



THE APOCALYPSE ARCHETYPE

*A Lecture Series
by Edward Edinger*

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List of Abbreviations .

|| = parallel idea, example or concept

[] = comments or material introduced by the editor

REF. = references to other authors or literature

CW = the Collected Works of C.G. Jung (other Jung titles are often abbreviated for example, Memories for Memories, Dreams, and Reflections or Mysterium for Mysterium Coniunctionis)

par. = paragraph

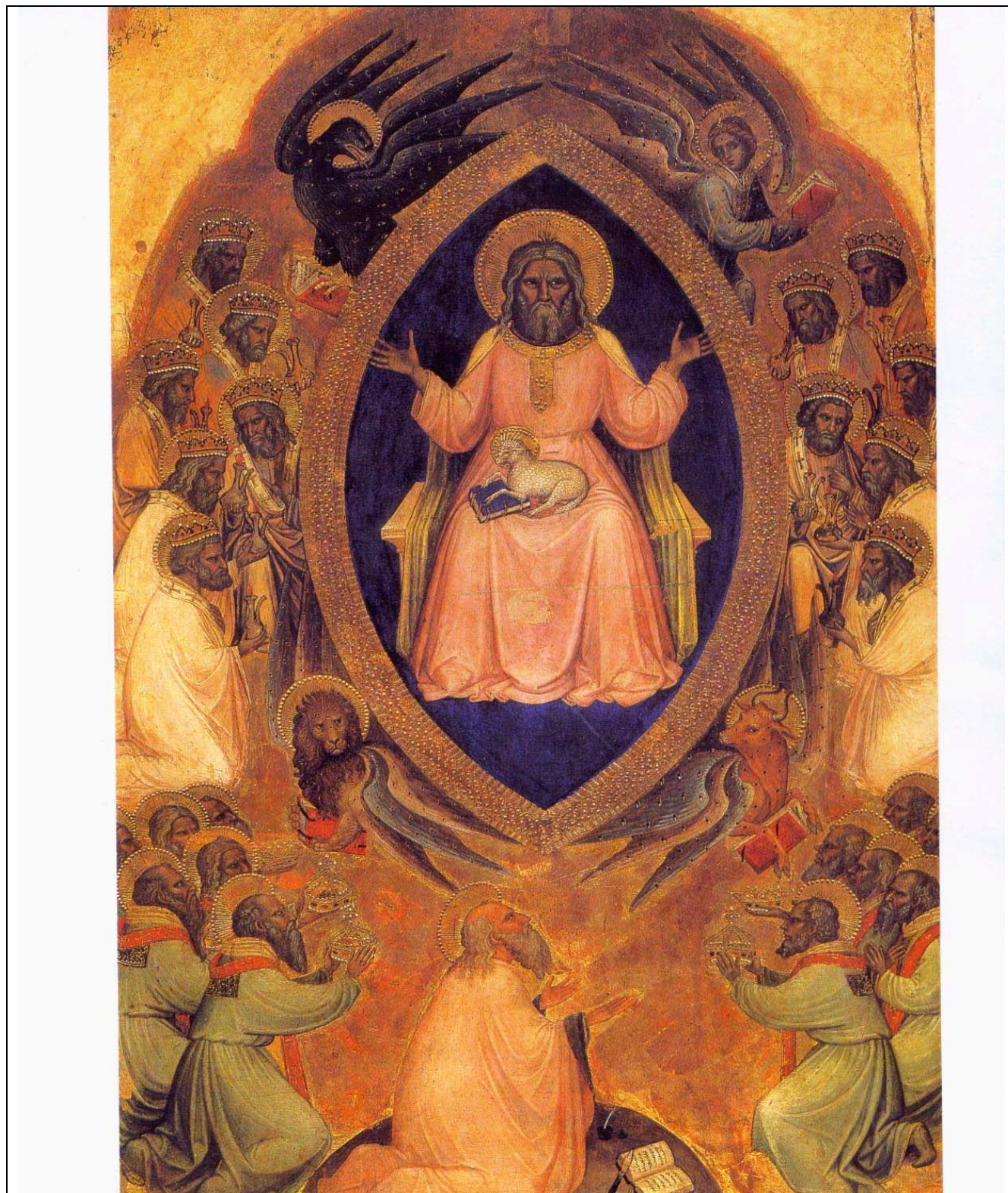
underlining of book names

italicizing occurs for all biblical chapters and verses and in Latin or Greek root words

biblical texts are in a different font and teal blue

CAPITALIZING occurs for:

- ❖ TAPE NUMBER (in red)
- ❖ reference information like LEGENDS or REF. to other works
- ❖ KEY CONCEPTS (in blue)



JACOBELLO ALBEREGNO – *Vision of Saint John the Evangelist on Patmos*, d.1397 – Galleria dell'Accademia, Venice

Introduction .

“Whoever knows God has an effect on him.”
C.G. Jung – *Answer to Job*



In 1994 Dr. Edward Edinger, then a Jungian analyst of the Los Angeles C.G. Jung Institute, gave a ten-part lecture on the Book of Revelation, which he called the *Apocalypse Archetype*. This lecture series grew out of a need to understand increasing amount of apocryphal material in both the society and individual. While such works as *Dreaming the End of the World* by Michael Ortiz Hill classified apocalyptic dreams, Edinger’s seminal work focused on understanding the meaning of specific apocalyptic images and the influence of this archetype on our current time.

Edinger’s material is wonderful and dense. This CD attempts to further distill his work in several ways: first, by placing the lectures into a two-column format with, predominantly, the biblical and concrete references in the left column and symbolic interpretations (made by Edinger or Jung) in the right. Additionally, the content is broken down point by point (often breaking apart lengthy quotes) in order to outline the structure of the material piece-meal. Biblical material is written in a different color (and for paraphrased or quoted material, in a different font) than the main body of the text. Actual quotations (checked against the original written sources) are italicized so that the user can visually note whether material is being paraphrased or directly quoted from the source. Key points are highlighted in blue. Additional editor’s information (such as definitions or, for example, related poetry) is highlighted in green.

This CD is intended to be a guide and companion to the lectures themselves and also serve as a reference tool. The ability of the computer to sift through and access material through word searches allows one to research a given topic or image quickly and easily. Discrepancies between this CD and the book, *Archetype of the Apocalypse* (also compiled from these lectures) are due to changes in the ordering of the material for the book form. Since this CD is not being published, various illustrations (mostly from *Revelations: Art of the Apocalypse*) have been included. Finally, to say that this project has been a labor of love (which it has), would be to go beyond the Christian use of the term.

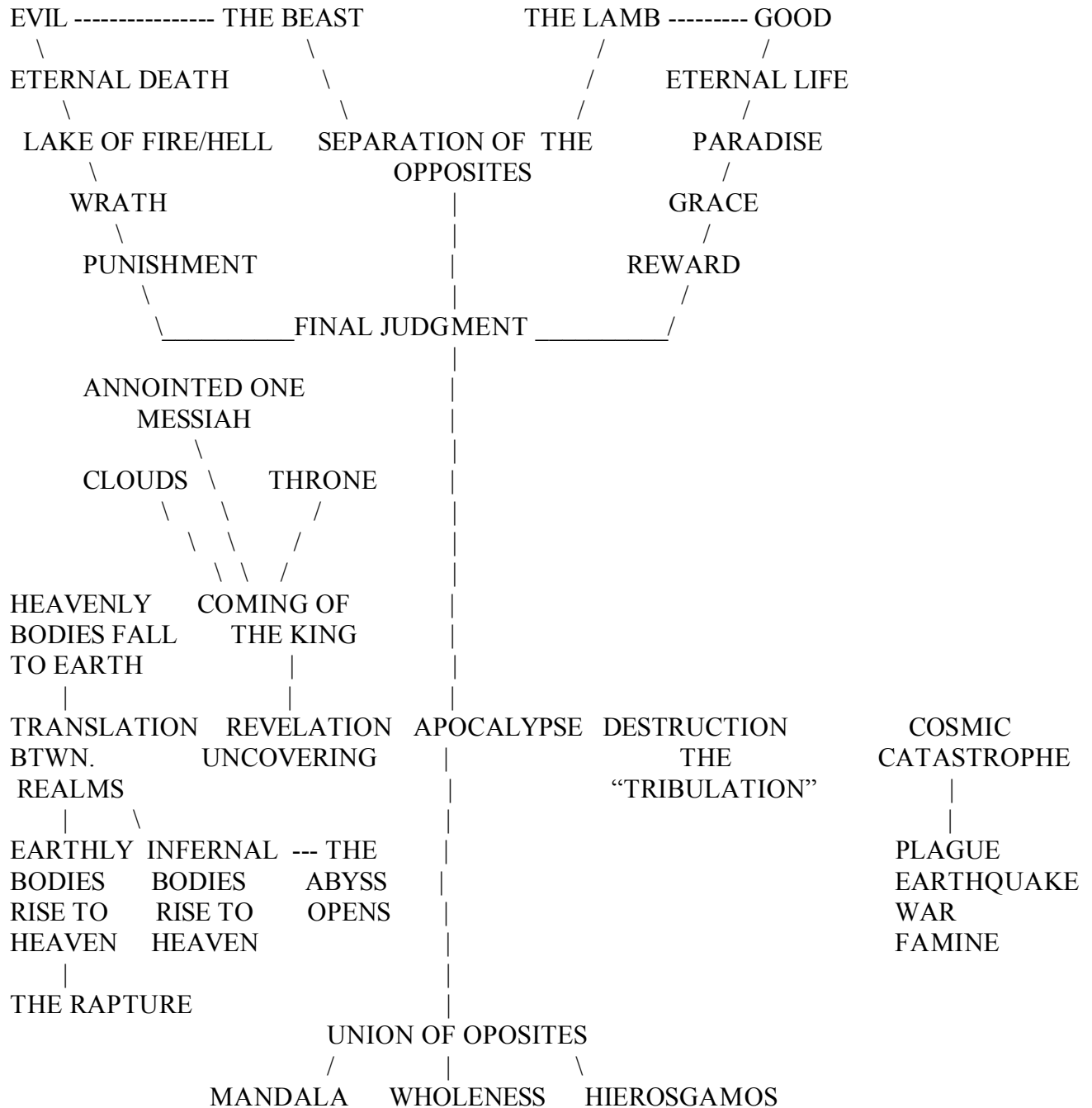
The Apocalypse Archetype .

<p>PART ONE (<i>side one</i>) Introduction to the <i>Book Of Revelation</i></p>	
<p>TEXT - <u>Jerusalem Bible</u> (or <u>New Jerusalem Bible</u>) which gives in its footnotes all the Old Testament references</p>	<p>references spontaneously amplify the otherwise dense/ unintelligible text</p>
<p>REF. <u>Dreaming the End of the World</u> - collection of apocalyptic dreams interpreted from a quasis-Buddhist perspective</p>	
<p>definition of key terms:</p>	
<p>ARCHETYPE =</p>	
<p>1) a typical primordial psychic pattern or order of images that because of its collective or generalized quality is seen as deriving from the collective/ transpersonal/ objective rather than personal psyche</p>	<p>an encounter with an archetype has two aspects - as a pattern, it is experienced as an object of knowledge and understanding</p>
<p>2) a dynamic agency, a living psychic organism</p>	<p>as a dynamic living agency it is experienced as a subject, an entity like ourselves with intentionality and some semblance of consciousness</p>
<p>REF. Jung in <u>Answer to Job</u> par. 557 - discusses the dual nature of ARCHETYPES as object and subject with spontaneity and purpose-- a kind of free will</p>	<p>when an archetype is activated it takes on an autonomy that directs psychic phenomenon within its vicinity</p>
<p><i>apokalypsise</i> = Greek word for “revelation” - refers to the uncovering of what has been hidden</p>	

<p><i>kalypto</i> = (v.) to cover or hide</p> <p><i>apo</i> = (prep.) away, from</p>	
<p>therefore to take the cover away from what has been secret or covered thus revealing something that has been previously invisible</p>	
<p>in general usage, APOCALYPSE refers to the coming of the deity to assert sovereignty, judge, reward and punish humanity</p>	
<p>there is both Jewish and Christian APOCALYPTIC LITERATURE - the apocalypse of John being the most famous</p>	
<p>the MAIN CHARACTERISTIC of this literature is that it is a description of dreams, visions, or journeys to heaven in which the seer is shown other worldly secrets and a world history that culminates in the end of the age and last judgment with the coming of a messiah or divine king who imposes punishment and brings about a new order</p>	
<p>FOUR CHIEF FEATURES to the image of the apocalypse:</p> <ol style="list-style-type: none"> 1) REVELATION 2) JUDGMENT 3) DESTRUCTION or punishment 4) RENEWAL in a new world <p>constellated powerfully at the beginning of the Christian aeon and again now at the beginning of a new aeon</p>	<p>REVIEW - an archetype is an primordial psychic pattern of the collective unconscious that is, at the same time, a dynamic agency with intentionality which is self-generative-- manifesting and living itself out in the individual and collective psyche</p> <p>an archetype is composed of a network of interrelated images that comprise a complex system of symbols</p>

FIGURE 1.1

THE APOCALYPSE ARCHETYPE



<p>Q. what does the apocalypse archetype mean PSYCHOLOGICALLY?</p>	<p>A. represents the coming of the Self into conscious realization - a momentous event that is experienced differently by the individual psyche vs. the collective but is in both instances world shattering-- shattering the world as it has been and redoing it</p>
	<p>this archetype is taking place here and now in the last half century-- evidenced in daily analytic practice and contemporary world history, manifesting in international relations, in the break-down of the social structures of Western civilization, and in the psyche of individuals</p> <p>anticipated encounters with extraterrestrial life is an aspect of the same archetype</p>
<p>COLLECTIVE MANIFESTATIONS of the archetype (e.g. religious groups who are explicitly identified with the archetype) form a spectrum:</p>	
<p>1)at one extreme, are APOCALYPTIC CULTS of a semi- suicidal nature - often large family groupings centered around a charismatic quasi-criminal or quasi-psychotic leader</p>	
<p>EX. Charles Manson, Jim Jones, David Koresh</p>	
<p>2) SURVIVALIST CULTS heavily armed and waiting for Armageddon</p>	
<p>3) APOCALYPTIC SECTS with about a million members</p> <p>EX. Jehovah's Witnesses and Seventh Day Adventists</p>	<p>the difference between a cult, a sect (with 500,000. to a million members), and a denomination (ten million members) is one of member numbers</p>

4) CONVENTIONAL FUNDAMENTALISTS relatively more moderate, with apocalyptic convictions	also - the larger the group, the more it gets ironed out (some of the fire gets stamped out of it)
5) SECULAR ENVIRONMENTALISTS apparently rationalistic, whose passionate intensity reveals that they are functioning out of the archetype e.g. whose behavior indicates that there is a religious dimension to their libido	
INDIVIDUAL MANIFESTATIONS of the apocalypse archetype that arise in the analytic process	represent part of the phenomenology of the individuation process e.g. the emergence of the Self into conscious realization
the four aspects of the archetype mentioned earlier also apply to the individual:	
1) REVELATION	has the psychological correlate of a shattering new insight with the accompanying flow of transpersonal images into consciousness
2) JUDGMENT	experienced as an abrupt and profound awareness of the shadow which can be overpowering and threaten complete demoralization
3) DESTRUCTION or punishment	manifested by anxiety in the individual
4) THE COMING of a new world	corresponds to mandala and quaternity images which represent a conscious relationship to the Self and its wholeness
as the final book of the bible, <i>Revelation</i> represents an AMALGAMATION of Jewish and Christian apocalyptic imagery	
only semi-Christian, for example, making repeated references to the Old Testament prophesy of the Great Day of Yahweh	

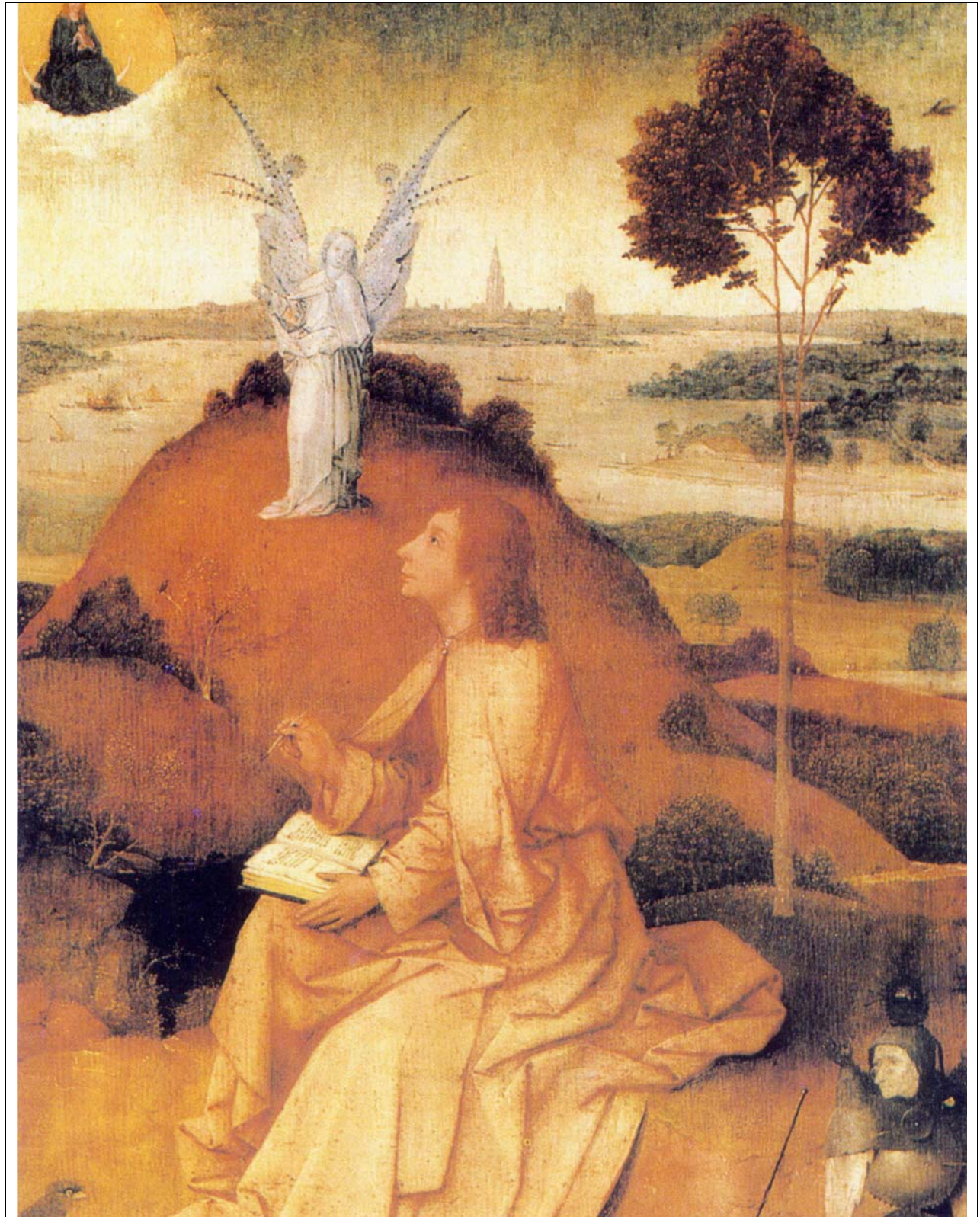
as the culmination of the Hebrew-Christian canon, it lays out the final scenario of the end of the Christian aeon	describes symbolically the concluding events of the Judeo-Christian myth, a myth that has served as the metaphysical container of Western civilization
biblical scholars attempt to come to intellectual terms with the myth in which they are still contained	
FOUR MAIN WAYS OF UNDERSTANDING:	which may correspond to temperamental or typological variations
1) PRETERIST viewpoint (Latin root <i>praeter</i> meaning beyond or past) - sees <i>Revelation</i> not as prophetic but as putting in symbolic form events in the Roman empire that had just recently taken place	
2) HISTORICAL viewpoint - interprets <i>Revelation</i> as a symbolic representation of the entire course of church history leading up to the final consummation	
3) FUTURIST viewpoint - sees <i>Revelation</i> as referring to events around the return of Christ coming some time in the future	
4) IDEALISTIC OR SYMBOLIC viewpoint - sees <i>Revelation</i> as referring symbolically to the conflict of good and evil in any time or age - and so is not specifically or literally historical	
5) PSYCHOLOGICALLY the text is a manifestation of the Apocalypse archetype - which expresses itself in different contexts that overlap and interpenetrate each other	
Another way of saying this is that different strands of CONTEXTUAL REFERENCE run throughout the book:	
1) description of PAST concrete events in the sacred history of Israel	

EX. Babylonian exile	
2) reference to PRESENT (~100 A.D.) concrete events - corresponds to the preterist position	
EX. reference to the destruction of Israel by the Roman empire as well as the eventual destruction of the Roman empire	
3) description of FUTURE concrete events - in other words, events occurring in our time	
4) reference to events that occur OUTSIDE OF TIME - the eschatological or pleromatic strand	e.g. events that take place in the eternal, pleromatic realm of the psyche, the collective unconscious
5) the psychological strand involves an expression symbolically of the PSYCHIC EVENT of the coming of the Self into conscious realization	
PART ONE (<i>side two</i>)	
<i>Revelation</i> is BASED ON a personal visionary experience but is also influenced by prior apocalyptic literature - as seen in parallels to Ezekiel's vision and direct quotes from the <i>Book of Daniel</i>	assimilates Jewish apocalyptic literature to the Christian world view and even incorporates Greek mythology
Jung in <i>Mysterium</i> par. 521 says: <i>Any renewal not deeply rooted in the best spiritual tradition is ephemeral.</i>	
It in the analytic process, which to achieve its full depth and effectiveness relates the personal to the archetypal/historical dimension e.g. is assimilative	
the AUTHOR OF Revelation is uncertain but is considered to be John the Evangelist, the author of <i>John I and II</i>	whether or not concretely/historically true, this tradition is taken as a psychic fact that posits the consensus e.g. is a statement of the collective psyche

Jung in <u>Answer to Job</u> par. 698 states that John's emphasis on GOD AS LIGHT and perfect love with "no darkness at all" would create a Revelation	e.g. a counter position to compensate the one-sidedness of consciousness - his visions opened up his eyes to the immensity of the collective unconscious
	<i>Revelation</i> is a symbolic representation of an encounter with the activated collective unconscious out of which comes a manifestation of the Self symbolized by the New Jerusalem seen in the final chapter
apocalypse has come to mean a CATASTROPHE which is appropriate to:	
1) collective manifestations of the archetype because they are, by definition, unconscious	
2) the stubbornly rationalistic secular ego that refuses to grant the existence of a psychic authority greater than itself	because the ego cannot bend, it breaks
but for the individual, the apocalypse can be experienced as an upheaval but with POSITIVE CONSEQUENCES	presents an opportunity for the enlargement of the personality and emerging relation to the transpersonal level of the psyche
EX. DREAMS of nuclear bombs, the end of the world, or invasions from outer space	do not presage psychic catastrophe, rather, refer to manifestations of the Self, the nucleus of the psyche, coming into visibility
Jung in <u>Mysterium</u> par. 209 comments on an earthquake in an alchemical text	saying that the image shows us that, <i>the widening of consciousness is at first upheaval and darkness, then a broadening out of the man to the whole man</i>
<u>CW Vol. 9i</u> par. 217 – Jung in "Concerning Rebirth" says that at the summit of life:	

<p>...the greater figure, which one always was but which remained invisible, appears to the lesser personality with the force of a revelation. <i>He who is truly and hopelessly little will always drag the revelation of the greater down to the level of his littleness, and will never understand that the day of judgment [the apocalypse] for his littleness has dawned... But the man who is inwardly great will know that the long expected friend of his soul, the immortal one, has now really come, 'to lead captivity captive' ... to make his life flow into that greater life-- a moment of deadliest peril.</i></p>	<p>we don't have to be overcome or possessed by the image of the apocalypse if we understand it</p> <p>particularly important as our world sinks more and more into possession by this archetype</p> <p>EX. modern DREAMS of the apocalypse are becoming increasingly common</p>
<p>REF. Michael Ortiz Hill, <u>Dreaming the End of the World</u> p. 81</p> <p>EX. DREAM of the ground erupting like a large boil or volcano first in central park and then all over the world</p>	<p>one feature of the apocalypse archetype involves an ERUPTION from below and the ABYSS opening up</p> <p>[in <u>Archetype of the Apocalypse</u> p. 92]</p>
<p>EX. a "fallen catholic" DREAM that a Catholic priest is dying of AIDS - his nose and mouth are rotted. Outside, a cathedral and the town are crumbling</p>	<p>the dreamer's being a "fallen catholic" relates to the falling apart of the conventional traditional religious/mythological container</p> <p>[in <u>Archetype of the Apocalypse</u> p. 129]</p>
	<p>this dream is an example of the overlap of the personal and collective dimension - which can work in both directions with either the archetypal imagery getting into individual consciousness via a complex or the collective zeitgeist encouraging the personal experience</p>

<p>PART TWO <i>(side one)</i> <i>Chapters 1-3</i></p>	
<p><i>Ch. 1:9 - John is in PRISON and is told by a loud voice behind him, «like the sound of a trumpet, saying, 'write down in a book all that you see, and send it to the seven churches....' »</i></p>	<p>the opening and setting for what is to come - namely the experience of the numinosum</p>
<p>numinous =</p>	<p>supernatural, mysterious; filled with a sense of the presence of divinity – <i>Webster's</i></p>
<p>IMPRISONMENT</p>	<p>both objectively and subjectively involves severe restrictions and confinement on ones libido e.g. one can be imprisoned physically or psychologically by a very narrow confining life attitude or one's neurotic complexes</p>
	<p>as a result, because the libido is not given its normal/natural/spontaneous discharge, it builds up and later erupts/explodes in the revelation - psychologically, prison is generally a precondition for explosion</p>
<p>John's attention is drawn to a VOICE THAT COMES FROM BEHIND him - he is then obliged to turn around and face it</p>	<p>e.g. a voice that comes from the unconscious - turning around is to pay attention to the unconscious, what is behind or inside of one</p>



HIERONYMUS BOSCH - *Saint John on Patmos*, c. 1504-1505 – Staatlichen Museen, Berlin-Dahlemln

HANS MEMLING – *Saint John the Evangelist on Patmos*, from the *Altarpiece of Saint John the Baptist*, 1474-79 – Memling Museum, Saint John's Hospital, Bruges, Belgium

