

## Jung's Contribution to Astrology



*The question which every astrologer asks is: What are the operative forces that determine my fate despite my conscious intention? And every psychoanalyst wants to know: What are the unconscious drives behind the neurosis?<sup>1</sup>*

- C.G. Jung

### ***Gods and the Psyche***

Both astrology and psychoanalysis have similar root metaphors as both disciplines involve questions of fate and the human soul. Psychoanalysis is microscopic exploring psychodynamic images, while astrology is telescopic considering heavenly symbols; but both consider the fate of the human and collective soul.

Modern astrology has profited considerably through the lifework of C.G. Jung and his skilful articulation of the psychic landscape and its symbolic inhabitants. Conversely the conception of some of Jung's ideas was influenced by astrological intelligence, which he acknowledged many times in his work.<sup>2</sup> Jung's ideas broadened the astrological spectrum. Due to the influence and contributions of his ideas, astrologers embraced a more psychologically-orientated astrology. Still today his enquiry into the nature of symbols and the symbolic process remains a vital question underpinning the quality of astrological work.

Carl Jung re-placed the gods in the midst of psychological work. As personifications of unconscious contents<sup>3</sup>, the gods revealed themselves on the psychic landscape just as the earliest astrologers had observed the gods in the constellations. In a way Jung's excavation of the unconscious and its archetypal inhabitants was akin to early Mesopotamian astral divination, yet now the gods were no longer enthroned in the sky, but positioned on the psychic landscape. Therefore the link between honouring the gods of psyche and the gods of heaven inspired modern astrologers to amplify the signs and planets from an archetypal and mythic perspective. Yet, while the amalgam of the two disciplines is mutually beneficial, in our modern world they find little room to be together as the prevailing paradigm promotes scientism and statistics and devalues symbolic and imaginative disciplines. Their space for interactive exchange becomes diminished in this atmosphere.

### ***Jung and Astrology***

Jung's interest in astrology was an aspect of his wider interest in alchemy and the occult. Since much of his lifework moved between the empiric and esoteric worlds astrology remained an interest throughout his lifetime. In 1978 I took over the editorship of the Canadian astrological association's journal and as its fledgling editor one of the first letters I wrote was to Gret Baumann-Jung, naively

asking if her father used astrology in his work. I had begun attending the Ottawa Jung Society meetings and was intrigued by Jungian concepts which so easily fit together with the astrological model. I had read of Jung's involvement and of his daughter's interest and work with astrology. So why not write? I clearly remember my excitement the day I received the reply. The small envelope with the big Swiss stamp had a short note signed by Ms. Baumann-Jung containing confirmation of her father's astrological interest. She explained that she would calculate the horoscopes of some of her father's patients and that he would look at the charts for relevant signs and signatures.



Gret Baumann-Jung's interest in astrology began as a young girl. I often wondered how long and how often she and her father conversed about horoscopes.<sup>4</sup> When she was only five years old her father was already interested in astrology, as referenced in his letter to Sigmund Freud about his fascination with the subject. This letter is dated June 12, 1911; Carl Jung was calculating his own horoscopes at this point:

My evenings are taken up very largely with astrology. I make horoscopic calculations in order to find a clue to the core of psychological truth. Some remarkable things have turned up which will certainly appear incredible to you.<sup>5</sup>

Astrological practitioners constantly experience "remarkable things" turning up when a horoscope's symbol reveals itself. Astrology was a muse for Carl Jung and his lifework allowed astrologers to re-muse the links between the gods and planets through his model of the unconscious and his amplification of the archetypal sphere.

During the last trimester of the 20<sup>th</sup> Century Dane Rudhyar proposed a "transpersonal astrology" that illuminated astrological symbols in the light of the inner and divine life. He suggested that astrology "can, and I believe should, be considered a symbolic language ó indeed a great *mythos* that could inspire and lead to much needed psycho-spiritual realizations."<sup>6</sup> While Rudhyar used the Greek word for myth, he was not referring to mythology per se, but astrology's capacity for intuitive commentary and meaningful revelation inspired by its archetypal symbols. The *mythos* of astrology encourages an involvement with not just the literal world, but the subjective and personal cosmos. Jung's symbolic attitude was an inspirational touchstone for Rudhyar's astrological imagination and his articulation of the individuation process was metaphoric of Rudhyar's lifelong work with planetary cycles. Dane Rudhyar often paid tribute to Jung's work, for instance: "Jung's psychology goes to the roots of the problem of human life and heralds a new era of psychological and philosophical understanding"<sup>8</sup>.

