the resemblance of the nervous system to various forms of trees. Mercury also rules the treelike lungs and the breath.

The Magician is transforming thought or mental awareness into action, manifested on the physical plane by the garden below him. This also conveys the idea of the Hermetic Sciences: "As above, so below." (Case, 1947, pp.39-46)

Mercury is a channel or transmitter of Divine energy without the willful interference of the ego. This is indicated by his white wand and white inner robe signifying purified will. (Jewels of the Wise, 1974, pp.30-33) The red roses and the red robe signify that desire and action are necessary to bring superconscious energy into manifestation.

The intelligence of transparency signified by this Key, means "letting the light shine through." This is another way of portraying Hermes as a messenger and a "free channel of communication, which permits the free passage downward and outward of the





9.12.

9.13. Motor nerves leading to skeletal muscles. (Nilsson, 1973, p.157) ▷

- 9.14. a. Spinal nerves containing thousands of individual nerve fibers; both motor (to skeletal muscles) and sensory (from sense organs) ▷
- b. Cauda equina (or horse's tail) which is a collection of mixed nerves that emerge from the lower end of the spinal cord.
- c. The spinal cord from the rear with afferent nerve fibers from sense organs in the skin and muscles. (Nilsson 1973, p.155)





b.

c.

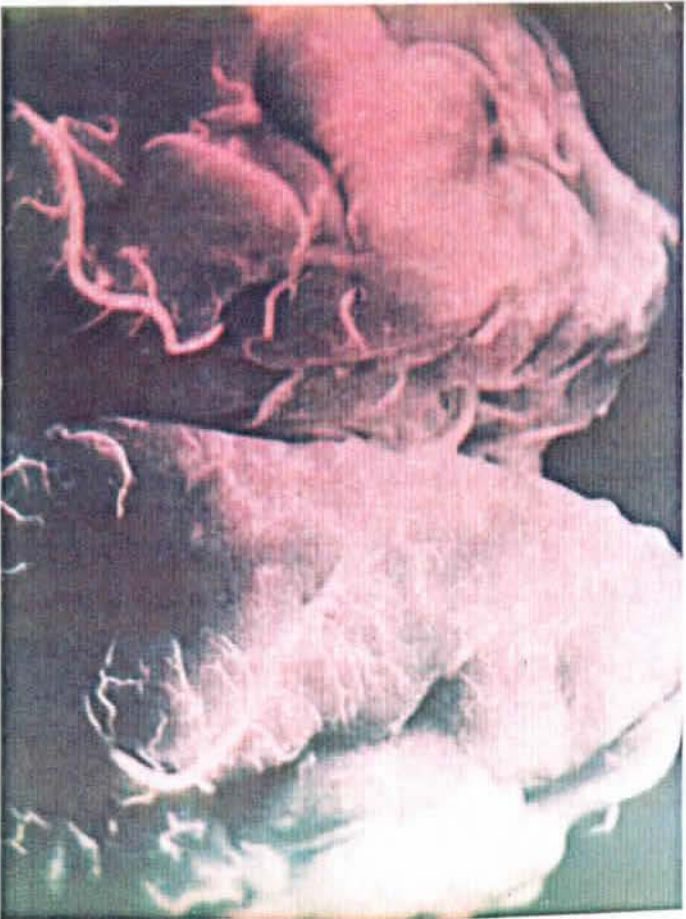
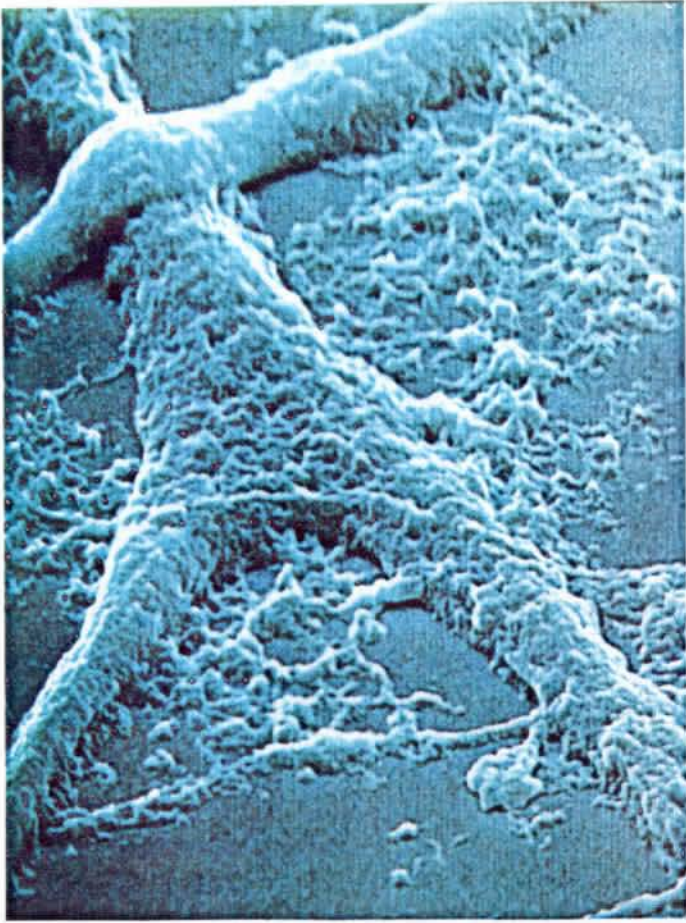
9.15. Nerve fibers magnified  
20,000 times. (Nilsson,  
1973, pl.168)

9.16. The spinal cord which is  
lodged within the spinal  
column formed by the  
vertebrae. The white bands are  
nerve roots containing nerve  
fibers which enter and  
exit from the cord. (Nilsson,  
1973, pl.154)

9.17. The brain shown with its rich  
supply of blood vessels (Nilsson,  
1973, p.164.)

9.18. A nerve cell, or functional  
unit of the nervous system,  
from the motor cortex of the  
brain. (Nilsson, 1973, p.166)







superconscious light which is above and within." Mercury is also referred to by Case (1947, p.40) as the "Onlooker." This parallels the awareness function within the individual discussed by Fritz Perles. (Hatcher and Humelstein, 1976, pp.61-63).

Beth, as house in the psychological sense, refers to the thoughts one creates. If the mind dwells on specific thoughts long enough, they become the state of mind or the "house" one lives in.

To Beth are ascribed the opposites of life and death. Conscious activity that is dominated by the willfulness of the personal ego can cause spiritual death due to the loss of contact with the psychic nucleus, or Self. Conscious activity directed by the purified will brings life, symbolized by the garden of the magician.

The five red roses in the Magician's garden relate to the five senses, and also signify human love and beauty. The white lilies represent abstract thought. (Case, 1947, p.45) They are six pointed like the Star of David and relate to universal love. There are four of them, representing "the four primary aspects of truth correlating with the four elements." (Jewels of the Wise, 1974, pp.30-31)

The horizontal eight over the Magician's head is the occult number assigned to Hermes. It signifies both the Holy Spirit and infinity, as does the Serpent biting its tail around the waist of the Magician.

Case (1947, p.43) says that the table before the Magician represents "the full attention" in modern psychology. On the table are symbols of the four tarot suits, or the four elements. The



wand symbolizes fire and intuition; the cup, water and the emotions; the sword, air and the thinking function; the pentacle symbolizes earth and sensation. The Magician has these tools at his disposal. The authors of Jewels of the Wise refer to the Magician as the "Master Builder and the original alchemist." (1974, p.32) As the Magician is called the alchemist, so Jung relates the Tree of Life to the alchemical process, or the process of individuation, in the following quotation.

The tree appears frequently throughout medieval alchemical texts and in general represents the growth of the arcane substance and its transformation into the philosophical gold. (Jung, 1967, p.274.)

In alchemy, gold is the symbol of illumination and salvation. In Jungian psychology, gold represents the redemption of the hidden Self through conscious realization.

According to Zain (1937, p.82), Key 1 also represents the Philosopher's Stone, which is the symbol for the Self in alchemy. Edinger relates the Philosopher's Stone to the cross and to the World Tree, of the Tree of Life. He says that the Philosopher's Stone "...relates to the well known symbolism of the World Tree or the Cosmic Tree." Just as Christ was the second Adam, so his cross was thought of as the second tree, the Tree of Life. (1973, p.296)

Becky's drawing in Figure 9.19, done in art therapy class, reveals her own alchemical or transformational process. A masked green figure is shown to the right of the center. It appears to be dissolving in orange and yellow flames. At the bottom right, old masks are dropping away. As the green masked figure "burns away," a new form is emerging in the center of the drawing which looks like a bird (Vilumsons, 1979)

The Magician as a symbol of transformation is influencing Becky's life in a way that is allowing her to drop old masks and



9.19. Becky's drawing. Oil pastel. (18"x24")



roles. From the burning green masked figure, a birdlike form is emerging. Cirlot says that Jung regards a bird as "a beneficent animal representing spirits or angels, supernatural aid, thoughts and flights of fancy." (1962, p.25)

On the Tree of Life, Yesod is the ninth path, the sphere of the moon, and the "receptacle of emanations of all the other Sephiroth." Yesod also "purifies and corrects" the emanations from the other Sephiroth. Yesod is called the "Treasure House of Images" and the "sphere of illusion," as it reflects images from the earth plane. Fortune says that Yesod corresponds to the unconscious that "is filled with forgotten things since the childhood of the race." (1935, p.258) Yesod is also the sphere of "the stabilization of opposites." (Ponce, 1973, p.129)

Sanford speaks of the importance of the reconciliation of opposites to the process of healing. As one recognizes and accepts the symbols of the unconscious as part of one's inner reality, the natural mediating power of the Self begins to operate. It is this symbol making capacity, called the "transcendent function" by Jung that

enables the psyche to transcend the conflict of opposites and permits consciousness to move out of a previously limited condition and emerge into a new life and vitality ...For this reason, the symbols and images of the unconscious, produced by dreams, fantasies, and spontaneous images, are of crucial importance in the healing process." (Sanford, 1977, p.114)

According to Case, the moon "symbolizes the reflected light of the subconscious." (1947, p.177) Fortune says Yesod corresponds to the realm of the unconscious and reflects the light of the upper Sephiroth into Malkuth. Malkuth also reflects its images back

into Yesod. Here the images are "purified." "As the Sun is the mediator between God and Nature, the moon mediates between Sun and Nature." (Jewels of the Wise, 1974 p.162)

The Moon is also the twenty-ninth path on the Tree of Life. It connects Malkuth, the sphere of form and the physical plane, with Netzach, the sphere of instincts and feelings.

