BINDING ABOVE AND BELOW
SEEING THRUART
Illuminate: Embodying the Image of the Soul

2

EXAMPLES OF JUNG'S ART

While this image can be linked with living your animal, a theme that runs throughout the website, reflecting its centrality in *TRB* and illuminated manuscripts as a teaching—

remember verbal literacy was nescient in the medieval time of the illuminated manuscripts when religion was a teaching and a worldview enforced by art.

The theme of humanity's lost or repressed animality or animal nature has been covered, however, so I will end with a couple reinforcing images and turn instead to focus on other factors instead that have not been covered.

Again, part of the intent is to show the interrelation and evolution of the paintings and Jung's art as a way that he evolved his imaginal ideas—looking at the art of TRB as it relates to Jung's art. For example, the caterpillar figure in particular can be seen in a number of different paintings, carvings, and sketches including a sketch, *Systema Mundi Totius* from 1916, a Stele from 1916 in carved and painted wood, painted figures 37 and 38 from *TRB* from page 61, and a carving from 1925 titled Devilish Monster.

These figures are included in *The Art of C. G. Jung* pp. 111-1113 and can be seen as the evolution of figures from the *Black Books* and an entry from the year 1916. With worm like features, slitted eyes, and caterpillar legs the central figure in the foreground (the closest and bottom section of the figure) can be seen surrounded by

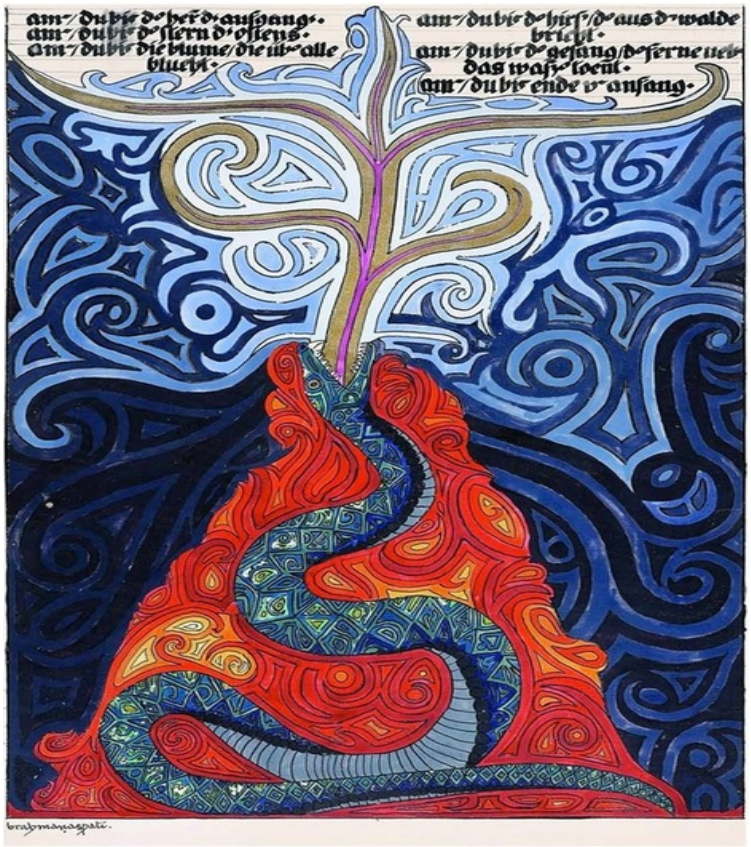
other figures that seem to come from prehistory—ancient and primal. While these figures look prehistoric,

The handling of the figures is done in a manner that is arabesque in style—a decorative patterning that uses interlacing organic shapes, often vegetative, to create ornate patterns. Frequently used in illuminated manuscripts where it was combined with words, arabesque was evolved as a style by Jung who made it his own, creating an aesthetic (a word that connotes deep not superficial archetypal patterns and values)