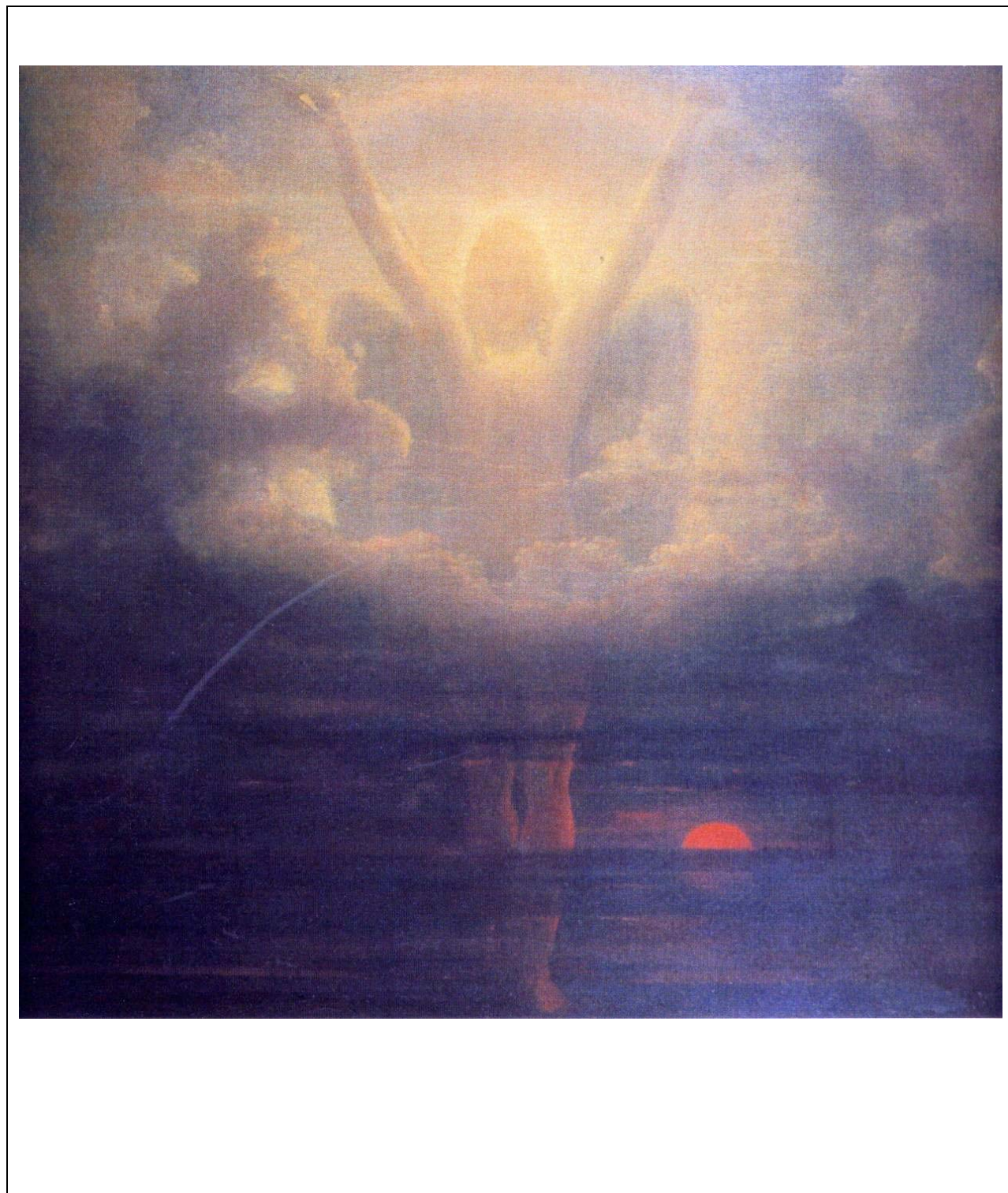




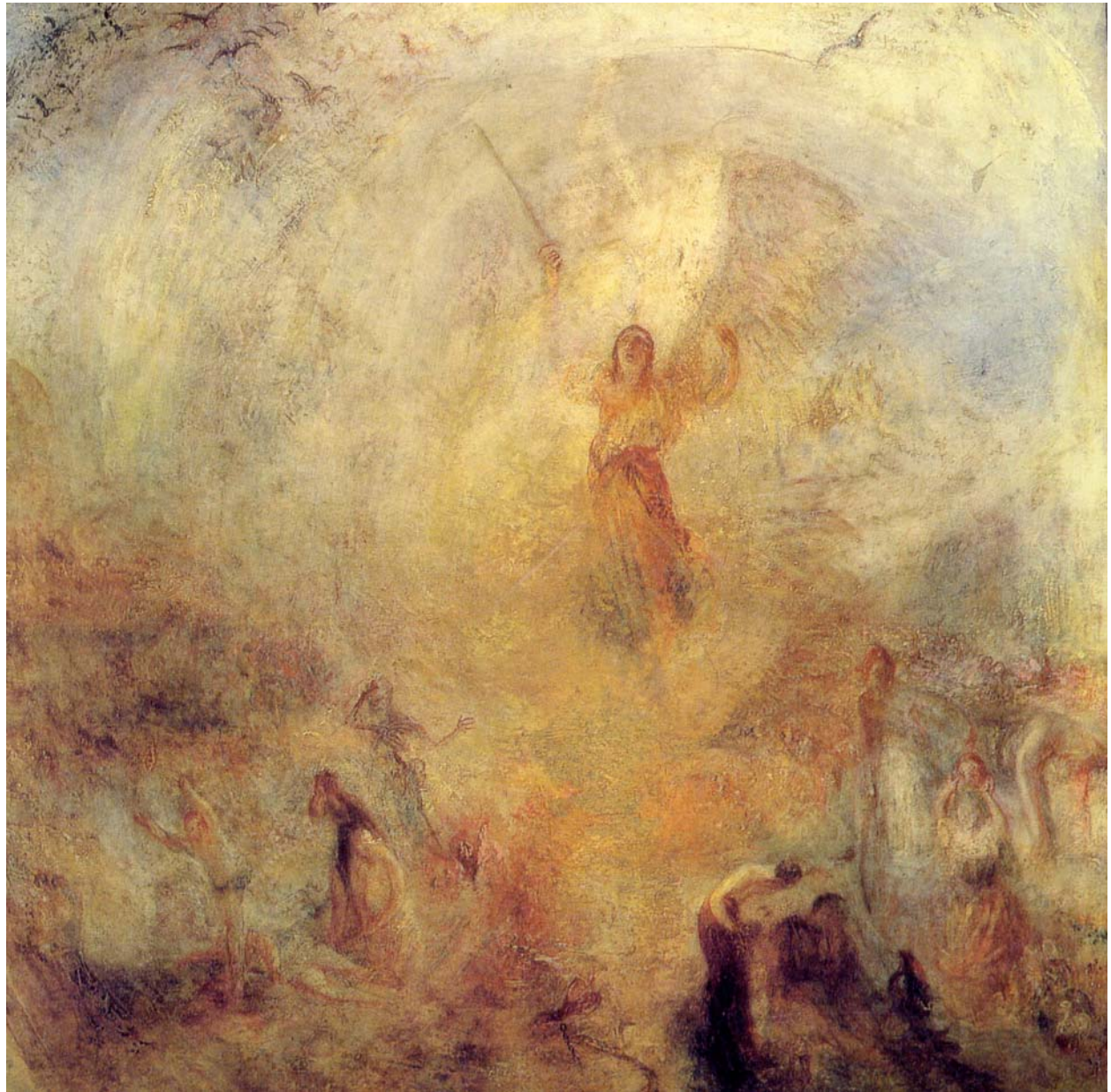
HANS BURGKMAIR – *Saint John the Evangelist on Patmos*, 1518 – Alte Pinakothek, Munich

<p>VISIONARY OR MYSTICAL EXPERIENCE</p> <p>vs.</p>	<p>is a one-way experience that involves <i>passive imagination</i> - often generated through deliberate, self-imposed imprisonment as in conditions of fasting and solitude – stores up libido that erupts and gives the person a glimpse into the transpersonal psyche or collective unconscious</p>
<p>ANALYSIS</p>	<p>goes further than John’s vision in not only listening to the unconscious but in trying to promote a dialogue between it and the ego through <i>active imagination</i></p>
	<p>INDIVIDUATION differs from mystical experience by requiring:</p> <ol style="list-style-type: none"> 1) active ego participation in the dialogue and; 2) an assimilation of contents from the unconscious
<p>John turns around and sees SEVEN GOLDEN LAMP STANDS</p>	
<p>REF. Albrecht Durer's woodcut of John's first vision</p>	
<p>REF. <i>Zechariah Ch. 4</i> - vision of lamp stand with seven lights which he is told are the SEVEN EYES of Yahweh that reigns throughout the earth</p>	
<p>REF. Yahweh's instructions for constructing the tabernacle include a lamp stand with SEVEN LAMPS on it e.g. the menorah which is the earthly version of the heavenly/ Platonic ideal form that John now sees</p>	

Jung in <u>Answer to Job</u> par. 579 n. 3 discusses that in the <i>Book of Job</i> , Satan appears in Heaven after roaming the earth - Jung notes that SATAN must be one of YAHWEH'S EYES	
NOTE: linked to the symbolism of the eye of God and a watching process	a watching of the ego
repeated use of the number SEVEN : seven lamp stands, seven stars-- linked to the seven planetary spirits	<i>Revelation</i> describes a repeated assault of the seven archetype discussed later
John sees a figure called the SON OF MAN , an image that emerges sequentially over time, in: 575 B.C. the image first shows up in <i>Ezekiel</i> who is called the "Son of Man"	Jung interprets this sequence as indicating that Yahweh was drawing closer to man by presenting a messianic figure who partook of his own divine nature but/and was labeled "the Son of Man"
165 B.C. seen in a direct quote from a vision of <i>Daniel</i>	psychologically indicates that the realized Self is the son of the ego
100 B.C. in the <i>Book of Enoch</i> which is, at present, noncanonical	Il in alchemy in which the philosopher's stone (the supreme goal of the opus) was called the son of the alchemist e.g. has both a divine and earthly begetting Il Jung's phrase that "God needs man"
30 A.D. Christ identified himself with son of man from the <i>Book of Enoch</i>	
95 A.D. <i>Book of Revelation</i>	
NOTE: also discussed by Jung in <u>Answer to Job</u>	
another feature of the vision/ numinosum was BRILLIANT LIGHT - everything was white - the son of man has a face like the sun shining with all its force	image of <i>Sol</i> as the Self



FRANCIS DANBY – *Subject from Revelations*, 1829 – collection of Robert and Jane Rosenblum



JOSEPH MALLORD WILLIAM TURNER – *The Angel Standing in the Sun*, 1846 – Tate Gallery, London

<p>Q. how can an image represent the Self, the totality, when it pictures only one side of a pair of opposites - for example, the solar vs. the dark, lunar attributes</p>	
<p>A. involves two parts:</p>	<p>1) because <i>Sol</i> has many features of wholeness (its being the first and the last, its eternal nature, its cosmic proportions), it can be considered a genuine symbol of the Self</p> <p>2) because the manifestation of the Self is always local, it is modified by the nature of the conditions of the experiencing ego - in other words, the level of development and/or one-sidedness of the ego affects how the Self manifests</p>
<p>II BRILLIANT LIGHT is a common feature in mystical experiences/ visions</p>	
<p>reasons for the disproportionate emphasis on light:</p>	
<p>1) in visions, brilliant light typically follows and is compensatory to the ego's experience of excessive darkness</p> <p>e.g. the dark night of the soul</p>	
<p>2) in the case of John, the emphasis on light underlies his role as a harbinger of a new aeon which was going to bring light to the darkness of paganism</p>	
<p>3) also, the Christian attitude as it evolved was identified with the light and banished the darkness as much as possible</p>	

another feature of the son of man is the SHARP SWORD coming out of his mouth	
REF. Isaiah Ch. 49:2 - the servant of Yahweh says: <i>“he made my mouth like a sharpened sword....”</i>	a text with which the author of <i>Revelations</i> was familiar
in John's vision, two different motifs (MOUTH AND SWORD) are welded into a single image	both mouth and sword have the same archetypal reference – <i>logos</i> - the sharp thing that comes out of the mouth being "the word"
	<i>logos</i> is also equated with God in the <i>John Ch. 1</i>
REF. <i>Matthew 10:34</i> - Christ is identified with the sword: <i>“Do not suppose that I have come to bring peace to the earth, it is not peace I have come to bring but a sword, for I have come to set son against father, daughter against mother...”</i>	represents an image of <i>separatio</i> , of the discriminating process of consciousness that separates the individual from a state of containment within the collective or <i>participation mystique</i>
Christian aeon poised to initiate a vast <i>separatio</i> process between spirit and matter	at one stage (historically and psychologically) a decisive separation from the unconscious is a developmental requirement that precedes any authentic <i>coniunctio</i>



ALBRECHT DURER – *The Revelation of Saint John*, 1498

<p>II DREAMS of swords, scissors, a kitchen knife or blade</p>	
<p>the seven stars in the hand of the son of man represent the ANGELS of the SEVEN CHURCHES</p> <p>in fact, the stars, lamps, angels, and churches are essentially the same thing manifested at different levels</p>	
<p>geographically, the seven churches form a clockwise circular ring in Asia minor</p>	
<p>John is suppose to write to the angels of the church</p>	
<p>interpreted by some biblical scholars to mean the CORPORATE PERSONALITIES of the churches</p>	<p>angels are personifications of a collective grouping, a collective or group soul</p>
<p>[Edinger discusses the concept of the “corporate soul” and group psychology more fully on p. 116 of the disc]</p>	<p>every functioning group has a collective soul which can be symbolized by either an angel or demon - both represent an intangible psychic dynamism (either positive or negative respectively)</p>
	<p>because these particular angels are linked to the apocalyptic Christ, the son of man, they are associated with psychic depth</p>
<p>COLLECTIVE UNCONSCIOUS has different levels or LAYERS:</p>	<p>(which in descending order become more and more primitive)</p>
	<ol style="list-style-type: none"> 1) FAMILY/ancestral 2) NATIONAL 3) ETHNIC/tribal 4) ANIMAL 5) VEGETABLE 6) MINERAL/inorganic

<p>letters written to the angels of the church start out critical and threatening and end with a promise of an extraordinary gift</p> <p><i>“to those who are victorious”</i></p>	
<p>VICTORIOUS = to be true to the faith even in the face of persecution and to the point of death</p>	<p>psychologically, to be victorious is for the ego to survive the onslaught of instinct e.g. of any affect of passionate intensity</p>
<p>II in the practice of Christian martyrdom</p>	
<p>REF. Jung <u>CW Vol. 5</u> par. 524 – says that God:</p>	<p><i>appears at first in hostile form, as an assailant with whom the hero has to wrestle. This is in keeping with the violence of all unconscious dynamism. In this manner the god manifests himself and in this form he must be overcome. The struggle has its parallel in Jacob's wrestling with the angel at the ford Jabbok. The onslaught of instinct then becomes an experience of divinity, provided that man does not succumb to it and follow it blindly, but defends his humanity against the animal nature of divine power.</i></p>
<p>II poem “The Man Watching” from <u>Selected Poems of Rainer Maria Rilke</u> p. 105-107</p>	<p><i>... Whoever was beaten by this Angel (who often simply declined the fight) went away proud and strengthened and great from that harsh hand, that kneaded him as if to change his shape. Winning does not tempt that man. This is how he grows: by being defeated, decisively, by constantly greater beings.</i></p>
<p>PART TWO (side two)</p>	
<p>SEVEN potential GIFTS offered to the churches:</p>	

<p>1) to feed from the TREE OF LIFE from which Adam and Eve were separated when expelled from Paradise</p>	
<p>REF. the commentator J.M. Ford notes that according to Jewish thought, at the end of time, Paradise and the Tree of Life will reappear and the righteous will be allowed to eat its fruit as a reward for having practiced the doctrine of the law in this world</p>	
<p>REF. Rabbi Mehuniah in a state of ecstasy relates that of the four Rabbis who are said to have entered the garden of Paradise:</p> <ul style="list-style-type: none"> ❖ 1ST one died, ❖ 2ND one became insane, ❖ 3RD one apostatized, ❖ 4TH, survived 	
<p>apostatize =</p>	<p>to renounce a religious faith, to abandon a previous loyalty</p>
<p>2) <i>To Smirna, even if you have to die, keep faithful and I will give you the CROWN of eternal life for your prize, as a gift for the victorious</i></p>	<p>the crown represents the <i>solificatio</i> e.g. being anointed with sun-like qualities</p>
<p>It to the image of the golden circle (a halo of sunlight) surrounding the head</p>	<p>represents a deification of the recipient - identifies him with the sun and creates a parallel with the Apocalyptic Christ</p>
<p>REF. to the image of the crown in the DREAM series in <u>Psychology and Alchemy</u> and in the <u>CW Vol. 5</u></p>	<p>a highly ambiguous image that can either be a content of psychosis or, in the case of authentic individuation, represent the kingly eternal quality of achieving a connection with transpersonal consciousness</p>

<p>3) <i>To Purgamun, to those who prove victorious, I will give the hidden MANNA and a white stone, a stone with a new name written on it known only to the man who receives it</i></p>	
<p>ll in <i>John Ch. 6</i> - in which Christ says: <i>“I am the bread of life, your fathers ate the manna in the desert and they are dead, but this is the bread that comes down from heaven that man may eat without dying, I am the living bread and anyone who eats this bread will live forever”</i></p>	<p>REF. to the nourishing aspect of the contact with the Self which is linked to the non-temporal or eternal dimension of existence</p>
<p>REF. in <u>The Jerusalem Bible</u>, the MANNA is described as hidden</p>	
<p>REF. <i>2nd Macabe Ch. 2</i> describes that with the destruction of the temple during Babylonian conquest and exile, Yahweh instructs Jeremiah to hide the arc of the covenant and its contents in a cave in Mount Horbe where, as it has never been found, it still remains</p>	
<p><i>Hebrews Ch. 9</i> one of contents of the arc is the manna left over from the <i>Exodus</i> e.g. the hidden manna that the victorious will receive</p>	<p>psychologically, contact with the Self or transpersonal dimension leads to the unfolding of a rich network of meaning and imagery which makes one feel blessed</p>

<p>the WHITE STONE</p>	<p>white represents the <i>albedo</i>, a symbol of the Self that is distorted by local factors e.g. by the Christian split between spirit and nature and subsequent identification with the spirit</p>
	<p>the <i>albedo</i>, although presented as the ultimate stage, is appropriate to that historical period</p>
<p>It to the alchemical <i>lapis</i> or philosopher's stone which achieved a state of redness after having gone through a blackening and whitening</p>	
<p>4) <i>To Phiátira, to those who prove victorious I will give the authority over the pagans/nations to rule them with an IRON SCEPTRE and scatter them like earthenware and I will give them the morning star</i></p>	
<p>literally or concretely, can refer to divine favor which provides military or political power and victory</p>	<p>psychologically, refers to the subtle but powerful psychic effectiveness possessed by a highly conscious, individuated person</p>
<p>REF. to <i>Psalm 2</i> - Yahweh speaks to his anointed about the kings of the earth plotting against Him: <i>“With an IRON SCEPTRE you will break them, shatter them like so many pots.</i></p>	<p>a Messianic psalm e.g. one that refers to the Messiah</p>

<p>REF. Jung in <u>The Undiscovered Self CW Vol. 19</u> par. 583 says:</p>	<p><i>anyone who has insight into his own actions, and has thus found access to the unconscious, involuntarily exercises an influence on his environment</i></p> <p>(in contrast to persuasion or preaching)</p> <p>e.g. the efficacy of the Self becomes operative in the human realm when the individual has a connection to the Self</p>
<p>5) <i>To Sartus, to those who prove victorious, they will be dressed in WHITE ROBES and I will not blot their names out of the Book of Life but will acknowledge them to my father and the angels</i></p>	
<p>REF. to <u>Mysterium</u> par. 671 the <i>albedo</i>, the first stage of the <i>coniunctio</i>, the <i>unio mandalus</i></p> <p>REF. Edinger's <u>Mysterium</u> lectures p. 280</p>	<p>white robe represents the purification of the ego by spiritualization (the first stage in the <i>coniunctio</i>) which was the ultimate goal at the beginning of the Christian era because humanity was wallowing in nature and instinct</p>
<p>REF. <i>Philipians 4:3</i> and <i>Revelations 21:27</i> to not blot their names out of the BOOK OF LIFE - God keeps a book listing all who are entitled to or destined for eternal life</p>	
<p>Il in DREAMS to references to a great book</p>	<p>a transpersonal register that corresponds to a permanent deposit in the archetypal psyche of consciousness gained by an individual who reaches a sufficient level of ego consciousness in his lifetime</p> <p>requires a degree of unique, individual differentiation vs. being a mass, collective person</p>

<p>6) <i>To Philidephía, those who prove victorious, I will make into PILLARS in the sanctuary of my God and they will stay there forever; I will inscribe on them the name of my God</i></p>	
<p>ll <i>Peter 1:2</i> in which Peter says that Christ is the living STONE rejected by man but chosen by God and precious to him;</p>	
<p><i>set yourself close to him, so that you too... may be living stones making a spiritual house (e.g. a temple)</i></p>	
<p>ll to the DREAM reported by Max Zeller in <u>Dreams: The Vision of the Night</u> about people building gigantic pillars for a temple of mass dimensions - the <i>process was in its very beginning, but the foundation was already there</i></p> <p>[in <u>Archetype of the Apocalypse</u> p. 33]</p>	<p>Jung, when he heard the dream commented that the temple corresponds to a new religion that is being built by people around the world and which will take six hundred years before it is completed</p>
<p>7) <i>To Laodesea, to those who prove victorious I will allow to share my THRONE just as I was victorious myself and took my place with my father on his throne</i></p>	<p>e.g. I'll make you a King like me</p>

<p>ll to the idea of crowning, coronation, and enthronement</p>	
<p>REF. in answer to Pilate's question of whether Christ is a King, Christ answers, <i>"Yes, but my kingdom is not of this world"</i></p>	
<p>REF. to <u>CW Vol. 17</u> par. 309 "The Development of Personality" in which Jung discusses Christ's resistance to the Devil's temptation (a promise of all the kingdoms of the earth) – involves an assimilation of the power motif that led to a transformation of world-conquering Caesarism into spiritual KINGSHIP</p>	<p>points to the meaning of psychological kingship when achieved consciously rather than through a literal state of possessed identification with the power motive</p>
<p>REF. Edinger <u>The Christian Archetype</u> p. 53</p>	
<p>PART THREE <i>(side one)</i> <i>Chapters 4 & 5</i></p>	
<p>LAST WEEK <i>Ch. 3:20</i> - Christ says to one of the churches, <i>Look, I am standing at the door KNOCKING, if one of you hears me calling and opens the door, I will come in to share his meal side by side with him</i></p>	
<p>ll the common DREAM theme of knocking or trying more forcibly to make its way in</p>	<p>indicates that the unconscious is clamoring for admission to consciousness - it is important to follow the proper internal procedure (to open the door and show hospitality, even to a stranger) but often, the dream ego instead behaves according to outer rather than inner circumstance</p>

<p><i>Revelation 3:3 - the apocalyptic Christ says to repent and wake up or he will come to them like a thief</i></p>	
<p><i>Luke 12:37 - be like servants “waiting for their master to return from the wedding feast, ready to open the door as soon as he comes and KNOCKS. Blessed are those servants whom the master finds awake when he comes. In truth I tell you, he will... sit them down at table and wait on them...”</i></p>	
<p><i>Luke 12:37 – “if the householder had known at what time the burglar would come, he would not have let anyone break [in] ...you too must stand ready, because the Son of man is coming at an hour you do not expect.”</i></p>	
<p><i>Thessalonians Ch. 5 - the Day of the Lord will come like a THIEF in the night. It is when people say “How quiet and peaceful it is’ that sudden destruction falls on them, as suddenly as labor pains come on a pregnant woman; and there is no escape.”</i></p>	<p>if one does not pay attention to the earlier knocking, the response from the unconscious gets more impatient and forces its way in violently, for example, creating literal accidents which forcibly shift one's attention from external and habitual concerns to another level</p>

<p><i>Revelation 3:7</i> - the apocalyptic Christ, the holy and faithful one has the KEY of David, “<i>And when he opens, nobody can close and when he closes, nobody can open</i>”</p>	
<p>REF. <i>Isaiah Ch. 22:22</i> - God is addressing Shedna, an inflated master he is about to depose, during an apocalyptic moment when Babylon is besieging Jerusalem</p>	
<p>e.g. through this quotation, the grand eschatological reference in <i>Revelation</i> is linked to a concrete specific historical event noted in <i>Isaiah</i></p>	<p>indicates that the different LEVELS OF THE PSYCHE, (the personal and archetypal) are interwoven</p>
<p>eschatology =</p>	<p>a branch of theology concerned with the end of the world; in Christian doctrine, this includes the second coming of Christ, the resurrection of the dead, and the Last Judgment – <i>Webster’s</i></p>
	<p>the level that one focuses on in, for example, dream work, depends upon what one is familiar with</p>
	<p>the study of mythology and the various manifestations of archetypal imagery allow one to recognize archetypal material in its natural habitat</p>
<p>the four kinds of KEYS represent different aspects of the key of David in <i>Revelation 3:7</i></p>	<p>1) the key of the palace of David - which is a concrete, literal, historical key</p>
<p>REF. <i>Revelation 1:18</i> - <i>the apocalyptic Christ says I hold the key to death and the underworld</i></p>	<p>2) the keys of death and the underworld</p>

<p>REF. <i>Revelation 9:1 and 21</i> - an angel is given the KEY to a shaft leading down to the abyss</p>	<p>3) the key of the abyss</p>
<p>REF. <i>Matthew 16</i> - Christ gives Peter the key to the kingdom of Heaven and whatever you bind/loose on earth will be bound/loosed in Heaven</p>	<p>4) the keys to the kingdom of heaven</p>
<p>Il pope's seal has the keys of the kingdom pictured on it</p>	
	<p>SYMBOLICALLY, the key is that living efficacy which:</p> <ol style="list-style-type: none"> 1) opens the unconscious (whether in its heavenly or hellish form) or; 2) informs the way one relates to a concrete situation
<p><i>Revelation 3:10</i> - the apocalyptic Christ says “because you have kept my commandment to persevere [endure trials], I will KEEP YOU SAFE in the time of trial which is coming for the whole world”</p>	
<p>REF. Fundamentalists scholars use this passage to refer to the RAPTURE which states that the believing Christians will be spared tribulation by being removed from earth to heaven</p>	<p>psychologically, refers to the capacity to bear/endure great hardship and distress if one understands the circumstances of the event to be meaningful e.g. to be part of a larger, purposeful pattern that has a goal outside of the immediate, concrete events</p>

<p><i>John 14 - in my father's house there are many rooms - I go to prepare a place for you</i></p>	
<p><i>First Eshelonians Ch. 4 - the Lord will descend from Heaven upon His throne and the people will be "CAUGHT UP" and meet the Lord in the air</i></p>	<p>over 50-60% of population in the United States believe in the literal interpretation of the bible</p>
<p>image of God as a great KING sitting on his throne</p>	<p>psychologically, the image of the king represents the Self</p>
<p>REF. <i>Psalm 47:2 - God as king of the whole world</i></p>	
<p>Il terms to king are "Messiah," "Christ" and "anointed one"</p>	
<p>Christ claims kingship, although not of this world, with Pilate</p>	
<p>the earthly king is God's divine representative on earth - leads to the concept of the divine rights of kings</p>	
<p>REF. to John Perry's <u>The Lord of the Four Quarters</u> which discusses the origin and evolution of sacred kingship in early societies from which human government evolves</p>	
<p>the king as the ultimate "authority"</p>	<p>psychologically, the conscious realization of the Self (as the ultimate inner authority) serves as a counter pole that stands over and against the world</p>

	<p>a basic question in the course of progressive self understanding is, by what authority does one live one's life, by whom or what are you commanded</p> <p>e.g. by Godly or worldly concerns, by the Self or ego</p>
<p>the vision of the HEAVENLY COURT with the circle of the twenty-four elders, four animals, seven lights serves as a prototype of the earthly tabernacle in the temple</p>	<p>forms a mandala</p>
<p>surrounded by a SEA OF GLASS or crystal which lls the great basin of water outside of the tabernacle called the "brown sea" which is used for ritual washings</p>	
<p>ll in Gnostics in the <i>Apocryphon of John</i> in Nag Hammadi Library - a sea of light water surrounds the monad/ God - this is the spring of the water of life - He gazes upon his image which he sees in the spring of the spirit, He puts his desire in His light water</p>	<p>e.g. god is contemplating his own image in the water before his throne</p> <p>linked to the symbolism of GLASS</p>
<p>REF. to glass in Edinger's <u>Mysterium</u> lectures p. 164</p>	
<p>HISTORICALLY - Egyptians discovered and were highly proficient in working with glass about the 16th century B.C.</p>	
<p>only mention of glass in the Old Testament is in <i>Job</i> which says that gold and glass (or in some translations, crystal) cannot equal wisdom e.g. although not equal to wisdom, gold and glass are of a high value</p>	<p>the lack of references to glass may be due to the antipathy of the Israelites to Egyptian products or the Greek rationality, represented by glass</p>

<i>hyalos</i> - the Greek word for GLASS has an Egyptian origin	
QUALITIES OF glass include: 1) transparent / can see through 2) permanent indestructible quality - glass can be broken but not destroyed	
Il vitreous body linked in alchemy to the philosopher's stone	
vitreous =	of, relating to, derived from, or consisting of glass – Webster's
Il between the heavenly sea of glass before the throne of Yahweh and the earthly uses of glass (bottles, flasks, windows, eyeglasses, mirrors, telescopes, microscopes, and magnifying glass)	promote the ability to see ego's equivalent to the archetypal
DREAMS of objects of glass or the shattering of glass	refers to one's current rational consciousness or containing world view - a level of consciousness that may be shattered in preparation for an enlargement
EX. of a nuclear bomb DREAM in which the dreamer, following the explosion, explores and sees a lot of broken glass	
EX. T.S. Eliot in "The Hollow Men" uses the image of rat's feet over broken glass to describe man's hollow condition	
T.S. Eliot, <u>The Complete Poems and Plays</u> , "The Hollow Men," pp. 56-59	<i>We are the hollow men... Our dried voices, when We whisper together Are quiet and meaningless As wind in dry grass Or rats' feet over broken glass In our dry cellar...</i>

	<p><i>The eyes are not here There are no eyes here In this valley of dying stars In this hollow valley This broken jaw of our lost kingdoms...</i></p>
	<p><i>Between the desire And the spasm Between the potency And the existence Between the essence And the descent Falls the shadow For Thine in the Kingdom...</i></p>
	<p><i>This is the way the world ends This is the way the world ends This is the way the world ends Not with a bang but a whimper.</i></p>
<p>Revelation 4:6-8 - mentions the FOUR many eyed and six winged ANIMALS (a lion, bull, man, flying eagle) grouped around the throne who sing day and night</p>	<p>a simplification of Ezekiel's vision, a divine quaternity that is three quarters theriomorphic - indicating the degree of humanization of the God image at that time</p>
<p>theriomorphic =</p>	<p>having an animal form</p>
<p>PART THREE (side two)</p>	
<p>image of the LAMB & RAM</p>	<p>associated respectively with innocence (the sacrificial state) and fiery aggression</p>
<p>EX. Abraham was spared the sacrifice of Isaac by finding a substitute ram caught in a thicket</p>	

EX. in the ZODIAC - Aries, the ram, is the sign of the ending aeon - transition times, by their very nature, are apocalyptic moments	
the LAMB/RAM has seven horns and seven eyes - the latter corresponds to the seven spirits of Yahweh that roam about the earth	the lamb represents a consolidation into a single figure of the seven-fold nature of the deity or Self
	the horns correspond to the various potencies of the deity
REF. Jung in <u>Mysterium</u> par. 4 says that sub-human, theriomorphic symbolism is often combined with images of kingship or the divine	indicates the transconscious character of the pairs of opposites which constitute the paradoxical Self or man's totality
<i>Revelation 5:5 - the lion and the lamb (or the lamb and the ram) are antitheses which represent the double nature of the Messiah or apocalyptic king</i>	the opposites are prominent whenever we encounter a manifestation of the Self
REF. Jung in <u>Aion</u> par. 168 discusses the double nature of the Messiah	
the seven EYES, the eyes of God, are an important image in the final judgment	represents the archetypal or psychic experience of being looked at, stripped of all disguises, and seen for exactly what you are (not easy to endure) accompanies the coming of the Self into visibility by the ego
REF. Edinger, <u>The Creation of Consciousness</u> beginning p. 35	
all religions of the world have the notion of a final judgment, often coming just after death	

