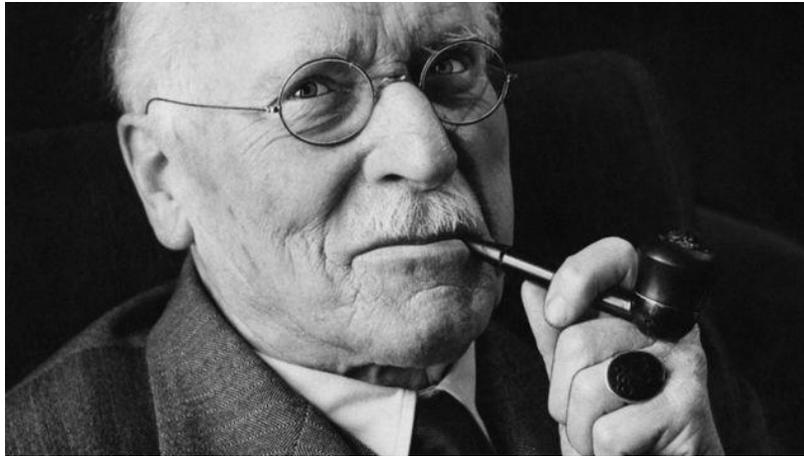


*We are that pair of Dioscuri, one of whom is mortal and the other immortal, and who, though always together, can never be made completely one.*¹

- Carl Jung

SHADOW FIGURES AND SACRED PARTNERS



Jung's Inner Siblings

The inner sibling

Jung infrequently wrote of the impact of siblings on personal development, yet his charting of the psyche was influenced by two sibling themes. These themes were not explored as familial patterns but as collective imprints upon the human psyche. Throughout his collected works Jung refers many times to "the motif of the hostile brothers" and the "royal brother-sister pair." Jung cites the hostile brother motif as an instinctive inherited tendency.² He had no surviving brothers, so as the only son he often constellated this theme in his male friendships.

Inspired by mythological themes and alchemical imagery he frequently referred to the brother-sister motif as a pair of opposites that in *antiquity* were married, but in the present seek union and reconciliation. The royal brother-sister pair represented the conjunction of the opposites, Sol and Luna, the polarity that was of great importance in alchemy. This pair of opposites would sometimes take the form of the *hierogamos* or "sacred marriage"³ These themes shaped two of his psychic archetypes: the shadow, a partial representation of the theme of the hostile brothers and the "anima" inspired not only by the mother-son union, but by the royal marriage of the brother-sister opposites.

The shadow is the psychic depository for rejected qualities that the ego disowns. Shadow stands as a counterpoint to the ego, like the other side of a coin. Ego and shadow are both born from the same

complexes, and like hostile brothers, the ego disinherits its shadow sibling. Jung usually saw this archetype represented as a same-sex figure in dreams, a figure who exemplified qualities scorned by the ego. The shadow can serve as a bridging figure between the dark, repressed and frightening qualities within the unconscious, and ego consciousness. However the shadow contains the very qualities that are often needed by the ego to feel fulfilled. This dark and foreign aspect of our self is characterized by the hostile sibling or the dark twin as it is the part of self we try to "kill off". The archetype of the shadow therefore is easily roused by our sibs.

The anima is the inner contra-sexual image for a man: his innate feminine figure shaped by mother, sisters and female others. The anima is rooted in the first female experience of mother, but sister becomes an intermediary figure that facilitates its partial withdrawal from mother out into the world of sisters, friends and other women. Sister is his anima "other" for a time, not his mother nor his wife, but none the less a special partner. Anima is also the feeling, intuitive and receptive guide that accompanies the male on his descent into his unknown. This archetype was discovered and defined through Jung's personal experiences with his own inner feminine voice. During a period of reflection when writing down some of his fantasies, Jung experienced an inner female voice. He became greatly "intrigued by the fact a woman should interfere with me from within". He concluded that this inner female must be the "soul" in an archaic sense. Since anima means soul, he gave this name to the inner feminine figure he felt played an archetypal role in the unconscious of man.⁴ Logically Jung deduced that the counterpart, an inner masculine, must be part of the woman's interior landscape. This was named "animus". These interior contra-sexual opposites when represented by the brother-sister pair are often seen as the sacred marriage of Sun and Moon (Osiris and Isis, Apollo and Artemis), the unity of the divine sibling pair; images Jung thought were agreeable images of individuation. This relationship was amongst equals like the alchemical marriage of the adept (the alchemist) and his *soror mystica* (soul sister).

Jung's contributions suggest the sibling is an imago already inherent within the psyche, shaped through our experiences. The motif of the hostile brother and the opposite-sex sibling marriage are innately part of the landscape of the soul. Jung's ideas remind us that the sibling is an internal figure, like the archetypal parent, that is shaped throughout life. Unlike parents, siblings may offer more accessible images of partners as they are equals. The external sibling becomes a possible screen on to which to project these innate internal images of "other". From a Jungian perspective we could postulate that same-sex siblings may constellate the projection of the shadow whereas opposite-sex siblings would invite the anima/animus projections. Projection, as Jung pointed out, is an unconscious mechanism and not a wilful one. The qualities that are

externalized through projection range between the dark, negative pole through to a more idealized positive pole. The horoscope yields a way to explore an individual's personal relationship to these archetypes.