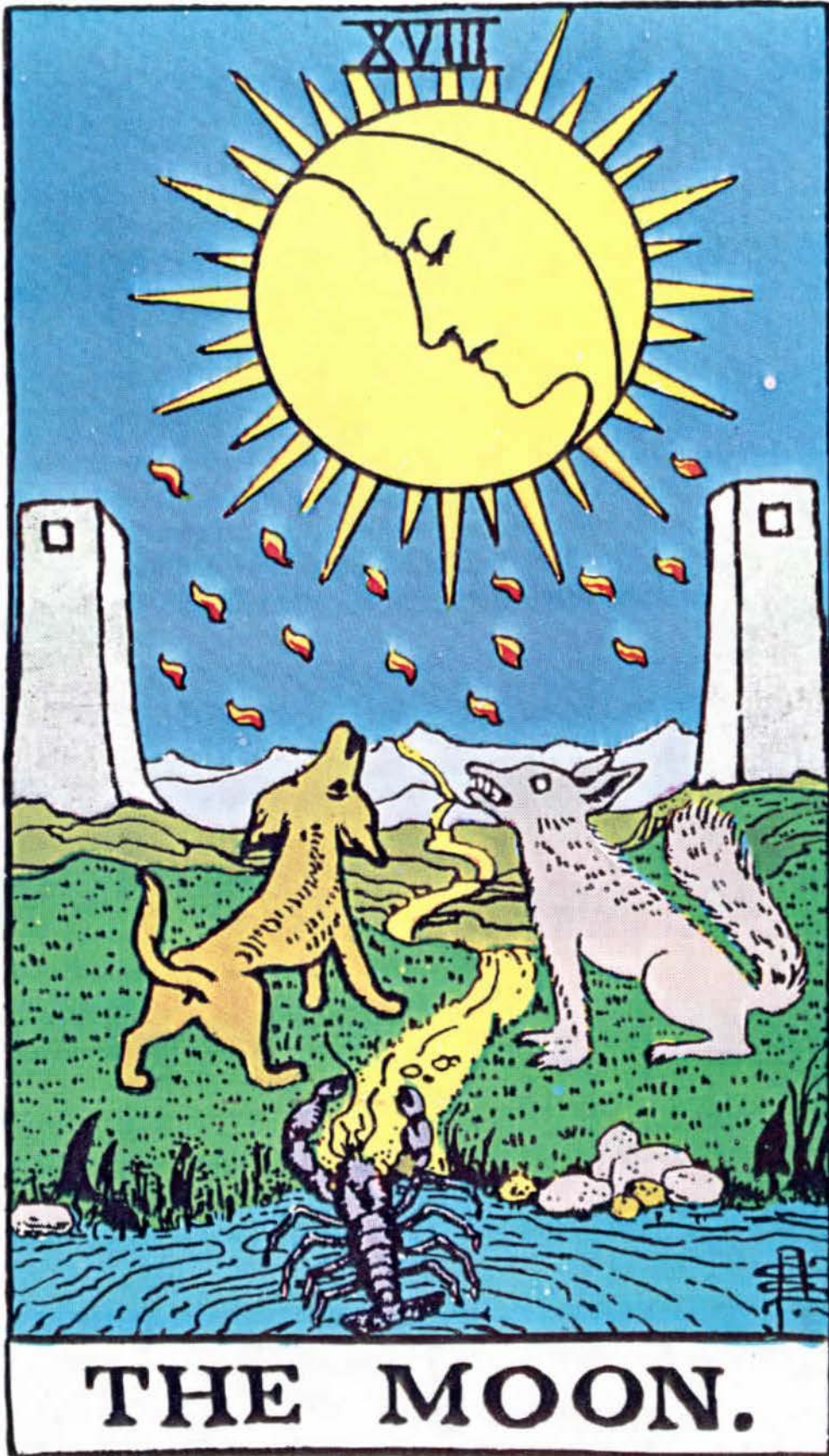
Case says the Moon represents the stage of spiritual unfoldment where "knowledge gained by meditation is incorporated into the bodily organism." In this stage of consciousness the body is organized according to subconscious mental patterns, and the unfoldment of one's latent powers is made possible by physiological changes that take place in the body. (1947, p.178) One's body is transformed into a "finer and more sensitive" vehicle. (Jewels of the Wise, 1974, p.169)

The yods falling from the Moon symbolize the life-force falling into "conditions of corporeal existence." (Case, 1947, p. 177) (Figure 9.20)

The Moon is shown with sixteen small rays and sixteen larger rays - totaling thirty-two. These represent the thirty-two paths on the Tree of Life, or thirty-two modes of human consciousness. "These are the thirty-two forces which weave together the vesture of the human body about the human personality." (Jewels of the Wise, 1974, p.168)

Qoph, the Hebrew letter assigned to the Moon, means "back of the head." (Case, 1947, p.179) As seen in Figures 9.21-9.23, the areas relating to the back of the head are





9.20.

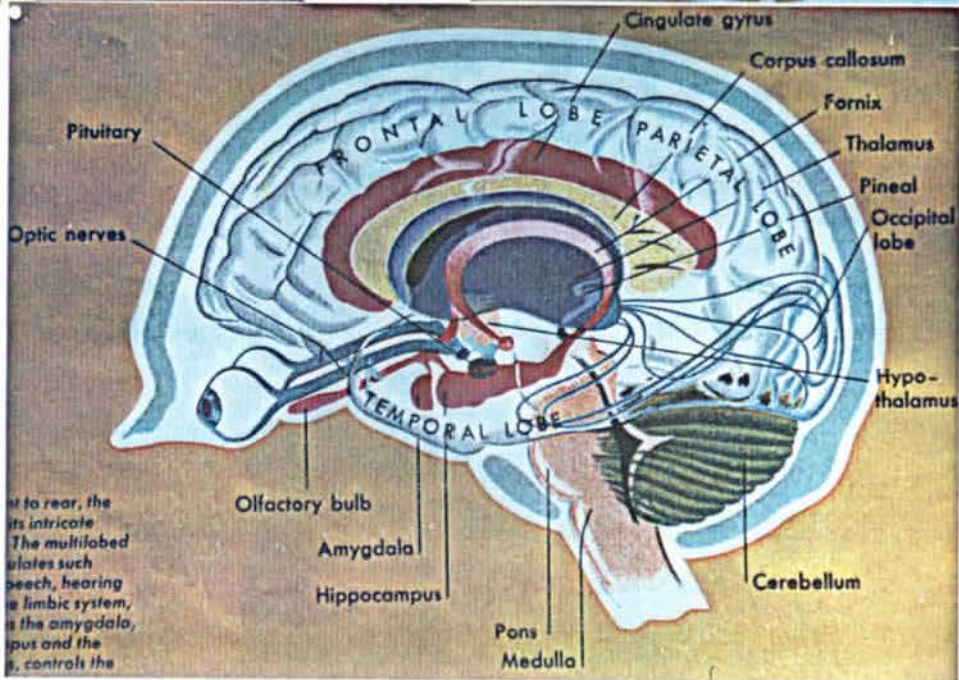
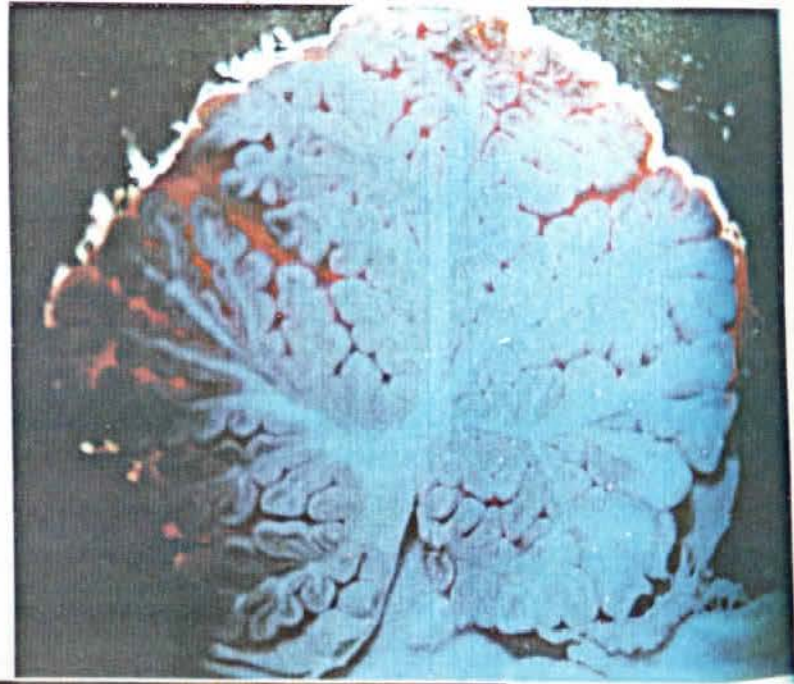
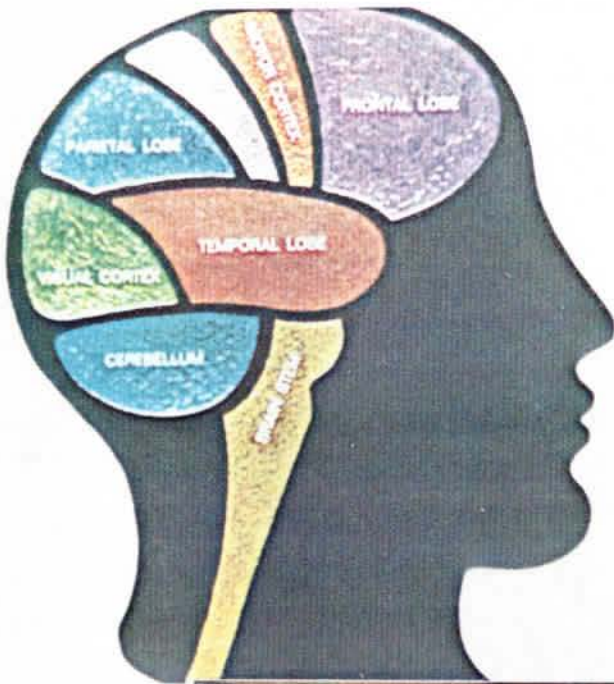
**THE MOON.**

9.21. Schematic representation of brain and brain stem from Life(October 22, 1971, p.55.)

9.22. Arbor vitae or "tree of life" is the anatomical name given to the structure that appears when this section is made through the midline of the cerebellum. The nerves from the cerebellum aid in the coordination of body movements. (Nilsson, 1973, p.174)

9.23 Schematic cross-section of the brain with major areas labeled from Time (January 14, 1974, p.51)





the parietal lobes, the visual cortex, the cerebellum and the medulla. The parietal lobes contain areas the coordinate sensory input and motor output. The visual cortex relates to seeing, imagery, recognition of shapes and pattern. In a tape recorded by Psychology Today, Bresler of the Pain Control Clinic at UCLA says that imagery is the language of the involuntary nervous systems and the unconscious. He uses imagery to help people in pain. He also suggests that his procedures not only enhance the physical well-being, but also the emotional well-being of his patients. (Bresler, Cassette Interview for Psychology Today)

The cerebellum is the area of the brain responsible for coordination of fine muscular movements. A cross-section of the cerebellum is seen in Figure 9.21. In anatomical texts this is referred to as "arbor vitae," or the tree of life.