<p>EX. DREAM in <u>Dreaming the End of the World</u>, Michael Ortiz Hill:</p> <p>three weeks after experiencing the nuclear bombing of Hiroshima, a Japanese doctor dreams he is in Tokyo after the great earthquake and around him are piles of decomposing bodies looking at him</p> <p>an EYE sitting in the palm of a girl's hand leaps into the sky and flies toward him--staring - he awakens short of breath and heart pounding</p>	<p>nuclear explosion activates the apocalypse archetype with its accompanying imagery, imagery that is not linked to the concrete event</p>
<p>II DREAM that describes a fire-ball that is "fixed yet moving, staring at me like an eye"</p>	
<p>the elders sing that because the lamb was SACRIFICED (its blood bought men for God), it is worthy to take the scroll from the right hand of the throned deity</p>	<p>power and glory is attained through sacrificial blood</p>
<p>e.g. the sacrificed lamb is worthy to be given power, riches, wisdom, strength, honor, glory, and blessing</p>	
<p>REF. Jung in the <u>CW Vol. 11</u> beginning par. 381 - discusses "The PSYCHOLOGICAL MEANING OF Sacrifice"</p>	<p>psychologically a sacrifice or gift, the giving up of something of value, always carries with it a claim of which we are either conscious or not</p>
	<p>if you are conscious of your claim then you can sacrifice it because it is your possession, if you are not conscious then the thing cannot be sacrificed because it is not owned</p>
	<p>the ego's self-sacrifice, the sacrifice of one's own selfish claim, is caused or compelled by the Self which in the process is also sacrificed-- since we have only what we give, through sacrifice, the Self is gained</p>

	e.g. the Self incarnates or enters into manifestation, frees itself from unconscious projection and enters into our lives, <i>passing from unconsciousness into consciousness, from potentiality into actuality</i>
the MARTYR COMPLEX	is a perversion or psychopathological form of sacrifice - often a woman presents herself as the suffering one with the claim being both tyrannical and totally unconscious
	the power motive can be against the environment/others or against one's own developmental urge which leads to an arresting of one's development and a refusal to confront ongoing life
Q. can the facing of one's INFERIOR FUNCTION , previously avoided through projection, be an apocalyptic experience?	A. the presence of the Apocalypse archetype can be discerned by its accompanying images
	A. the fourth function is characteristically in such a primitive state that it brings up and carries with it the power of the primitive Self and thus is experienced as a revelation
PART FOUR <i>(side one)</i> <i>Chapter 6 & 7</i>	
SIX ITEMS:	
1) symbolism of the number SEVEN throughout the book of Revelation	

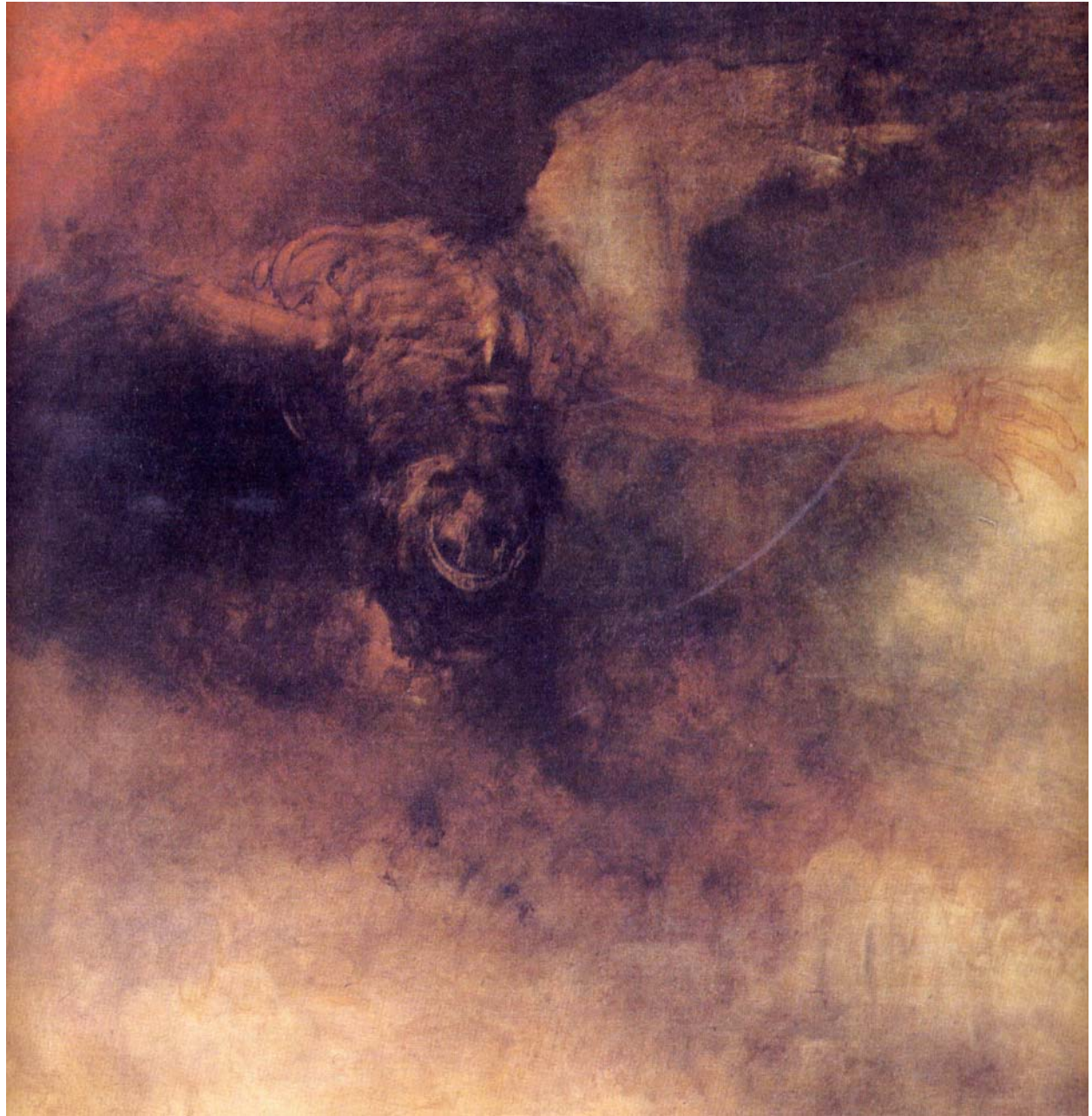
EX. SEVEN lamps, stars, angels, churches, lamb with seven horns and seven eyes, scroll with seven seals, the seventh seal leads to seven trumpets	
REF. Jung says that numbers are archetypes - the ancients more aware of the qualitative aspect or numinosity of numbers that has been almost totally lost to the modern mind	
REF. 1 st century Jewish philosopher, Philo in "The Creation of the World" discusses the beauties and holiness of the number seven	
REF. to the Pythagorean Theorem of the right angle triangle in geometry	the fountainhead of every figure and definite shape
seven neither begets nor is begotten e.g. it is a prime number that has no factors	
in reference to our text, what does it mean to be assaulted by the number seven?	
EX. seven days of creation	
EX. seven days of the week come from the seven planets in the Ptolemaic system	
EX. seven stages of life noted by Shakespeare (also Solon in ancient Greece)	
EX. seven wonders of the world	
EX. seven deadly sins	
EX. seven gifts of the Holy Spirit	
EX. the most important of the references for understanding the number seven is the seven planets of antiquity that form a planetary ladder on which the soul ascends to reach the eighth step, the eternal realm	

EX. DREAM in <u>Psychology and Alchemy</u> in which “the father calls out anxiously, ‘That is the seventh!’”	anxiety linked to the assault by the number seven and apocalypse imagery
EX. the seven basic metals of alchemy are associated with the seven planets	the number seven refers to the process of transformation or development that occurs through a series of initiatory stages
EX. <i>Proverbs Ch. 24</i> - says that a just man falls seven times and rises up again	seven as a transformational image
REF. <u>Ego and Archetype</u> discusses that seven is the sum of three and four	is linked to the symbolism of these two numbers
THREE vs.	refers to egohood, processes in time and space which go through a threefold sequence like past/ present/ future or beginning/ middle/ end
FOUR	is the number of wholeness – is beyond the categories of consciousness (space and time) and therefore represents static eternity
the numbers seven-eight parallel that of three-four	
SEVEN vs.	like three, represents a sequence of stages in a life process
EIGHT	like four, represents a totality
THREE vs.	refers to the process of a complete ego-based operation that has the possibility of leading to an experience of the Self from the standpoint of the ego

SEVEN	refers to a process of a Self-based dynamic sequence leading to an experience of the Self from the standpoint of the Self - the process whereby the Self comes into realization through its own terms
the number seven is representative of the basic theme of the Apocalypse	e.g. the coming of the Self into conscious realization which is characteristically accompanied by a great deal of anxiety
Jung in <u>Mysterium</u> par. 8 - equates the seven-fold "hidden magical Septenary" which forms a mandala with the fountain in the <u>Rosarium</u> pictures	
Ch. 6 – the BREAKING OF THE SEALS	
1) <i>the lamb breaks the FIRST seal and a rider with a bow on a white horse is given the victor's crown</i>	
2) <i>the SECOND seal is broken and a rider with a huge sword on a bright red horse is told to take away peace from the world and set people killing one another</i>	
3) <i>the THIRD seal is broken and a rider holding a pair of scales on a black horse is told to ration corn and barley</i>	(see image on next page, p. 52)
4) <i>the FOURTH seal is broken and a deathly pale horse emerges with a rider called plague followed by Hades</i>	(see images of death on a pale horse on following three pages, pp. 53-55)



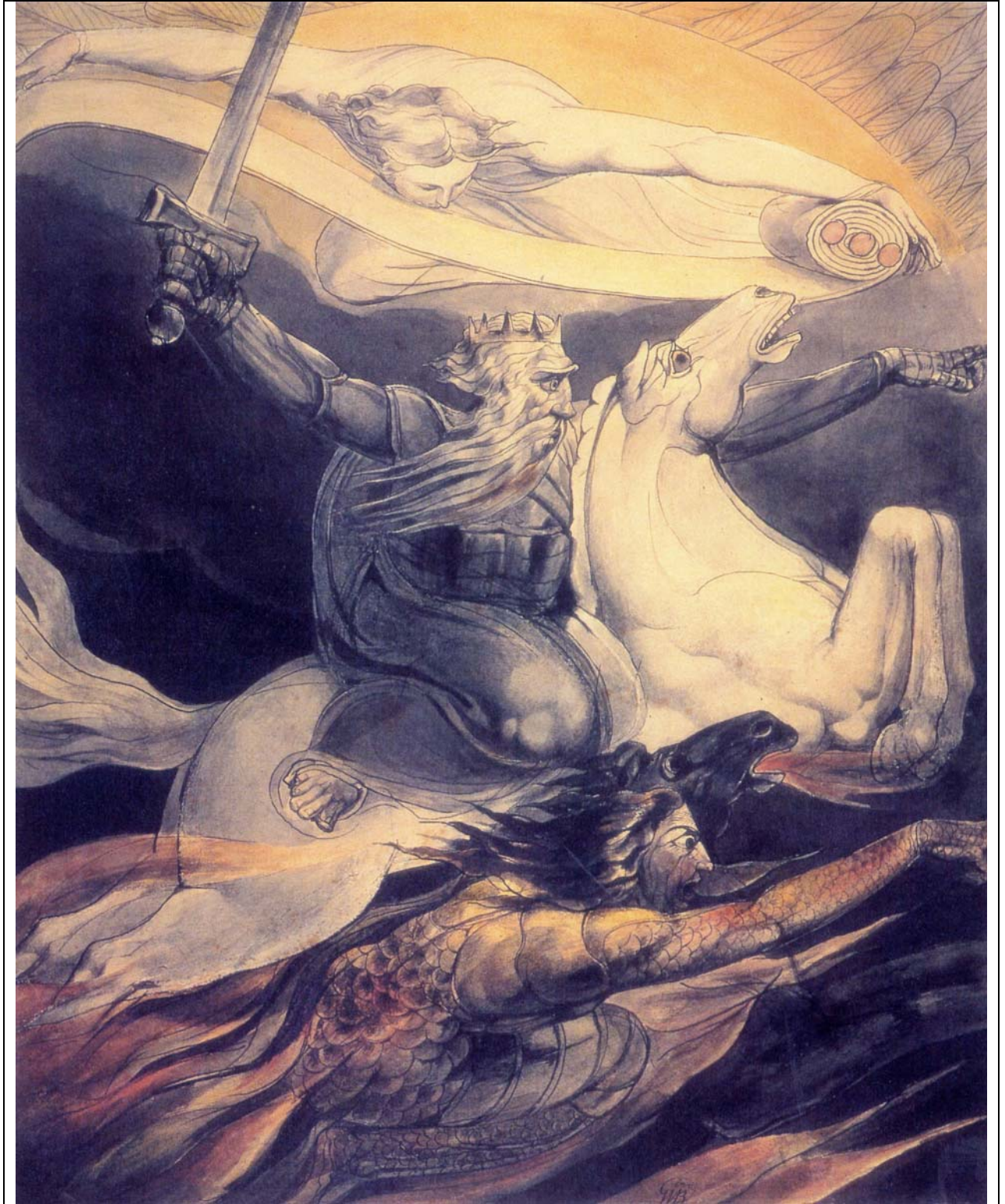
The Opening of the Third Seal, from Commentary on the Apocalypse, Bruges, Belgium 15th century – Pierpont Morgan Library, New York



JOSEPH MALLORD WILLIAM TURNER – *Death on a Pale Horse*, 1825-30 – Tate Gallery, London

BENJAMIN WEST - - *Death on a Pale Horse*, 1817 – Museum of American Art, Philadelphia





WILLIAM BLAKE – *Death on a Pale Horse*, 1800 – Fitzwilliam Museum, Cambridge, England

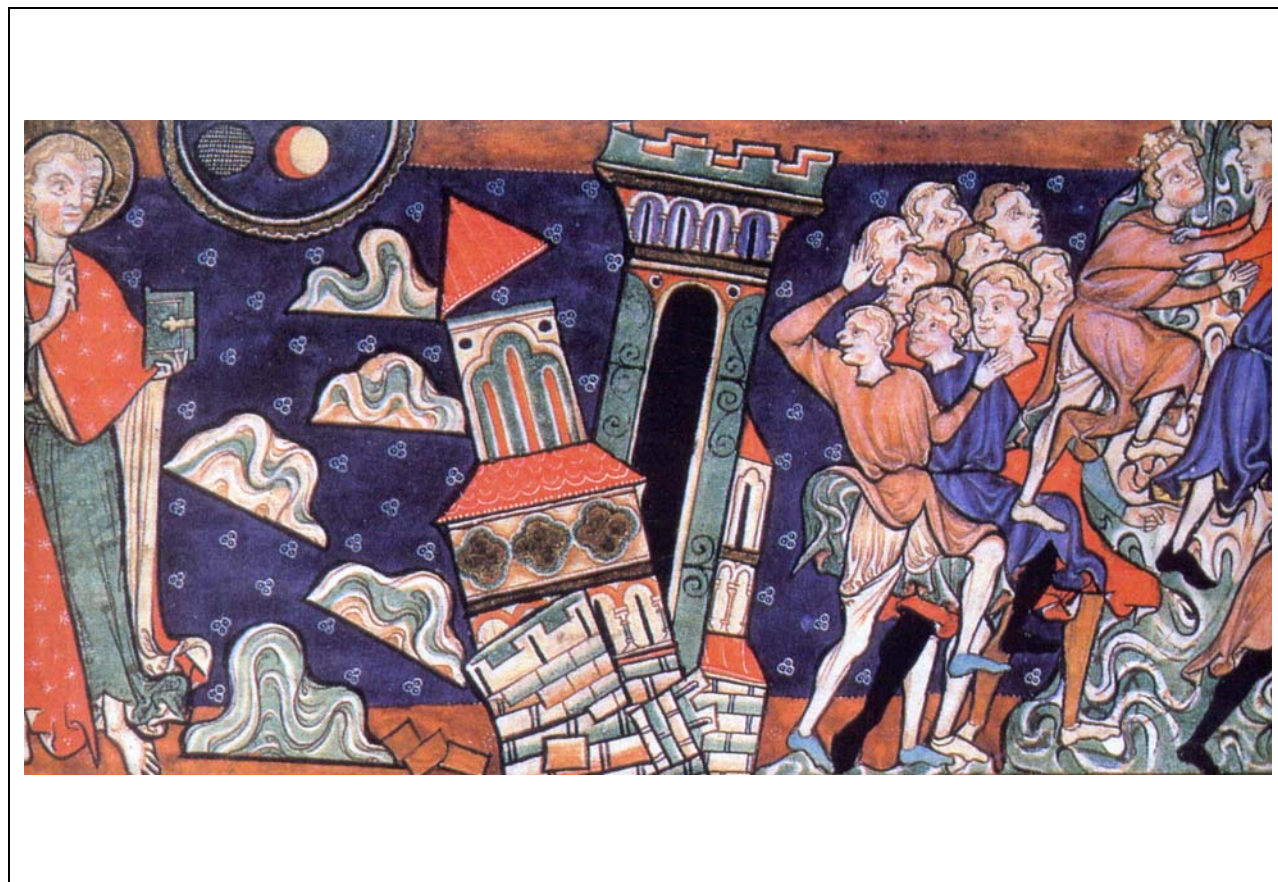
<p>an assault by the septenary gives rise to an assault by the QUATERNITY, represented by the four horsemen</p>	
<p>II in <i>Zechariah Ch. 6</i> - Zechariah's vision of four chariots with the first chariot having red horses; the second, black; the third, white; and the fourth, piebald (e.g. spotted) - identified as the four winds of heaven that are going to patrol the world</p>	
<p>three of the colors are straight forward and the fourth is ambiguous i.e. pale or spotted</p>	<p>corresponds to the AXIOM OF MARIA and the problem of the three plus one that refers psychologically to the three functions plus the fourth</p>
<p>II alchemical color sequence of black/<i>nigredo</i>, white/<i>albedo</i>, and red/<i>rubedo</i> (sometimes with a fourth of the yellowing/gold)</p>	
<p>the problem of the four parallels the nature of the last three horsemen who are going to wreck havoc on the world by dispensing some sort of calamity (killing, famine, and plague)</p> <p style="text-align: center;">vs.</p>	
<p>the first horse is white which is normally associated with positive images including the Apocalyptic Christ who later appears riding a white horse</p>	
<p>three main opinions by biblical commentators re: the meaning of this FIRST RIDER on the white horse who is seen respectively as:</p>	<p>thus the ambiguity and disagreement of the three plus one issue is demonstrated within a historical context</p>

1) Il to the figure of Christ in <i>Revelation 19</i>	
2) an imitation of Christ e.g. the anti-Christ	
3) an avenging angel like the others representing war or domination	
4) ALSO Quispel's preterist viewpoint (referring to recent historical events that have just happened) that all of the horsemen refer to the Parthians waiting on the border to attack the Roman empire	
<i>Revelation Ch. 6:9 - the breaking of the FIFTH SEAL reveals the souls of all the people killed for bearing witness to the word of God who shout for vengeance and were given white robes and told to be patient until the role was complete and their fellow brothers had been killed just as they had</i>	
the image of the ROLE	pre-existent pattern that is already present which God is obliged to follow
Il passage in Jewish apocalypse <i>4th Esra</i> or <i>Esdras</i> - the chambered souls (the dead who await salvation) -asked how long they have to wait, God answers till the measure appointed be fulfilled	

<p>Jung in <u>Answer to Job</u> says that in order for Yahweh to incarnate, He has to find what pattern He would use</p>	<p><i>...nothing can happen without a pre-existing pattern</i></p> <p>indicates to what an extent Jung saw the archetypes to be determinants</p>
<p>this passage raises the question of the motive of REVENGE/ VENGEANCE</p>	
<p>EX. Homer on the first page of the <u>Iliad</u> raises the question of whether the divine mind can entertain such vengeance as was being expressed against the heroes in the story</p>	<p>the <u>Archetype of the Apocalypse</u> gives this reference as Virgil's <u>Aeneid</u></p>
<p>EX. Yahweh as a vengeful God</p>	
<p>EX. psychology of revenge is rampant today with terrorist organizations</p>	
<p>EX. <i>Deuteronomy 32</i> - Yahweh says:</p> <p><i>"I shall return VENGEANCE to my foes... I shall make my arrows drunk with blood, and my sword will feed on flesh...."</i></p>	
<p>EX. <i>Jeremiah 46</i> - describes the Day of Yahweh, "a day of vengeance when... the sword will devour until gorged, until drunk with their blood..."</p>	

<p>EX. <i>Naiam Ch. 1</i> – “<i>Yahweh is a jealous and vengeful God ... he is rich in wrath... he stores up fury for his enemies. Yahweh is slow to anger but great in power... never lets evil go unpunished. In storm and whirlwind he takes his way... His fury-- who can withstand it? Who can endure his burning wrath? His anger pours out like fire and the rocks break apart before him.</i>”</p>	<p><i>Revelation</i> is largely Jewish with a superficial Christian overlay</p>
<p>Jung in <u>Answer to Job</u> says, that the FIRST ADVENT of Christ is meant to transform Yahweh</p>	
<p>the SECOND ADVENT, in <i>Revelation</i>, brings back the untransformed God image</p>	
<p>Jung in <u>Answer to Job</u> par. 708 discusses TWO LEVELS OF MEANING behind the cosmic catastrophe of <i>Revelations</i> in general and the wrath of the ram following the breaking of the sixth seal in particular</p>	<p>1) related to the PERSONAL psychology of John or more generally, an outburst of <i>long pent-up negative feelings... [that] can frequently be observed in people who strive for perfection</i></p>
<p>Jung in <u>Answer to Job</u> par. 730 cautions against a purely personalistic interpretation, saying:</p>	<p><i>I have seen many compensating dreams of believing Christians who deceive themselves about their real psychic constitution and imagined that they were in a different condition from what they were in reality. But I have seen nothing that even remotely resembles the brutal impact with which the opposites collide in John's visions...</i></p>

	<p>2) that the purpose is NOT to show John his PERSONAL shadow so much as to open his eyes <i>to the immensity of God, for he who loves God will know God... because John loved God [and his fellow human beings] this "gnosis," this knowledge of God, struck him</i></p> <p>Il between John and Job</p>
<p>there is an implicit CONTRAST between the LOVING GOD of Christianity on the one hand</p> <p>vs.</p> <p>the UNTRANSFORMED GOD image seen in the <i>Book of Revelation</i> on the other</p>	<p>the conscious assimilation of Christianity constructs a venerated layer onto the individual psyche in which the primordial Yahwehistic libido has undergone a certain amount of transformation through education and experience</p> <p>vs.</p> <p>however below this veneer, the primordial psyche exists as described in the <i>Book of Revelation</i></p>
VENGEANCE/REVENGE	<p>prominent dynamism in the operation of the unconscious that derives from the untransformed Self</p>
	<p>a grave problem to humanity, not to be glossed over by ineffectual preaching on Christian humility</p>
<p>Jung says in <u>CW13</u> par. 335:</p> <p><i>One does not become enlightened by imagining figures of light, but by making the darkness conscious....</i></p>	<p>doesn't banish but mediates through a consciousness that knows what its true nature is</p>
<p><i>Book of Revelation</i> and its accompanying dark and violent imagery</p>	<p>are facts of the objective psyche, that everyone who goes deeply enough within himself will discover because it is a part of the collective psyche - a foundation in which we are all grounded</p>



The Opening of the Sixth Seal, from Trinity Apocalypse, Anglo-Norman, c. 1255-60 – Trinity College Library, Cambridge, England

Revelation 6:12 - *“In my vision when he broke the SIXTH SEAL, there was a violent earthquake and the sun went... black... the moon turned red as blood all over, and the stars of the sky fell on the earth like figs dropping from a fig tree when a high wind shakes it; the sky disappeared...” then all the earthly rulers... the whole population... took to the mountains to hide in caves...*

<p><i>... they said to the mountains and the rocks, Fall on us and hide us away from... the anger of the Lamb. For the day of his anger has come, and who can survive it?</i></p>	
<p>image of STARS FALLING from heaven down to earth</p>	<p>this is an image of the upper or spiritual aspect of the collective unconscious erupting into consciousness</p>
	<p>represent archetypal entities that enter ego consciousness - an invasion of consciousness by the collective unconscious</p>
	<p>one of the features of the coming of the Self</p>
<p>II DREAM recorded in Edinger's <u>The Creation of Consciousness</u> p. 28 - in which in the beginning of the dream the dreamer is standing in the Palisades overlooking New York City which has been destroyed and is in a rubble - in the twilight there are fireballs in the sky heading for earth</p>	
<p>PART FOUR <i>(side two)</i></p>	
<p><i>Revelation 6:12</i> - with its CATASTROPHIC IMAGES of stars falling, earthquakes, the sun turning black and the moon, a blood red</p>	<p>corresponds to the phenomenology of psychosis when the collective unconscious bursts wide open and inundates the ego with transpersonal images that the ego can't handle</p>
<p>invasion happens from two directions simultaneously – from above and below</p>	<p>both kinds of images arise when the unconscious starts to open up</p>



HOWARD FINSTER – *And the Moon Became as Blood*, 1976 – National Museum of Art, Smithsonian, Washington, D.C.

<p>Revelation 7:1-8 - four angels, standing at the four corners of the earth, holding the four winds of the world back are told to wait to devastate the world until a SEAL is put on the foreheads of the servants of God</p>	
<p>there are a total of 144 thousand seals - TWELVE thousand from each tribe</p>	<p>archetype of twelve underscored</p>
<p>II Ezekiel 9 - Jerusalem is about to be attacked by divine vengeance - six men advance from the upper North gate each holding a deadly weapon - among them is a man dressed in linen with a scribed zinc-horn in his belt whom Yahweh tells to go throughout Jerusalem and mark a CROSS/TAW on the foreheads of all who grieve and lament over all the loathsome practices - he tells the six armed men to kill and exterminate man, woman, and child without pity/mercy who are not marked</p>	<p>sealing for purpose of protection against divine vengeance</p>
<p>J.M. Ford (annotator and commentator for <u>Anchor Bible</u>) connects: the SEAL or <i>taw of salvation or preservation with the judicial proceedings involving the Urim and Thummin, the objects, probably sacred lots, by which the priests gave an oracular decision in the name of Yahweh...set into the breast plate of the high priest</i></p>	
<p>originally were small stones [used] in judicial proceedings marked with the first and last letters of the Hebrew alphabet</p>	<p>implies a developmental sequence in the alphabet that moves from guilt to innocence</p>

<p><i>aleph</i> (for guilty)</p> <p>vs.</p> <p><i>taw</i> (for innocent/blameless)</p>	
<p>II <i>aleph</i> as the mark of the beast worshippers</p>	
<p>II the mark/seal of Cain that protects him from being killed</p>	
<p>seal separates the elect from the multitude; the esoteric and exoteric</p>	<p>separates those with different levels of development</p>
<p>esoteric =</p>	<p>intended for or understood by only an initiated few</p>
<p>exoteric =</p>	<p>capable of being understood by most people, not just an informed or select minority</p>
<p>II in DREAMS - in which a seal or mark is a significant indication of vocation</p>	<p>e.g. of being called for the individuation process</p>
<p><i>Chapter 7:13</i> - describes that people in WHITE ROBES:</p>	<p>II to early Christian baptism, after which the neophyte was dressed in a white robe</p>
<p>1 - have been through the great persecution</p>	
<p>2 - their robes washed white again in the blood of the lamb</p>	<p>REF. Edinger in <u>Ego and Archetype</u> discusses the <i>solutio</i> symbolism of baptism in blood</p>
<p>3 - now stand in front of God's throne and serve him day and night in his sanctuary</p>	

<p>II <i>Genesis 49:10</i> – <i>“The scepter shall not pass from Judah until... he washes his clothes... in the blood of grape.”</i></p>	<p>Messianic text which refers to the coming of the Messiah</p>
<p>II <i>Isaiah 63</i>: - reference to one who comes from Edom magnificently dressed in CRIMSON GARMENTS, clothes red <i>“like someone treading the wine press”</i></p>	<p>text connected to the vengeance of the coming Messiah</p>
<p>the figure states that he has trod the wine press of the people, trod them down in anger trampled on them in wrath: <i>“their blood squirted over my garments and all my clothes are stained. For I have decided on a day of vengeance...”</i>.</p>	
<p>washing ones robe white in the BLOOD OF THE LAMB is ambiguous with two levels of meaning:</p>	
<p>1- on the surface it involves sharing the SACRIFICIAL DEATH OF CHRIST by enduring martyrdom for his name</p>	<p>psychologically, suffering is redemptive when it is experienced consciously as a part of the archetypal drama of the transformation of the Godhead</p>
<p>thereby experiencing a baptism in the blood generated by the archetypal drama that their martyrdom lives out</p>	<p>all suffering that is conscious of that context is redemptive because it is a participation in the self-sacrifice of the god image whereby the later is undergoing transformation by virtue of the fact that there is a conscious participation of an ego that knows what is going on</p>

	e.g. that understands the archetypal context/meaning of the suffering
<p>Il in Pascal's remark that Christ's agony will continue until the end of the world because it is re-living itself all the time</p>	
<p>Il Gnostic doctrine of <i>Jesus patibilis</i> (latin for suffering Jesus)</p> <p>EX. <u>Answer to Job</u></p> <p>Christ is continually undergoing his sacrificial death in all of nature</p>	
<p>2- at another level, washing ones robe white in the blood of the lamb means to join in the SLAUGHTER OF ONES ENEMIES</p>	
<p>PART FIVE (<i>side one</i>) <i>Chapters 8, 9, & 10</i></p>	
<p><i>Ch. 8</i> - seven trumpets are given to seven angels who stand in the presence of God - another angel who had a golden censor stood at the alter and was given incense to offer with the prayers of all the saints</p>	
<p>IMAGES:</p> <p>1 – INCENSE</p> <p>2 - CENSORS (circular item on a chain that the priest moves about to sense proceedings) that dispense incense</p> <p>3- the TEMPLE and its furnishings are duplicated in heaven:</p>	