Liz Greene's book on Saturn published in 1976 remains a classic of psychological astrology.<sup>9</sup> Using Jungian ideas she re-imagined the traditionalist view of the planet that had been previously typecast as the "great malefic" While Jungian psychology informs her astrological interpretations and

insights, it is her book *Relating* released the next year where Jung's language of the unconscious reframes the horoscope as a model of the psyche.<sup>10</sup> Two worlds overlap quite imaginatively, yet not empirically; nevertheless, Greene acknowledges Jung's enduring effort to connect the two poles of the practical and the prophetic:

Perhaps more than any other individual, Carl Jung has been responsible for building a bridge over the chasm between these two worlds, although adherents to each group have so often refused to walk across that bridge.<sup>11</sup>

Liz Greene was at the forefront of a generation of astrologers who used myth to infuse astrological symbols with deeper meaning. Rudhyar applied and promoted Jungian concepts in astrology but it was not until the last quarter of the 20<sup>th</sup> Century that the mythic underpinnings of the planets became more noticeably established. Using a psycho-mythological framework some astrologers began using mythic storylines to amplify astrological configurations potentially broadening the tradition's foundations.<sup>12</sup> Works of Dane Rudhyar and Liz Greene were seminal in articulating and demonstrating the potent imprint that Jung's ideology could bring to astrology, especially through the restoration of mythic themes, archetypal amplification and psychological articulation.

### ***The Return of Myth***

Like many other cultures the Greeks personified their myths in the constellations. By the Classical period<sup>13</sup> the constellations that the planets passed through were being mapped out as a celestial highway known as the zodiac. Characterizing the early zodiacal signs were instinctual images embodied as animals; hence the constellated figures of the zodiac are not just smatterings of haphazard images but representations of collective psychic energy animating the skyscape.<sup>14</sup> While the myths associated with the zodiacal constellations seem unrelated, almost random in their selection, a cohesive schema of life energies emerges as we imaginatively unravel their story lines.<sup>15</sup>

Zodiac is borrowed from the Old French *zodiaque*, derived from Latin; however, the original source is Greek.<sup>16</sup> The Greek root of the word refers to a circle of sculptured animal figures: *zoion*, suggesting a living being, an animal or life. This circle of animals or wheel of life symbolises an instinctual, yet deeply divine layer of the human soul. Embedded in the zodiac is this archaic wisdom; hence why it also came to be known as the "seat of the soul" or the "temple of the spirit"<sup>17</sup> In effect the zodiac is one of humanity's first picture books which symbolises the instinctual human journey, an imaginative way to view the schema of life and an early depiction of the individuation process. The myths informing the constellations are much older than the zodiac itself, which probably was first shaped by the Babylonians. Therefore as we participate with the primitive and instinctual nature of the zodiacal myths we are no longer in chronological time but primordial time.

The ancients distinguished the "wandering stars" from the fixed ones and these came to be known as the planets, derived from the Greek verb *planasthai* meaning "to wander". The ancients imagined the planets as deities wandering amongst the constellations along the zodiacal route. Hence the planets became named after the gods. Today the names are Latinised but the Babylonians and the Greeks knew them by the names of their deities. For instance the planet Venus to the Babylonians was Ishtar, to the Greeks this was the star of Aphrodite; Babylonian Mars was Nergal while the Greeks knew it as the star of Ares. Consequently, set into each horoscope are the names of the ancient gods, who are animated every time a horoscope is consulted.

Ironically, even though astrology's vocabulary is affluent with mythic images, its shaping doctrines did not use mythic motifs to articulate the signs or planets. Myth abounds with the interplay between gods, yet these mythic dialogues and exchanges were not used to amplify planetary aspects by traditional astrologers. While the cult of the heavenly Babylonian gods was carried over into Greece, the deeds and character of their Olympian counterparts were rarely ever mentioned by early astrological writers.<sup>18</sup>

By the time the Greeks developed astrology's doctrines, ways of knowing the world had significantly shifted from animistic participation to philosophical understanding. Aristotle's systemisation of deductive logic and scientific enquiry set the precedence for the course of later Western thinking. Astrology was systematized in the Hellenistic period after the Aristotelian transition had revolutionized the way humans comprehended their cosmos. Mythological metaphors may have been creative in the hands of the playwright, but were no longer much use for the scientist. By the time of Socrates, discrediting myth as a fanciful tale had already begun and scientific superiority was becoming the paradigm. The formulation of western astrology's theories and guidelines were heavily influenced by technical concepts which would influence its course and practice for the next two millennia.