The medulla oblongata is instrumental in the regulation of heart beat, respiratory rate and blood vessel diameter. From experiments in biofeedback, it is known that changes in the respiratory rates can alter states of consciousness.

The function assigned to Qoph is sleep. Sleep is a period of physiological repair and unconscious activity. Through dreams, one gains access to the processes of the unconscious.

According to Hoeller (1975, p.62), the pool in the foreground of the moon represents the "pool of unconscious emotion." Case says that the shell-fish climbing out of the pool onto the path is a symbol of the early stages of conscious unfoldment." (1947, p.177). It also represents instinctive energy and a stage of development when one feels separate from nature and



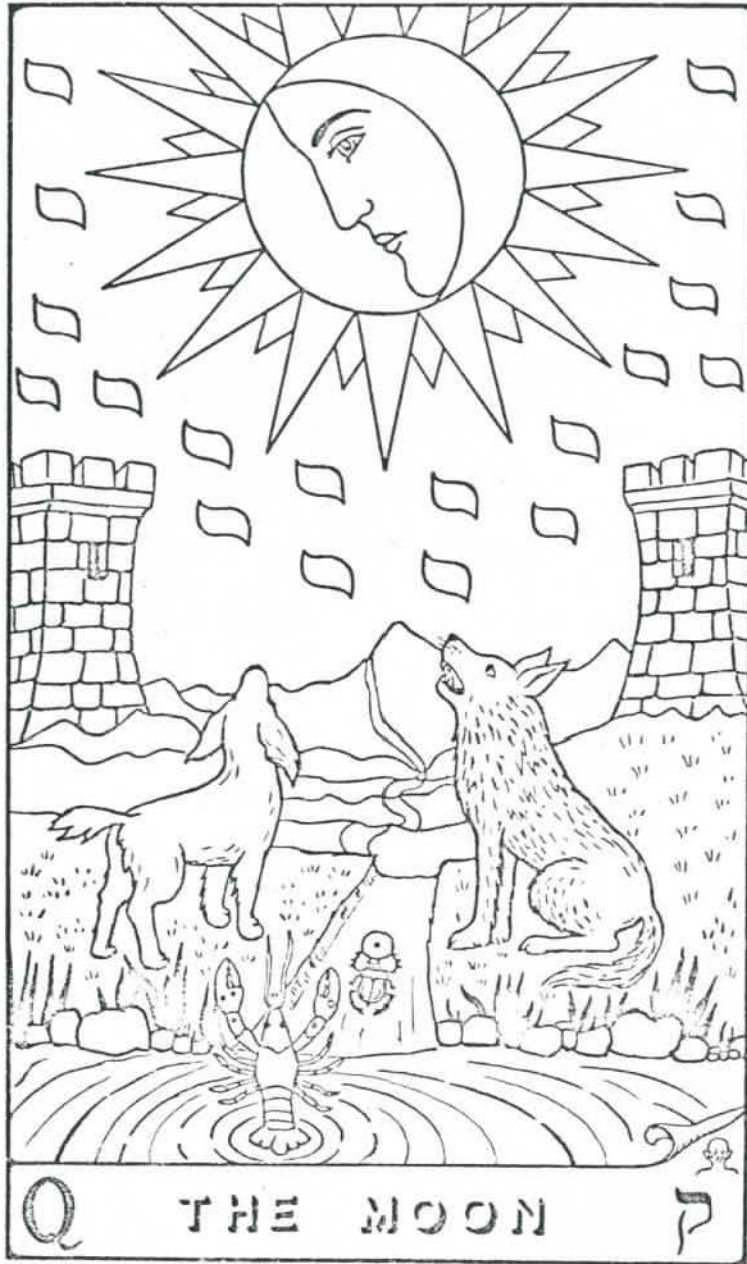
the realms of the Spirit. (Jewels of the Wise, 1974, p.167)

In Figure 9.24, a scarab is depicted, an Egyptian symbol of immortality. The scarab's egg is the symbol of the sun. Here it is being pushed along in the night before "its resurrection and birth" into the light of the sun. (Jewels of the Wise, 1974, p.167)

On either side of the path, are two canine creatures barking at the moon, a wolf and a dog, representing the extremes of nature and art. (Case, 1947, p.178) The path, which extends through the middle of the card toward the mountain, undulates in a pattern which reflects the cyclic nature of the moon and suggests the cyclic nature of progress. (Jewels of the Wise , 1974, p.168) The path is bordered with plants and stones representing the vegetable and mineral kingdom, as the dog and wolf represent the animal kingdom. The cultivated field in the foreground represents the general knowledge of humanity. The two towers mark the boundary of the known. Beyond the towers are the realms of consciousness accessible to one in trance, sleep or meditation. (Case, 1947, p.178) The cyclic and meandering pattern of the path suggests Jung's image of the tree, symbolizing the dream life and the process of individuation.

Jung relates the moon to the process of individuation in the following quotation:

The moon with her antithetical nature is, in a sense, a prototype of individuation, a prefiguration of the self: She is the "mother and Spouse of the sun, who carries in the wind and the air the spagyric embryo conceived by the sun in her womb and belly." This image corresponds to the psychologem of the pregnant anima, whose child is the Self, or is marked by the attributes of the hero. Just as anima represents and personifies the collective unconscious, so luna represents the six planets or



9.24. The Moon from Jewels of the Wise (1974, p.160.)



spirits of the metals. . .luna is the "universal receptacle of all things," the "first gateway of heaven" and William Mennens says that she gathers the powers of all the stars in herself as in a womb, so then to bestow them on sublunary creatures. (Jung, 1970, p.176)

## CHAPTER TEN

### PATHWAYS TOWARD WHOLENESS

The surest test if a man be sane  
Is if he accepts life whole, as it is  
Without needing by measure or touch to understand  
The measureless untouchable source  
Of its images,  
The measureless untouchable source  
Of its substances,  
The source which, while it appears dark emptiness,  
Brims with a quick force  
Farthest away  
And yet nearest at hand  
From oldest time unto this day.  
Charging its images with origin:  
What more need I know of the origin  
than this?

Lao Tsu  
The Way of Life

In the Egyptian Tarot, Temperance is called the alchemist,  
the path between Tipareth, the sphere of the Sun, and Yesod,  
the sphere of the moon. In his Psychology of Transference,  
Jung discussed the mystical marriage as depicted in the alchemical



work, Rosarium philosophorum, as the marriage of Sol and Luna. This mystical marriage of the Sun and Moon, which Jung equates with the marriage of unconsciousness and consciousness, is the central theme of the process of individuation.

Key 14, or Temperance, is the twenty-fifth path on the Tree of Life. Semekh (Key 14) means "tent peg" or "prop" in Hebrew and suggests the foundation of "a house or that which preserves, maintains and supports one's personal existence." Wrath is assigned to Semekh; the noun, in Hebrew, means "quivering" or "vibration." "The idea is that vibration is the basis of manifestation, and that all vibration is essentially like sound ... Vibration is fluctuating motion, undulation, pulsation, alternation. It takes wave-forms." (Case, 1975, p.148) The wave forms can be seen in the left hand side of Figure 10.1 as the path that is ascending to the mountain in a wave-like form. Waves can also be thought of in terms of the cyclical rhythm of life and nature. The wave-motion that is characteristic of vibration is also seen in the colors of the rainbow over the angel's head. The irises, in the right hand side of Key 14, are also a symbol of the rainbow. Gaskell says the rainbow is:

A symbol of the higher mental plane which forms a bridge, as it were, between the higher and the lower natures (heaven and earth). The rainbow is a peculiarly appropriate symbol of the "bridge of Heaven," caused as it is by the reflection of the sun (the Self) in the water-drops (truth) forth pouring from the cloud (buddhi) to the earth (lower nature). When the lower nature fully reflects the higher,





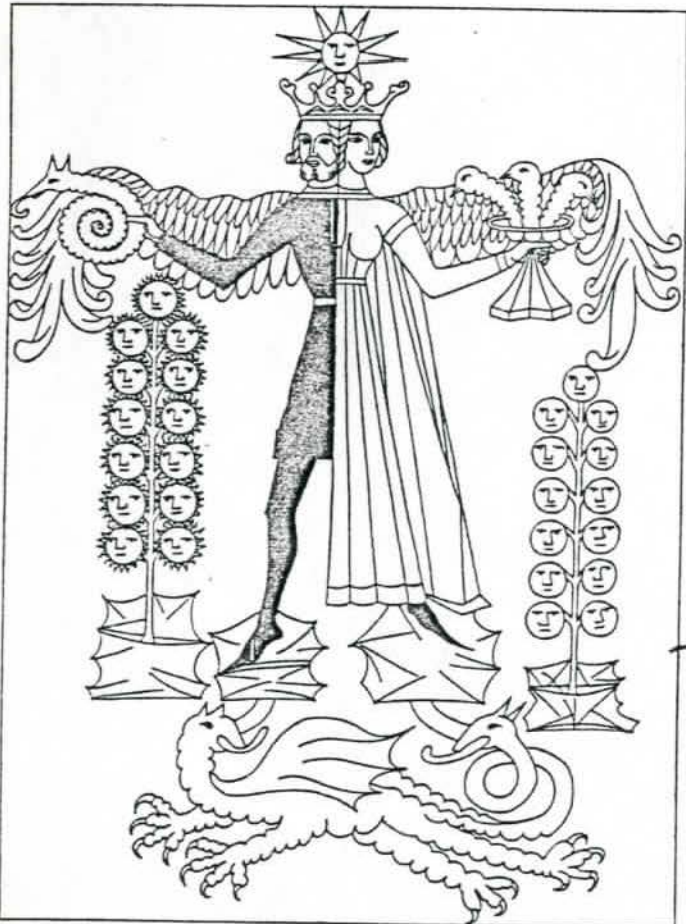
10.1.