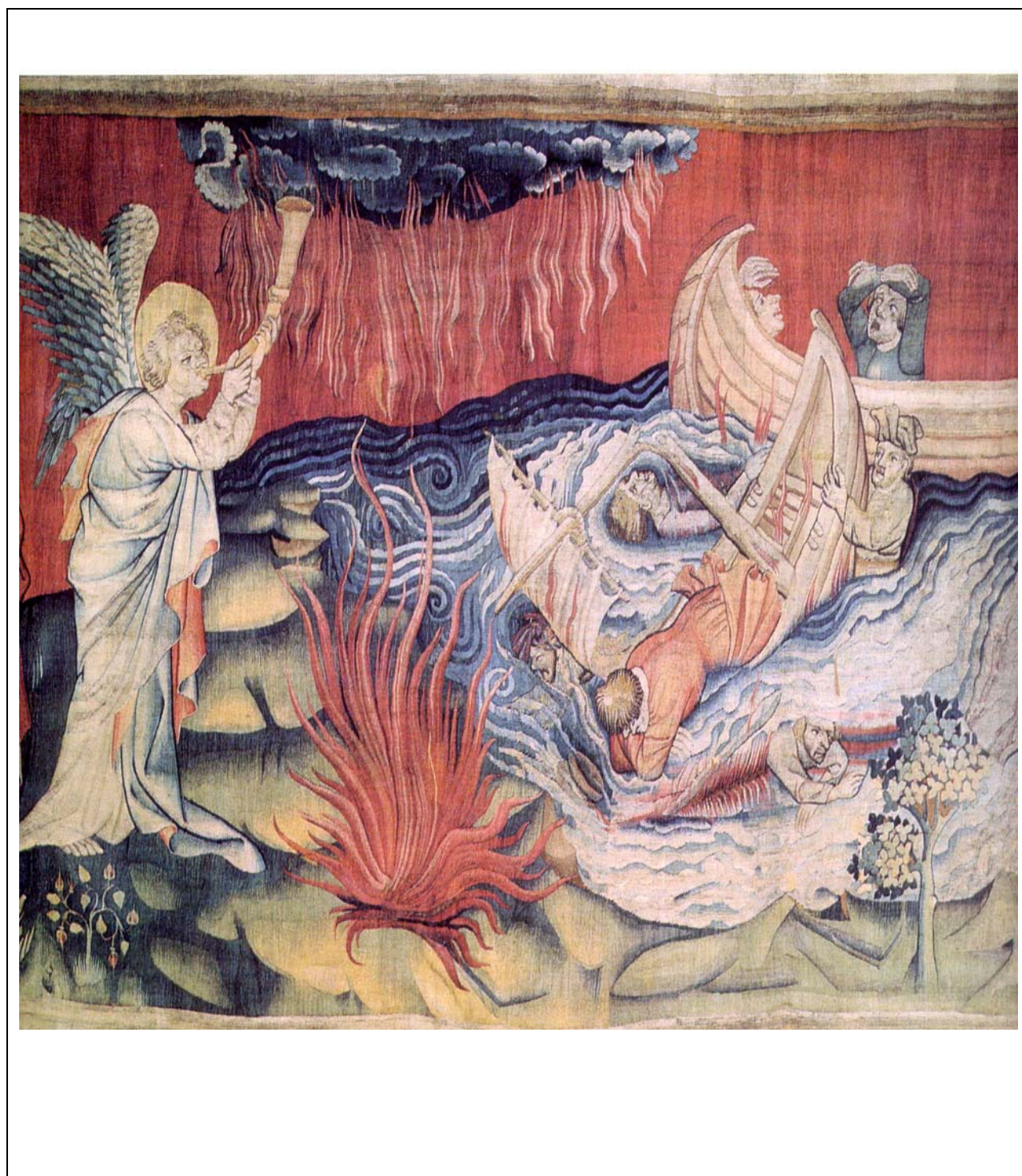
<p>IMAGES/ TEMPLE - continued</p> <ul style="list-style-type: none"> ❖ a square room: is the holy of holies containing the arc of covenant with the mercy seat ❖ on the other side of the curtain is the lamp, the table of SHOBREAD, and an alter of incense ❖ outside are the basin and sacrificial alter where the animals are sacrificed 	
<p><i>Exodus 30</i> - instructions for the construction of the ALTER of incense:</p> <ul style="list-style-type: none"> ❖ dimensions ❖ covered with pure gold ❖ burn incense in morning and night, and perpetually for all generations to come ❖ incense made of sweet perfumed spices regarded as holy and cannot be used for personal use 	
<p><i>Leviticus 10</i> -- 250 rebels against Moses and his authority perish in the flame of Yahweh through the unauthorized use of CENSORS</p>	<p>use of the incense and censor are dangerous when unauthorized</p> <p>symbolizes the use of transpersonal libido by the ego</p>
<p><i>Revelations 8</i> - angel offered incense with saints prayers, then filled the censor with fire from the alter and threw it down on the earth; “immediately there came peals of thunder and flashes of lightening, and the earth shook”</p>	

J.M. Ford, commentator on the <u>Anchor Bible</u> , notes four astonishing reversals:	1 – the THRONE/ALTER gives wrath vs. mercy and atonement
	2 - INCENSE as an instrument of punishment vs. sweet savor to the Lord
	3 – the hurling down of COALS/FIRE vs. the gentle rise of incense indicating prayer
	4 - TRUMPETS played in this context vs. during worship
Ford also describes the daily SACRIFICE OF INCENSE offered in the temple:	
in the morning (after the lamb is immolated but before it is placed on the alter of holocaust)	
immolate =	to offer in sacrifice; to kill as a sacrificial victim – <i>Webster's</i>
repeated in evening (after the lamb is placed on the alter but before the libation) three priests:	
1ST - placed burning coals from the alter of holocaust onto the alter of incense	

(priest prostrated himself in adoration and retired)	
2ND - poured incense on coals, bowed and departed, walking backwards	
3RD - priest and people pray and chant Psalm 150 while trumpets play	
incense used to burn INCENSE = earthly version of heavenly fire	
accompanied by very rigid prescriptions on how it may be used	
<p>Ecclesiastically, the incense SACRIFICE symbolizes the transpersonal power/ authority assumed by church leaders over their flock of believers</p> <p>e.g. assume authority to interpret the nature of god and how he should be worshipped</p> <p>It that church is the sole access to the holy spirit</p>	<p>psychologically, we understand the symbolism in terms of the individual - thus the injunctions surrounding the use of the fire indicate how carefully transpersonal libido must be handled</p> <p>such energy isn't immediately identifiable but comes in surges of special facility - creative inspiration, gifts, and capacities</p>
REF. <i>Revelations 8</i> - angel offered incense with saints prayers, then filled the censor with fire from the alter and threw it down on the earth - immediately there came peals of thunder and flashes of lightening and the earth shook	

Q. what is a CENSOR doing in heaven?	
A. on earth, the censor serves as a subtle form of sacrifice in which incense is placed on fire and fragrant smoke ascends to God	
A. the heavenly incense alter, however, works in the reverse direction - distributing divine fire downward	
II <i>Ezekiel 10</i> - man in linen takes burning coals from below divine chariot and casts it on the city below	
the casting of fire on earth - FIRE FALLING from heaven is a repeated image	
EX. Elijah overcame false prophets of Baal by calling down divine fire to consume his vs. their sacrifice	
EX. Christ announces that he has come to bring fire to the earth	
EX. Yahweh manifesting himself as fire in the burning bush	
transpersonal fire has a double aspect, comes from TWO different DIRECTIONS : heavenly and infernal fire - falls out of heaven but also rises up from the abyss	frequently encounter in DREAMS fire means affect, when divine, it represents undifferentiated transpersonal libido that can have its origin in heaven or hell (two manifestations of the same phenomenon)

<p>EX. in DREAMS, an outstanding example of transpersonal fire in mammoth proportions is a nuclear explosion which, because of its magnitude, is linked to apocalyptic imagery</p>	
<p>EX. smaller version of same phenomena is found in imagery of LIGHTENING</p>	
<p>EX. Jung in <u>Vol. 9i</u> "Study in the Process of Individuation" says:</p> <p>Picture Number.2 is of lightening coming down on a rocky landscape, blasting out a sphere from the surrounding rocky hill-side</p>	<p>represents blasting an individual psyche out of identification with the containing matrix - the beginning of an individuation process initiated by the Self</p>
<p>TRUMPETS blowing:</p>	
<p>1ST - <i>a third of the earth and all the trees, and every blade of grass was burnt up</i></p>	<p>assaulted with threes - divides things into threes - and eliminates one third</p>
<p>2ND – <i>“a third of the sea turned into blood, a third of all the living things in the sea were killed, and a third of all ships were destroyed”</i></p>	<p>symbolically, THREE is the number of ego-hood -a differentiating process in which the conflict manifested by the opposites (number two) resolves and reconciles in a third position i.e. a synthesis</p>
<p>3RD – <i>“a huge star fell... on a third of all rivers and on the springs... and a third of all water turned to wormwood”</i></p>	<p>three is therefore the principle of conscious experience - the way ego consciousness organizes and understands experience and behavior</p>



The Second Trumpet: The Shipwreck, from *The Apocalypse of Angers*, designed by Jean Bondol; woven by Nicolas de Bataille, c. 1373-81 – Musee des Tapisseries, Angers, France

<p>4TH - <i>a third of the sun, moon, and stars were blasted</i></p>	<p>number ONE represents the original state of wholeness</p> <p>number TWO is the state of doubleness, conflict, and opposition - thesis and antithesis</p>
<p>in <i>Revelation</i> the earth is being divided into THIRDS</p>	<p>the earth is being assaulted with that phenomena and forced into a full experience of and living out of what it means to be conscious - a separation of the opposites and endurance of the conflict that that separation occasions in order to seek resolution</p>
<p>EX. Edinger's DREAM that <i>a special ritual must be performed in order to allow the consecrated host of the communion meal to touch the ground. This is necessary because in the midst of the communion ceremony, a group of terrorists is going to burst in to the church and massacre one-third of the congregation... at this point, the officiating priest must DROP ... to the ground... and protect the HOST with his body—the way a football player protects a fumbled football... to protect the host from the possibility of blood's falling on it during the massacre.</i></p>	<p>e.g. the sacred food of the Self (the host) that nourishes the ego must be grounded during this moment of crisis</p> <p>ordinarily it would be a disaster for the host to be dropped - but in this case it must be in touch with concrete, earthy, reality of the same nature as a football game to allow the sacred entity to survive the apocalyptic encounter</p>
<p>ll at the same time, Leonard Bernstein produced his <i>Mass</i> or “Theatre Piece” in which the officiating priest drops the host</p>	
<p>FOOTBALL</p>	<p>represents a degraded sacred ritual of the <i>coniunctio</i> discussed in Edinger’s <u>The Mystery of the Coniunctio</u> - brings a level of earthy reality to the experience of the sacred that it doesn't have in the elevated ritual</p>

<p>implication of the BLOOD from massacre falling ON THE HOST - is that the blood would dissolve the host (cause a <i>solutio</i>) and thus needs to be covered</p>	<p>[destructive affect has a dissolving effect on the sacred value that is protected against through the sacred being in contact with palpable/physical reality]</p>
<p><i>Revelation 9 - "the fifth angel blew his trumpet, and I saw a star that had fallen from heaven onto the earth, and the angel was given the key to the shaft leading down to the ABYSS. When he unlocked [it]... smoke rose... like the smoke from a huge furnace so that the sun and sky were darkened... and out of the smoke dropped locusts [which]... were given the powers that scorpions have on the earth"</i></p>	<p>J.M. Ford says that the English word "abyss" is used to render the Hebrew term <i>tehom</i> which has four meanings:</p> <ul style="list-style-type: none"> 1 - the OCEAN which once spread over the earth but is not restricted to a subterranean abyss which is closed and sealed and accessible only through a shaft 2 - DEEP ABODE of Yahweh's enemy, the sea dragon 3 - EARTH, A PIT which is a place of intermediate punishment 4 - the TEMPORARY RESIDENCE of fallen angels... a waterless, bird-less, fiery place beyond the confines of earth and heaven, where the angels are in utter darkness and covered by rocks
<p>OVERLAPPING TERMS as used biblically:</p> <p>abyss = the deep</p> <p>Hades = the land of the dead</p> <p>Gehenna = refers to the valley south of Jerusalem where there use to be human sacrifices burnt and later trash - therefore a place of fiery punishment</p>	<p>illustrates how the psyche describes its own depths</p> <p>e.g. different aspects of the unconscious</p>



The Fifth Trumpet, from Lambertus, *Liber Floridus*, Flemish, c. 1448 – Musee Conde, Chantilly, France

<p>PART FIVE (<i>side two</i>)</p>	
<p>Gaer <u>Legends of the Bible</u> p. 221- when building King David's home, the workers accidentally removed the LID TO THE ABYSS letting out all of the ocean waters - David replaces the lid with a stone that has the holy name written on it</p>	
<p><i>But it was soon discovered that the earth below had lost its moisture and even the rains were not enough to grow crops</i></p>	<p>demonstrates the need to put a lid on the unconscious, but not too much</p>
<p>e.g. the abyss had been sealed too far down to insure that it didn't flood but created the opposite trouble of drying up the earth</p>	
<p><i>King David then composed fifteen PSALMS, and as each psalm was completed, the Waters of the Deep rose one thousand ells</i></p>	<p>the psalms are equated with active imagination - poetry, like the symbolic attitude, can raise the level of the unconscious and moisten the dry earth of the parched ego</p>
<p>David offered thanks to God when the water was raised to a level that kept the grounds always moist enough for crops – but didn't allow the abyss to rise above or below this point</p>	<p>[REF. <u>Mysterium</u> p. 160 par. 189-190 "If thou knowest how to moisten this dry earth with its own water, thou wilt loosen the pores of the earth..."]</p>
<p>the abyss is inhabited by DEMONS, FALLEN ANGELS, and transpersonal powers of darkness</p>	<p>e.g. autonomous unconscious complexes with archetypal cores that are deeply enough rooted are demonic entities deriving their energy from the untransformed primordial psyche</p>
	<p>EX. any significant personal analysis shows at least minor demonic possessions - in-depth self-knowledge is a protection against demonic possession</p>

<p>EX. when asked how he could live with the knowledge of the nature of God that he revealed in <u>Answer to Job</u>, Jung replied:</p> <p><i>I live in my deepest hell and from there I can't fall any further.</i></p> <p>[REF. Von Franz, C.G. Jung: <u>His Myth in Our Time</u> p. 174 noted in the <u>Archetype of the Apocalypse</u>]</p>	<p>e.g. if the ego lives in hell, the demonic complexes have been penetrated by consciousness and undergone resolution</p>
<p>next, as the abyss is opened, the SMOKE from the huge furnace erupts</p>	<p>psychologically significant that the same description is given to the opening of the abyss as to the theophany on Sinai</p>
<p>II <i>Exodus 19:18</i> - the theophany on Mt. Sinai</p> <p>describes the manifestation of Yahweh on Mount Sinai</p>	<p>e.g. the abyss and Yahweh are the same phenomenon viewed from different ego standpoints</p>
<p>theophany =</p>	<p>a visible manifestation of a deity – Webster's</p>
<p><i>Revelation 9:7-10</i> - next, the LOCUST come out of the smoke - like horses armed for battle, with gold-like crowns, faces that seemed human, hair like women's', teeth like lion's, body armor like iron - the noise of their wings sounded like the great charge of horses and chariots in battle, with tails like scorpions</p>	<p>represents the demonic powers</p> 

borrowed from *Book of Joel 1* - invading locust army involved in the day of Yahweh

J.M. Ford believes that this text is a **PLAY ON WORDS** between:

hargol (Hebrew) = locust

harjal (Arabic) = troops



The Fifth Angel Sounding the Trumpet, from *Commentary on the Apocalypse*, Bruges, Belgium 3d quarter of 15th century – Pierpont Morgan Library, New York

Book of Joel 1-2:9 -

“listen to this you elders... tell your children about it... and their children the next generation: what the nibbler has left, the grown locust has eaten... a nation has invaded my country... with teeth like a lions' teeth... reduced my vines to a desolation and my fig trees to splinters, striped them and broken them down leaving their branches white, the fields are ruined, the land is in mourning....”

in the next chapter –

“in their van, a fire devours, in their rear a flame consumes. The country is like a garden of Eden ahead of them and a desert waste behind them, nothing escapes them...”

the locust “hurl themselves at the city, they leap onto the walls, swarm up the houses, getting in through the windows like thieves”

J.M. Ford/Edinger - II between the various **PLAGUES** called down by the trumpet blasts and the plagues of Egypt:

this description of the **DAY OF YAHWEH** represents an invasion of pent up demonic forces activated with the act of the apocalypse archetype - one of the ways in which invasion by the collective unconscious can manifest itself

this imagery applies to an **INDIVIDUAL** only where there is a vast disparity or intense polarization between consciousness and the accumulated energies of the unconscious - there has to be a dissociated state that builds up to get imagery of this sort

but for a **CIVILIZATION** that has become psychologically secularized (i.e. has lost all sense of connection to the transpersonal dimension of the psyche and life) there is fertile ground for the eruption of this type of imagery

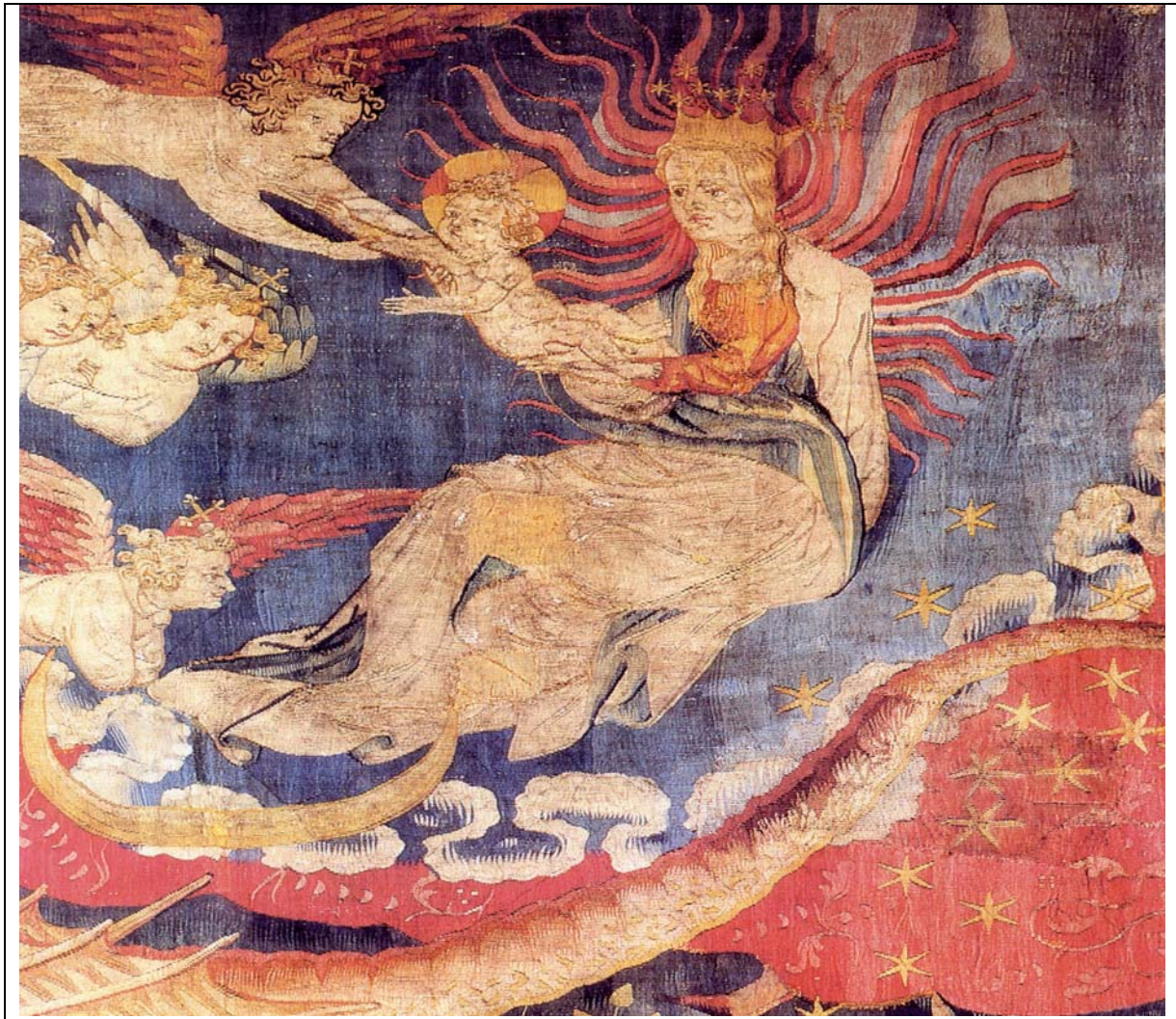
<p>1 – thunder, hail, and fire</p> <p>2 - Nile turning to blood</p> <p>3 - darkness over Egypt for three days</p> <p>4 – locust</p> <p>5 - some other parallels are reversed</p>	
<p>imagery is coming FULL CIRCLE –</p> <p>the OLD TESTAMENT PLAGUES that Yahweh imposed on the Egyptians were the means by which the Israelites were freed from bondage - thus the beginning of the Israel nation</p> <p style="text-align: center;">vs.</p> <p>the APOCALYPTIC PLAGUES are now applied to the Israelites themselves</p>	<p>psychologically, the tyranny of the ego (represented by the Pharaoh) called forth the plagues from the unconscious</p> <p>similarly the current overemphasis of the ego may call forth the plagues again</p>
<p><i>Chapter 10 – I heard a voice speak from heaven say...</i></p>	
<p><i>to take the open scroll out of the hand of the angel who says to EAT it - it will turn your stomach sour but in your mouth it will taste as sweet as honey - then you are to prophesy again, this time against many different nation and countries and languages and emperors</i></p>	

<p>the above episode derives from <i>Ezekiel 2:8</i></p> <p><i>“you son of man, are to listen to what I say to you; do not be a rebel... open your mouth and eat what I am about to give you” - a hand stretches out holding a scroll on which is written “lamentation, dirges, and cries of grief” - feed on this scroll, then go to the house of Israel and tell them what I said - I did and it tasted sweet as honey</i></p>	<p>common image in DREAMS of being given something to eat -means that it’s to be taken in and assimilated</p>
<p>II <i>Deuteronomy 8:3</i> - <i>he fed you with manna.. to make you understand that man lives not on bread alone but on every word that comes from the MOUTH of Yahweh</i></p>	<p>concerns the two-fold symbolism of the mouth:</p> <p>1 - RECEPTIVE ORGAN that takes in edible/nourishing material and assimilates it and turns it into ones own substance</p>
<p>II <i>Proverbs 9:5</i> - <i>wisdom says “come and eat my bread, drink the wine which I have drawn”</i></p>	<p>2 - also the EXPRESSIVE ORGAN that emits the creative word</p>
<p>II <i>Ecclesiasticus 15:2-3</i> - <i>wisdom will give him the bread of understanding to eat and the water of wisdom to drink</i></p>	<p>food and word are symbolically linked - for example, the bible repeatedly characterizes the word of God as food</p>
<p>WORD OF GOD/Sophia is taken in through the mouth as food to be digested</p>	<p>Q. of whether the material has been assimilated/ingested or is simply regurgitated like birds</p>

<p>if a prophet, you are suppose to regurgitate the word through preaching, to eat the scroll and then go out and preach what is in it</p>	<p>need to look at this with prophets who are giving expression to transpersonal truths</p>
<p>PART SIX <i>(side one)</i> <i>Chapters 11, 12, & 13 and Answer to Job 7:10-16</i></p>	
<p><i>Chapter 11 - then I was given a long cane as a MEASURING ROD, and was told to “measure God’s sanctuary and the alter and the people who worship there” but not the outer court which has been handed over to the pagans</i></p>	<p>evidence that the ego must take an active part in understanding and completing the purposes of the unconscious once activated</p> <p>the ego must take part in the actualization of the Self</p>
<p>e.g. John is asked to become an active participant in the divine drama</p>	<p>EX. Max Zeller's DREAM of a vast temple being constructed and various people working on it</p>
<p>prototype in <i>Ezekiel 40</i> - <i>Ezekiel</i> describes one of his visions in which the hand of Yahweh puts him down on a high mountain (Babylon) where he saw a man whose appearance was like brass and who had a flax cord and measuring rod in his hand - told to look carefully and later tell the house of Israel what he sees - the man then proceeds to measure out the dimensions of a TEMPLE</p>	<p>measurement is a careful, rational, analytic procedure - thus precise, quantitative measurement is applied to visionary subject matter</p>

<p>REF. <u>NIV Study Bible</u> provides a drawing of the temple</p>	
<p>the dimensions are described so specifically that it can literally be drawn even though the temple at Jerusalem had already been destroyed</p>	
<p><i>Chapter 12 - now a great sign appeared in heaven, a WOMAN adorned with the SUN standing on the MOON and with the twelve stars on her head for a crown...</i></p>	<p>as Jung notes in <u>Answer to Job</u>, this passage, considered psychologically, is one of the most important in <i>the Book of Revelation</i></p>
<p><i>“she was pregnant, and in labor, crying aloud in the pangs of childbirth”</i></p>	
<p>the strained conventional interpretation is that this SUN-MOON WOMAN represents the community of God's people or the virgin Mary</p> <p>THE CHILD is considered to represent Christ and his ascension</p>	
<p>an interesting variation in the Jehovah’s Witnesses theology says that the woman is Jehovah's wife</p>	
<p><i>“then a second sign appeared in the sky: there was a huge RED DRAGON with seven heads and ten horns, and each of the seven heads crowned with a coronet...”</i></p>	

its tail dragged a third of the stars
from the sky and dropped them to the
earth and the dragon stopped in
front of the woman as she was having
her child so that he could eat it as
soon as it was born from its mother...



THE WOMAN WHO IS GOING TO GIVE BIRTH AND THE GREAT DRAGON WANTING TO DEVOUR THE INFANT, from *The Apocalypse of Angers*, designed by Jean Bondol; woven by Nicolas de Bataille, c. 1373-81 – Musée des Tapisseries, Angers, France



WILLIAM BLAKE, *The Great Red Dragon and the Woman Clothed with the Sun*, from *Bible for Thomas Butts*, c. 1805 – National Gallery of Art, Washington, D.C.

<p>... <i>the woman brought a male child into the world, “THE SON who was to rule all the nations with an iron scepter, and the child was taken straight up to God” while the woman escaped into the desert where god had made a place of safety ready for her to be looked after for 1260 days</i></p>	<p>the phrase regarding the son's ruling with an iron sceptre, is the only biblical reference in this passage that is consistent with the remaining fabric of illusions in <i>Revelation</i></p> <p>e.g. in comparison to the rest of <i>Revelation</i>, this passage [re: the sun-moon woman] is a foreign body</p>
<p>Jung in <i>Answer to Job</i> par. 711 says - this vision is out of context - in comparison to the previous visions which were afterward revised and embellished, this image is original</p>	<p>psychologically, it represents the heavenly <i>hieros gamos</i> whose fruit is the divine man-child threatened with the fate of Apollo who was like-wise pursued by a dragon</p>
<p>GREEK MYTH - from relations with Zeus, Leto became pregnant with APOLLO AND ARTEMIS - jealous, Hera had a Python pursue Leto and forbid any rooted earth to allow her to give birth</p>	<p>Apollo and Artemis represent the sun and the moon which means that the <i>Sol/Luna coniunctio</i> existed in Leto on an unconscious basis before the births, when a <i>separatio</i> took place</p>
<p>eventually Leto gave birth on the floating island of Delos which at that moment became rooted – later, Apollo slew Python, his mother’s enemy</p>	<p>in <i>Revelation</i> you see the reverse phenomena - the woman is already connected to the sun and moon (which are separate entities) and gives birth to a single child who is a union of the opposites</p>
<p>Jung in <i>Answer to Job</i> par. 712 says:</p>	<p><i>the son who is born of these heavenly nuptials is perforce a complexio oppositorum, a uniting symbol, a totality of life</i></p>
<p>in <i>Revelation</i> - the child is born and taken or CAUGHT UP TO GOD and his throne</p>	
<p>Jung in <i>Answer to Job</i> par. 713 – says,</p>	<p>this means that <i>the child-figure will remain latent for an indefinite time and that its activity is reserved for the future</i></p>

<p>Edinger adds,</p>	<p>this spontaneous <i>coniunctio</i> vision, in the middle of the book, is the living heart of <i>Revelation</i></p> <p>buried in the sound and fury of the apocalypse is the supreme value found in this image - a symbol of wholeness and totality</p>
<p><u>Answer to Job</u> par. 713</p>	<p>the imagery derives from a heathen/ pagan source e.g. Greek mythology rather than Christian tradition - indicates that it is an authentic product of the unconscious</p> <p><i>in the unconscious is everything that has been rejected by consciousness, and the more Christian one's consciousness is, the more heathenishly does the unconscious behave if in the rejected heathenism there are values which are important for life - which can be thrown out like the baby with the bath-water</i></p>
<p><i>Chapter 12:7-12 – “and now WAR broke out IN HEAVEN, when Michael with his angels attacked the dragon [and his angels who] were defeated and driven out of heaven”</i></p>	<p>represents a decisive split in the pleroma/unconscious between the two sides of the Godhead</p>
<p><i>the great dragon, the primeval serpent, known as SATAN who had deceived all the world was hurled down to the earth - then a voice shouted “salvation and power and empire forever have been won by our God”</i></p>	<p>the split between good and evil indicates that Satan, the second son of Yahweh, has been born</p>



WILLIAM A. BLAYNEY – *Anti-Christ on Globe*, 1961 – Phyllis Kind Gallery, New York

<p><i>... but for earth and sea trouble is coming, for "the devil has gone down to you in a rage" knowing that his days are numbered</i></p>	
<p>Other references to SATAN'S FALL include:</p> <p>REF. <i>Luke 10:18</i> - Christ announces Satan's fall from heaven like lightening</p> <p>REF. <i>Genesis</i> and <i>Book of Enoch</i> refer to fallen angels especially in the time of Noah</p>	
<p>REF. Milton's <u>Paradise Lost</u>, based on legendary sources, had SATAN'S BEING CAST OUT of heaven as preceding both the fall of Adam and Eve and the serpent's temptation of Eve</p>	<p>the same image of Satan being cast out of heaven that appears in the <i>Book of Revelation</i> is set by Milton at the very beginning of ecclesiastical human history but does not fit canonical material</p>
<p>Milton - <u>Paradise Lost</u></p> <p>Book I: lines 33 - 49</p> <p><i>Who first seduc'd them to that foul revolt? Th' infernal Serpent; hee it was, whose guile Stirr'd up with Envy and Revenge, deceiv'd The Mother of Mankind; what time his Pride Had cast him out from Heav'n, with all his Host Of Rebel Angels, by whose aid aspiring To set himself in Glory above his Peers, He trusted to have equall'd the most High If he oppos'd; and with ambitious aim Against the Throne and Monarchy of God</i></p>	<p>as Rivkah Kluger demonstrated in <u>The Image of Satan in the Old Testament</u> and as also seen in <i>Book of Job</i>, Satan wasn't cast out of heaven but came and went as he wished throughout the Old Testament times</p> <p>it is significant that, although canonically incorrect, this particular archetypal image first appears in Milton's time [around 1667]</p> <p>Jung in <u>Aion</u> says that Satan fell out of heaven about 1500 A.D. with the visible advent of the Anti-Christ</p> <p>the image of the antichrist appears when the god-image falls out of metaphysical projection and in lodging itself in the vicinity of the ego, is reversed</p>

<p><i>Rais'd impious War in Heav'n and Battle proud With vain attempt. Him the Almighty Power Hurl'd headlong flaming from th' Ethereal Sky With hideous ruin and combustion down ... To bottomless perdition, there to dwell In Adamantine Chains and penal Fire, Who durst defy th' Omnipotent to Arms.</i></p>	<p>e.g. the polarity reverses because whenever transpersonal energies are touched by the ego they become Luciferian, e.g. inflationary</p> <p>(this shift was first seen by the creative minority within Western humanity, like Milton)</p>
<p><i>Revelation states that with the CASTING OUT OF SATAN that the inhabitants of heaven rejoice but woe to those of the earth and sea for the devil has come down unto you having great wrath because he knows that he has but a short time</i></p>	<p>indicates that heaven, the collective unconscious, is cleansing itself of its troublesome character and fobbing it off onto the earth, or ego</p> <p>in the last 500 years of the Christian aeon there has been a vast expansion of conscious human energies and initiatives in all areas that have become increasingly inflationary</p>
<p>Blake's series of engravings on the <i>Book of Job</i> follow the biblical account pretty straight forwardly</p> <p>No. 15 pictures Yahweh showing Job his underside, namely Behemoth and Leviathan</p> <p>No. 16 depicts Satan being cast out of heaven into hell below the earth</p>	<p>the latter (No. 16) is not mentioned in and has nothing to do with the <i>Book of Job</i></p> <p>however, Blake's unconscious with uncanny perspicacity interjects that image at the point at which Job makes the discrimination between the two sides of Yahweh's nature</p>
<p><i>Chapter 13:1 – “Then I saw a BEAST emerge FROM THE SEA: it had seven heads and ten horns... like a leopard, with paws like a bear and a mouth like a lion...”</i></p>	<p>one aspect of the apocalypse archetype is that with the opening up of the unconscious and the coming of the Self in all of its tumultuous phenomena, both the spiritual and animal transpersonal energies come onto the scene</p>



*Seven-Headed Serpent from the Book of Revelation, from Luther Bible, German 1st edition, c.1530
– Bible Society, London*



WILLIAM BLAKE, *The Great Red Dragon and the Beast from the Sea*, from *Bible for Thomas Butts*, c. 1805 – National Gallery of Art, Washington, D.C.