Hence when astrology emerges as a doctrine in Western culture the stage was set for its alignment with science. The very nature of astrology will always connect it with the cosmos, myth and the gods but when the principles of Hellenistic astrology began to emerge, the distancing of astrological theory from actual gods and their mythologies was well underway. Even though what was ascribed to the physical planet was mysteriously similar to the mythological god, astrological thinking no longer linked the deity to the planet. The materiality of the planet obscured its divinity; therefore astrological judgments began following a logical sequence of correspondences based on newly-established doctrines. Mythological narratives were left behind. Astrological hypotheses preferred observable truths to mythological ones. While the names of ancient gods were still used, they fell under the system of rational truth and became consigned to pieces of information. Astrology's relationship to the sky was becoming deductive and objectified.

When the planetary gods were assigned to human temperaments and behaviours they migrated into alchemy or magical and mystical practices where they could still participate in the human story. While astrological language was filled with mythic allusions, astrological practice was never largely indoctrinated nor seduced by myth, although at times along the way the gods would reappear in an astrological context. During the Renaissance the gods were reclaimed and in the 15<sup>th</sup> C CE Marsilio Ficino was a spokesman for them in *Three Books of Life*. The third book *How Life Should be Arranged according to the Heavens* re-imagined astrology.<sup>19</sup>

It was Carl Jung's work that inspired astrologers to return to myth, to amplify the starry heavens with mythic narratives and re-member the planetary gods. Each horoscope is polytheistic, so every time an astrologer reads a chart, the ancient gods are animated. Astrology is a way of seeing the mythic narratives through patterns in the heavens and is one of the earliest attempts to link the world outside with the world within. Therefore Jung's archetypal amplifications of myth could seamlessly be applied to the planetary and zodiacal powers. James Hillman suggested that mythology was the 'psychology of antiquity'<sup>20</sup>; however we could also suggest that astrology too is a psychology of antiquity as its intent was to understand the soul's purpose by means of the planet's cyclical passage through the heavens. The myth of astrology was and still is another way of comprehending the world around us; a compelling myth, as it references the ancient gods, goddesses and heroes through its symbols in the starry heavens.

But the imaginative heavens also inspired Jung. In his treatise *Aion* his objective is to illuminate 'the change of psychic situation within the 'Christian aeon'<sup>21</sup> Zodiacal symbolism supports his research, as the 'Christian aeon' and the Age of Pisces are synonymous. At one point Jung makes a sweeping statement:

The course of our religious history as well as an essential part of our psychic development could have been predicted more or less accurately, both regards time and content, from the precession of the equinoxes through the constellation of Pisces.<sup>22</sup>

The Age of Pisces is the precession of the equinoxes through the constellation, an astrological technique based on the symbolism of the equinoxes on the backdrop of the zodiac which outlines the great ages or aeons of human history. Jung drew on the intelligence of astrology to stir his imagination and deepen his insight, but in doing so also validated the age old art. Astrologer Maggie Hyde summarised it well:

Jung's thinking on the Age of Pisces has been seminal for astrologers. The work is influential because it reveals astrological symbolism on a grand scale, working on an edge between astronomical facts and subjective imagination.<sup>23</sup>

Jung's reverence for the ancient mysteries breathed life into the myths allowing them to enthuse and mesmerize. But mythic images were also symbols and metaphors for archetypal patterns that lay beneath the human experience. Through Jung's articulation of these patterns astrologers could retrieve and communicate a broader and deeper expression for their own zodiacal and planetary archetypes.

### ***Astrological Archetypes***

Jung's language of the unconscious and his work with primordial imagery and archetypes was a great boon to astrology. Contemporarily, the term 'archetypal' seems more fitting than 'psychological' to encapsulate this symbolic approach to astrology. Jung's amplification of archetypes gifted astrology with a wider vocabulary and insight into its own archetypes while reminding astrologers of the discipline's inherent symbolic attitude.

Here the synergy between Jungian concepts and astrology is most apparent, as both systems recognize the 'inherited *tendency* of the human mind to form representation of mythological motifs'<sup>24</sup> It was these representations that Jung defined as archetypes. In mapping the landscape of the psyche, Jung recognized some major archetypal images such as Persona, Shadow, Anima, Animus, Hero, Self, Wise Old Man, Great Mother and Divine Child, archetypes astrologers could recognize from their planetary pantheon. What Jung would christen the Great Mother an astrologer would see as the Moon and more contemporarily Neptune. Each planet is archetypal in that it represents the similar faculty of soul for every human, what the Greeks suggested was *ousia*, a soul essence. Both astrological and Jungian images are representatives of archetypal forces and patterns that shape and govern the human experience; it is a match made in heaven or the unconscious, depending on which team you are on.