10.2. From Burckhart's Alchemy

The marriage of king and queen, sun and moon, under the influence of spiritual Mercury. From the "Philosophers' Rose-garden by Arnaldus von Villanova manuscript in the Vadiana Library. St. Gallen. (1971, p.152)



10.3. From Burckhart's Alchemy

The Hermetic androgyne-king and queen at the same time--stands on the dragon of Nature, between the "tree of the sun" and the "tree of the moon". The androgyne has wings and carries in its right hand a coiled snake and in its left hand a cup with three snakes. Its male half is dressed in red, its female half in white.--From the manuscript of Michael Cochem (ca.1530) in the Vadiana Library, St. Gallen. (1971, p.150)

then the "bridge" may be traversed by the victorious egos returning to their home above. (1960), p.609)

The numerical value of the Hebrew word Samekh is 216, the value of Raih, meaning sight. Temperance governs the sign Sagittarius. Jocelyn says that the esoteric Key words for Sagittarius are, "I see the goal." (1970, p.184)

Temperance means "tempering" or "modifying" and suggests adaptation. "To adapt is to equalize, to adjust, to coordinate, to equilibrate. Therefore, it is written 'Equilibrium is the basis of the Great Work.'" (Case, 1975, p.149) Temperance also implies trial and error and

indicates a mode of consciousness wherein experience becomes the test of ideas. It is the kind of consciousness which puts theory to the test of practical applications, which makes experiments to verify hypotheses, which does laboratory work. All such work consists in the examination and modification of various modes of vibration. (Case, 1975, p.148)

Zain discusses this principle of trial and error, adapting and equilibrating in terms of alchemy. He says Key 14

represents the flexing of polar opposites, or mental antidotes. When the minerals are predominately acid or positive, just enough of alkaline, or negative, minerals should be added to balance to mixture; and when the minerals are predominately alkaline, just enough acid minerals should be added to balance the mixture. When positive and negative, acid and alkaline, male and female, energies are of like volume and intensity the ingredients readily fuse and undergo transmutation into a different and far more valuable product. But when either positive or negative elements are not thus balanced by their polar opposite, it takes more energy than can be generated to affect the transmutation. (1939, p.283)

The angel in the center of Key 14 is Michael, angel of the sun. He is especially connected with Tipareth on the Tree of Life. Case describes him as the real "I AM" of the human race. The white robe he is wearing represents purity and wisdom.



At the neck of the robe are, IHVH, the four letters of the Tetragrammaton. Gaskell says that the tetragrammaton is:

A symbol of the outpouring of the logos on the four planes below atma.\* This is the quaternary which at the completion of the involutory process stands for the Heavenly Man, the Archetypal Man, Adam Kadmon, Purusha, Pragapote, Kolomarts, Jehovah, Christ incarnate, etc. (1960, p.752)

Below the letters on the robe in Figure 10.4 is a golden star with seven points. "The seven points of the star symbolize the seven spirits of God, or aspects of Divine Life. They correspond also to the seven sacred planets, the seven alchemical metals, and the seven chakras of the Yogis." (Case, 1947, p.150)

One foot of the angel rests on the water, the other on the land. Case says that these relate to cosmic mind - stuff and physical manifestation, respectively.

The angel pours the water from a golden cup in the left hand to a golden cup in the right hand. In the Egyptian Tarot these cups are silver and gold respectively. Case says the stream of water represents "mind-stuff" that is poured from the unconscious into consciousness. He says, "action and reaction are intimated, for when the lower cup is filled he will reverse the position of the cups, and that which is above will become that which is below." (Case, 1947, p.150)

In Figure 10.4, the angel is seen pouring water on a lion which represents the fiery sign, Leo. A torch in his left hand emits fire in the shape of five Hebrew letter Yods which

\*The four planes below Atma in Indian philosophy are: Buddhi, Manas, Kama and Sthula. In Grecian philosophy they correspond to the elements: fire, air, water and earth. In Jungian philosophy a parallel can be made with the four psychological functions: intuition, thinking, feeling and sensation.



10.4. Temperance from Case's The Tarot (1947, p.146)



fall on the head of an eagle. The eagle represents the watery sign Scorpio. "Water on fire, and fire on water, or action and reaction of opposites, is thus shown; and this carries out the general idea of tempering or modification... " The angel "is shown adapting and modifying the personal stream of psychic energy in the actions and reactions of the self-conscious and subconscious aspects of human personality." (Case, 1947, p.151) These are parallels to water on fire, and fire on water, in alchemy.

John Pordage (1607-1681), who studied theology and medicine at Oxford, was a disciple of Jacob Boehme and an accomplished alchemist and astrologer. In a letter written to Jane Leade, he discusses the interaction of fire and water, while giving her spiritual instruction regarding the opus (the work of alchemy, or the unification of opposites, through the mystical marriage):

You must see to it that they lie together in the bed of their union and live in sweet harmony; then the virgin Venus will bring forth her pearl, her water spirit, in you, to soften the fiery spirit of Mars and the wrathful fire of Mars will sink quite willingly, in mildness and love, into the love-fire of Venus, and thus both qualities, as fire and water, will mingle together, agree, and flow into one another; and from their agreement and union there will proceed the first conception of the magical birth which we call Tincture, the love-fire Tincture. (Jung, 1954, p.136)

The undulating path in Figure 10.1 ends between two mountains between which are a crown. "The end of the path of attainment is the realization of the crown of perfect union with the primal will. The twin peaks on either side of the path,

under the crown, are Wisdom, the second Sephirah, and Understanding, the third." (Case, 1947, p.152)

Parallels to the meaning of this card are seen in Jungian psychology. Jung sees the psyche as a dynamic system in which there is a dynamic equilibrium, a constant interaction between the structures of the personality.

Jung discusses three kinds of interactions that occur among the components of the psyche: 1) compensation, 2) opposition and 3) unification of opposites.

An external attitude of the conscious ego of extraversion may be compensated by the unconscious development of a repressed attitude of introversion. An individual who has emphasized thinking and feeling consciously will be compensated by intuition and sensation unconsciously. (Hall and Nordby, 1973, p.54)

The principle of opposition is inherent in life itself. "Without tension there would be no energy and consequently no personality." Opposition can occur between persona and shadow, between persona and anima, between introversion and extroversion, between the anima of a woman and the animus of a man. "The ego is like a shuttlecock that is batted back and forth between the outer demands of society and the inner demands of the collective unconscious." (Hall and Nordby, 1973, p.54) These conflicts can become so intense that the personality becomes shattered and the individual becomes neurotic or psychotic. If the conflicts are tolerated they can lead to creative achievement and aliveness. (Hall and Nordby, 1973, p.54)



Opposing elements in the psyche need to be integrated, united and made whole for individuation to proceed optimally. All facets of the personality need to be given the opportunity to develop. "Individuation is an autonomous inborn process...," but the personality of an individual is like a tree. If it has poor soil, improper nourishment, polluted water or air, it may grow to be sickly, deformed or stunted. (Hall and Nordby, 1973, p.82)

Psychotherapy is a means of facilitating the process of individuation. The transcendent function is inherent in every individual and by working with this function opposing trends in the personality are united and eventually the unity of self archetype is realized.

Jung spoke of these interactions within the psyche in terms of energy. One can look at Key 14, knowing that it deals with energies and vibrations, and translate its symbolism in terms of psychic energies. During the latter part of his life, Jung took an interest in physics. He saw the psyche as a closed energy system. Each experience brings energy into the psyche through the five senses. Instinctual energy is a further source of energy from within.

Jung defined a value as "a measure of the amount of energy that is committed to a particular psychic element." (Hall and Nordby, 1973, p.60) For instance, if one puts a high value on beauty, one will spend large amounts of energy seeking and creating beauty in one's life.

Energy is distributed throughout the psyche according

to the principle of equivalence or entropy. "The principle of equivalence states that if the amount of energy consigned to a given psychic element decreases or disappears, that amount of energy will appear in another psychic element." (Hall and Nordby, 1973, p.64) For instance, the energy one uses for conscious activity during the day may be used for dreaming at night.

The principle of entropy ...states that the distribution of energy in the psyche seeks an equilibrium or balance among all the structures of the psyche. (Hall and Nordby, 1973, p.69)

In other words, energy will tend to flow from a strong value to a weaker value.

The Temperance card conveys an overall impression of balance. The angel is symmetrically placed in the center of the card, with one foot balanced on the water and the other on the earth. He serenely pours the contents of one cup into another. This symbolizes the integration of psychic energies through the tempering action of trial and error. The seven pointed star on his breast implies that the integration of energies has a seven-fold aspect. This probably relates to the seven chakras, as do the seven colors of the rainbow over the angel's head. This card symbolizes the transforming of psychic energies.

Shiela has been going through her own tranformational process. She started therapy three-and-one-half years ago. She has described herself as being "unconscious" and "unaware" before that time. Shiela is one of seven children. Her memories of her childhood are that there were too many people and "never enough to go around," especially at meal times. She said she developed a fear that she would not have enough, "that I



wouldn't get my turn." Shiela is a regular member and assistant in Alex Vilumsons' art therapy class. She did the series of drawings in Figures 10.3-10.6 in class.

In Figure 10.5, she draws herself as the pink figure. She said, "I was from the lower class, but I pretended I had enough when I didn't." The brown stick figures below the pink figure she describes as some of the other members of the family, and in the right bottom corner of the drawing is an empty plate.

Figure 10.6 is a self-portrait of Shiela "As I Am." She describes the brown eyes as "ego eyes, judging myself and everyone else." She says "my fists are clenched and hanging onto my fears." The purple tree-like structure in the center of the figure she describes as "energy happening." She has drawn two blue lines which look like cross-bars in the chest and throat area. A green tree-life form is beginning to sprout in the area of the neck and head.

Figure 10.7 is a drawing Shiela made entitled "My Ideal Self." Pointing at the eyes, she said "I would like to have clear eyes that would see what is going on ...I drew my hands open and not clutching." She described the purple candelabra or tree-like structure, in the center of her body as "clearing up the whole center of myself. The green tree seen in the previous figure has now expanded around the head and throat area.

Figure 10.8 is a drawing that Shiela produced spontaneously several months later. Like the card Temperance, it has a balanced appearance. Since Shiela identifies with the color pink, she is probably represented by the outline of the triangle emerging from the bottom of the drawing. The descending orange