WILLIAM BLAKE, *The Number of the Beast is 666*, c. 1805 – Rosenbach Museum and Library, Philadelphia

<p>13:11 – “Then I saw a second beast emerging FROM THE GROUND; it had two horns like a lamb but made a noise like a dragon” - a servant to the first beast</p>	<p>these two beasts carry the major psychological content of this particular section - Leviathan, the sea monster, and Behemoth, the land monster</p>
<p>REF. <u>Dreaming of the End of the World</u> by Michael Ortiz Hill which has a collection of apocalyptic dreams provides an almost precise MODERN PARALLEL:</p>	
<p>EX. <i>so much heat had been generated deep down into the earth from the atomic explosions that earthquakes forced long dormant dinosaur eggs to the surface, where they hatched</i></p>	
<p>REF. the <i>Book of Job – Ch. 40</i> – the first mention of LEVIATHAN and BEHEMOTH is when Yahweh shows Job what Job refers to as Yahweh’s “menagerie”</p>	<p>images of the primordial psyche, the underside of Yahweh which Jung refers to in <u>Answer to Job</u> as <i>the abysmal world of shards</i></p>
<p>PART SIX (<i>side two</i>)</p>	
<p>Jung’s <u>ANSWER TO JOB</u> provides us with a meaningful understanding of Job’s ordeal, the apocalyptic events pictured in the <i>Book of Revelation</i>, and events of which we are now in the midst</p>	<p>the apocalypse is now going on in the collective psyche – once you are aware of the symbolism you can look below the surface and see what is happening psychologically at the level of the collective psyche</p>
	<p>the significance of <u>Answer to Job</u> can’t be overestimated because it provides us with an understanding of the meaning of both an individual Job ordeal and those in the collective psyche in which we are participant-observers, as in the case of the Jewish Holocaust</p>

<p>REF. – Jung in <i>Aion</i>, par. 178 says, <i>According to the Syrian Apocalypse Baruch, Leviathan shall rise from the sea with the advent of the Messiah - and Behemoth shall be revealed and both shall become food for the survivors of the End</i></p>	
<p>Edinger in <i>The Bible and the Psyche</i> p. 159 recounts the Jewish legend that with the coming of the Messiah, there will be a great MESSIANIC BANQUET at which the flesh of Behemoth and Leviathan will be eaten and the “garden of Eden state” will be restored</p>	<p>theme of sizable importance psychologically entailing the assimilation of the primordial psyche</p>
<p>Patai’s collection of the Messiah Texts states that the Holy One will <i>slaughter Behemoth and Leviathan... and prepare a great banquet for the pious. And he will seat each... according to his honor... and He brings all the fine things of the Garden of Eden....</i></p>	
<p>And the Holy One will expound to them the meanings of a new Torah through the Messiah... and will give keys to Michael and Gabriel to open the gates of Gehenna and bring the wicked up, wash and anoint them with oil and heal them of the wounds of Gehenna and clothe them in beautiful and good garments and bring them before the holy one</p> <p style="text-align: center;">vs.</p> <p>in John's version of the apocalypse, except for the mandala vision at the end, the main body is made up of violent <i>separatio</i> images</p>	<p>refreshingly different version which depicts reconciliation and the emergence of an authentic totality</p> <p>understood as the necessary psychological process for that stage of development of the collective psyche</p>
<p><i>Chapter 13 - describes the beast who requires himself to be worshipped</i></p>	<p>reference to the Roman Emperors of the time, some of whom claimed personal divinity</p>

<p>branded with the name or number of the BEAST (666)</p>	<p>Jung states that the chapter, "The Enigma of Bologna," in <u>Mysterium Coniunctionis</u> gathers to it numerous different interpretations through the centuries and is thus like psychic flypaper</p>
	<p>the number of the Beast, 666, is also like psychic flypaper that has generated innumerable projections through the centuries</p>
<p>the number 666 has been associated with:</p> <ul style="list-style-type: none"> ❖ Nero Caesar ❖ the "Gnostic Ogdoad" by certain Christian fathers ❖ the Catholic church Italika during the Protestant reformation in 16th Century Europe (calling the pope Papeiskos) ❖ Luther by the Catholic church ❖ Muhammed by both Luther and the Catholic church ❖ more recently, Napoleon and Hitler 	<p>groups uniformly project their enemies onto this number - since in antiquity, letters were used for numbers, by juggling the name of an enemy (into Latin, Greek, or Hebrew) the number could be eventually configured into 666</p> <p>symbolically the number six is known as the "marriage" number because it is the product of the two prime numbers, two and three</p> <p>represents the "union" of a pair of triads, represented geometrically by two triangles</p>
<p>in alchemy, the upward pointing TRIANGLE is the sign for fire and the lower, the sign for water and when they are superimposed or married, then you get the "Solomon's seal," or six pointed star of David</p>	<p>there is nothing obviously negative about this image initially until you think about the potential for conflict when you bring fire and water together</p>
<p>SIX</p>	<p>image of the <i>coniunctio</i> under the aegis of the number three which is the aegis of the ego</p>

<p>a e g i s =</p>	<p>1 : <i>Class Myth.</i> the shield or breastplate of Zeus or Athena, bearing at its center the head of the Gorgon 2: protection, sponsorship - <i>Webster's</i></p>
<p>SIX</p>	<p>another way of looking at it that might account for six as a negative number is to look at the numbers one through eight as forming TWO QUATERNITIES</p>
<p>in the FIRST SERIES leading to quaternity (1, 2, 3, 4)</p>	<p>number two is the demonic number because it generates the "other" which has a sinister component as seen in such terms as "duplicity," "double-cross" and "doubt" which all cognate with twoness</p>
<p>in the SECOND SERIES of four (5, 6, 7, 8)</p>	<p>number six occupies the same relative position as number two</p> <p>[representing the "otherness" or conflictual element of the second quaternity which involves a second movement toward wholeness that is now under the auspices of the ego]</p>
	<p>[in this relative position, the number six plays an important part in forming] the second triangle in conflict with the first triangle</p> <p>a little speculative, but a reflection induced by trying to understand what makes the number six so diabolical in the <i>Book of Revelation</i></p>
<p>HEXAGON</p>	<p>Edinger in <u>Ego and Archetype</u> p.216 - interprets a DREAM with a hexagon as the dark, primitive, mask-like aspect of the dark deity</p> <p>when his eight year old saw a picture of it sitting on his desk, she shuddered</p>
<p>NOTE: Edinger in <u>Ego and Archetype</u> p.216 says the number six "is associated with the completion or fulfillment of a creative task"</p>	

	<p>[in summary, the number six is associated with that which is perceived as "other," the dark side of God or Satan, and conflict but also with images of creativity, marriage, and the <i>coniunctio</i>]</p>
<p>Q. I am assuming that the Jesus of John's vision was John's experience of a deposit in the collective unconscious which was left by JESUS the man, however do you feel that there is also an existing ongoing Jesus outside of that deposit who is both aware of that deposit and this experience of John? Similarly does the resurrected body refer only to these deposits or is there some form of consciousness that continues, for at least victorious individuals, following death?</p>	<p>A. Jung in <u>Vol. 2 of his Letters</u> (in two letters to Upton Sinclair beginning on p. 87 and p. 201) discusses the significance of the historical Jesus in relation to the archetypal content he was carrying</p> <p>the HISTORICAL JESUS was a human being with extraordinary qualities but happened, because of the timing, to be the recipient of a massive collective projection, the description of which has so overlaid the gospel accounts that it is impossible to separate the historical Jesus from the archetypal overlay that is projected onto him by the collective psyche</p>
	<p>here and there, if one looks closely, one can detect authentic passages of unique individuality [attributable to JESUS] that cannot be derived from the <i>Psalms</i> or the <i>Book of Enoch</i> or from some other traditional location - but there are very few</p>
	<p>Jung's description of a historical vs. archetypal Jesus is from an empirical psychological standpoint and is not a metaphysical pronouncement</p>
	<p>faith can hold whatever convictions it has without being touched by [the psychological approach] because Jung addresses his remarks not to possessors of faith but to those who have dropped out of containment within a traditional faith and are searching for an authentic understanding of what religious phenomena means</p>

	so it is not so much a matter of the historical Jesus leaving a deposit, at least at this stage of things, as it is of the archetypal symbolism being projected onto the historical Jesus
	but then, the fact that that event took place and therefore the archetype manifested for the first time in human history, that fact then became a deposit in the archetypal psyche - so that there was a kind of circular happening
	it came from the unconscious and it returned to the unconscious but having gone through the process of being incarnated and of having passed through the consciousness of a countless number of individuals who were caught up in the religious convictions that were generated
PART SEVEN <i>(side one)</i> <i>Chapters 14, 15, &16</i>	
<i>Chapters 14:6&7 - "then I saw another angel flying high over-head, sent to announce the 'eternal gospel' to all who live on the earth... 'FEAR GOD and praise him, because the time has come for him to sit in judgment; worship the maker of heaven, and earth and sea...."</i>	Jung in <u>Answer to Job</u> par. 719, comments on the "Eternal Gospel" saying: <i>the first angel proclaims an 'ever lasting gospel' the quintessence of which is 'Fear God!' There is no more talk of God's love.</i> e.g. God is fearful Jung goes on to say in par. 733: <i>John correctly foresaw... some of the possible dangers which threaten our world in the final phase of the Christian aeon... He knew, also, that the fire in which the devil is tormented burns in the divine pleroma forever... God has a terrible double aspect:</i>

	<p><i>... a sea of grace is met by a seething lake of fire and the light of love glows with a fierce dark heat of which it is said 'ardet non lucet' –it burns but gives no light. That is the eternal, as distinct from the temporal, gospel: one can love God but must FEAR him. - <u>Answer to Job</u> par. 733</i></p> <p>understood psychologically, proximity to the Self is accompanied by anxiety</p>
<p>pleroma =</p>	<p>fullness, plenitude; in Gnostic theology, the spiritual universe as the abode of God and of the totality of the divine powers and emanations – <i>OED</i></p>
<p><i>in Revelation Ch. 1:17 - John says when I saw him I fell down in a dead faint</i></p>	<p>important to understand this transpersonal dimension of anxiety - the experience of anxiety, at least for adults, is not only personalistic but indicates nearness to the Self</p>
<p>uniformly when individuals in the Bible encounter an angel, the first thing an angel says is "fear not!"</p>	<p>every major anxiety experience is a kind of miniature apocalypse which psychologically means a coming into consciousness of the Self - anxiety is a harbinger of that phenomenon</p>
<p><i>Chapter 14:1 - describes a lamb on Mount Zion with 144 THOUSAND people "all with his and his Father's name written on their foreheads. I heard a sound coming out of the sky like the sound of the ocean or the roar of thunder; it was like the sound of harpists playing their harps"</i></p>	<p>144 thousand can be considered the apotheosis of the number twelve in being twelve squared times a thousand e.g.:</p> $12^2 \times 1,000 = 144,000$ <p>twelve raised to higher and higher levels is thus a number of totality</p>

<p><i>there in front of the throne they were singing a new hymn in the presence of the four animals and the elders - a hymn that could only be learned by the 144 THOUSAND who had been redeemed [purchased] from the world</i></p>	<p>this is the number of elect martyrs who follow the sacrifice of the lamb</p>
<p><i>the ones “who have kept their virginity and not been defiled with women; they follow the Lamb wherever he goes; [and] have been redeemed [purchased] to be the FIRST FRUITS for God and for the Lamb”</i></p>	<p>first fruits of all harvest, including first fruit of human womb, e.g. the first born, belongs to Yahweh and are suppose to be sacrificed to him</p>
<p>if one eats the first fruits instead of handing them over to Yahweh, one invites disaster</p>	<p>symbolically, the first fruits are God's food and if they are not given freely, Yahweh takes them by violence- as seen in <i>Ch. 14</i> when harvest time comes</p>
<p>ll in <i>Exodus</i> when the first born of the Egyptians were not given voluntarily, they were taken involuntarily and killed</p>	<p>sacrifice of the first fruit is an archetypal pattern that plays out at a number of levels</p>
<p>ll at the divine level in which the first fruit of Yahweh, Christ, was also sacrificed</p>	
<p>[ll sacrifice of the first King, Saul - <i>FROM OLD TESTAMENT SERIES</i>]</p>	<p>represents the first efforts of the ego to carry the meaning of the Self that ultimately end in failure - whereas the second effort (represented by David) succeeds</p>

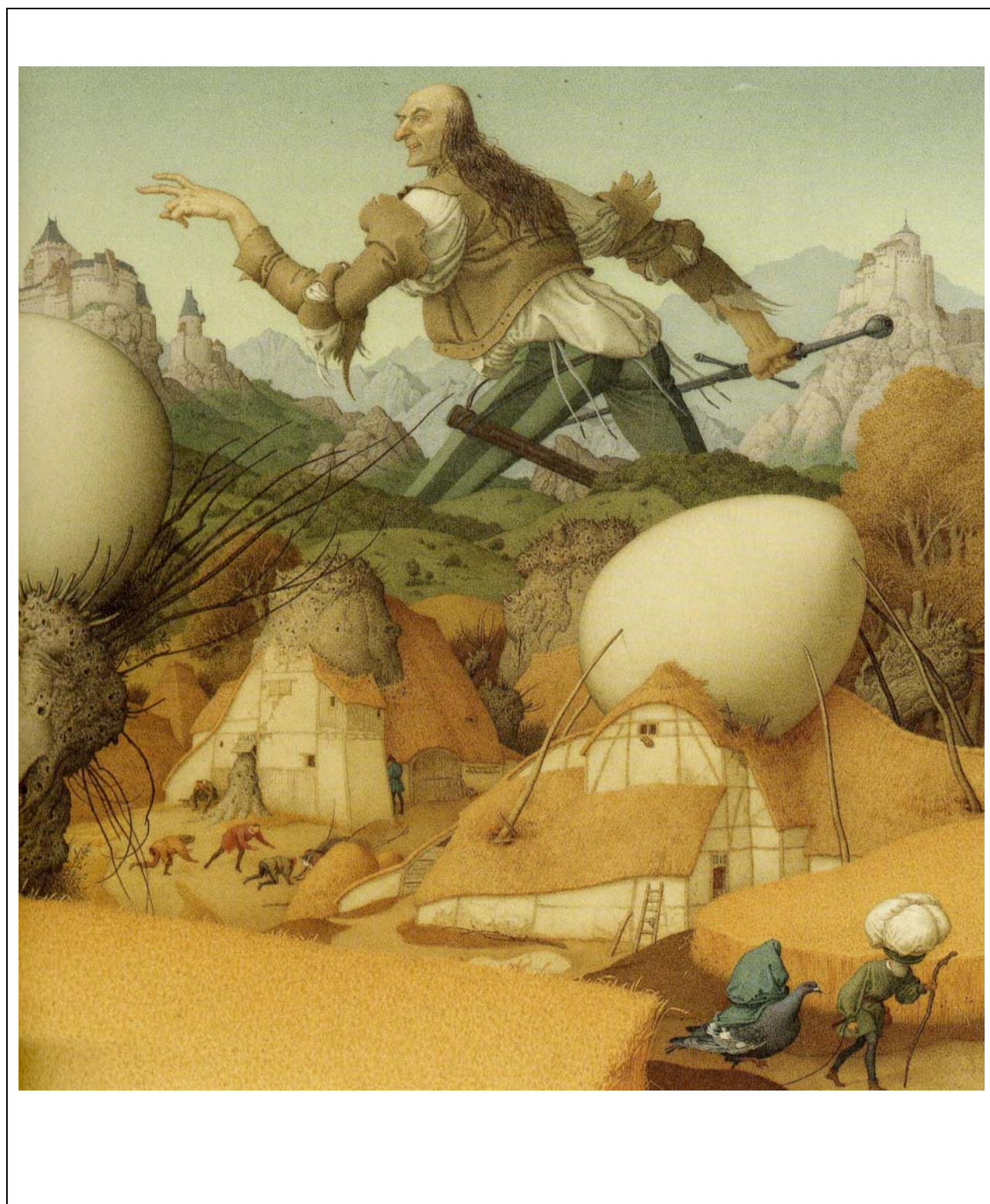
<p>II FIRST BORNS have a more problematic relationship to the unconscious and transpersonal dimension</p>	
<p><i>FROM OLD TESTAMENT SERIES</i></p>	<p>the first born child belongs to Yahweh thus one must either sacrifice the child or buy him back through the deliberate sacrifice of something else</p> <p>the sense of "specialness" of the first born needs to be put in the service of the Self</p>
<p><i>Chapter 14:9 – “a third angel followed shouting aloud, ‘All those who worship the BEAST and his statue, or have had themselves branded on the hand or forehead [with its name]... will be made to drink the wine of God's fury... in fire and brim-stone they will be tortured in the presence of the holy angels and the Lamb and the smoke of their torture will go up forever and ever. There will be no respite, night or day, for those who worship the beast....”</i></p>	<p>the beast represents the primordial psyche - the Leviathan/ Behemoth combination, a feature or aspect of ego-Self identity</p> <p>eternal torture with fire refers to the fate of those wholly identified with the primordial psyche</p> <p>when the Self is activated in an individual who is largely identified with the primordial psyche - that individual is tortured by compulsive desires for the two great beastly principles - pleasure and power</p> <p>e.g. hungry yearnings, envies, hatreds, everything that pertains to pleasurable gratification and power gratification i.e. being superior</p>
<p>II in alchemical texts to the CRUDE SULFUR (versus true)</p>	
<p><u>Mysterium</u> par. 192 - Jung's classic psychological interpretation of an alchemical allegory - in which he links crude sulfur to desirousness e.g. pleasure and power</p>	<p><i>You too are infected with this collective sickness. Therefore bethink you for once... and consider: What is behind all this desirousness? A thirsting for the eternal, which can never be satisfied with the best...</i></p>

	<p>... because it is 'Hade's in whose honor the desirous' go mad and rave.' The more you cling to that which all the world desires, the more you are Everyman, who has not yet discovered himself and stumbles through the world like a blind man leading the blind with somnambulistic certainty into the ditch. Everyman is always a multitude. Cleanse your interest of that collective sulfur which clings to all like a leprosy. For desire only burns in order to burn itself out, and in and from this fire arises the true living spirit which generates life according to its own laws... This means burning in your own fire and not being like a comet or flashing beacon, showing others the right way but not knowing it yourself.</p>
<p>FIRE relates to the alchemical operation of <i>calcinatio</i> and all of its accompanying symbolism</p> <p>II the torturing fire referred to in <i>Revelation</i></p>	
<p>Q. WHY is the fire ETERNAL ?</p> <p>(doesn't sound very auspicious for transformation)</p>	<p>understood in the context of the CHRISTIAN SCRIPTURES (including the <i>Book of Revelation</i>) being documents of SEPARATIO* the major content of which involves a decisive, radical separation</p> <p>between heaven and earth, spirit and matter/nature, upper and lower</p> <p><i>separatio</i> is a crucial feature of the Christian myth and the Western civilization/psyche that developed out of it - we are all split</p>
	<p>* exception: <i>Revelation</i> ends with the image of the <i>mandala</i> city, the new Jerusalem</p>

	<p>the CHRISTIAN MYTH envisions a permanent eternal split</p> <p>vs.</p> <p>ORIGEN in the 3rd century B.C. considered the possibility of the redemption of the devil but was branded heretical</p> <p>vs.</p> <p>the new PSYCHOLOGICAL aeon aims at the UNION of the split</p> <p>thus the eternal aspect of the torture, the eternal burning of the fire, results from an emphasis within the <i>Book of Revelation</i> on <i>separatio</i> alone and not the next stage of union and integration which would naturally follow</p>
<p><i>Chapter 14:14-20 – “in my vision, I saw a white cloud and sitting on it, one like a son of man with a gold crown on his head and a sharp sickle in his hand. Then another angel came out of the sanctuary and shouted... ‘Put your sickle in and reap, HARVEST time has come and the harvest of the earth is ripe...’”</i></p>	<p>terrible image whose basic underlying/implicit idea is that humanity is a vast agricultural process for God, to be harvested for food and drink</p>
<p><i>“Then the one sitting on the cloud set his sickle to work on the earth, and the earth's harvest was reaped...”</i></p>	

<p>Another angel, who also carried a sharp sickle [is told to] ‘Put your sickle in, and cut all the branches off the vine of the earth, all the grapes are ripe.’”</p>	
<p>“So the angel set to work and HARVESTED the whole vintage of the earth and put it into a huge winepress... of God's anger outside the city, where it was trodden until the blood that came out of the winepress was up to the horses' bridles as far away as 1,600 furlongs”</p>	
<p>ll idea in the <i>Book of Enoch Ch. 7:1-4</i> - describes what took place just before Noah's flood when angels or heavenly beings descended from heaven and married the daughters of men and defiled themselves with them</p>	
<p>the angels taught the women “charms and enchantments, and the cutting of roots, and made them acquainted with plants...”</p>	
<p>“And they became pregnant, and bore great GIANTS...”</p>	

<p><i>... who consumed all the acquisitions of men. And when men could no longer sustain them, the giants turned against them and devoured mankind....”</i></p>	<p>Jung in <u>Answer to Job</u> par. 669 says that the giants are pointing to <i>an inflation of the cultural consciousness at that period of time just before the flood</i></p>
<p>Il apocalyptic DREAM in Edinger's <u>Creation of Consciousness</u> p. 28</p> <p><i>I am walking along... the Palisades, overlooking all of NYC [which] is in a rubble -- the world has been destroyed as we know it... fires everywhere, thousands of people are running in every direction...</i></p>	<p>decisively demonstrates the living psychic reality of this material here and now</p>
<p><i>...the Hudson river has overflowed many areas... smoke is billowing up... the land has been leveled... fire balls are in the sky, heading for the earth. It was the end of the world, total destruction of everything...</i></p>	
<p><i>The cause of this great destruction was a race of great giants who had come from outer space... in the middle of the rubble I could see two of them sitting... casually scooping up people by the handful and eating them [like grapes]... The giants had landed in flying saucers (the fireballs are other landings)... the earth as we know it was conceived by this race of giants in the beginning of time.</i></p>	<p>BEING EATEN BY GIANTS = succumbing to inflation</p>
<p><i>They cultivated our civilization, like we cultivate vegetables in a hot house... and now they had returned to reap the fruits that they had sown.</i></p>	



picture of giants from *The Brave Little Tailor*, Olga Dugina & Andrej Dugin – Harry Abrams Inc., 1999

An illustration showing a giant's foot at the top, a beanstalk with a spiral pattern in the middle, and a small character at the bottom. The character is holding a book and looking up. The background is a light yellowish-brown. The text is on the right side of the illustration.

JACK'S BEAN PROBLEM

“Forget that **Hen**.

Now it’s time for the best story in the whole book—my story. Because **Once Upon a Time** I traded our last cow for three magic beans and... hey, Giant. What are you doing down here? You’re wrecking my whole story.”

“**I DON’T LIKE THAT STORY,**” said the Giant.

“**YOU ALWAYS TRICK ME.**”

“That’s the best part,” said Jack.