Jung emphasized that archetypes are inborn. He also drew an analogy between instinct and archetype. Instinct is embedded biologically, but archetype 'clothed in its archetypal image is the psyche's experience of that instinct, the living force expressing through every movement of every fantasy and feeling and flight of the soul'<sup>25</sup>. Like instincts, Jung suggested that archetypes are 'collective phenomena'<sup>26</sup>. The following quote is the first time Jung uses the word 'archetype' Previously he had used the term 'primordial image'<sup>27</sup>

'we also find in the unconscious qualities that are not individually acquired but are inherited, e.g., instincts as impulses to carry out actions from necessity, without conscious motivation. In this deeper stratum we also find the *a priori*, inborn forms of intuition namely the *archetypes* of perception and apprehension, which are the necessary *a priori* determinants of all psychic processes.'<sup>28</sup>

The horoscope is a document based on the first breath of life, the symbolic moment separating the newborn from the symbiosis with the biological mother and mythological Great Mother. As the symbolic template that maps the landscape of the psyche through planetary archetypes, astrological doctrine implies that each individual's archetypal disposition is embedded in the birth chart. This causal temporal beginning is the defining moment for the individual horoscope poetically referred

to as a blueprint of the soul. It is fixed, unchanging yet is symbolically responsive to and shaped by the punctures of time.

Of importance for astrologers is the differentiation between the inherited tendency which is collective and the personal manifestation of the archetype. For instance Mars in a personal horoscope suggests the impulse to act or react, but does not indicate how this will be personalized. Astrology's symbolic framework can contextualize the archetype in an individual's life through its usage of zodiacal signs (qualities), houses (environment) and planetary aspects (influences) to inform the individual of its pattern through time and how the archetype might personalize, but this is a tendency not an explanation. Jung's concept of archetypes reminds astrologers to differentiate between the inherited complex of the planetary archetype and the myriad of personal associations and experiences that envelop it. The horoscope symbolizes the archetype not the personal matters that gather around the core of the complex.

James Hillman suggested that "an archetype is best comparable with a god"<sup>29</sup> Planets bear the names of the gods embodying their characteristics and patterns; therefore, astrology is well suited to an archetypal perspective, as it helps us imagine both the individual's personal temperament and the deeper archetypal patterns of psychic life underpinning character.

### *A Psychological Sensibility*

When James Hillman addressed astrological students at a conference in 1997 he talked about his experience studying astrology and how his abiding interest, fascination and love of astrology had never left him. Although he suggested he did not believe in it, practice it nor understand how it works, he did say: "astrology forms one of my basic languages for psychological reflection"<sup>30</sup> Like Jung, Hillman drew on astrological images for insight and similarly one of his children became a practicing astrologer.<sup>31</sup>

While an astrologer's consultation varies significantly from a psychotherapist's, they both make use of symbolic maps of the psyche. Through the symbols of the psychic situation there is often a correspondence. Throughout Jung's letters he often refers to the parallel between astrology and psychology:

There are many instances of striking analogies between astrological constellations and psychological events or between the horoscope and the characterological disposition. It is even possible to predict to a certain extent the psychic effect of a transit. One may expect with a fair degree of probability that a given well-defined psychological situation will be accompanied by an analogous astrological configuration.<sup>32</sup>

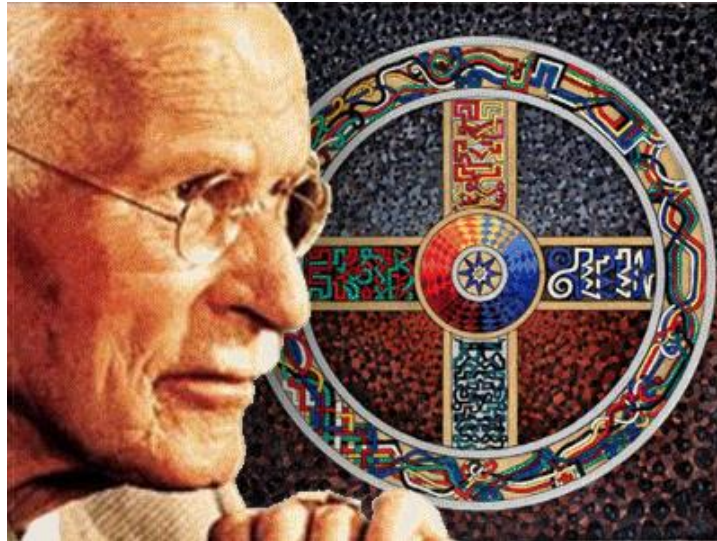
As a symbolic thinker Jung could see parallels in the diverse methods of psychic insight. But for the astrological practitioner, his charting of the psychic landscape yielded many psychological sensibilities that deepened astrology's capacity to appreciate the inner life and its correspondence with the outer world. While the psychological concepts may not have originated with Jung it was his way of thinking about these notions that was easily transportable into astrological work.