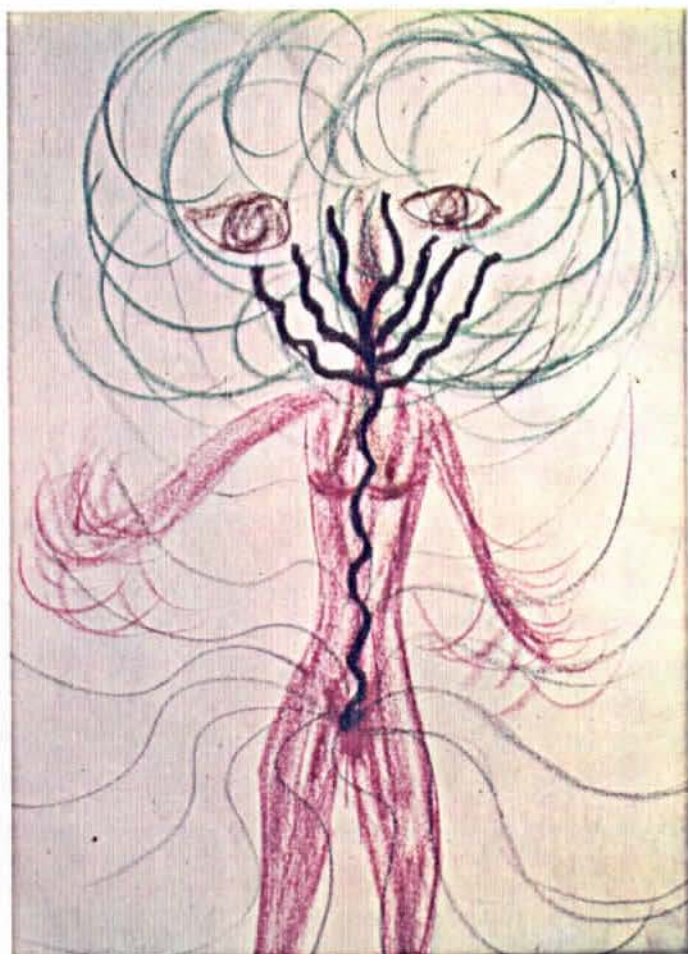
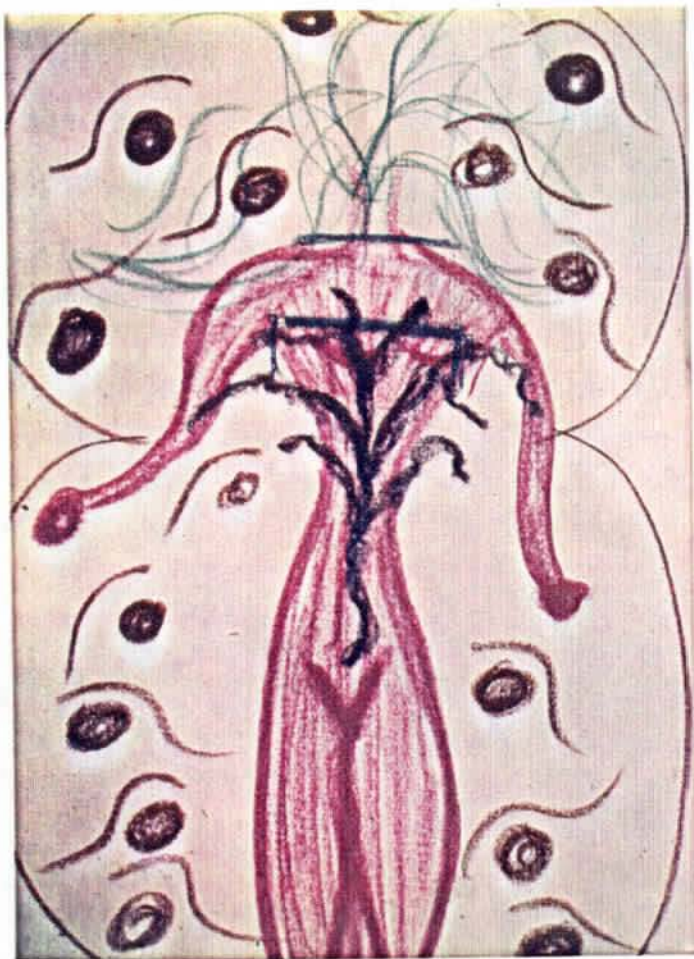
10.5. Drawing by Shiela. Oil Pastel. (12" x 18")



10.6. "As I Am" by Shiela. Oil  
pastel. (12"x18")

10.7. "My Ideal Self"  
by Shiela. Oil pastel  
(12"x18")

10.8. Drawing by Shiela. Pastel.  
(12"x18")





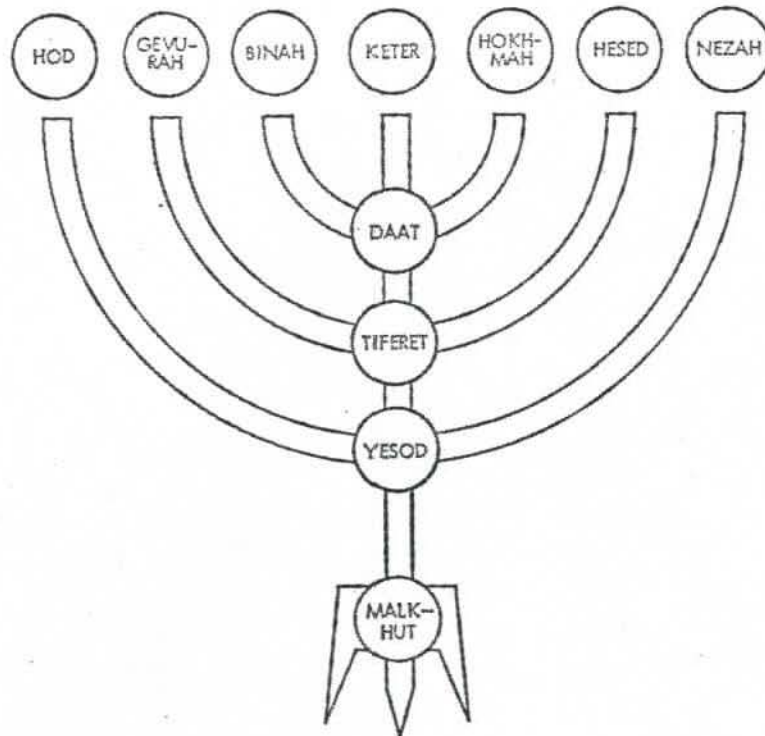
triangle interlaces with the pink triangle to form a square in the middle of the drawing (Vilumsons, 1979). According to Jung, the square is one of the symbols of the Self. A green tree of life, in the form of a candelabra, is seen emerging from the center of the drawing. It has seven candlesticks which may symbolize seven chakras, seven planets, seven colors of the rainbow. The rainbow, according to Gaskell, is a "bridge of heaven" which is caused by the reflection of the sun (the Self) reflecting to the earth. Another interpretation of this drawing could be: When the seven chakras, or the energy centers within the body, are balanced, the physical vehicle and the personality of Shiela become a reflection of the inner psychic nucleus or the Self.

Jung speaks of art, of its dream-like quality, of its relationship to the archetypal world and the world of the collective unconscious. He says: "A great work of art is like a dream; for all its apparent obviousness it does not explain itself and is always ambiguous." In order to grasp the meaning of an artist's great work:

We must allow it to shape us as it shaped him. Then we also understand the nature of his primordial experience. He has plunged into the healing and redeeming depths of the collective psyche, where man is not lost in the isolation of consciousness and its errors and sufferings, but where all men are caught in a common rhythm which allows the individual to communicate his feelings and strivings to mankind as a whole.

(Jung, Psychological Reflections, 1970, p.196)

Van Gogh's Starry Night in Figure 10.10 also contains elements of the symbolism in the card Temperance. In the center of the painting are two merging cloud shapes that look like the Chinese symbol of the Tao seen in the Introduction, which



10.9. Tree of Life from The Way of the Kabbalah by Halevi.

This design specified to Moses in Exodus is an earlier version of the Tree of Life. It has the active and passive sefirot to the left and right, with the central axis of equilibrium running down the central column. There were ten of these candlesticks in the Temple, one complete Tree within each sefirah of the Great Tree formed by their number. (1976, p.21)



stands for the unity of male and female, dark and light, positive and negative, being and nonbeing. (Graetz, 1973, pp.196-201)

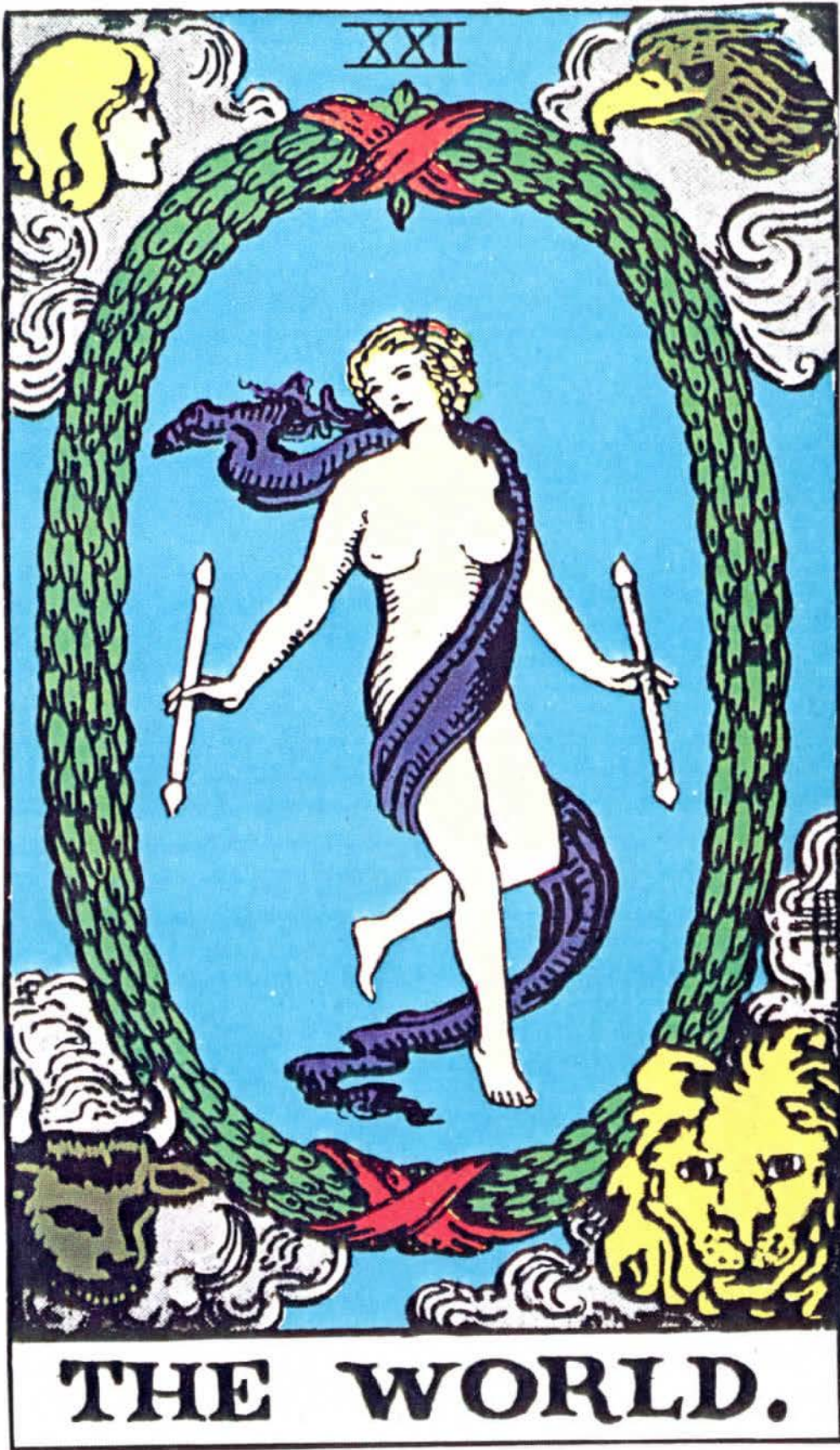
In the upper right hand corner is a moon contained within a blazing sun. This can be seen as a symbol of the unification of the polarities of the sun and the moon, the conscious and subconscious. Temperance has a similar meaning, as it is the path on the Tree of Life which connects the sun and the moon. A flame-like cypress tree is shown spiraling into the heavens at the left of the painting. The cypress, Cirlot tells us, is a symbol of death and of Pluto, God of the underworld, who rules death, transformation and regeneration. As I have mentioned previously, cypresses are also sacred to Venus, Goddess of love, fertility, creativity and birth. Here again one sees the duality of death and birth united in one symbol. The flame-like character of the trees also suggests the firey nature of Temperance, which is associated with the fire sign Sagittarius and the firey solar angel, Michael. Michael is unifying and balancing the energies within the individual as he makes his way up the path of the mountain to Kether.