“**FEE FI FUM FORY. I HAVE MADE MY OWN STORY.**”

“Great rhyme, Giant. And I’m sure your story is just as good. But there’s no room for it. So why don’t you climb back up the beanstalk. I’ll be up in a few minutes to steal your gold and your singing harp.”

picture of giant from *The Stinky Cheese Man and other Fairly Stupid Tales*, Jon Scieszka & Lane Smith – Viking Penguin, 1992

<p>It in Gnostic <i>Gospel of Thomas</i> that speaks to two possibilities:</p> <p>ACCURSED OPTION - lion eats man and man becomes lion - man is assimilated to lion stuff</p> <p>vs.</p> <p>BLESSED OPTION - man eats lion and lion becomes man</p>	<p>precisely the issue we are dealing with when the collective unconscious is activated or lives itself out through us unconsciously to the extent that the ego is EATEN BY one of the archetypal GIANTS OR LIONS</p> <p>to that extent man has become lion which is a disaster</p> <p>if the experience can be assimilated and understood by consciousness then the archetypes are humanized and they become human</p>
<p>that's the issue we have in the HARVESTING imagery of <i>Revelation</i> - the fundamental elementary question that runs throughout all levels of existence is "who eats whom?"</p>	<p>applies on the psychological as well as physical level</p>
<p><i>Chapter 15:5 - in the next part of the vision, out of the tent of the testimony seven angels with seven plagues come wearing pure white linen fastened around their waist with golden girdles...</i></p>	
<p><i>...one of the four animals gave the angels "seven GOLDEN BOWLS filled with the anger of God... the smoke from the glory and the power of God filled the temple so that no one could go into it" until the seven bowls of PLAGUE AND RAGE were emptied over the earth.</i></p>	<p>psychologically, the golden bowl represents the Self in its containing aspect because gold represents the supreme value</p> <p>it's quite remarkable that these loathsome contents should be contained in golden bowls - represents a paradoxical combination of opposites</p>

<p>II <i>Ch. 17</i> - golden cup held by the harlot riding on the beast</p>	
<p>if look at imagery clinically and objectively, and separate ourselves from the horror of it that would be evoked emotionally, what we are seeing is that heaven is being cleansed of a lot of disagreeable stuff which is being turned over to the earth to be dealt with</p>	<p>psychologically, the basic image is that some very negative and disagreeable contents of the collective unconscious are being poured into the ego because, symbolically speaking, earth equals ego</p>
	<p>what this indicates is that from the standpoint of empirical psychology there has been a build-up of negative contents in the unconscious leading finally to an OVERFLOW</p>
<p>II the laws of gravity</p>	<p>relevant to consider such matters, in part at least, as almost mechanical in order to compliment the tendency to project punitive purpose on the unconscious (which is clearly done in the <i>Book of Revelation</i>)</p>
	<p>ordinarily the unconscious does not have a punitive purpose - it tends to react to the ego the way the ego reacts to it - if it is used as a depository for everything disagreeable, sooner or later it does OVERFLOW</p>
	<p>arises after prolonged and profound neglect of the unconscious allowing the build-up of problematic libido which the ego has disposed of by repression</p>
<p>according to Judeo-Christian mythology - this NEGLECT OF GOD'S prerogatives, the failure to pay Him the attention that's due, is a sin leading to punishment</p>	<p>a more objective way of putting it that does not demoralize the ego with guilt is to say that it [ignoring the Self] is a psychological mistake</p>
<p>II modern DREAM is relevant to this imagery:</p>	

<p>DREAM - <i>I am in an elevated position just above a heavy cloud cover, the way one is in an airplane... The sky, the air, above the clouds is clear and blue. At first it is like a movie, but I am really present as if at a theatre performance. But it is in the open air...</i></p>	
<p><i>Directly opposite me, in the middle distance, is the Capital dome, Washington D.C. I think at first it is the real thing then wonder if it isn't a stage set/mock-up. It is illuminated, outlined by many small lights, like the small lights of Christmas...</i></p>	
<p><i>In the space between me and the Capital dome comes a figure (an actor?) dressed as an angel. It says "I've cut my hand." And a stream of blood is directed down to earth – AIDS-infected blood.</i></p>	
<p><i>(Immediately on awaking I think of the Prologue in heaven in Job and also in Faust. I know... that this means a plague of some sort.)</i></p>	
<p>some Fundamentalist ministers interpret that the AIDS plague is caused by God's anger against sinful sexual misbehavior</p>	<p>in psychological terms what is the mistake that causes AIDS - on a symbolic level, it is the failure to guard the borders of ones individual identity</p>
<p>AIDS first appeared among a group of almost unbelievably promiscuous male homosexuals</p>	<p>has profound symbolism</p>
<p>PART SEVEN <i>(side two)</i></p>	
<p>AIDS virus attacks the immune system by sneaking into its cells and then directing them to make more of the virus thereby destroying the immunes system's cells from within</p>	
<p>Il the behavior that opened the door to the virus in the first place</p>	

<p>ll the killing of the immune system in order to keep it from rejecting an organ transplant</p>	<p>Edinger sides with the immune system (because it is connected with the unconscious) against organ transplants</p>
<p><i>Chapters 16:12-14 - “The sixth angel emptied his bowl over the great river Euphrates; all the water dried up so that a way was made for the kings of the East to come in... Then from the jaws of the dragon and beast and false prophet, I saw three foul spirits come; they looked like FROGS and in fact were demon spirits, able to work miracles, going out to all the kings of the world to call them together for the war of the Great Day of God the Almighty.”</i></p>	<p>the Eastern kings refer to Parthia, the great dangerous enemy of the time</p>
<p>Jung in the <u>Zarathustra</u> seminar p. 255 - comments on Nietzsche’s obsession that he was obliged to swallow a toad</p>	<p><i>it is the expression of the loathsomeness of life, or of the lower man - frogs are the first attempt of nature towards making something like a man... so they are symbols for human transformation</i></p> <p>(due also to the fact that they metamorphose from tadpole to frog, another aspect of their transformative quality)</p> <p>Jung continues, saying frogs represent <i>the inferior man living in the swamp or mire</i> which he applied to Nietzsche’s trying to live above the shadow</p>



Dragons Vomiting Frogs, 15th century miniature from *Liber Floridus*, Musée Condé, Chantilly, France

	[e.g. the obsession to swallow the toad representing a compensatory image of integrating the shadow]
<p>II <u>Frog Prince</u> – a transformation fairy tale in which a FROG, when accepted becomes a prince</p>	
<p>in <i>Revelation</i> - image of regurgitating the frog is opposite of Nietzsche's obsession of swallowing it</p>	
<p>II DREAM in Michael Ortiz Hill's <u>Dreaming the End of the World:</u></p> <p><i>I'm in the desert near Alamogordo, New Mexico (that's where the atomic tests were held)... I see my father... he tells me "It is time" and directs me to the door. I am puzzled and excited-- not knowing what I am excited about.</i></p>	
<p><i>I climb on my rusty bicycle and rush down a slight slope to the desert below. The whole horizon is visible, and under the darkening skies the lights of the city flash on and off. The air is charged as if lightening will soon strike. I realize the Bomb is about to drop, and I race, ecstatic, toward Ground Zero so I can meet it fully. In my waking life, I've never felt such ecstasy.</i></p>	
<p><i>At Ground Zero there is thunder without lightening. Instead of the Bomb, an odd FROG-like creature drops out of the sky-- floating down as slow as a feather, using its large webbed feet as wings. It's about three feet tall. As soon as it lands, it is attacked by local people. They beat it mercilessly. I intervene just as they are about to douse it with gasoline and light it.</i></p>	<p>the local people's trying to incinerate the frog, exterminate it with fire, parallels the attitude toward the frog in <i>Revelation</i></p>

<p><i>I sit with it and read it a children's book, trying to teach it English. It is very wise, but most of its wisdom seems in its capacity to play. It darts in and out of rabbit holes. I find myself frustrated even though I know that somehow the specialness of its intelligence is bound up with its playfulness-- like a child's.</i></p>	<p>the dream ego does it just right (that's the way to individuation) and discovers in the process of accepting it, that it is a bringer of wisdom and not slimy mire</p> <p>the attitude of the local people in contrast to the dream ego indicates that there will be a conflict in the dreamer about this matter (e.g. the attitude toward the frog)</p>
<p>QUESTION/ANSWER</p> <p>Q. to enlarge more specifically on Edinger's remarks on the CORPORATE SOUL/ GUIDING ANGEL and how it would express itself</p>	
<p>(linked to remarks made in PART TWO that the letters to the seven churches were addressed to the angels of the seven churches)</p> <p>[discussed as "corporate personalities" on p. 31 of this disc]</p> <p>corporate soul or collective psychic organism is not equivalent to a guiding angel but is quite ambiguous and can be an evil demon at times</p>	<p>suggesting that we are dealing, in psychological terms, with an image representing a corporate personality, a collective psychic organism and group psychology</p>
<p>for a Jungian understanding of groups and group psychology, the ideal psychological group is described by Von Franz in <u>Projection and Recollection</u> p. 177</p>	<p><i>... bonds with other people are produced by the Self and these relations are very exactly regulated as to distance and closeness. One might describe this as the social function of the Self. Each person gathers around him his own 'soul family' a group of people not created by accident or by mere egoistic motivation but rather through a deeper, more essential spiritual interest or concern: reciprocal individuation...</i></p>

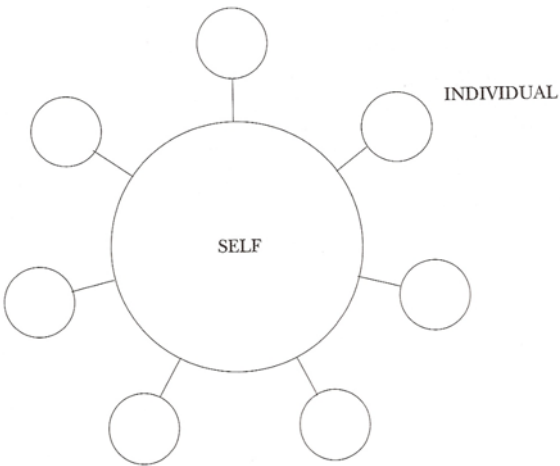
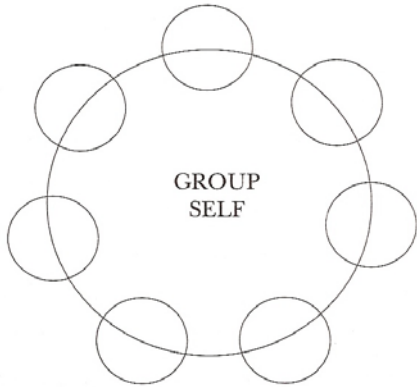
	<p><i>... Whereas relations based merely on projection are characterized by fascination and magical dependence, this kind of relationship, by way of the Self, has something strictly objective, strangely transpersonal about it.</i></p>
	<p><i>It gives rise to a feeling of immediate, timeless 'being together.' The usual bond of feeling, says Jung elsewhere, always contains projections that have to be withdrawn if one is to attain to oneself and to objectivity.</i></p>
	<p><i>'Objective cognition lies hidden behind the attraction of the emotional relationship; it seems to be the central secret.' In this world created by the Self we meet all those many to whom we belong, whose heart we touch; here 'there is no distance but immediate presence.'</i></p>
<p><i>DIAGRAM ONE</i> - of the so called “IDEAL GROUP” which is not the usual state of affairs</p> 	<p>in this setting each individual (represented by a separate circles) has his own conscious relation to the Self already established</p> <p>and the relation to the others in the group is then a shared experience of conscious relation to the Self</p> <p>in this setting the corporate soul, the collective experience that is shared jointly has been adequately mediated by each individual so that the corporate soul is indeed a guiding angel when each individual has its own conscious relationship to the Self</p>

DIAGRAM TWO - the USUAL state of affairs with GROUPS in which individual group members do not have a conscious relationship to the Self



but instead the group or corporate soul carries the projection of the Self for some or all of the individuals with the result that there is a *participation mystique*, a collective identity

the ego is comfortable in this situation as long as it is in conformity with the general viewpoint of the group spirit, but the group spirit reveals its demonic aspect whenever the individual goes against the group spirit

then the group gangs up against the individual who is trying to achieve a greater level of autonomy by being different

Jung in a 1955 letter in Vol. 2 of Letters p. 218 - makes an important statement about group psychology

Even a small group is ruled by a suggestive spirit which, if it is good, can have very favorable social effects, though at the expense of mental and moral independence of the individual.

The group accentuates the ego; one becomes braver, more presumptuous, more cocky, more insolent, more reckless; but the Self is diminished and gets pushed into the background in favor of the average.

For this reason all weak and insecure persons belong to unions and organizations, and if possible to a nation of eighty million! Then one is a big-shot, because he is identical with everybody else, but he loses his self (which is the soul the devil is after and wins!) and his individual judgment.

<p>Jung <u>Vol. 2 of Letters</u> p. 218 continued -</p>	<p><i>The ego is pressed to the wall by the group only if in his judgment it is not in accord with the group. Hence the individual in the group always tends to assent as far as possible to the majority opinion or else to impose his opinion on the group. The leveling influence of the group on the individual is compensated by one member of it identifying with the group spirit and becoming the Leader.</i></p>
	<p><i>As a result, prestige and power conflicts are constantly arising due to the heightened egotism of the mass man. Social egocentricity increases in proportion to the numerical strength of the group.</i></p>
<p>PART EIGHT <i>(side one)</i> Chapters 17 &18</p>	
<p><i>Chapters 17 - the seven angels show the punishment given the famous PROSTITUTE who rules enthroned beside abundant waters, the one with whom all the kings of the earth have committed fornication and who has made all the population of the world drunk with the wine of her adultery:</i></p>	<p>degraded and perverted version of Venus and of ancient nature religion in general</p>
<p><i>“He took me in spirit to a desert, and there I saw a WOMAN RIDING A SCARLET BEAST which had seven heads and ten horns and had blasphemous titles written all over it. The woman was dressed in purple and scarlet, and glittered with gold...</i></p>	

and jewels and pearls, and she was holding a gold wine cup filled with the disgusting filth of her fornication on her forehead was written... a cryptic name: "Babylon the great, the mother of all the prostitutes and all the filthy practices on the earth."



The Woman on the Beast: Angel Shows St. John Vision of the Great Harlot Seated on a Seven Headed Monster, from Lambeth Apocalypse, c. 1260 - Lambeth Palace Library, London

<p>Lucretius (96-55 B.C.) dedicates his book <u>On the Nature of Things</u> to VENUS</p> <p><i>Mother of Rome, delight of Gods and men, Dear Venus that beneath the gliding stars Makest to teem fruitful lands for all of living things Through thee alone are evermore conceived, Through thee are risen to visit the great sun— Before thee, Goddess, and thy coming on Flee stormy wind and massy cloud away, For thee, the daedal earth bears scented flowers, For thee the waters of the unvexed deep Smile, and the hollows of the serene sky Glow with diffused radiance for thee...! Thou bringest the eternal generations forth</i></p>	<p>Rome hadn't fallen into its decadent period yet and he was still expressing the older healthy religion of ancient Rome</p> <p>Venus was a carrier of the sacred life energies to healthy Rome but degenerated in Imperial Rome</p> <p>Venus was the divine mother of Aeneas, who founded Rome</p>
<p>in <i>Revelation</i>, the image of the PROSTITUTE</p>	<p>illustrates the fact that everything feminine (earth, nature, body, matter) underwent a profound depreciation with the onset of our aeon</p>
<p>PRINCIPLE OF SUFFICIENT REASON is a principle in philosophy that is particularly applicable to psychological facts</p>	<p>not exclusively a matter of Christianity, because Stoicism and Platonism did the same thing a bit more subtly but none the less they started it - and if anything, Gnosticism was even worse</p>
<p>PRINCIPLE OF SUFFICIENT REASON is a principle in philosophy that is particularly applicable to psychological facts</p>	<p>I want to remind you since we live in a different age, and different values are coming to birth in our age, that everything that happens in the psyche happens for an adequate reason</p>
<p>PRINCIPLE OF SUFFICIENT REASON is a principle in philosophy that is particularly applicable to psychological facts</p>	<p>it is so easy for the ego to take the superficial attitude that certain PSYCHOLOGICAL HAPPENINGS in the collective psyche were just errors that could have been different - but they couldn't have been different - they were the way they had to be given the nature of the psychic reality</p>

	realizing that then, it is psychologically juvenile to criticize some event in the collective psyche as if we know better how it should have happened
<p>Jung in <u>Symbols of Transformation</u> says:</p> <p><i>We can hardly realize the whirlwinds of brutality and unchained libido that roared through the streets of imperial Rome.</i></p> <p>the actual concrete state of affairs called forth this reaction that depreciated all that carried the symbolic sign of the FEMININE (matter, body, all those binding elements that chain us to the suffering flesh)</p>	the way the Western psyche evolved (and we can only assume it was a necessary sequence) - my understanding and certainly Jung's is that the vast collective individuation process which lies behind history required at the beginning of our era the creation of a powerful spiritual counter-pole to the instinctual degradation and excesses that accompanied the decadence of the ancient world
<p>So what happened was a grand SUBLIMATIO operation historically and that that was the particular operation that was proscribed by the collective unconscious/psyche at that time and that's what took place</p>	<p>a vast collective movement to get above, the purely concrete, particular, bodily, material level of existence - <i>sublimatio</i> involves getting above it and being able to look down on it</p> <p>a vital process when one is caught in the agony of suffering matter - to achieve a spiritual standpoint outside and above it is no small thing</p>
PLAGUES poured out from GOLDEN BOWELS is a paradoxical image	interwoven with Old Testament material but the paradoxical nature shows the authenticity of the material
II DREAMS of a golden cup	feminine containing aspect of the Self
II harlot's disgusting filth contained in a golden cup	fascinating history is attached to this image - example of how autonomous psyche works through the centuries enlarging and elaborating and transforming itself - this image of the golden cup of Babylon was picked up by alchemy in a very interesting way

<p>Jung in <u>Mysterium Coniunctionis</u> discusses Ripley's Cantilena:</p> <p>an alchemical parable about a barren old King who calls himself the "Ancient of Days" and complains about his barren sterile state- he seeks REBIRTH/rejuvenation by crawling back into his mother's womb saying:</p> <p><i>I'le Humbled be into my Mother's Breast , Dissolve to my First Matter, and there rest Meanwhile she of the Peacocks Flesh did Eate, And Dranke the Greene-Lyons Blood with that fine Meate, Which Mercurie bearing the Dart of Passion, Brought in a GOLDEN CUP of Babilon</i></p>	<p>the mother who is now pregnant with this new conception retires to her chamber</p> <p>announces the death and rebirth of the God image - alchemical symbolic foreshadowing of the modern task of reconciling the split opposites in the <i>Book of Revelation</i> and the Christian psyche and assimilate consciously what's called the disgusting filth and fornication</p> <p>e.g. assimilating all of those contents relegated to the shadow and therefore considered despicable in the Christian dissociation</p>
<p>Jung in <u>Mysterium Coniunctionis</u> par. 426f comments on this text as follows:</p> <p>the FOOD EATEN BY THE QUEEN:</p> <p>1 -PEACOCK'S FLESH (the bird of Juno)</p> <p>2- and LION'S BLOOD given to her in the cup of fornication</p>	<p><i>consists of the goddess's own attributes, that is to say she eats and drinks herself ... she is being ruthlessly regaled with her own psychic substances</i></p> <p>the positive and negative qualities of the animal substances she has to integrate</p> <p><i>... emphasizes still more the erotic nature of the lion, his lust and greed. Such an integration amounts to a widening of consciousness through profound insight.</i></p>
<p>why such an UNPALATABLE DIET proscribed to the Queen?</p>	<p><i>Because the old king lacked something, on which account he grew senile: through lacking the dark chthonic aspect of nature ... the sense that all creation was in the image of God, the antique feeling for nature [as Lucretius expresses] which in the Middle Ages was considered a false track and an aberration.</i></p>

<p>chthonic =</p>	<p>dwelling in or beneath the surface of the earth (Chthonian gods being the powers that send up fruits and bounteous blessings from below) -<i>OED</i></p>
<p>Jung in <u>Mysterium Coniunctionis</u> par. 426f continues</p>	<p><i>Dark and unfathomable as the earth is, its theriomorphic symbols do not have only a reductive meaning, but one that is prospective and spiritual. They are paradoxical, pointing upwards and downwards at the same time. If contents like these are integrated in the queen, it means that her consciousness is widened in both directions</i></p>
	<p><i>[This diet benefits] the regeneration of the king by supplying what was lacking...not only the darkness of the animal sphere, but rather a spiritual nature or natural spirit which even has its analogies with the mystery of faith....</i></p>
<p>Edinger notes that eating PEACOCKS FLESH and drinking LION'S BLOOD, or according to <i>Revelation</i> eating the disgusting filth of her fornication</p>	<p>describes a process that we are now engaged in, in the collective psyche - as the old system of values collapses then all that had been excluded by that system rushes back in</p>
	<p>thus the onslaughts of violence and crude sexuality, disorientation of all kinds, wild orgiastic behavior can be understood as symptoms of the process of assimilating the contents which after all are in a golden cup</p>
	<p>the value of the Self lies behind them if one isn't destroyed before one gets to an under-standing of the missing value</p>
<p><i>Jeremiah Ch. 51:1-7 - Yahweh sends destructive wind and winnowers to...</i></p>	

<p>...BABYLON to leave it bare - beleaguered on all sides, destroyed <i>for “she made the whole world drunk, the nations drank her wine and then went mad”</i></p>	<p>explicit reference to Babylon which had just defeated Jerusalem and sent its inhabitants into slavery/ captivity</p>
<p>winnow =</p>	<p>to separate desirable from undesirable elements, the chaff from the grain – <i>Webster’s</i></p>
<p>the text states directly that this HARLOT is Babylon the Great - she is associated secondarily to Rome by many commentators and to Jerusalem by others:</p>	
<p>HARLOT AS BABYLON</p>	<p>image of prototypical evil city that had been literally destroyed</p>
<p>HARLOT AS JERUSALEM - based on <i>Ezekiel Ch. 16:1-22</i> description:</p> <p><i>“The word of Yahweh was addressed to me as follows: Son of man, confront Jerusalem with her loathsome practices! Say, ‘The Lord Yahweh says this... I spread my cloak over you and covered your nakedness... I made a covenant with you... and you became mine... I bathed you in water... loaded you with jewels... but you became infatuated with your own beauty...</i></p>	<p>reference to backsliding when Jerusalem murdered the prophets who Yahweh sent to her and was therefore subject to God's wrath</p>

<p><i>...and used your fame to play the whore, lavishing your debauchery on all comers. What is more... you took the sons and daughters you had borne me and sacrificed them as food to the images. Was not your whoring enough in itself... And in all your loathsome practices and your whorings you never called your early days to mind, when you were stark naked, kicking on the ground in your own blood....”</i></p>	
<p>HARLOT AS ROME - by far the majority viewpoint because of Rome’s vicious persecution of the Christians</p>	
<p>HARLOT AS CATHOLIC CHURCH - a later attribution made by the early Protestants</p>	
<p>HARLOT AS ECUMENICAL MOVEMENT - as a traitorous idolatrous violation of the true message - a more recent attribution by some contemporary fundamentalists</p>	
<p>REF. Spengler in his description of the decline of the West speaks of the rise of the metropolis that is part of the symptomology of decadence</p>	<p>the archetype of the WICKED CITY (could just as well be New York/Rome, phenomenologically speaking)</p> <p>vs.</p> <p>the HEAVENLY CITY - the New Jerusalem at the very end of <i>Revelation</i></p>

<p>THE CITY</p>	<p>is an archetypal image that belongs to the symbolism of the mandala</p>
<p>Jung discusses the image of the city in <u>Psychology and Alchemy</u></p> <p>(because it comes up in the dream series he is describing)</p> <p><i>As 'metropolis' the Monad is feminine, like the padma or lotus... In the Book of Revelation, we find the Lamb in the center of the Heavenly Jerusalem. And in our Coptic text we are told that Setheus [the monad as 'creator'] dwells in innermost and holiest recesses of the pleroma, a city with four gates...</i></p>	<p>cites a Gnostic text that identifies the city with the metaphysical Monad, the Mother-City of the Only-begotten (the Greek equivalent being the <i>metropolis</i>)</p> <p>symbolism of the city is feminine, as a containing entity, so the personification of the wicked city is also a woman</p> <p>similarly, the cup as a container is symbolically also a feminine image</p>
<p>early way of founding a city and its basic design involved plowing a circular furrow around the area to be enclosed and dividing it into quarters</p>	<p>as an inner image in dreams, the city represents the Self as an ordered, structured totality that amounts to a <i>temenos</i></p>
<p>Latin word <i>civitas</i> is the root for both city and civilization</p> <p>city is the seat of civilization - civilization comes from life in cities</p>	<p>we see in the image of the Self living itself out in concrete external reality, an archetype at work in the social medium rather than just individual psychology</p>
<p>today, the organized unit of civil or social life is no longer the city, now it's the NATION-STATE</p>	<p>now the symbolism of the city applies to the nation-state as a whole, the collective-political mirror image of the Self</p> <p>this is what gives nationalism its religious power - the archetype of the Self collectively experienced resides in the nation-state with the transpersonal authority that belongs to the Self</p>

<p>the CHURCH</p>	<p>is also an earthly collective embodiment of the Self but in modern times it has been so emasculated that it doesn't present any danger, doesn't have any real power</p>
<p>Augustine made considerable use of the image of the city in his major work <u>The City of God</u> in which he spoke of two cities:</p> <p>“EARTHLY CITY” was made up of individuals who lived by love of self - typified by Babylon</p> <p>vs.</p> <p>“HEAVENLY CITY” or “city of God” is made up of individuals who lived by love of God - typified by the heavenly Jerusalem at the end of <i>Revelations</i></p> <p>did not identify the city of God concretely with the church – and membership in the church did not necessarily give you membership in the city of God</p>	<p>symbolically, the earthly city is the ego</p> <p>symbolically, the city of God corresponds to the Self</p>
<p>PART EIGHT (<i>side two</i>)</p>	
<p>NATION-STATE</p>	<p>corresponds symbolically to the city, to the original Greek polis</p>
<p>REF. Hegel, the 19th century German philosopher, saw the nation-state (not identical with the Prussian state) as an earthly incarnation of God</p> <p>Imagined an ideal nation-state community in which individual rights and freedom would exist within the framework of a community of transpersonal awareness - a community that carried objective suprapersonal purposes and values</p>	<p>gripped by the archetypal image of the city as the Self</p> <p>it is worthwhile making ourselves familiar with the way the psyche manifests itself collectively - the Self is projected into the national community and it forms the basis of ones national and ethnic identity</p>

<p>one sees individual's of differing national/ ethnic identities in WARFARE over who has the ultimate truth</p> <p>EX. Arabs vs. Israelis</p> <p>EX. Ireland</p>	<p>their opposing convictions derive from the Self, from the conflict within the God image, the conflict of the opposites manifesting and living itself out on the plane of human history</p> <p>the individual's involved are the helpless pawns of the archetypal images that possess them</p>
<p>OTHER MATERIAL:</p> <p>CASE HISTORY - extracted from <u>Inside the Cult</u> by Breault and King - of Vernon Howell, also known as DAVID KORESH, the leader of an apocalyptic sect in Waco, TX at war with the federal agents in Spring 1993</p>	
<p>born 1959 of a 14 YEAR OLD MOTHER whom he didn't know until he was five - brought up by aunt for his first years who he thought was his mother</p>	
<p>his FATHER WAS MISSING – later, when older, there was a punitive step-father</p>	<p>the lack of certain vital childhood relationship experiences deprives the individual of the opportunity for an incarnation and personalization of the archetype</p> <p>when a parent is missing, there is a hole in the psyche through which the raw unmediated energies of the archetype can flow</p>
<p>he had a LEARNING DISABILITY and was taunted by other children and called "Retard"</p>	
<p>also SODIMIZED by older boys</p>	

<p>his grandmother belonged to the SEVENTH-DAY ADVENTIST CHURCH – where she took him from the age of six – he had a good relationship to her and began studying the bible quite intensely</p>	<p>emphasizes the imminent return or “advent” of Christ at the End of the world</p>
<p>from his teen age years into his early twenties he had a severe MASTURBATION COMPULSION, accompanied by a profound sense of guilt</p>	<p>indicates that he was experiencing the Christian dissociation in quite a marked form in having no relation to his sexual libido</p>
<p>during this time there was a PERIOD OF LOSTNESS in which he did odd jobs – then something happened, which we don't have the information on</p>	<p>he underwent a sizable psychological change: he moved from a state of dissociation concerning power and sex drives to an identification with them - in childhood he lived out a victim psychology and had no relationship to the successful power motive</p>
<p>he came in contact with a splinter group of Seventh Day Adventists called the BRANCH DAVIDIANS - inserted himself in their midst and gradually took them over and became the charismatic, unquestioned leader of the group</p>	<p>demonstrated very intelligent power plays, knew exactly what he was doing, he gratified his power motive</p>
<p>pronounced WOMEN, even married women, he desired as his wife at the command of God</p>	<p>and allowed full vent to his sexuality</p>
<p>convinced that God had revealed to him a total understanding of the <i>Book of Revelation</i></p> <p>he was writing a COMMENTARY ON THE SEVEN SEALS in <i>Revelation</i> when the Alcohol, Tobacco and Firearms people invaded the compound – he said he would come out when he was done</p>	<p>went from dissociated split to full blown possession by the Apocalypse archetype which developed into a full scale identification with the Apocalyptic Lamb</p>
<p>in a 1987 wedding invitation he wrote:</p>	<p><i>I have seven eyes and seven horns. My name is the Word of God and I ride on a white horse...</i></p>

	<p><i>... I am here on earth to give you the seventh angel's message. I have ascended from the east with the seal of the living God. My name is CYRUS and I am here to destroy Babylon.</i></p>
<p>two years earlier while in Israel he had a VISION in which God told him he was the reincarnation of Cyrus (the Persian King who rescued the Israelites from Babylonian captivity by defeating Babylon)</p>	<p>after that vision, he changed his name to David Koresh (which means Cyrus in Hebrew)</p>
<p>he developed a family of followers requiring explicit obedience; gave innumerable, interminable, CRAZY BUT BRILLIANT bible sermons lasting for hours; administered harsh punishment for minor infringements of rules; fell into passionate rages when crossed; if criticized, reacted with a combination of personal intimidation and theological reasoning; always preached about the end of the world soon to come</p>	<p>illustrates possession by the archetype of the Apocalypse which always leads to catastrophe unless one gets out in time</p> <p>because catastrophe is built into the archetype, the individual has to make it happen in order to fulfill the archetype</p> <p>study of such identifications/ possessions helps us to understand the psyche by revealing to us the nature of the unrealized Self</p>
<p>simultaneously BEAST AND SAVIOR - he wasn't a criminal or psychotic by ordinary criteria; quasi both due to possession by the archetype which makes him function charismatically but inhumanly</p> <p>Il Captain Ahab in Melville's <u>Moby Dick</u></p> <p>Il Hitler</p>	<p>since the Apocalypse archetype means, in essence, the coming of the Self, possession by the archetype means to be possessed by the process of the coming of the Self but it comes in an unconscious, primordial form that manifests as a paradoxical combination of opposites</p> <p>both a savior and a beast at the same time</p>
<p>RECENT DREAM – sent to Edinger</p>	
<p><i>The dreamer was in a room that was very white, light and larger than the real room it referred to...</i></p>	

<p>... And a WHITE, FINE ASH, a powdery dust began to seep through the doors and windows even though the room was tightly closed.</p>	<p>I don't know what it means but if it was brought to me in an analytic hour I would follow it up with amplifications and maybe some meaning would start to shine through</p>
<p>Someone said that considerable money had been spent SEALING THE ROOM and expressed failure that the effort had failed. And I knew that the ash had come from an atomic bomb test in Nevada...</p>	<p>it insists on making its presence known - one cannot seal oneself from it - it represents events outside the ego that require an opening up to in some form or another</p>
<p>I felt frustrated at the government's resumption of testing and CONCERNED ABOUT THE WELL-BEING OF MYSELF, THE CATS, AND OTHERS. We tried to sweep away the radioactive ash, but I worried that it had already contaminated everything.</p> <p>(On awakening I felt a frightening loss of control).</p>	<p>takes us back to what was said about the nature of Apocalypse imagery - it need not be negative or disastrous if the ego is open/cooperative with the coming of the Self</p> <p>only when the ego is alienated and antagonistic toward the reality of the Self does the apocalypse become a catastrophe</p>
<p>AMPLIFICATION</p>	
<p>Michael Ortiz - <i>Dreaming the End of the World</i> p. 137 - dreamt by a ten year old girl:</p>	
<p>The television and radio were buzzing and melting. A snake that slithered out of the television said, "The reason you are seeing all this is because it's the beginning of a NUCLEAR WAR." It was a peace snake. I started looking for the snake when the Bomb blew up.</p>	
<p>Me and a few other kids were the only ones left. There weren't any adults alive. Me and my friends had to take the parts of broken-up houses and make a new shelter. When I was looking for wood, I found the PEACE SNAKE, but it was dead.</p>	