Jung dialogued with his anima throughout *TRB* and she can be seen in this image—a painting that was explored in a pencil sketch (titled *Veiled Woman*), indicating Jung's process of preliminary sketching and painting through studies. (Again, because of my prohibition of using only 5 images by Jung, please look at books like *The Art of C. G. Jung* for examples of these studies). The anima was a figure that was critical to Jung's psychology and in this period, around 1913, he was just beginning to contact and evolve his conception of this personifying figure. In this early contact Jung argued with his soul about whether *TRB*

was art, with his soul insisting it was art with Jung arguing it was nature (p. 186). This inner feminine was often contentious in countering Jung who described her as vacillating between **"banal mediocrity and Olympian divinity"** (Jung, CW 9/I, para. 379). Critically, Jung said that this kore or maiden figure (exemplified in his stages of the anima by Eve) was restored "to the Christian church, not as an icon but as the altar itself," adding that the "altar is the place of sacrifice and also the receptacle for consecrated relics" (Jung, CW 9/I, para. 380).

Because of the centrality of the anima to Jung's TRB and his theory, as well as the ongoing challenges humanity faces regarding the feminine, this painting is central to the soul's art-based methodology yesterday as well as today. In a way, all of this website is an elaboration of this image.



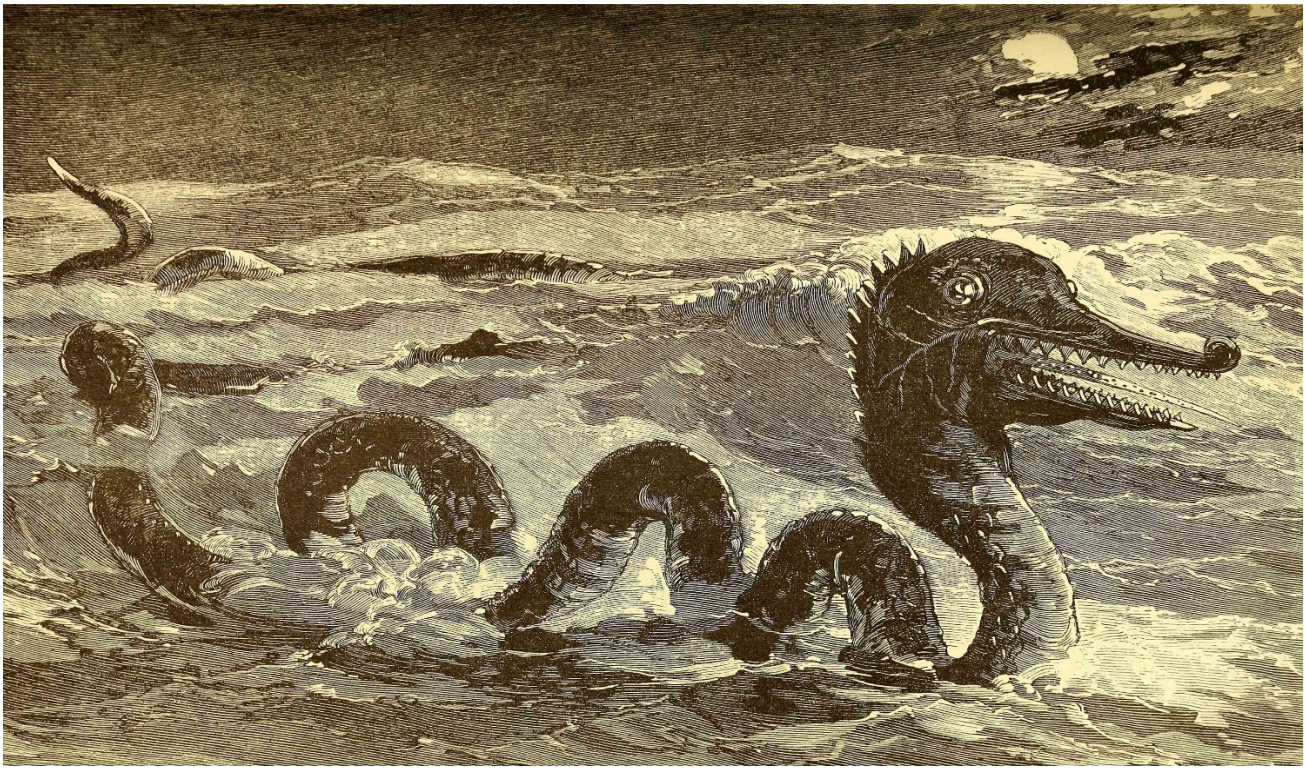
As discussed, the serpent represented the earth soul and the transcendent function in *TRB*, was a central theme, and it is represented here is a unique way. In this image Jung demonstrated his arabesque imagery in spiraling arches that has a totemic design, reminiscent of northwest native painting and carving. Yet this design is al