The goal of individuation is becoming one with the Self. Becoming one with the Self is sometimes described as reaching a state of cosmic consciousness. The world, or Key 21, is the Key of cosmic consciousness, or nirvana, where personal consciousness and the unconscious have merged into one. (Figure 10.11) Ideally, the individual is in perfect union with the source of the cosmos. Case describes this path as the seventh



10.10. The Starry Night by Vincent Van Gogh. (Graetz, 1969, p.196)





10.11

stage of spiritual unfoldment. The individual is pictured as the Eternal Dancer, which implies that this is not a static state of consciousness. (Case, 1947, p.198) Consciousness changes from moment to moment and is capable of infinite expansion ...so is the Tree of Life.

Tav, the Hebrew letter that governs Key 21, means signature of mark. The mark is a cross of equal arms. As such, it is a symbol of salvation from death and, therefore, eternal life. Tav also is an indication of "the completion of the Great Work of Liberation." The center is the direction corresponding to Tav. "In Qabalistic writings it is said to be Jerusalem or Zion, where man can commune with God." (Case, 1936, p.195) In alchemy, Key 21, also represents the final product, the successful completion of the Great Work. This is the path of the adept who has mastered the thirty-two paths on the Tree of Life. (Zain, 1936, pp.407-408)

Saturn is the planet associated with Tav. The pair of opposites attributed to Tav are dominion and slavery. Saturn is frequently referred to as the planet of limitation or slavery. However, the implication is that correct understanding of the function of Saturn leads to dominion. As already mentioned, Greene sees Saturn as the symbol of a teacher that brings one back to the realization of one's completeness through the educational value of pain and suffering, or through imposing limitations on one's life. (1976, p.16)

Case says the three animals and the man in the corners of this Key relate to fixed astrological signs: the bull relates to Taurus, the lion to Leo, the eagle to Scorpio and



the man to Aquarius. As such, they "typify the fixed, eternal modes of the One Reality," in contrast to the flux and cycles of life. (Case, 1947, p.121) These four functions can also relate to Fire (Leo), Air (Aquarius), Water (Scorpio) and Earth (Taurus). Hoeller relates them to the four functional corner stones of the human personality as delineated by Jung: intuition, thinking, feeling, and sensation. (1975, p.60)

Actually, this card looks like a mandala. Edinger speaks of four-fold mandalas as a reference to the Self and the Philosopher's Stone.

The four fold nature of the Philosopher's Stone immediately relates to the fourfold mandala images of the Self and indeed we have alchemical pictures of the Stone which are in the form of mandalas. (1973, p.285)

Edinger says that the Philosopher's Stone is produced by uniting the four elements in a quintessence.

The original whole and unified state of the prima materia is thus restored in the Philosopher's Stone on a new level. These ideas have many parallels in the process of psychological development, particularly four as a symbol of wholeness. (Edinger, 1974, pp.264-265)

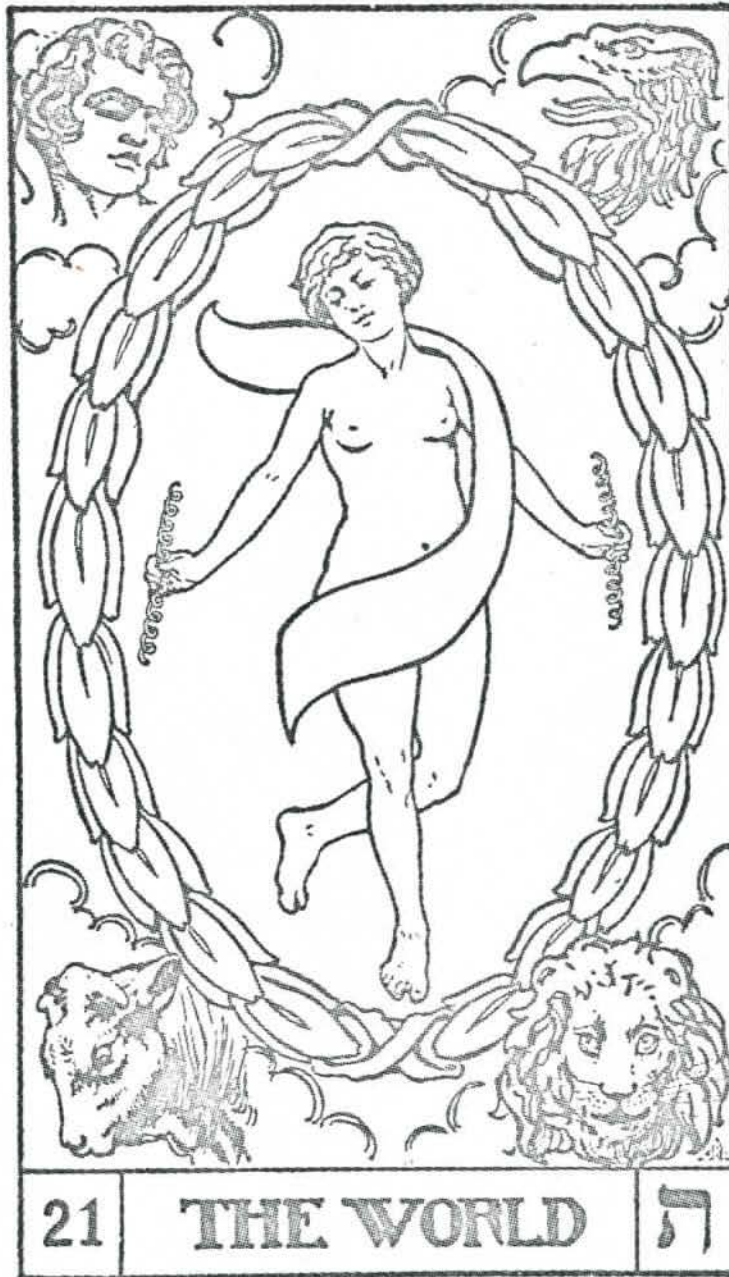
Uniting of the four elements into a quintessence to produce the Philosopher's Stone parallels the process of individuation.

The stone is also called "The tree of life." This refers to the second tree in the Garden of Eden. After Adam had eaten from the tree of the knowledge of good and evil he was expelled from the Garden "lest he put forth his hand and take also of the tree of life, and eat, and life forever." (Gen.3:22RSV). The tree was henceforth guarded by the cherubim and a flaming

sword which turneth every way. The Stone will thus correspond to something man was close to, but having come to consciousness (awareness of opposites, the knowledge of good and evil) he has been separated from it. The individual's relation to the Self evolves in this fashion ...originally the ego is contained in the state of unconscious selfhood, the primordial condition of totality which Neumann has called the uroboros. With the emergence of ego consciousness comes painful separation from unconscious wholeness and the immediate relation to life symbolized by the tree of life. The ultimate goal of psychic development then becomes the recovery of the lost state of original wholeness, this time on the level of conscious realization. (Edinger, 1973, p.290)

The dancing figure has thirty-two sets of leaves on each side representing the ascent and descent on the thirty-two paths on the Tree of Life. In the Case Version of the World, there are twenty-two groups of three leaves, eleven on each side (Figure 10.12) They relate to the forces or modes of expression of the twenty-two letters of the Hebrew alphabet. Each letter has three modes of expression: integration, disintegration and equilibration. (Case, 1947, p.197) These modes of expression also can be applied to the energies within the psyche. For instance, consider the two opposites assigned Tav, dominion and slavery. Thoughts or feelings relating to complexes can enslave one, if one keeps directing energy into them. If one chooses to become consciously aware of these overpowering complexes, psychic patterns and energies, one can take dominion over them and integrate them into one's personality. The symbolism of Key 21 implies that this can be done on the four levels of: intuition, thinking, feeling and sensation. In the flow of life, this requires continuous balancing or equilibration.





10.12. The World from Case's The Tarot. (1947, p.194)

Jung discusses progression and regression in terms of flow of psyche energy. Hall and Nordby describe these principles as being "analogous to the ebb and flow of the tide." (1973, p.75) Progression adds energy to psychic elements and regression subtracts it. For instance, if one has a particular predisposition to meet life primarily from a feeling mode, one will draw energy through the process of progression into this feeling function. There may come a time in the experience of an individual when the feeling function is no longer adaptive, and one may need to develop one's thinking function. This may temporarily throw the individual into a state of chaos, through the struggle between these opposite functions, which steadily become deprived of their energy through the process of regression. As energy is withdrawn, there "is a steady loss of value of the opposites" and gradually the new function of thinking can evolve. When the thinking function first reaches consciousness it appears "foreign, disguised and crude in form." When the feeling function was being developed through progression, the thinking function "remained unused, untrained and indifferiated as long as the feeling function was predominant." Regression allowed the thinking function to become differentiated and to become more useful to the individual (Hall and Nordby, 1973, pp.73-74).

Thus progression and regression describe movements of psychic energy which allow the individual to become differentiated in his four psychic functions of intuition, thinking, feeling and sensation. The flow of these energies can help him to come into



greater harmony with his internal and his external world. As he harmonizes himself, he becomes like the Eternal Dancer in Key 21, who is balancing all aspects of psychic energy.

Jung also speaks of the canalization of energy, its conversion or transformation. Natural energy from the instincts must be directed into channels in order for work to be done, just as a waterfall is directed through a powerful plant to produce electricity. By work Jung means that "natural energy is diverted into cultural and symbolic channels." (Hall and Nordby, 1973, pp.76-77)

The symbol has a stimulating and inspirational effect on the imagination, the psyche becomes fascinated by it and this provides incentive for the mind to make new discoveries. "By channeling energy from the instincts into scientific symbols of the instincts, man has been able to make over the world." (Hall and Nordby, 1973, p.28) Most of man's instinctual energy, or libido, is needed to sustain the natural flow of life. Excess energy is available for the creation of new symbols through the canalization of energy.

"Excess libido has enabled man to advance from a creature of natural instincts, through the stage of superstition and magic, to the modern era of science, technology and art." (Hall and Nordby, 1973, p.79) As seen in the course of civilization, this canalization of energy into new symbols has been used both constructively and destructively. It has produced both slavery and dominion.