For instance while compensation was introduced by Alfred Adler, Jung widened the premise by suggesting that unconscious activity attempted to balance one-sided and biased conscious attitudes.<sup>33</sup> This deepened astrological interpretation through the consideration of unconscious attitudes and patterns underpinning the horoscope symbol. An appreciation of inner dynamics widened the literality of traditional astrology.

For instance Jung's elaboration of the four psychological types assists in understanding the diverse and unique ways that the balance or imbalance of elements in any horoscope might manifest. This challenges the astrologer to consider the unconscious features of the literal elemental signature in the chart. An individual with a majority of planets in fire signs might present as dependable,



sensible, focused, pragmatic and down-to-earth, completely antithetical to what one would expect astrologically. The astrologer's repertoire now includes the notion of psychological opposition which is relevant to the elemental makeup and its worldly appearance; therefore the idea of "turn types" can be considered. Joan of Arc had no fire in her horoscope; Virginia Woolf, no water and Michelangelo, no earth; text book illustrations of "astrological compensation"<sup>34</sup>. While the horoscope reveals the inborn elemental typology, Jung's way of thinking about the "superior" and "inferior" types is critical in understanding their manifestation in the world.



Traditional astrology's language can often be dour. For example, the 7<sup>th</sup> house of the horoscope is known as the "house of open enemies" yet it also personifies the marriage partner. This amalgam would not have seemed unusual for Jung, who I imagine would have laughed heartily at traditional astrology's implication that we marry our own shadow, but also be impressed by its implicit suggestion of projective identification. Using Jung's ways of thinking about projection encourages insight into its inner dynamics and authenticates the horoscope as a plan of both inner and outer ways of being.<sup>35</sup>

Jung's work with the concept of individuation, the stages of life and his forays into heroic journeys provides astrology with many ways to amplify planetary cycles. While the planets may be fixed into an individual's horoscope, they are perpetually in motion and interact with the natal horoscope to yield images of time. Jung's conceptual frameworks allow astrologers to consider the role transiting and progressed planets play in the development of consciousness and self understanding. As satellites of the Sun the planetary cycles can also be amplified in the context of the heroic journey. But, one of the most valued ideas is Jung's notion of synchronicity.

Astrology itself could be seen as a synchronistic phenomenon, the meaningful correspondence between what is above and what is below. Since Jung suggests that meaningful co-incidences "seem to rest on an archetypal foundation"<sup>36</sup> it has great appeal to astrology which also rests on this foundation. And it is this foundation that supports astrology's capacity to link together disparate matters and time to constellate insight. Like synchronicity astrology is multi-dimensional and does not conform causally or temporally.

These are only a few ways that Jung's language of the unconscious has substantially added to astrological practice. But, as previously mentioned, Jung saw this as mutually beneficial:

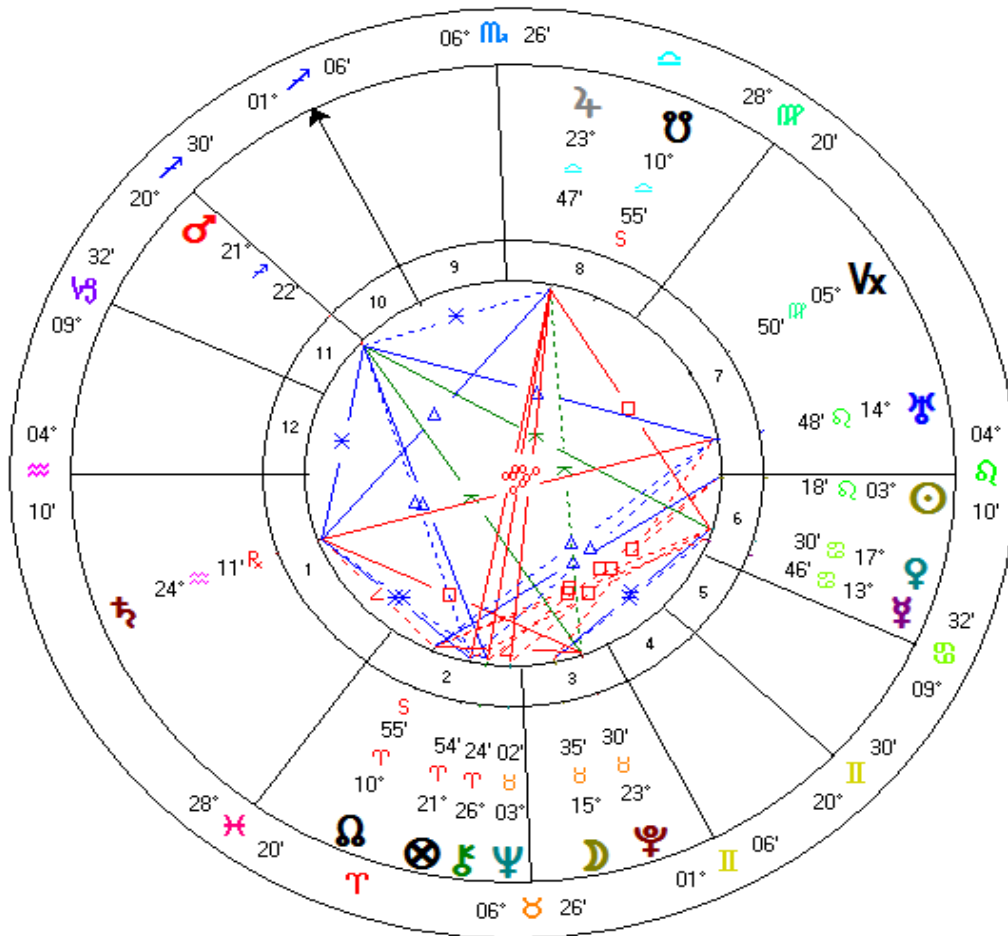
Obviously astrology has much to offer psychology, but what the latter can offer its elder sister is less evident. So far as I can judge, it would seem to me advantageous for astrology to take the existence of psychology into account, above all the psychology of

the personality and of the unconscious. I am almost sure that something could be learnt from its symbolic method of interpretation; for that has to do with the interpretation of the archetypes (the gods) and their mutual relations, the common concern of both arts. The psychology of the unconscious is particularly concerned with archetypal symbolism.<sup>37</sup>

Because of the influence of Jung and his ways of thinking, astrology has become psychologically sensitive and more aware of its symbolic methodology. But as Jung always reminded us, there is always a shadow. Literalism, or the failure to see beyond the symbol, is the shadow to astrology's psychological outlook.

**Sun and Shadow**

The symbol of Sun and Shadow were intimately entwined in Jung's horoscope. Carl Jung was born 26 July 1875 at Kesswil, Thurgau in Switzerland. Gret Baumann-Jung used the time of birth as 7.32 pm for her father which was "when the last rays of the setting sun lit the room"<sup>38</sup>.



Carl Jung 26 July 1875 7.32 pm at Kesswil, Thurgau in Switzerland

This is the time when the Sun is on the Western horizon, the far western extremity of the horoscope or metaphorically the land beyond Oceanus. This is the country of the Hesperides, the farthest point from the heroic ideal and the border crossing to night, obscurity and mystery; here is the point of descent below the horizon of consciousness. This western portal to the unconscious is metaphoric of Jung's life work. While his contributions to astrology have deepened and enriched its capacity to articulate psychic dynamics, the literalizing of his ideas diminishes the astrological discipline.



Astrological practice is especially susceptible to literality when it attempts to explain or prove its validity.

Awareness of a more archetypal and mythological astrology enlightens the astrological model; yet it is darkened when astrologers attempt to delineate rather than participate with psyche's symbols and images. When myths become explanations, rather than revelations of astrological images they no longer inspire nor disclose meaning. When archetypes become translated as personal experiences rather than an inherited tendency, then they are rendered diabolic rather than symbolic.<sup>39</sup> If the anima is no longer an evocative symbol of the psyche, but a man's Venus or when the shadow becomes a troublesome aspect of the self ruled by Saturn, then the mystery of the symbol and its ability to bring meaning to light is compromised. When astrology's gaze remains focused outside self with formulas and facts then the mystery of the soul's story remains unobserved.