Jung's own, synthesizing various influences in intricate patterns that bespeak the archetypal patterning that makes up human history. In this image the molten lava that Jung (196) **"hit upon this stream of lava"** whose **"heat" "reshaped"** his **"life"** (p. 199). Surrounding this volcanic form is the black and blue that can be seen as symbolic of a dark night, giving way to the light that emanates from an extended forked tongue.

Jung spoke to the imagery of the serpent in his 1925 seminar *Analytical psychology*, making a connection between the serpent, magic, the unconscious, earth, and a buried treasure—perhaps the treasure that Jung alluded to as buried in the field:

> The serpent is the animal, but the magical animal. There is hardly anyone whose relation to a snake is neutral. When you think of a snake, you are always in touch with racial instinct. Horses and monkeys have snake phobia, as man has. In primitive countries, you can easily see why man has acquired this instinct . . . a primordial feeling of fear. The black color whenever a snake appears, you must think of a primordial feeling of fear. The black feeling goes with this feeling, and also with the subterranean character of the

snake. It is hidden and therefore dangerous. As animal it symbolizes something unconscious, it is the instinctive movement or tendency; it shows the way to the hidden treasure, or it guards the treasure. The snake has a fascinating appeal, a peculiar attraction through fear . . . and treasure. The serpent shows the way to hidden things and expresses the introverting libido, which leads man to go to the point of safety, and beyond the limits of consciousness, as expressed by the deep crater. (pp. 102-103).



Additionally, Jung said that the "serpent leads the psychological movement apparently astray into the kingdom of shadows, dead and wrong images, but also in the earth, into concretization," adding: "Inasmuch as the serpent leads into the shadows, it has the function of the anima; it leads you into the depths, it

connects the above and the below" (p. 103). Seeming to speak to the serpent of wisdom or archetypal winged serpent, Jung continued: **"Therefore the serpent is also the symbol of wisdom," speaking to "the wise word of the depths"** (p. 103). This image also combines the immanent and terrestrial serpent with the transcendent and celestial dove.

Notably, the black serpent is found throughout *TRB* and, as in this image as well as Jung's quote above. With its sense of shadow and the dark unconscious of the night, the serpent "represents evil" and, it "could not remain in the world of the spirit" and "fell dead unto the earth" (as cited by Hoch, 2018, p. 156). The serpent can be seen in the section of *Jung on Art*, pages 154-159.

Jung (1925) said that the dragon was the mythological form of the snake in *Introduction to Psychology* (pp. 99-108), and he painted images of the dragon in Fig. 44 as well as the image and Fig. 51 and Figure 52 above and others in which serpents possessed no arms and legs but wings like the detail of winged snakes from *TRB* p. 36.