The World and the Fool represent the first and last paths on the Tree of Life. The World represents the thirty-second

path and is the last path of the cycle of involution, man's descent into manifestation. It is the first path on the ascent toward Spirit, or the cycle of evolution. (See Figure 10.13)

The Fool is the first path on the cycle of involution cycle man's descent into manifestation, and the last path on the cycle of evolution towards Spirit. The Fool represents the eleventh path on the Tree of Life between Kether, the Ancient of Ancients, and Hokmah, the Supernal Father.

The zero Key or the Fool refers to the Alpha and Omega, or the beginning and end of existence. (Figure 10.14) The zero of the Fool is reflected in the wreath of the World, which also forms a zero. As the zero implies, there actually is no beginning or end, but rather an infinite cycle of experiences with apparent beginnings and endings. Case says that zero identifies this card with "No-thing" or what the Qabalists called "limitless light."

As seen in Figure 10.11, the Fool could be at the beginning or end of a path. His next step may plunge him into a new experience either a physical manifestation or a union with Spirit. The authors of Jewels of the Wise call him "Spirit in search of experience" (1974, p.27). Hoeller (1975, p.102) says he is "the pure essence of the soul," ready to take his last step, "completing the conscious linking of all aspects of the supernal states of divinity. Having become one with all, its future is the future of a being whose growth and splendor have no limit."





**THE FOOL.**

10.14

The Hebrew letter assigned to The Fool is Aleph, meaning bull or ox. This represents creative energy, life-power or the vital principle of life. This vital principle is also called Rauch, meaning "breath." Case says Rauch is "equivalent to the English Spirit, Latin Spiritus, Greek Pneuma, and Sanskrit Prana." (1947, p.29)

The Fool wears a white undergarment signifying his inner purity. Over the white undergarment is "the black coat of ignorance, lined with the red or passion, and fire and material force." (Case, 1947, p.32) His outer cloak is embroidered with ten yellow wheels with red spokes each surrounded by seven green trefoils. The yellow wheels with red spokes "depict solar orbs, or points or whirling creative force" (Anon, 1974, p.27). The ten repetitions in this design refer to the Sephiroth of the Tree of Life. The green trefoils relate to the planet Venus in color and the symbolism of the number seven. The triple expression of each trefoil relates to 1) integration, 2) equilibration, and 3) disintegration. The eight-pointed star and the lunar crescent on the left shoulder of the Fool represent the "Sun and the Moon, or gold and silver of the alchemists," the solar and lunar currents of Prana, and electric and magnetic currents of energy. (Case, 1947, pp.38-39) The flame over the chest area indicates the activation of the heart center. (Anon, 1974, p.27) The Hebrew letter Shin embroidered at the bottom left hand side of the garment symbolizes the Holy Spirit. (Anon, 1974, p.27)

The white rose in his left hand signifies the Fool's "freedom from lower forms of desire and passion, along with the



cultivation of pure spiritual desire." (Anon, 1974, p.26)

He carries a black wand which is a symbol of will and measurement.

The pouch on the end of the wand symbolizes his past experience and memories which can be carried forward through procreation,

symbolized by the eagle, or one can take the path of

regeneration (also symbolized by the eagle) and look at one's

experience through the all-seeing Eye, or the Eye of Horus,

which represents a higher form of vision. (Case, 1947, p.34)

The green wreath in the Fool's hair represents the vegetable

kingdom. It is reminiscent of the wreath and its triple

manifestation in Key 21 or The World. The red feather

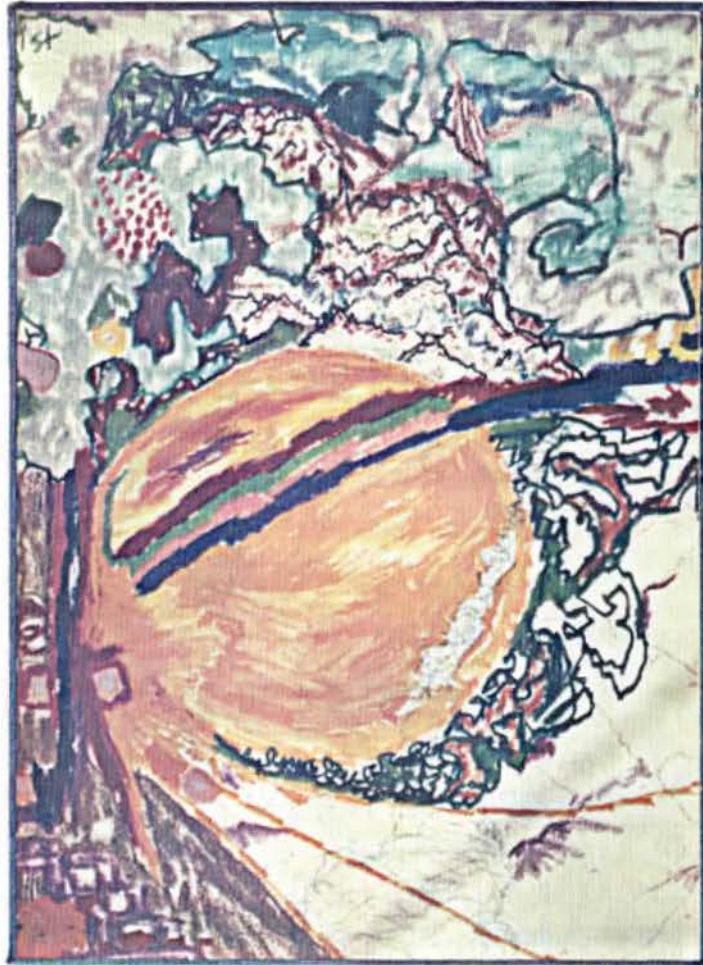
represents the animal kingdom and is also a symbol of aspiration

and truth. The white sun behind the Fool represents the

limitless energy of the Universe. (Case, 1947, p.31)

Some of the pathways toward wholeness in Virginia's life can be described by a drawing she made in Alex Vilumson's art therapy class. (Figure 10.12) The assignment that day was to draw "What I Created." This assignment was further clarified to mean: My Life is My Creation and a Reflection of Me."

When Virginia told the class about her drawing, she spoke of the cottage where she lives. She came home to find that the tree that had covered her cottage with leaves was gone. There was "deadness in the foliage," and now "there is no greenery left." Underneath the foliage is a "decayed cottage... I felt raped, naked, menaced... " "The sun beats down on the cottage and there is light in a cottage now." I felt like



10.12. "What I Created" or "My Life is My Creation and a Reflection of Me." by Virginia. Oil pastel. (18"x24")



"my best friend is gone," she said. "They pulled the roots out with the leaves." My place "looks like a piece of shit... I felt uncamouflaged, like a child, naked and exposed," like I was "kicked out of the womb" and "they did it."

Feedback given to Virginia by the instructor was that her center, the yellow sun in the center of the drawing, is "ready for movement upwards," and that there is a path or passageway (the rainbow-like pathway arching toward the right of the drawing) in and out of her center. The accumulation of "beautiful stuff looks like its being kicked away by the foot of a jester" he said. (The pink shape surrounded by a green line in the upper right hand corner of the drawing.) The message is that the old foliage is being kicked away by the foot of the jester, or fool, enabling Virginia to follow the path to her Self, her center, the sun (Vilumson, 1979).

Transposed into the model of the Tree of Life, the sun in Virginia's drawing could correspond to the Tarot card, The Sun, or to be the sphere of Tiphareth. Similarly, the cottage would then be Beth (in the sense of the house that Virginia created in her life and thoughts) and the foliage, the garden of the Magician. The passageway in and out of the center could correspond to Daleth (the Door) and the foliage to the garden of Daleth, or the Empress. The rainbow path could also relate to the moderating action or alchemy of Temperance. The foot of the jester could relate to Aleph, the Fool, the zero key that is without beginning or end, who is "Spirit in search of experience.") Jewels of the Wise, 1975, p.27)

The Fool embodies the idea that "Kether is in Malkuth" and "Malkuth is in Kether, " that the beginning and ending are one. (Hoeller, 1975, p.107) The idea is that man is separated from God only by limitations within himself. Even though one speaks of the Tree of Life in terms of paths, a journey into manifestation and back to spirit, it also represents states of consciousness, any and all of which may be available to man at any moment.

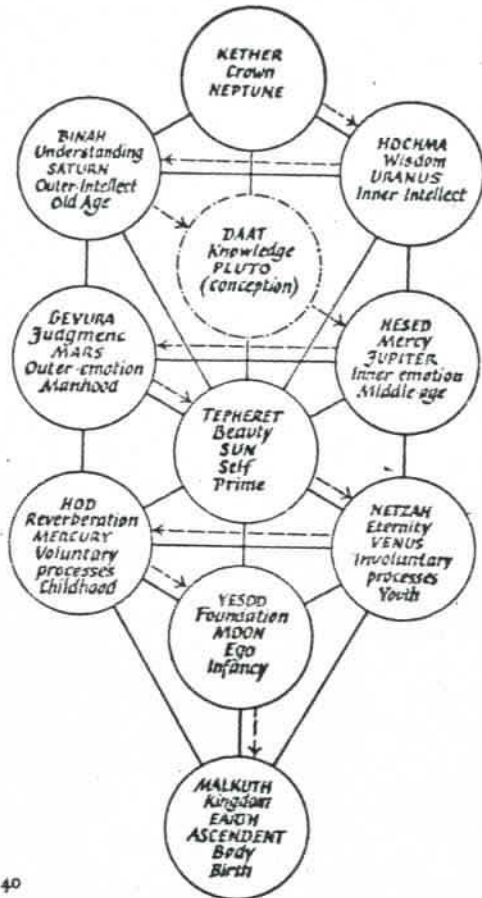
As Hoeller says, to accept life as purposeful does not mean that the goal of life is any particular condition or place. The journey of life is meaningful in itself. Man, nature and the universe are forever becoming. There is no static objective. Progress on the Tree of Life is toward wholeness, not toward a place of condition. "The objective is not to reach Kether, but to arrive at the conscious realization of our identity with the entire Tree." (Hoeller, 1975, p.108) Through assimilating the experiences of the spheres and the paths on the Tree of Life, one becomes increasingly united with one's inner being, the Self, and with the totality of the Tree. (Hoeller, 1975, p.109) The journey is inward.