<p><i>We dug a deep hole where we buried the snake, and we built our house over it. At night, blue and silver and black and red DUST blew in. We thought it was good dust, but it turned out to be radiation dust. It coated the house... a few... kids died... so we had a small graveyard.</i></p>	<p>the imagery of dust is more complicated than one might think on first view</p>
<p><i>Sparkling WHITE dust blew in the next night. We thought it was bad dust too, but it wasn't... There was a big pile of it near the hole where we buried the peace snake. We heard these murmuring words from the hole saying, "Put some of this white dust in the hole and you'll cure me. It's peace dust." So we did.</i></p>	<p>the color white refers to the <i>albedo</i> - but its interpretation is bipolar e.g. can be positive or negative</p> <p>if dreamer is in need of more shadow assimilation, then the emphasis on whiteness can have a negative implication</p>
<p><i>That night it grew into a beautiful big snake with all these different colors, and it curled around the whole house. It told us whenever there was going to be a radioactive storm. A peace storm came that made the snake grow and covered the ground with white dust like thick snow. We found that, if we put a little peace dust on our plates, we'd have fruit and things to eat. And when it melted, it dissolved the radioactive DUST with it.</i></p> <p><i>After...there was a big forest and a few houses and people. Different wild animals walked around and weren't afraid of people... The peace snake became our pet.</i></p>	<p>belongs to the process of <i>sublimatio</i></p> <p>in alchemical terms, white dust is white foliated earth (an earthly entity) that has been subjected to ordeals (pounded and reacted upon) to approach a state that is almost gaseous (being suspended in air)</p> <p>if ash, it has gone through a <i>calcinatio</i> process e.g. undergone a spiritualizing process</p>
<p>PART NINE (side one) Chapters 19 & 20</p>	
<p><i>Ch. 20:11-13 – "Then I saw a great white throne and the One who was sitting on it. In his presence, earth and sky vanished, leaving no trace..."</i></p>	<p>Introduces the image of the LAST JUDGMENT, a central tenet of the Christian creed - immensely important archetypal image in all the major religions - not an invention of Christianity</p>

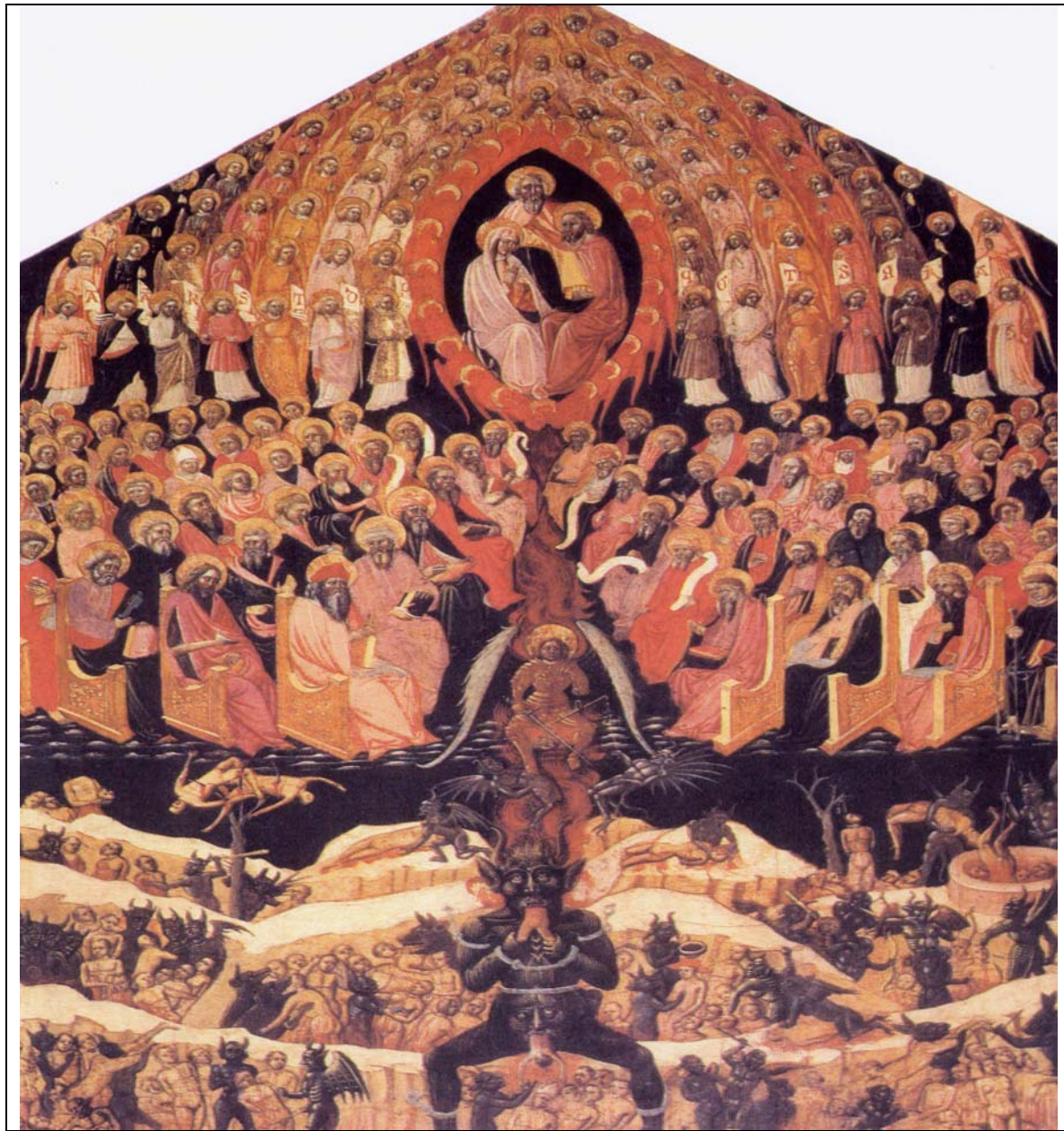
<p><i>...I saw the dead, both great and small alike standing in front of his throne while the books [of life] lay open... and the dead were judged from what was written... as their deeds deserved. The sea gave up all the dead who were in it; Death and Hades were emptied of the dead that were in them; and every one was judged as his deeds deserved....”</i></p>	<p>in the CHRISTIAN MYTH the event of the last judgment and what it signifies psychologically is postponed to the end of the aeon</p> <p>vs.</p> <p>MOST RELIGIONS project it into the afterlife</p> <p>but in both instances it has the same effect of sparing the individual the experience of the last judgment in his life time which is fearful to contemplate</p>
<p>in the 4th century the Apostle's Creed was the first formulated creed which lays out in a formulary fashion the essential dogmatic content of the Christian myth of which the LAST JUDGMENT is an integral part:</p> <p><i>"I believe in God the Father Almighty... and in Jesus Christ his only Son Our Lord: Who was conceived by the Holy Ghost, Born of the Virgin Mary Suffered under Pontius Pilate, Was crucified, dead, and buried. He descended into hell; The third day he rose again from the dead: He ascended into heaven, And sitteth on the right hand of God... From thence he shall come to judge the quick and the dead..."</i></p>	<p>one of the phenomenological aspects of the activated Self is that it generates the ego's experience of being judged as to how it lives its life, it's deeds, as well as the psychological attitude with which it lives its life (the psychological facts that lie behind those deeds) because deeds don't always reveal the true psychology of an individual</p> <p>The time has now come for depth psychology to understand the imagery of the last judgment as a psychological experience available while one is conscious/alive as the experience of a decisive encounter with the Self requiring a thorough assimilation of the shadow - with which so much of the Last Judgment imagery is concerned</p>



HANS MEMLING – *The Last Judgment*, 1466-73 – Pomorskie Museum, Gdansk, Poland

S. G. F. Brandon in The Judgment of the Dead - gathered from all of the major religions and cultural contexts including ancient Egypt, Mesopotamia, the Hebrew religion, Greco-Roman culture, Christianity, Islam, Persian religion, Hinduism, Buddhism, and the religions of China and Japan

so when this image comes up in empirical material, amplification material for it is immense



ANONYMOUS BOLOGNESE PAINTER – *The Last Judgment*, 14th century – Pinacoteca, Bologna, Italy

<p>OLD TESTAMENT references to the LAST JUDGMENT:</p>	
<p><i>Malachi Ch. 3 - Yahweh says "Look, I'm going to send my messenger to prepare a way before me. And the Lord you are seeking will suddenly ENTER HIS TEMPLE and the angel of the covenant whom you are longing for is on his way... Who will be able to resist the day of his coming? Who will remain standing when he appears?"</i></p>	<p>refers to the coming of the Self - psychologically, the temple of the Self is the ego</p>
<p><i>'For he will be like the refiner's fire, like the fullers' alkali. He will take his seat as refiner and purifier; he will purify the sons of Levi and refine them like gold and silver, so that they can make the offering to Yahweh as it should be made.</i></p>	<p>fuller = 1: one that fulls cloth; 2: a blacksmithing hammer for grooving and spreading iron</p> <p>alkali = a soluble salt obtained from the ashes of plants</p>
<p><i>I mean to visit you for the judgment and I'm going to be a ready witness against sorcerer, adulterer, and perjurer, against those who oppress the wage-earner, the widow, and the orphan, and who rob the settler of his rights... no need for you to be afraid of me...."</i></p>	

<p>REF. Handel uses this passage in the 4th aria of “The Messiah” which takes its text from the <i>Malachi Ch. 3</i></p>	
<p>NEW TESTAMENT uses various terms for the image of the LAST JUDGMENT:</p> <ul style="list-style-type: none"> ❖ the day of judgment ❖ the last day ❖ the coming (Greek <i>parousia</i> = presence) 	
<p>as the Christian Creed puts it, after Christ's earthly sojourn and ascension to Heaven, he is going to come back specifically for the purpose of judging</p>	
<p>this idea of Christ's coming back merges/overlaps with the image of the “Kingdom of God” or the “Kingdom of Heaven,” and signifies similar material</p>	
<p><i>Matthew Ch. 25:31-46</i> - New Testament text on the second coming:</p> <p><i>"When the Son of Man comes in his glory, escorted by all the angels, then he will take his seat on his throne of glory. All nations will be assembled before him and he will separate men one from another as the shepard separates sheep from goats. He will place the sheep on his right hand and the goats on his left.</i></p>	<p>basis of all the medieval representations of the LAST JUDGMENT</p> <p>up to Michelangelo's fresco on the back wall of the Sistine Chapel showing the returning Christ as a kind of traffic director with one stream going heavenward and one going down to Hell</p> <p>practically all the MEDIEVAL versions have a clear-cut boundary line, a definitive break, between Heaven and Hell</p> <p>vs.</p> <p>in Michelangelo's picture - as a symptom of the RENAISSANCE, the strict line of dissociation is breaking down</p>



HIERONYMUS BOSCH – *The Last Judgment*, c. 1502 Akademie der Bildenden Künste, Vienna

<p><i>Matthew Ch. 25:31-46 - continued</i></p> <p><i>“Then the King will say to those on his right hand, ‘Come, you whom my Father has blessed, take as your heritage the kingdom prepared for you since the foundation of the world. For I was hungry and you gave me food, I was thirsty and you gave me drink, I was a stranger and you made me welcome, naked and you clothed me, sick [and in prison] and you visited me.</i></p>	
<p><i>Then the virtuous will say to him in reply, ‘Lord when did we see you hungry and feed you, or thirsty and give you drink? When did we see you a stranger and make you welcome, naked and clothe you... sick or in prison and go to see you?’ And the King will answer, ‘I tell you solemnly, in so far as you did this to one of THE LEAST OF these brothers of mine, you did it to me. Next he will say to those on the left hand, ‘Go away from me, with your curse upon you, to the eternal fire prepared for the devil and his angels...”</i></p>	<p>the text explicitly states the psychological fact that the greater personality is found in the least of psychological manifestations</p> <p>e.g. those aspects of the psyche that the ego considers the least, the most worthy of neglect, most despised, and deprived - paradoxically, that is the very spot the Self resides</p> <p>which makes sense psychologically because the process of coming into awareness of one's wholeness involves the acceptance and assimilation of all those shadow aspects that one had previously considered the least and most despicable</p> <p>the way to the Self is through those "least" shadow aspects - a theme which comes up specifically in a case in Edinger's <u>The Living Psyche</u> - p. 29 in which this biblical text is an association to one of the pictures</p>



JACOB JORDAENS – *The Last Judgment*, 1653 – Musee du Louvre, Paris

Matthew Ch. 25:31-46 - continued
'For I was hungry and you never gave me food, I was thirsty and you never gave me anything to drink, I was a stranger and you never made me welcome, naked and you never clothed me, sick and in prison and you never visited me.' Then it will be their turn to ask, 'Lord when did we see you hungry or thirsty, a stranger or naked, sick or in prison and did not come to your help?' Then he will answer, 'I tell you solemnly, in so far as you neglected to do this to one of the least of these, you neglected to do it to me.' And they will go away to eternal punishment and the virtuous to eternal life.

the theme of "**JUDGMENT AFTER DEATH**" is not limited to the Judeo-Christian myth

EX. Socrates, in the 10th book of The Republic describes the **PLATONIC MYTH**:

a warrior named Er is slain in battle and left for dead. When the corpses are taken up on the 10th day his body is still in tact, and when taken home he comes back to life and recounts what he witnessed during his apparent death experience:

<p><i>“When his soul went forth from his body he journeyed with a great company and they came to a mysterious region where there were two openings side by side in the earth, and above and over against them in the heaven two others...</i></p>	
<p><i>and judges were sitting between these, and that after every JUDGMENT they bade the righteous journey to the right and upward through the heaven with tokens attached to them (in front) of the judgment passed upon them...</i></p>	
<p><i>and the unjust to take the road to the left and downward - they too wearing signs (behind) of all that had befallen them, and that when [Er]... drew near [to the judges] they told him that he must be the messenger to mankind to tell them of that other world, and... everything in the place....”</i></p>	
<p>in talking to the various souls who had come from heaven and from Hades - the ones coming from below lamented and wailing recalled what dreadful things they had suffered and seen in their journey beneath the earth... which had lasted a THOUSAND YEARS</p>	<p>the millennium/thousand years of Revelation is not a new invention but is taken out of Plato</p>
<p>EX. from the Greco-Roman period in Plato's <u>The Gorgias</u>, Socrates says:</p>	<p>entails countless years of folk wisdom reflecting on the archetype of the Last Judgment</p>
<p><i>Give ear then... to a very fine story, which you... will consider fiction, but I consider fact... the actual truth. As Homer says, Zeus and Poseidon and Pluto divided their kingdom among themselves after inheriting it from their father. Now in the days of CRONUS there was this law about mankind, which from then till now has prevailed among the gods...</i></p>	<p>Zeus's father</p>

<p>Plato's <u>The Gorgias</u>, continued – <i>... that the man who has led a godly and righteous life departs after death to the Isles of the Blessed and there lives in all happiness exempt from ill, but the godless and unrighteous man departs to the prison of vengeance and punishment which they call Tartarus.</i></p>	
<p><i>And in the days of Cronus and even when Zeus was but lately come to power, living men rendered JUDGMENT on the living, pronouncing sentence on the very day on which these were to die, and so the verdicts were not well given. Accordingly, Pluto and the stewards from the Isles of the Blessed came and told Zeus that the wrong people were going to both places.</i></p>	
<p><i>Then Zeus said, "Well, I will put a stop to that. Cases are judged badly now... because those who are tried come to judgment with their clothes on, for they are still alive when judged. And therefore many... who possessed evil souls are invested with fine bodies and lineage and wealth, and when the trial takes place, many witnesses come forward to testify that they have lived righteous lives. So the judges are dazzled by these...</i></p>	
<p><i>...and at the same time they [the JUDGES] are clothed themselves when they give sentence, their eyes, their ears and their whole bodies acting as a screen before their souls. They have all these hindrances before them, both their own clothing and that of those on trial.</i></p>	
<p><i>First of all... men must be stopped from foreknowing their deaths, for now they have knowledge beforehand. Next they must be STRIPED NAKED of all these things before trial, for they must be judged after death...</i></p>	<p>judgment must occur in conditions of deadness and nakedness - psychologically, these two images are related and analogous</p>

<p>... <i>And the judge must be naked too and dead, scanning with his soul itself the souls of all... deprived of all his kinsmen and of all that fine attire of his left on earth so that his verdict may be just....</i></p>	<p>Jung describes his near-death experience as a painful striping away of everything except his very essence - the dying process itself is a striping to nakedness</p>
<p>ZEUS APPOINTS SONS of his who, when dead, will act as judges at the crossroads:</p> <ul style="list-style-type: none"> ❖ RHADAMANTHUS from Asia to judge those from Asia ❖ AEACUS from Europe to judge those from Europe ❖ MINOS as a court of appeal if the other two are in doubt 	<p>experiential images of death and nakedness are the experiences that accompany the encounter with the Apocalypse image, the image of being exposed to that unerring eye of God that sees you as you really are and then requires the assimilation/consciousness of the shadow generated by the experience</p>
<p>Il theme of NAKEDNESS in the <u>Rosarium Philosophorum</u> pictures of the <i>coniunctio</i> process which starts out with the two figures clothed but as they proceed must be striped of their clothing</p>	<p>their nakedness stands for the naked truth of what they represent</p>
<p>EX. in Bk. 6 of Virgil's <u>Aeneid</u>:</p> <p><i>These are the realms of unrelenting Fate; And awful Rhadamanthus rules the state; He hears and judges each committed crime; Inquires into the manner, place, and time. The conscious wretch must all his acts reveal Loath to confess, unable to conceal. From the first moment of his vital breath, To his last hour of unrepenting death...</i></p>	<p>(translated by Dryden)</p> <p><u>The Archetype of the Apocalypse</u> says "both" rather than "loath"</p>

*...Straight o'er the guilty ghost, the
Fury shakes,
The sounding whip, and
brandishes her snakes,
And the pale sinner, with her
sisters, takes.*

Michelangelo depicts the snaky whips of the Furies in the "Last Judgment"



ROGER VAN DER WEYDEN – *The Damned* (detail) from *The Last Judgment*, c.1445-48 –
Musee de l'Hotel-Dieu, Beaune, France



ANONYMOUS PORTUGUESE PAINTER – *Hell*, 16th century – Museu Nacional de Arte Antiga, Lisbon, Portugal

<p>REF. <u>Anatomy of the Psyche</u> p. 207 references <u>Larousse Encyclopedia of Mythology</u> according to which in Egypt (5000 years ago), the dead underwent a number of processes including PSYCHOSTASIA (a weighing the soul of the deceased)</p>	<p>earliest manifestation of the “Last Judgment” archetype</p>
<p><i>When the deceased had, thanks to the talisman placed on his mummy and especially to the passwords written on the indispensable Book of the Dead, with which he was furnished, safely crossed the terrifying stretch of country between the land of the living and the kingdom of the dead, he was immediately ushered into the presence of his sovereign judge either by Anubis or by Horus.</i></p>	
<p><i>After he had kissed the threshold he penetrated into the ‘Hall of Double Justice. This was an immense room at the end of which sat Osiris... redeemer and judge who awaited his “son who came from earth.”</i></p>	
<p><i>In the center was erected a vast scale beside which stood Maat, goddess of truth and justice, ready to weigh the heart of the deceased.</i></p>	
<p><i>Meanwhile Amemait, “the Devourer”-- a hybrid monster, part lion, part hippopotamus, part crocodile-- crouched nearby, waiting to devour the hearts of the guilty.</i></p>	
<p><i>All around the hall, to the right and to the left of Osiris sat forty-two personages... judges, each corresponding each to a province of Egypt; and each was charged with the duty of examining some special aspect of the deceased's conscience.</i></p>	

<p><i>The deceased himself began the proceedings and without hesitation recited what has been called “the negative confession” [an extended list of all the sins... [he] claims not to have committed]</i></p>	
<p>following that comes the WEIGHING OF HIS SOUL - in one of the pans of the balance, the goddess Maat herself is represented by a feather, the symbol of truth - and in the other pan, the heart of the deceased - and then the reading is carefully noted and written down</p>	
<p>1) if the two pans are in perfect EQUILIBRIUM, then Osiris renders a favorable judgment saying:</p> <p><i>Let the decease depart victorious. Let him go wherever he wishes to mingle freely with the gods and the spirits of the dead.</i></p>	<p>the deceased is thus justified and lead into a life of eternal happiness</p>
<p>2) if the pans did NOT BALANCE, then the heart was fed to the waiting monster and the deceased went to hell</p>	
<p><i>Daniel Ch. 5</i> - in which HAND-WRITING spontaneously appears on the wall during a feast given by the Babylonian king Belshazzar who calls Daniel to interpret: the writing reads <i>mene, mene, teqel, parsin</i></p>	
<p>1 - <i>mene</i> (measure) – <i>“God has measured your sovereignty and put an end to it”</i></p>	<p>these terms are relevant as part of the phenomenology of the Last Judgment archetype</p>
<p>2 - <i>teqel</i> (weigh) – <i>“you have been weighed in the balance and found wanting”</i></p>	<p>the image of the SCALE/BALANCE</p>

<p>3 - <i>parsin</i> (divide) – “<i>your kingdom has been divided and given to the Medes and the Persians</i>”</p>	<p>that same night Belshazzar was murdered</p>
<p>19th century – Ralph Waldo Emerson passage from his essay "On Compensation:"</p> <p><i>A wise man will extend this lesson to all parts of life, and know that it is the part of prudence to face every claimant and pay every just demand on your time, your talents, or your heart. Always pay; for first or last you must pay your entire debt. Persons and events may stand for a time between you and JUSTICE, but it is only a postponement...</i></p>	
<p>PART NINE (<i>side two</i>)</p>	
<p><i>... dread a prosperity which only loads you with more. Benefit is the end of nature ... for every benefit you receive, a tax is levied. He is great who confers the most benefits. He is base... to receive favors and render none.</i></p> <p><i>In the order of nature, we cannot render benefits to those from whom we receive them, or only seldom. But the benefit we receive must be rendered again, line for line, deed for deed, cent for cent, to somebody. Beware of too much good staying in your hand. It will fast corrupt and worm worms. Pay it away quickly in some sort...</i></p> <p><i>The terror of cloudless noon, the emerald of Polycrates, the awe of prosperity, the instinct which leads every generous soul to impose on itself the tasks of a noble asceticism and vicarious virtue are the tremblings of the balance of justice through the heart and mind of man.</i></p>	<p>"Justice" personified as a woman holding a set of scales</p> <p>associated with the traits of being: level, straight, fair, honest, balanced</p> <p>an aspect of the Self which, when activated, opposes its objective standard on the ego</p> <p>one doesn't ever escape justice/ judgment - those who have disregarded it all of their lives probably have an experience of it at their deaths</p>

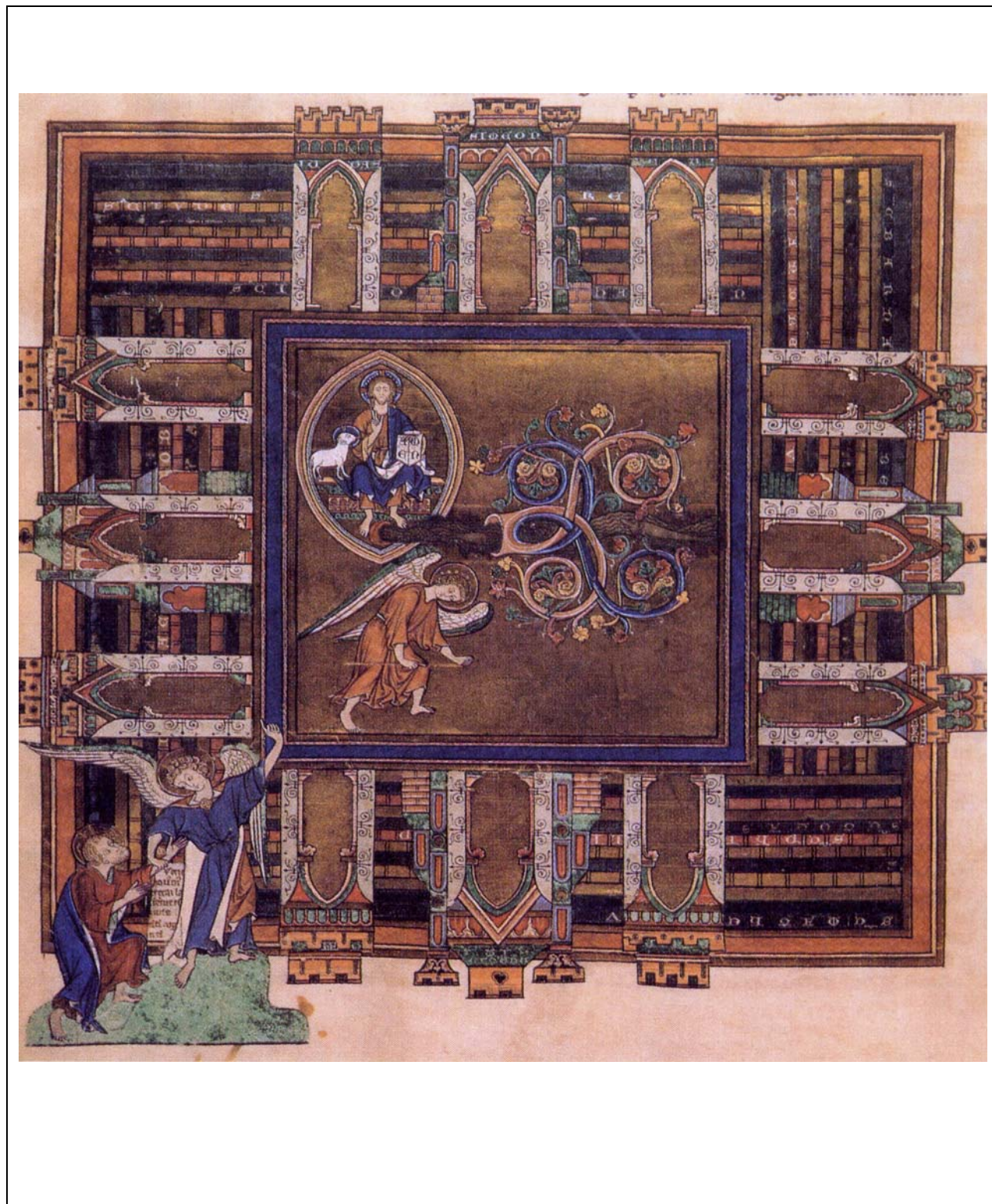


HOWARD FINSTER – *Vision of a Great Gulf on Planet Hell*, 1980 – National Museum of American Art, Smithsonian, Washington, D.C.