Though Jung indicated that the hero needed to be killed in *TRB* to allow the darker, shadow aspects denied by the ego, Jung painted the hero killing the dragon in TRB. In contrast, in her paintings (like my own) Morgan spoke of befriending not killing the dragon. This theme is elaborated in this website, so instead, I will point out the gold leaf as well as the basic geometric designs that incorporated gold circles (perhaps reflecting the philosopher's stone or the circular nature of infinity) as well as forms like the triangle and diamond. Well aware of the archetypal symbolism of geometry, Jung might have used these shapes to reinforce the themes of his work. Yet, given the unconscious nature of my own experience with the art (in which entering a liminal or hypnogogic trance state for both visioning and painting, this is not necessarily true.

In addition to Fig. 52 (above), Jung's image from Fig. 51 on pg. 117 can be seen as an earlier iteration of the same theme. In this image the dragon is shown with arm's outstretched and mouth agape as if waiting to swallow a golden ball or circle identical to those above. Examples like this have smaller scale isolated images from complete paintings along with text. This image with a painting of two humanoid, male figures (one large and one small and child-like) who are featured in other paintings as well as a tiger figure. The handling of these details are like finished sketches isolated from background context and they give further indication into Jung's evolution of his style of presentation and composition in his art. Seen on p. 150 of Jung on Art, Fig. 51 can be seen in comparison to other carvings that testify to his exploration of common motifs through different mediums and different periods of time.

Fig. 123 (above) the footnote said that: **“This is the holy caster of water. The Cabiri grow out of the flowers which spring from the body of the dragon. Above is the temple”** (Shamdasani, 2009, p. 374). Like the body of Tiamat the ancient Mesopotamian god who personified the primordial sea and the unconscious from which the gods were created, the dragon here is the creative soil of the imagination that nurtures the plants who grow like art from this fertile soil. At times Jung spoke of homunculus as symbolic of art, the water a symbol of nurturing the artist within.

Associated with the Cabiri, mythically depicted as ancient Greek deities of the chthonic underworld and Phrygia, the Cabiri were "the deities celebrated at the mysteries of Samothrace. They were held to be promoters of fertility and protectors of sailors" and Jung called them: "the mysterious creative powers, the gnomes who work under the earth, i.e., below the threshold of consciousness, in order to supply us with lucky ideas" (Shamdasani, 2009, p. 425). Critically, "They give an eye to everything that has not already been anticipated by consciousness and the functions at its disposal . . . deeper insight will show that he primitive and archaic qualities of the inferior function conceal all sorts of significant relationships and symbols" as a "treasure-house of hidden wisdom" (p. 425). Again, this speaks of the buried treasure and the connection to the primal urge of creation.

Now view those same images without any backdrop of words and just SEE them.

dei sapientiam in mysterio quae abscondita est quam pra

destinavit deus ante saecula in gloriam nostram

quam nemo principum huius saeculi cognovit· spiritus enim

omnia scrutatur etiam profunda dei·

sprach ich zu ihr: meine Schwester, meine Seele / was sagst du [illegible] / geschmacklos