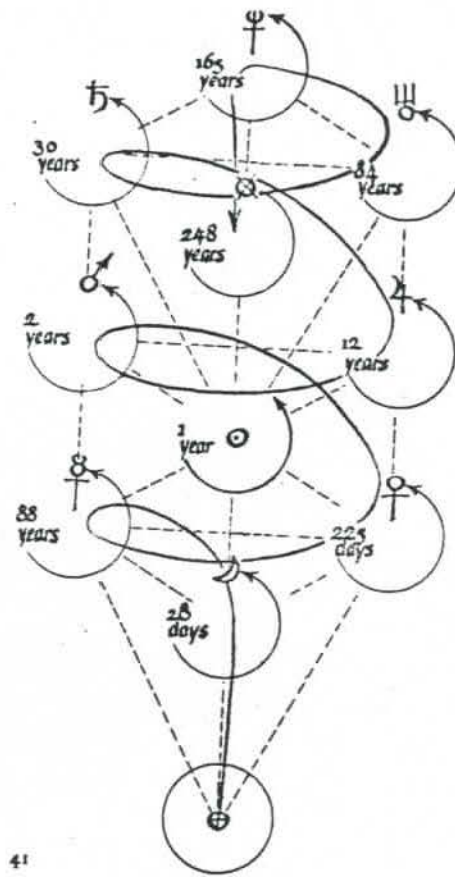
## CONCLUSION

The Tree of Life is a model of the nature of man. Man, the microcosm, is represented by the Tree of Life as a reflection of the universe, or macrocosm. Those who write about the Tree of Life see man and the universe expanding infinitely in an endless spiraling motion. (Figure 10.13) On the Tree of Life, man is seen as integrating polarities within himself. This helps him progress through cycles of development toward wholeness and union with the cosmos. This unfoldment occurs in all directions, both inwardly and outwardly. This process involves growth, change and metamorphosis, which parallels the process of life and nature.

To me, the Tree of Life is an appropriate model for the process of individuation as discussed by Jung. Individuation is a process which involves growth, change and metamorphosis. It is a process during which integration of polarities occur within one as one proceeds on one's journey inward toward wholeness. To me, the Tree of Life is like a map of the many paths encountered by



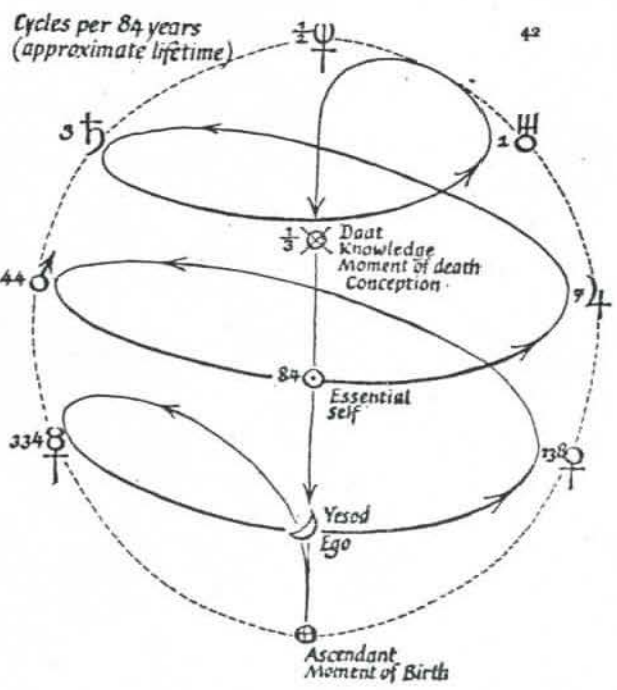
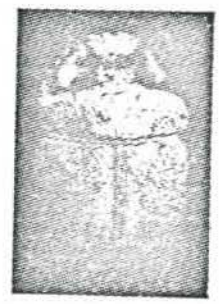
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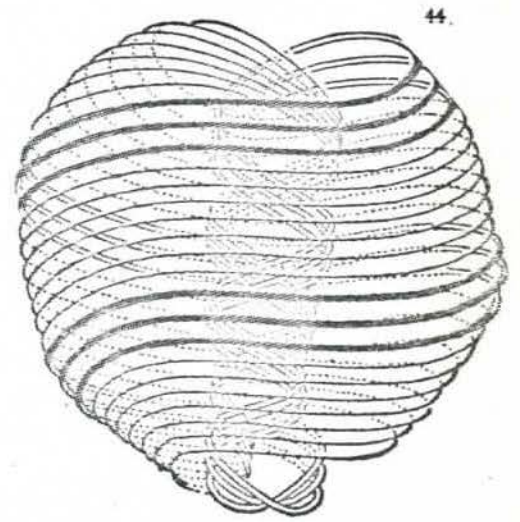
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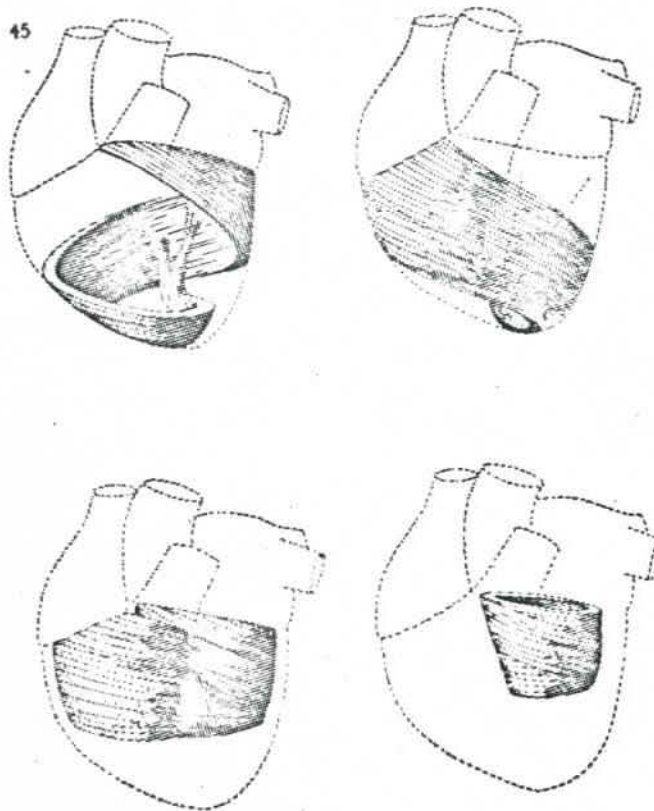


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10.13. The Tree of Life and the heart from The Mystic Spiral by Purce.

40 The Tree of life, showing the Sephiroth; some human and planetary correspondences; the passive (left), neutral (centre) and action (right) pillars. The descent of light from above (the lightning flash) is the path of the original creation, the bringing of heaven down to earth.

41 Man returns along the same path and dissolves the original creation. Taking earth back to heaven, he travels through all the planetary spheres. The orbit-times of these take gradually longer, like the development of their corresponding faculties within man.

42 The Tree of Life and the life-cycles seen as a spherical vortex a rounded entity which expands from, contracts and returns on to its source.

43 An Egyptian scarab (initiate, see pl.43) showing the vertical movement within the energy centres and the relationships between them.

44 A clairvoyant's picture of the heart of the universe; the ultimate physical atom seen as a manifestation of pure light force spinning perpetually through itself. (C.W. Leadbeater, The Chakras, Theosophical Publishing House, Madras 1971)

45 The human heart, showing the muscles and their spiral fibres which contract to twist the blood from its cavities. (Scientific American, May 1957)

such travelers. It does not dictate the kinds of experience one might have, but it can serve as a useful guide, helping one avoid pitfalls and elucidate the paths one chooses on one's journey.

Studying the Tree of Life in relationship to individuation has helped me in several specific ways. I have gained more insight into the symbolic process and individuation. I feel I am able to understand dreams and art therapy drawings in greater depth and breath. In a general way, I feel this study has broadened and enriched my personality and deepened my understanding of life, people and the therapeutic process and nourished me with the imagery of the ancient wisdom.

I see the possibility of developing a projective test based on the Tarot cards. Questions similar to those developed for the House-Tree-Person test could provide insight into a person's psychological process.

To me, the Tree of Life can also be a tool for facilitating the process of individuation. Those who write about the Tree of Life speak to its value in self-development. In order for the Tree of Life to become a tool for transformation, the individual must not only understand the Tree on a rational basis, but experience its imagery as a living process. This is done through meditation and reflection. Just as this paper is an abstraction and not a substitute for life, so understanding the Tree on a logical, rational basis is not a substitute for living



its various facets and manifestations.

To me, meditation upon the Tree of Life and incorporating its imagery and richness into one's life and consciousness, is a way of balancing the logical and rational elements of one's psyche with the creative, feeling and instinctual aspects. This may be one way of healing conflicts, splits and fragmentation within oneself. Fritjof Capra speaks of this inner fragmentation of man, and how man projects this inner state of fragmentation out onto the environment and his fellow man with negative consequences. Capra says that this contributes to the production of war, conflict, strife, exploitation, a polluted environment, bad health and the alienation of the individual from nature and his fellow human beings. (1975, p.23) The Tree of Life is one model of the universe that may have some answers for healing the fragmentation within oneself and also the fragmentation within Western society. By using one transcendent function, which Jung says is governed by the Self, one can unite fragments and polarities within one's psyche. This parallels the balancing function of Tiphareth, or the Sun center, on the Tree of Life as it mediates between Kether and Malkuth, between Hesed and Geburah and Hod and Netzach.

Jung also spoke of the importance of healing the fragmentation within oneself and the process making the contents of the unconscious conscious, in order to move toward wholeness. He speaks of the empiricist as trying to forget and repress the psychic premises, or archetypes, in the interest of "scientific objectivity." Jung says that the Hermetic philosophers, on the other hand, included the psyche in a total description of nature.

The empiricist's attitude toward the psyche, Jung says, is that it is something "subjective" that has to be eliminated, where as the Hermetic philosopher regarded psychic premises, or archetypes, as "inalienable components of the empirical world picture." Jung, who took a great interest in physics in the latter part of his life, says that physics shows: "the observer cannot be finally eliminated, which means that the psychic premises remain operative." (Jung, 1967, pp.288-289)

I feel it is important to honor the whole psyche of man. This means honoring the rational and the intuitive, the objective and the subjective, the scientific and the mystical, the logical and the creative in man as complementary processes.

To me, Fritz Capra expresses this beautifully in the conclusion of the Tao of Physics:

I see science and mysticism as two complementary manifestations of the human mind; of its rational and intuitive faculties. The modern physicist experiences the world through an extreme specialization of the rational mind; the mystic through an extreme specialization of the intuitive mind. The two approaches are entirely different and involve far more than a certain view of the physical world. However, they are complementary, as we have learned to say in physics. Neither is comprehended in the other, nor can either of them be reduced to the other, but both of them are necessary, supplementing one another for a fuller understanding of the world. To paraphrase an old Chinese saying, mystics understand the roots of the Tao but not its branches; scientists understand its branches but not its roots. Science does not need mysticism and mysticism does not need science; but man needs both. Mystical experience is necessary to understanding the deepest nature of things, and science is essential for modern life. What we need, therefore, is not a synthesis but a dynamic interplay between mystical intuition and scientific analysis. (1975, p.306-7)



One is reminded once again the Tao of the words of Lao Tsu  
in his way of expressing two polarities of existence.

...and whether a man dispassionately  
sees to the core of life  
Or passionality  
Sees the surface,  
The core and the surface  
Are essentially the same,  
Words making them seem different  
Only to express appearance.  
If name be needed, wonder names them both.  
The mystery of mysteries  
is the door of all essence.

The Way of Life

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