Yet, on the other hand, the mythological and archetypal ways of thinking that are now available for astrological practitioners provide a great opportunity to ensoul their practice. The archetypal patterns that shape our consciousness are implicit in the stories of the gods and goddesses. And the astrological perspective has always embraced this idea, although at times it has been unspoken and unwritten. Astrology offers a schema to amplify our heroic journey and supports a primal view through its synergy with myth. Even with a lack of awareness about myth, the gods and goddesses are alive in each horoscope. Astrology has always been and still remains a curator of myth.

Following Jung's lead James Hillman developed an archetypal psychology where psyche's patterns were personified by mythic gods and goddesses, an idea consistent with the astrological blueprint.<sup>40</sup> Astrological tradition describes each archetype in a uniquely personal way through each horoscope. Underpinning each horoscope is a mythic landscape where the roots of each planet are deeply buried in the archetypal soil. Depending on these astrological placements, the personal journey of the soul is imagined in the context of a contemporary time and place. But like myth, astrology is not an objective nor factual discipline, but one that belongs to the spirit of the gods. The metaphors of astrology and its mythic foundation infuse the horoscope with timelessness and a certain respect for the ambiguities of the soul. As Hillman says, astrology is:

the carrier into the popular mind of the great tradition that holds we all abide in an intelligible cosmos, this giving to human questions larger than human answers. It forces us to imagine and to think in complex psychological terms.<sup>41</sup>

Carl Jung provided the vocabulary. His lifework was instrumental in extending astrology's vision into the psyche. While it had always been a marvellous telescope looking out upon the heavens, it now could be employed looking inwards towards the psychic constellations.

## ENDNOTES

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<sup>1</sup> C.G. Jung, *The Collected Works, Volume 10: Civilization in Transition*, translated by R. F. C. Hull, Princeton University Press (Princeton, NJ: 1976), 172.

<sup>2</sup> Throughout the Collected Works there are instances of astrology's contribution to Jung's ideas; for instance in Volume 6 *Psychological Types* (paragraph 933) he cites the astrological typology of the four elements as the forerunner to psychological types; Volume 9, Part II Aion is underpinned by the astrological image of Pisces and the Precession of the Equinoxes; the Astrological Experiment in Synchronicity in Volume 8 *The Structure and Dynamics of the Psyche*.

<sup>3</sup> C.G. Jung, *The Collected Works, Volume 11*, translated by R.F.C. Hull, Routledge & Kegan Paul (London: 1958), 242.

<sup>4</sup> Gret Baumann-Jung wrote an article on her father's horoscope entitled "Some Reflections on the Horoscope of C.G. Jung", Spring Publications (New York: 1975). I was unaware of this article when I wrote to Ms. Baumann-Jung.

<sup>5</sup> William McGuire, ed. *The Freud/Jung Letters*, translated by Ralph Manheim and R.F.C. Hull, Princeton University Press (Princeton, NJ: 1974), 427.

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<sup>6</sup> See Dane Rudhyar *From Humanistic to Transpersonal Astrology*, The Seed Centre (Palo Alto, CA: 1975) and *The Astrology of Transformation*, Quest (Wheaton, IL: 1980).

<sup>7</sup> Dane Rudhyar *The Astrology of Transformation*, xiii

<sup>8</sup> Dane Rudhyar, *Astrology and the Modern Psyche*, CRCS Publications (Vancouver, WA: 1976), 20.

<sup>9</sup> Liz Greene, *Saturn A New Look at an Old Devil*, Samuel Weiser, Inc. (York Beach, ME: 1976).

<sup>10</sup> Liz Greene, *Relating*, Aquarian Press (London: 1990). On page 25 Greene compares the chart to a model.

<sup>11</sup> Liz Greene, *Saturn*, 193.

<sup>12</sup> For instance Demetra George used the myths of the four Olympian goddesses to intensify the meaning of the first discovered asteroids ó see Demetra George, *Asteroid Goddesses*, ACS Publications, Inc. (San Diego, CA: 1986). Her work not only brought the asteroids into astrological consciousness but encouraged others to become literate with the myths that underpinned astrological images.

<sup>13</sup> The Greek Classical period is between the Archaic and Hellenistic periods from approximately 479 -323 BCE and included the flourishing golden 5<sup>th</sup> Century in Athens.

<sup>14</sup> See Nicholas Campion, *The Dawn of Astrology, A Cultural History of Western Astrology*, Continuum (London: 2008), 173-184.

<sup>15</sup> See Brian Clark, *The Zodiacal Imagination*, Astro\*Synthesis (Melbourne: 2000): [www.astrosynthesis.com.au/student-astrology-e-booklets/](http://www.astrosynthesis.com.au/student-astrology-e-booklets/)

<sup>16</sup> The word comes from the roots *zoe* (life) and *diaklos* (wheel). The zodiac as the wheel of life is an ancient symbol for the eternal round, the circle of life.