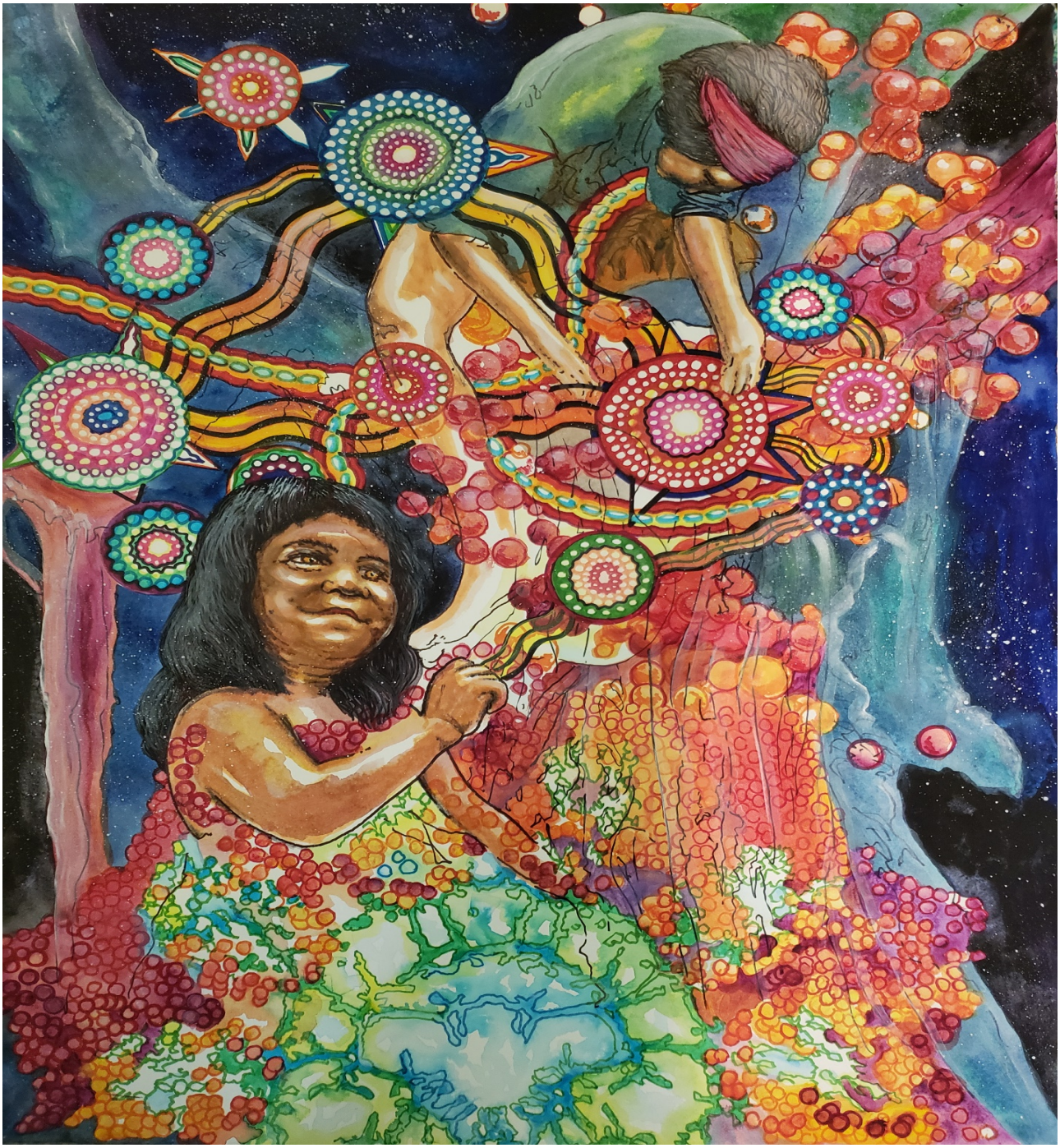
und deshalb [illegible]: Ich lasse [illegible] [illegible] du [illegible]. Ich: Das klingt

[illegible] und [illegible] nicht viel zu sagen. S: wollt du, daß ich viel sage [illegible]

[illegible] banal sein / wie du weißt / und lasse mir daran genügen. Ich: Das geht

mir schwer ein. Ich glaubte / du ständest in [illegible] [illegible] mit allen [illegible]

am / du bi d° her d° aufgang.
am / du bi d° stern d° ostens.
am / du bi die blume / die ub° alle
blueht.
am / du bi d° hirs / d° aus d° walde
bricht.
am / du bi d° gesang / d° ferne ueb
das wasz° loent.
am / du bi ende v° anfang.
brahmaṇaspati.

A Personal Example of art from my immersion in Jung's methodology.

"This life's dim windows of the soul. Distorts the heavens from pole to pole. And leads you to believe a lie. you see with, not through, the eye." William Blake