<p>practically all this material concludes with a DECISIVE SPLIT in the afterlife - represented for example in the separation between the sheep and goats (<i>Matthew Ch. 25:31</i>) and between the blessed and condemned</p>	<p>represents a dissociation in the collective psyche for which discoveries in depth psychology have found the basis for ultimate healing/reconciliation</p> <p>most importantly, depth psychology has transferred this crucial experience of Judgment, to the psyche, the inner world of the individual so that it now can be experienced consciously</p>
<p>Jung in <u>Memories, Dreams, and Reflections</u> p. 345 says:</p> <p><i>If a man faced with a conflict of duties undertakes to deal with them absolutely on his own responsibility, and before a judge who sits in JUDGMENT on him day and night, he may well find himself in an isolated position.</i></p>	<p>describes an encounter with the Self that begins with an irreconcilable conflict of duties</p> <p>a clear sense of duty gives the moral guidance necessary as to how one should proceed</p>
<p><i>There is now an authentic secret in his life that cannot be discussed-- if only because he is involved in an endless INNER TRIAL in which he is his own counsel and ruthless examiner, and no secular or spiritual judge can restore his easy sleep.</i></p>	<p>but what happens if one is simultaneously presented with two irreconcilable duties of equal weight?</p>
<p><i>If he were not already sick to death of the decisions of such judges, he would never have found himself in a conflict. For such a conflict always presupposes a higher sense of responsibility. It is this very quality which keeps its possessor from accepting the decision of a collectivity. In his case the court is transposed to the inner world where the verdict is pronounced behind closed doors.</i></p>	
<p><i>Once this happens, the psyche of the individual acquires heightened importance. It is not only the seat of his well-known and socially defined ego; it is also the instrument for MEASURING what it is worth in and for itself.</i></p>	<p>measure/ mene</p>

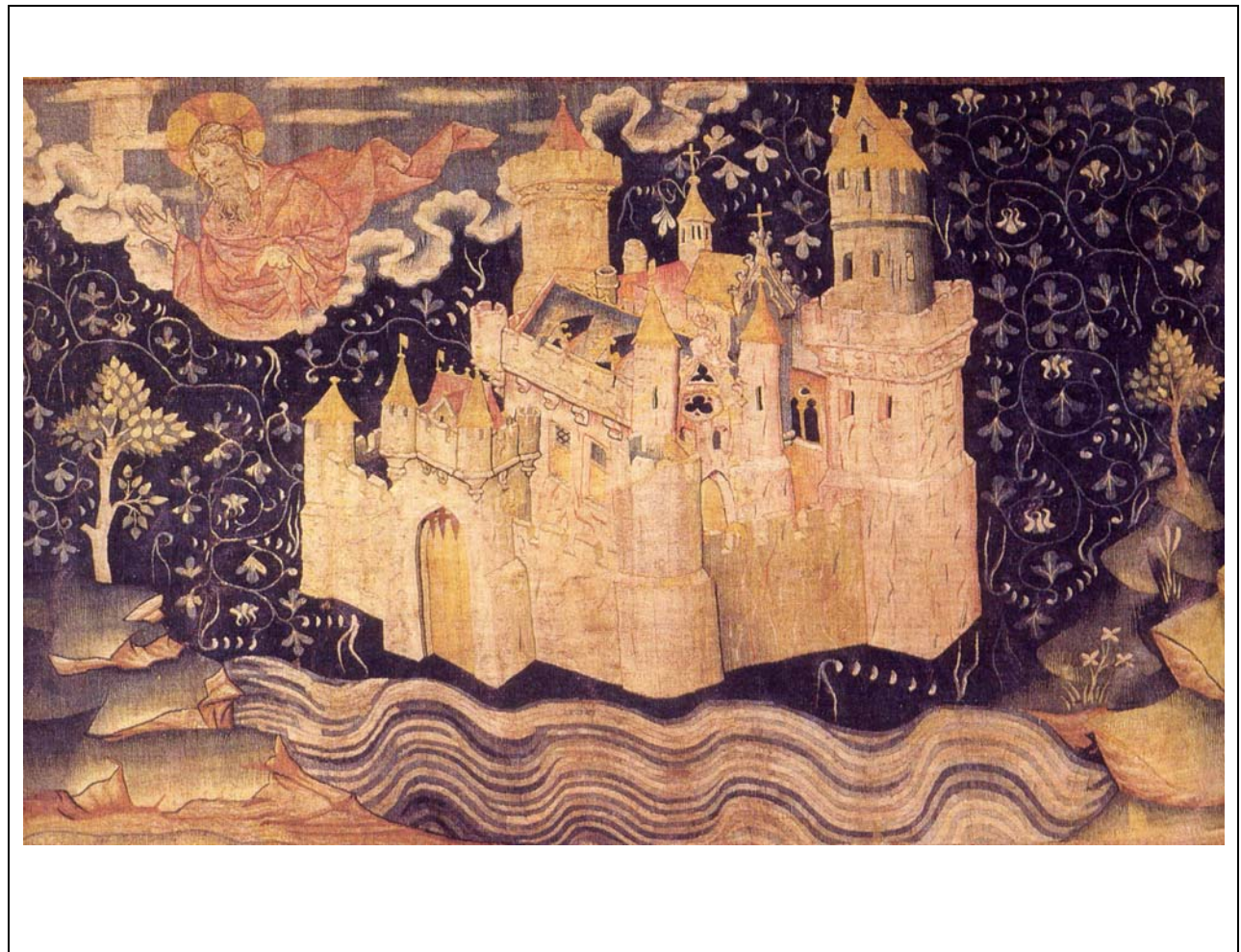
<p><i>Nothing so promotes the growth of consciousness as this inner confrontation of opposites. Quite unsuspected facts turn up in the indictment, and the defense is obliged to discover arguments hitherto unknown.</i></p>	
<p><i>In the course of this, a considerable portion of the OUTER world reaches the inner, and by that very fact, the outer world is impoverished or relieved. On the other hand, the INNER WORLD has gained that much weight by being raised to the rank of a tribunal for ethical decisions.</i></p> <p><i>However, the once unequivocal ego loses the prerogative of being merely the prosecutor, it must also learn the role of defendant. The ego becomes ambivalent and ambiguous and is caught between hammer and anvil. It becomes aware of a POLARITY SUPERORDINATE to itself.</i></p>	<p>that's what we are doing in the psychological interpretation of these scriptures (which, enshrined as dogma, are part of the outer world)</p> <p>by understanding them psychologically and the reality that stands behind them we are impoverishing the scriptures of their content and relieving them of their weight and at the same time augmenting the weight and magnitude of the psyche</p> <p>the Self</p>
<p>Jung in <u>CW 18</u> par. 670 raises an issue of general rather than specific relevance to the course content; a Bishop asked Jung: <i>What are we to do with the great majority of people we have to deal with who are not in any church?</i></p> <p>Jung answers: <i>I'm afraid you can't do anything ... The CHURCH is there and is valid for those who are inside. Those who are outside... cannot be brought back into the Church by the ordinary means.</i></p> <p><i>But I wish the clergy would understand the language of the soul, and that the clergyman would be a directeur de conscience! ... I wish that a new generation of clergymen would come in and do the same thing as they do in the Catholic church: that they would try to translate the language of the unconscious, even the language of dreams, into proper language...</i></p>	<p>Jung addresses people from their own standpoint/ psychological reality - in this case he is speaking to someone completely contained within the church</p> <p>but his real standpoint concerning religious dogma and metaphysical conviction is given in his letter to Bernhard Lang <u>Vol. 2 of Letters</u> p. 375</p> <p>[I have not included the text of this letter which is at the end of PART NINE (side two)]</p>

<p>PART TEN <i>(side one)</i> <i>Chapters 21 & 22</i></p>	
<p>the <i>Book of Revelation</i> ends in a grand finale with the vision of the NEW JERUSALEM</p>	<p>a grand mandala vision - a complex quaternity</p>
<p><i>Ch. 21:10-27 - ... an angel carried me to the top of a very high mountain, and showed me Jerusalem, the holy city, coming down out of heaven from God. It had all of the glory of God and glittered like some precious jewel of crystal-clear diamond...with walls of great height standing on twelve foundation stones, twelve gates, over which were written the names of the twelve tribes of Israel. The wall was built of diamond, and the city of pure gold, like clear glass. The foundations of the city were faced with all kinds of PRECIOUS STONE...” diamond, lapis lazuli, turquoise, crystal, agate, ruby, gold quartz, malachite, topaz, emerald, sapphire, amethyst... the twelve gates were twelve pearls... the main street of the city was pure gold, transparent as glass.</i></p>	<p>a city of precious stone(s) parallel to the alchemical lapis and dreams of precious stones as a reference to the Self - beautiful and eternal</p> <p>the city is perfectly SQUARE, (or cube) twelve thousand furlongs in length and breadth, and equal in height, a hundred and forty-four cubits high</p>



Heavenly Jerusalem, from *Trinity Apocalypse*, c.1255-60 – Trinity College Library, Cambridge, England

...there was no temple in the city “since the Lord God Almighty and the Lamb were themselves the temple, and the city did not need the sun or the moon for LIGHT, since it was lit by the radiant glory of God... and there will be no night there... Nothing unclean may come into it; no one... loathsome or false, but only those... listed in the Lamb’s book of life...



John Sees the New Jerusalem, from the *Apocalypse of Angers*, designed by Jean Bondol; woven by Nicolas de Bataille, c.1373-81 – Musée des Tapisseries, Angers, France

<p>Ch. 22:1-2 - <i>“Then the angel showed me the river of life, rising from the thrown of God... and flowing crystal clear. Down the middle of the city street, on either bank of the river were the TREES OF LIFE, which bear twelve crops of fruit in a year, one in each month and the leaves of which are the cure for the pagans....”</i></p>	<p>also reproduces certain features of the original state of Paradise with the river and trees of life</p> <p>a place of healing - in this translation, "of Pagans" but in others "of Nations"</p>
<p>II DREAM of Jung's reported in <u>Memories, Dreams, and Reflections</u> p.176 - occurring three times in Spring/Summer of 1914:</p> <p>an intense arctic cold had descended over all of Europe - in the third dream, <i>frightful cold had again descended from out of the cosmos. This dream, however, had an unexpected end.</i></p>	
<p>There stood a LEAF-BEARING TREE, but without fruit (<i>my tree of life, I thought</i>), whose leaves had been transformed by the effects of the frost into sweet grapes full of healing juices. I plucked the grapes and gave them to a large, waiting crowd.</p>	<p>an amplification of this dream is the tree of life within Heavenly Jerusalem</p>
<p>Revelation Ch. 21:2-9 – <i>“I saw the holy city, new Jerusalem, coming down out of Heaven from God, prepared as a BRIDE ADORNED for her husband...”</i> one of the seven angels spoke to me saying 'Come, I will show you the Bride, the wife of the Lamb.'</p>	<p>an image of the <i>hieros gamos</i> - the sacred marriage of the lamb and his bride, the Heavenly Jerusalem</p> <p>this vision is a description of a <i>coniunctio</i> which Jung discusses in <u>Answer to Job</u> par. 726-727:</p> <p><i>This final vision, which is generally interpreted as referring to the relationship of Christ to his Church has the meaning of a “uniting symbol...”</i></p>

<p><i>and he carried me away to a great high mountain and showed me the holy city of Jerusalem coming down out of heaven from God...</i></p> <p>In Ecclesiasticus 24:11 - WISDOM says: <i>“In the beloved city he has given me rest, and in Jerusalem I wield my authority”</i></p>	<p><i>...and is therefore a representation of perfection and wholeness hence the quaternity, which expresses itself in the city as a quadrangle, in paradise as the four rivers... While the circle signifies the roundness of heaven and the all-embracing nature of the “pneumatic” deity, the square refers to the earth. Heaven is masculine, but the earth is feminine.</i></p> <p><i>Therefore God has his throne in heaven, while Wisdom has hers on earth, as she says in Ecclesiasticus: “Likewise in the beloved city he gave me rest, and in Jerusalem was my power.”</i></p> <p><i>The city is SOPHIA, who was with God before time began, and at the end of time will be reunited with God through the sacred marriage. As a feminine being she coincides with the earth...</i> <u>Answer to Job</u> par. 727</p>
<p>wisdom/ Sophia is equated with the Bride and heavenly city</p>	<p>the trouble is that the marriage takes place in the pleroma rather than on the earthly level</p>
<p>pleroma =</p>	<p>fullness, plenitude; in Gnostic theology, the spiritual universe as the abode of God and of the totality of the divine powers and emanations - OED</p>
<p>Jung continues in <u>Answer to Job</u> par. 728:</p>	<p><i>No doubt this is meant as a final solution of the terrible conflict of existence. The solution, however, as here presented, does not consist in the reconciliation of the opposites, but in their final severance by which means those whose destiny it is to be saved can save themselves by identifying with the bright pneumatic side of God. An indispensable condition for this seems to be the denial of propagation and of sexual life altogether.</i></p>

pneumatic =	of, relating to, or using gas (as air or wind); spiritual – <i>Webster's</i>
SUPERIMPOSITION of two different levels of symbolism:	1 - throughout <i>Revelation</i> a cosmic <i>separatio</i> /split process is going on
	2 - at the end of which is a <i>coniunctio</i> /quaternity image which implies a reconciliation of opposites and a state of wholeness
concretely, this last <i>coniunctio</i> portion of <i>Revelation</i> may have been patched on [added to the original text] by redactors	however, if we take the text as it is, assuming that the collective psyche has generated and preserved it as such, it signifies that at certain levels of development a decisive <i>separatio</i> is a state of wholeness whenever one reaches a decisive developmental stage that fulfills the innate potential of one's time and nature, images of the Self will signify that fact (although at a later stage of development those images will be seen to be in conflict with each other)
redact =	to put in writing; edit - <i>Webster's</i>
earlier in <i>Revelation</i> , the heavenly Jerusalem is described as a bride adorned for her husband and a grand wedding is taking place	often in association with wedding symbolism is the WEDDING FEAST
In Jewish LEGEND this feast appears as the Messianic banquet in which the faithful, pious ones are to be served the meat of Behemoth and Leviathan and drink wine made from the grapes grown in Paradise	

<p><i>Revelation Ch. 19:17 – “I saw an angel standing in the sun and he shouted aloud to all the birds that were flying high overhead in the sky, ‘Come here. Gather together at God’s great feast. You will eat the flesh of kings, and the flesh of great generals and heroes, the flesh of horses and their riders and of all kinds of people....”</i></p>	<p>the flesh that is being offered is the flesh of the slaughtered - a grizzly version of the symbolic wedding feast</p>
<p>Il in a DREAM reported in <u>The Creation of Consciousness</u> p. 28</p> <p>FIRST HALF: (mentioned earlier in PART SEVEN <i>(side one)</i> p. 107)</p> <p>the dreamer is observing N.Y.C. from the other side of the river -it's in state of ruins - giants from outer space have descended and are eating human beings - <i>the giants cultivated our civilization like we cultivate vegetables in a hot house... and now they have returned to reap the fruits they have sown</i></p>	
<p>SECOND HALF:</p> <p>the dreamer is going to be spared being eaten because he has slightly high blood pressure but instead has to submit to an ordeal - <i>We walked for an extraordinarily long time, witnessing cataclysmic destruction. Then before me I saw a huge golden throne... as brilliant as the sun, impossible to view straight on. On the throne sat a king and a queen of the race of giants. They were the intelligences behind the destruction of our planet...</i></p>	

<p><i>The ordeal or task I had to perform, in addition to witnessing the world's destruction, was to climb up this staircase until I was at their level—“face to face” with them... I started climbing, it was long and very difficult, my heart was pounding very hard. I felt frightened but knew I had to accomplish this task, the world and humanity were at stake.</i></p> <p><i>I woke up... perspiring heavily. Later I realized that the destruction of the earth by the... giants was a wedding feast for the newly united king and queen.</i></p>	
<p>Q. how do we understand this grizzly WEDDING FEAST?</p>	<p>A. psychologically, the state of affairs of the apocalypse, signifies that the archetypal opposites that make up the God image [the Self] have been activated creating profound dynamisms for love or war [e.g. the opposites] which either clash in enmity or try to unit in love</p> <p>when this dynamism touches a conscious ego, the process then engages the human psyche (both individually and collectively)</p> <p>the process insists on being incarnated or acted out - to do so it must draft human beings into its service to live out the coniunctio dynamic of war and love</p> <p>BEING EATEN BY GIANTS represents a consuming/ devouring of the individual ego - the archetypal dynamism consumes and eats up the individual and his personal life</p> <p>individuals become actors in the archetypal drama</p>

	<p>the drama LIVES ITSELF OUT either:</p> <p>unconsciously in the collective as HUMAN HISTORY</p> <p>or</p> <p>consciously in the individual as INDIVIDUATION (providing that the individual can face it with sufficient consciousness to understand it)</p>
Jung states in <u>Answer to Job</u> par. 660:	<i>the imago Dei pervades the whole human sphere and makes mankind its involuntary exponent....</i>
	when particularly activated, the God-image not only pervades but EATS/ CONSUMES/POSSESSES human beings or their egos
<i>Ch. 21:1-5 - Then I saw a new heaven and a new earth; the first heaven and the first earth had disappeared now; and there was no longer any sea.</i>	
<i>I saw the holy city, the new Jerusalem, coming down from God out of heaven as beautiful as a bride all dressed for her husband.</i>	
<i>Then I heard a loud voice call from the throne 'Here God lives among men. He will make his home among them; they shall be his people.</i>	clearly stating the theme of INCARNATION

<p><i>He will wipe away all tears from their eyes; there will be no more death, and no more mourning or sadness, or pain. The world of the past is gone.'</i></p>	
<p><i>Then the One sitting on the throne spoke, 'Now I am making the whole of creation new.'</i></p>	<p>the APOCATASTASIS - the restoration of all things, new creation, new heaven and earth</p>
<p><i>Acts Ch. 3 - Peter says: Now you must repent and turn to God, so that your sins may be wiped out, and so that the lord may send the time of comfort. Then he will send you the Christ he has predestined... whom heaven must keep till the universal restoration [apocatastasis panton, literally, "restoration of all"] comes</i></p>	<p>important concept psychologically:</p> <p>originally the world was perfect, whole, and complete before Adam's sin - which signified the entrance of ego consciousness that spoiled that original state of wholeness and completion</p> <p>at the appointed time, that original state is going to be restored on another level - a new creation corresponding to the original one that got spoiled by the birth of the human ego</p>
<p>Il STOICS - imagined the course of the universe in terms of an infinite series of cyclical cosmic periods of which the apocatastasis is the final stage of the old period and the point where the new one begins</p>	
<p>the image of the apocatastasis was kicking around in the collective psyche in other places than Hebrew and Christian literature</p>	



LUCA SIGNORELLI – *The Calling of the Elect to Heaven*, from *The Last Judgment*, c. 1499-1502 – Cathedral Fresco, Orvieto, Italy

<p>REF. - gained special prominence through the work of Origen - one the of early Greek fathers of the church who was later deemed heretical</p>	
<p>Origen says in <u>Book One of First Principles</u> Ch. 6:</p> <p><i>The end of the world and the consummation will come when every soul shall be visited with the penalties due for its sins. This time, when everyone shall pay what he owes, is known to God alone. We believe, however, that the goodness of God through Christ will RESTORE his entire CREATION... even his enemies being conquered and subdued.</i></p>	<p>his conclusion, that everyone will ultimately be redeemed including the devil, is unique among the early Christian fathers and had a sense of ultimate wholeness beyond the split of the Christian aeon</p> <p>psychologically, this refers to the ego's restored relation to the Self after a long period of estrangement - the whole process of ego development from infancy to maturity involves an elaborate estrangement from the original total and complete but unconscious relation to the Self</p>
<p>Edinger describes in Part One of <u>Ego and Archetype</u></p>	<p>how the ego is born out of the Self and goes through various stages of inflation and alienation - eventually, if it develops far enough, there is a returned relation to the Self on a conscious level</p>
<p>REMAINING REMARKS: concern the question of what it means for MODERN people to be living in an APOCALYPTIC AGE</p>	<p>it is evident that the APOCALYPSE archetype is now highly ACTIVATED in the collective psyche and is living itself out in human history</p>
	<p>in that respect the FUNDAMENTALISTS are right in their preoccupation with this imagery - the trouble is that they are anachronistic in their understanding of it</p> <p>fundamentalists are approaching it from the psychology that was operative two thousand years ago in terms of concretistic metaphysical projections</p>
<p>anachronism =</p>	<p>A chronological misplacing of persons, events, objects, or customs from a former age that is incongruous in the present – Webster's</p>

	<p>the evidence for the activation of the apocalypse archetype in the collective psyche is everywhere - the coming of the Self is happening</p>
	<p>and the phenomena that ought to be experienced consciously and integrated by the individual in the course of the individuation process are instead OCCURRING UNCONSCIOUSLY AND COLLECTIVELY in society as a whole</p>
	<p>that's happening according to the psychological law that an activated psychic content not consciously realized manifests itself externally in the outer world</p>
	<p>we are on the verge of a time of troubles of immense proportion - how massive the CATASTROPHE will be will depend on how many individuals have achieved a sufficient level of individuation to know what's going on</p>
<p>Jung wrote in a <i>letter of April 2, 1945</i> :</p> <p><i>Just as Job lifted his voice so that everybody could hear him, I have come to the conclusion that I had better risk my skin and do my worst or best to shake the unconsciousness of my contemporaries rather than allow my laxity to let things drift towards the impending world catastrophe....</i></p> <p>Edinger notes that Jung's <u>Answer to Job</u></p>	<p>Jung was keenly aware that what he knew about the nature of the God image (that only one person in five billion was aware of) could AVERT OR MITIGATE the impending world catastrophe if he made that information known</p> <p>that's why he wrote <u>Answer to Job</u> in which he lays out the profound, divine drama that is unfolding in the collective psyche</p> <p>is the one and only ANTIDOTE that the individual has in surviving the ordeal in its collective manifestation by telling us what is going on, the meaning of the vast collective upheaval e.g. the coming of the Self into collective awareness with the intention to incarnate in humanity</p>

<p><u>Answer to Job</u> is part two of a trilogy:</p> <p>1ST - <u>Aion</u></p> <p>2ND - <u>Answer to Job</u></p> <p>3RD - <u>The Undiscovered Self</u></p> <p>(Jung's title under which it was originally published in Germany was <u>Present and Future</u>)</p>	<p>the SELF/GOD image is coming -visiting the earth, humanity, and the individual ego for the purpose of INCARNATING itself - Yahweh wants to become man</p>
<p>Jung says in <u>Answer to Job</u> par. 740:</p> <p><i>Yahweh's decision to become man is a symbol of the development that had to supervene when man becomes conscious of the sort of God image he is confronted with.</i></p>	<p>namely the PARADOXICAL GOD IMAGE that unites within himself both good and evil</p>
<p><i>God acts out of the unconscious of man and forces him to harmonize and unite the opposing influences to which his mind is exposed from the unconscious.</i></p>	
<p><i>The unconscious wants both: to divide and to unite. In his striving for unity, therefore, man may always count on the help of a metaphysical advocate, as Job clearly recognized.</i></p>	<p>it wants both love and war</p>
<p><i>The unconscious wants to flow into consciousness in order to reach the light, but at the same time it continually thwarts itself, because it would rather remain unconscious.</i></p>	
<p><i>That is to say, that God wants to become man, but not quite. The conflict in his nature is so great that the incarnation can only be bought by an expiatory self-sacrifice offered up to the wrath of God's dark side.</i></p>	<p>e.g. the ordeal humanity must undergo as the untransformed God image enters the human sphere IN SEARCH OF ITS OWN TRANSFORMATION</p> <p>as stated earlier, it is a psychological rule, that if an activated psychic content is not integrated consciously, it manifests itself externally in a literal concrete way</p>

<p>Emerson in his essay “Nature” recognized one aspect of this insight:</p> <p><i>Every mans condition is a solution in hieroglyphic to those inquiries he would put. He acts it as life, before he apprehends it as truth.</i></p>	<p>so if we want to know the nature of certain unrealized aspects of our psychology, we have only to examine the [outer] circumstances that confront us</p> <p>the converse is true, that a dangerous outer event may be averted through psychological understanding</p>
<p>PART TEN <i>(side two)</i></p>	
<p>one way or another the world is going to be made into a single whole unity - unified by means of either mutual human consciousness or mass destruction</p>	
<p>Edinger's psychological HYPOTHESIS:</p>	<p>if a sufficient number of individuals can have the experience of the coming of the SELF AS AN INDIVIDUAL INNER/ PSYCHOLOGICAL EXPERIENCE, then we may be spared the worse features of its external manifestations and have less of a dynamic urge in the collective</p>
	<p>when the Self comes it brings the opposites with it because that's its essential content - as long as the Self is unconscious, then the opposites lie side by side peacefully (the lion lies down with the lamb) because there is no consciousness of their separateness</p>
	<p>but as soon as the Self touches the area of consciousness, the opposites split apart and the individual ego is confronted with conflict - it is a question of whether the individual will be able to contain that conflict - unfortunately usually this is very difficult</p>
<p>Jung says in <u>Answer to Job</u> par. 659:</p>	<p><i>All opposites are of God, therefore man must bend to this burden; and in so doing he finds that God in his “oppositeness” has taken possession of him, incarnated himself in him. He becomes a vessel filled with divine conflict.</i></p>

	<p>if the individual cannot contain the CONFLICT OF OPPOSITES then it spills into the outer world via projection – and unfortunately that's the rule</p> <p>and then the conflict of opposites that have been constellated live themselves out, not in the vessel of the individual psyche, but in that of the society as a whole</p>
	<p>society becomes the vessel in which the warring opposites live themselves out - precisely what's happening today - the God image is living out its oppositeness in the bitter FACTIONAL DISPUTES breaking out in the world:</p> <p>EX. warring clans in Somolia</p> <p>EX. Tutsi vs. Hutu in Rwanda</p> <p>EX. Serbs vs. Croates</p> <p>EX. Palestine vs. Israel</p> <p>EX. our own political fanatical groups at war with one another</p> <p>EX. all wretched "isms"</p>
<p>Jung says in <u>Answer to Job</u> par. 746:</p>	<p><i>The only thing that really matters now is whether man can climb up to a higher moral level, to a higher plane of consciousness, in order to be equal to the superhuman powers which the fallen angels have passed into his hands. But he can make no progress with himself unless he becomes very much better acquainted with his own nature. Unfortunately, a terrifying ignorance prevails in this respect, and an equally great aversion to increasing the knowledge of his intrinsic character...</i></p>

	<p><i>We can, of course, hope for the undeserved grace of God, who hears our prayers. But GOD, who also does not hear our prayers, WANTS TO BECOME MAN, and for that purpose he has chosen, through the Holy Ghost, the creaturely man filled with darkness-- the natural man who is tainted with original sin and who learnt the divine arts and sciences from the fallen angels.</i></p> <p><i>The guilty man is eminently suitable and is therefore chosen to become the vessel for the continuing incarnation, not the guiltless one who holds aloof from the world and refuses to pay his tribute to life, for in him the dark God would find no room...</i></p> <p><i>Since he has been granted an almost god-like power, man can no longer remain blind and unconscious. He must know something of God's nature and of metaphysical processes if he is to understand himself and thereby achieve gnosis of the Divine.</i></p>
	<p>this ordeal of the apocalypse that is now beginning (to which all humanity is being subjected) corresponds to Job's ordeal as spelled out by Jung in <u>Answer to Job</u> and even more pertinently to Christ's ordeal</p> <p>Christ was the FIRST ATTEMPT of the God image to incarnate and transform itself</p> <p>now, the SECOND TIME around, humanity as a whole (rather than just one person) is the subject of that process</p> <p>in that incarnated form He offers himself as a self-sacrifice to bring about his own transformation, just as he did with Christ</p>

<p>Jung says in <u>Volume 2 of Letters</u> p. 313:</p> <p><i>Christ... was up against an unpredictable and lawless God who would need a most drastic sacrifice to appease His wrath, viz. the slaughter of His own son</i></p> <p><i>Curiously enough, as on the one hand his self-sacrifice means admission of the father's amoral nature, he taught on the other hand, a new image of God, namely that of a Loving Father in whom there is no darkness.</i></p> <p><i>This enormous antinomy needs some explanation. It needed the assertion that he was the Son of the Father, i.e., the incarnation of the Deity in man.</i></p> <p><i>As a consequence, the sacrifice was a self-destruction of the amoral God, incarnated in a mortal body. Thus the sacrifice takes on the aspect of a highly moral deed of a self-punishment as it were....</i></p>	<p>applied to Yahweh's second act of incarnation into humanity as a whole - humanity is then in the role of being the Son of God</p> <p>and God is bringing about his own transformation by another self-destruction while incarnated in the “mortal body” of humanity – the same sequence in a larger arena - the whole race instead of a single individual</p> <p>this second act of incarnation likewise brings about a transformation of the God image - the image of a totally good God (even though pestered by a dissociated evil Satan) is no longer viable</p> <p>the NEW GOD IMAGE that comes into conscious realization is a paradoxical union of opposites and with that new God image comes a potential healing of the metaphysical split that characterized the whole Christian aeon</p>
	<p>however, the transformation of the God image can take place only if the human participants are conscious of what's going on because consciousness is the agency of transformation</p> <p>there's no transformation if we end with a heap of ruins and a group of primitive savages who have to start the whole laborious climb to civilization all over again</p> <p>only if there are enough individuals aware of the unfolding archetypal drama will massive [concrete] destruction be averted</p>

Edinger believes,	that the transformation of the God image is ultimately certain because one person, Jung, has already realized what is going on
	the extent of the destructive collective process will depend on how many other individuals can achieve consciousness - how many will it take to reach a critical mass?
<p>Jung says in <u>Answer to Job</u> par. 747:</p> <p><i>Since man has been granted an almost god-like power, he can no longer remain blind and unconscious. He must know something of God's nature and of metaphysical processes if he is to understand himself and thereby achieve gnosis of the Divine.</i></p>	<p>GNOSIS OF THE DIVINE is relevant to every depth analysis which is a miniature apocalypse:</p> <p>the individual experiences standard symptomatic events: conflict, frustration, defeat, demoralization, despair leading to impairment or paralysis of libido flow</p>
<p>if life is to go on in fullness and healing is to take place, the nature of the situation has to be understood, the meaning and answers to QUESTIONS have to be found:</p>	<ul style="list-style-type: none"> ❖ why does this happen to me? ❖ where does the responsibility for it lie? ❖ what does it mean?
<p>in analytic work, shallow answers to these questions may be found in the study of one's PERSONAL life history - going through experiences/traumas that make up so many of our complexes</p>	<p>if that method suffices to provide the healing and meaning, then so be it</p> <p>if it doesn't, then one has to go to the transpersonal level of events and one comes at last to the Self, the paradoxical /God-image</p> <p>the experience that one has and the knowledge that one learns is what is meant by <i>gnosis</i> of the divine and when reached, then the neurosis is healed</p>

<p>these same issues apply on a vast COLLECTIVE scale, to humanity as a whole, as it goes through the experience of world wide apocalyptic events</p>	<p>the same questions come up:</p> <ul style="list-style-type: none"> ❖ why is this happening? ❖ who is responsible? ❖ what does it mean?
<p>these questions take on a kind of desperate urgency the more serious the circumstances become</p>	<p>when the issue is contained and dealt with in the collective (rather than the individual), it all takes place unconsciously because consciousness is carried only by the individual</p>
<p>when these questions are dealt with collectively, large scale REGRESSIVE PHENOMENA manifests</p> <p>there's disintegration of complex social structures and reversions to more primitive social arrangements:</p> <p>(a general disintegration of social and psychic values and structures that had been the architecture of the psyche provided by the containing religious myth that is no longer operative)</p>	<ul style="list-style-type: none"> ❖ an egavistic return to RELIGIOUS FUNDAMENTALISM ❖ MASSIVE COLLECTIVE SHADOW PROJECTIONS leading to factional wars and violence of all kinds on all social levels from neighborhood gangs, family, to a national level ❖ WIDESPREAD DESPAIR leading to large scale increases in suicide, addictions of all kinds
<p>these tendencies are so widespread that they generate psychic contagion tending to infect even those who otherwise might have sufficient consciousness to resist them</p>	<p>vast collective psychic moods have immense contagious power</p>
<p>I paint this terrible picture as the backdrop to a possible mitigating factor:</p>	<p>that Jung's message in <u>Answer to Job</u> will finally gain the attention of enough of the creative minority in society to be brought to general view, to receive some general discussion</p>

people might then begin to get a glimmer of the **MEANING OF THE COLLECTIVE UPHEAVAL**:

a vast historical transformation of God is going on and their ordeal is the necessary sacrificial event to bring about that transformation

or more prosaically, Jung speaks of this being the *kairos*, the right time, for a metamorphosis of the gods, of the fundamental principles and symbols

it's just possible this course of events could take place - which Jung must have had in mind when he wrote that he had to write Answer to Job rather than allow his laxity to let things drift toward the impending world catastrophe



WILLIAM BLAKE – *The Four and Twenty Elders Casting Their Crowns before the Divine Throne*, c. 1803-5 – Tate Gallery, London