<sup>17</sup> Robert Schmidt, "Translator's Preface" from Vettius Valens, *The Anthology: Book I*, Project Hindsight's Greek Track IV, Golden Hind Press (Berkeley Springs, WV: 1993), vvi óxvii.

<sup>18</sup> Nicholas Campion, *The Dawn of Astrology, A Cultural History of Western Astrology*, 217.

<sup>19</sup> See Thomas Moore *The Planets Within*, Lindisfarne Press (Great Barrington, ME: 1990).

<sup>20</sup> James Hillman, *The Dream and the Underworld*, Harper & Row (New York: 1979), 23.

<sup>21</sup> C.G. Jung, Volume 9 Part II, *Aion*, translated by R.F.C. Hull, Routledge & Kegan Paul (London: 1959), ix.

<sup>22</sup> C.G. Jung, Volume 9 Part II, *Aion*, 150.

<sup>23</sup> Maggie Hyde, *Jung and Astrology*, The Aquarian Press (London: 1992), 26.

<sup>24</sup> C. G. Jung, Volume 18, *The Symbolic Life*, translated by R. F. C. Hull, Princeton University Press (Princeton, NJ: 1976), 523.

<sup>25</sup> Liz Greene, *The Astrology of Fate*, George Allen and Unwin (London: 1984), 26.

<sup>26</sup> . G. Jung, *Collected Works Volume 8, The Structure and Dynamics of the Psyche*, translated by R. F. C. Hull, Routledge & Kegan Paul (London: 1958), 325, 270.

<sup>27</sup> See C. G. Jung, Volume 8, *The Structure and Dynamics of the Psyche*, page 133, footnote 7.

<sup>28</sup> C. G. Jung, Volume 8, *The Structure and Dynamics of the Psyche*, 270.

<sup>29</sup> Thomas Moore, ed. *The Essential James Hillman A Blue Fire*, Routledge (London; 1990, 24).

<sup>30</sup> James Hillman, "Heaven Retains Within Its Sphere Half of All Bodies and Maladies" This lecture was originally given at the 1997 *Return of Soul to the Cosmos* conference and repeated at the *Alchemical Sky* conference in Bath, May 2005.

<sup>31</sup> Laurence Hillman is a full-time professional astrologer, born and raised in Zürich, Switzerland who began to study astrology at the age of sixteen - see his website at: <http://www.lhillman.com/>

<sup>32</sup> Letter to André Barbault, dated 26 May 1954 from *C G Jung, Letters 1951-1961 Vol. 2*, translated by R. F. C. Hull, Princeton University Press (Princeton, NJ: 1975), 175-77. Some astrological symbols that Jung had put in by hand are missing and could not be restored.

<sup>33</sup> C. G. Jung, Volume 6, *Psychological Types*, translated by R. F. C. Hull, Princeton University Press (Princeton, NJ: 1971), 693.

<sup>34</sup> See Brian Clark, *The Four Elements and Psychological Type*, Astro\*Synthesis (Melbourne: 2009): [www.astrosynthesis.com.au/student-astrology-e-booklets/](http://www.astrosynthesis.com.au/student-astrology-e-booklets/)

<sup>35</sup> Liz Greene skilfully uses projection in an astrological context in her book *Relating*. See Chapter 5, pages 110 ó 154.

<sup>36</sup> C. G. Jung, Volume 8, *The Structure and Dynamics of the Psyche*, 846

<sup>37</sup> C G Jung, Letters 1951-1961 Vol. 2, pages 175-77, To André Barbault, 26 May 1954

<sup>38</sup> Jung is reported as saying this is when he was born - see Lois Rodden, *The American Book of Charts*, Astro Computing Services (San Diego, CA; 1980), 321.

<sup>39</sup> The word symbol has evolved in meaning from the early Greek *symbolon* which combines the prefix *sym*, meaning together and *bol* to throw. Hence the idea of a symbol was to throw things together referring to what is brought or cast together. *Diabolic* refers to throwing things apart.

<sup>40</sup> In the latter years of his vocation Hillman wrote *The Soul's Code In Search of Character and Calling*, Random House ( Sydney: 1996), which was attuned with astrological thinking. His acorn theory could be likened to the horoscope; in fact an image previously proposed by astrologers like Dane Rudhyar.

<sup>41</sup> James Hillman, *öHeaven Retains Within Its Sphere Half of All Bodies and Maladiesö*