Imagining

Jung's specific references to sibling interactions were made earlier in his career while he was still in association with Freud. Like Freud, Jung alludes to the sibling birth as awakening a spirit of inquiry, honing a sense of curiosity and observation and opening up a new sense of exploration. He also suggests the sibling's birth stirs the imagination.

Jung confirms some of Freud's observations on siblings and draws a comparison with Freud's case of 'Little Hans'⁵ Freud had successfully psychoanalysed a five-year-old boy known as Little Hans. Many of his phobias had begun at the birth of his sister. Jung, in 'Psychic Conflicts in a Child'⁶ refers to a similar case of a four-year-old girl in quite some detail. Both these cases concern first-born children (like Freud and Jung), and therefore outline the potent feelings unleashed at the birth of a younger sibling; in these cases, opposite-sex siblings.⁷ From Jung's correspondence with Freud we know that the case he is describing is his own four-year-old daughter, whom he observed and wrote to Freud about. Jung confirms that the birth of her younger brother led Anna (the pseudonym for his daughter Agathli yet also the same name as Freud's daughter) to a more vigorous questioning of her own and others' origins.

The birth of the baby brother was a stimulus for the four year olds fantasy life: 'reveries, the first stirrings of poetry, moods of an elegiac strain' Jung explains that the new sibling is experienced as an obstacle to mother and the child can no longer freely express her love in the usual way. Libido is suspended, directed internally, and becomes more introverted, resulting in an increase of fantasy and imagination. Jung reiterates Freud's idea that at the birth of a sibling, the elder child turns away from mother, separating out from her and awakening the spirit of inquiry. Jung stresses the awakening of imagination.

On the eve of the baby's birth, Jung asked his daughter, Agathli, what she would feel if a brother arrived tonight. She responded: 'I would kill him.' Jung suggests that the response to remove the sibling is instinctual, yet initiates the process of reflection and questioning. Agathli began to question life and death vigorously. Her brother's birth prompted a separateness, but also awoke the urge to 'kill off' the brother's other. In the separation from mother there is more access to the child's own inner world. But it is an inner world now filled with conflicted feelings and imaginings.

Brother–sister–other

Jung was a pioneering clinician with over eight years of clinical experience at the famous Burghölzli Institute. He rarely wrote of the family atmosphere and its influence on the individual. Jung preferred internal images, excavating archetypal symbols of the family ó the Great Mother, the Wise Old Man, etc. Yet earlier in his career, Jung did study the family, drawn to research word associations amongst family members. He was fascinated by parental and ancestral complexes that were part of the family atmosphere. These complexes contained the unlived lives of both parents and ancestors which lurked below the horizon of family life, permeating the unconscious of the child. Jung himself felt influenced by what his ancestors left incomplete:

I feel very strongly that I am under the influence of things or questions which were left incomplete and unanswered by my parents and grandparents and more distant ancestors. It often seems as if there were an impersonal karma within a family, which is passed on from parents to children. It has always seemed to me that I had to answer questions which fate had posed to my forefathers, and which had not yet been answered, or as if I had to complete, or perhaps continue, things which previous ages had left unfinished.⁸

However, Jung's interests led him to new terrain, and his research on the family atmosphere was not as developed as he would have liked it to have been.

In his 1909 lectures at Clark University on word association, one of his papers was entitled "The Family Constellation" Jung speaks of the potent influence of the family:

The first moves towards friendship and love are constellated in the strongest possible manner by the nature of the relationships with our parents, and here as a rule one can see how powerful is the influence of the family constellation.⁹

He describes an interesting case of a twenty-six-year-old girl who consulted him for an odd symptom. She complained that periodically her eyes felt strange and was certain her stare stimulated erotic thoughts in men. Jung found it difficult to dissuade the patient from her way of thinking. Unravelling her story, he found she had recently been jilted by a man who was mentally ill. In her isolation and abandonment, her repressed erotic wishes were cast on to other men. Jung was curious why she had never suspected mental illness in her partner, wondering if she had a pattern of attracting unstable men. This suggestion was vehemently denied by the patient. However, in further exploration, she revealed her desertion on a

previous occasion by a man who had spent a year in a mental hospital. Jung then traced the pattern back to her relationship with her brother. He discovered that after her father had alienated himself from the family, she transferred her love on to her brother, eight years her senior. When he was fourteen he became hopelessly insane, a pattern to which she was still unconsciously bound, choosing unstable men like her brother.

While this case points to the potent impact of the family on our unconscious patterning, it also begins to support Jung's theory that the opposite-sex sibling is a likely candidate for the projection of the anima or animus. The sister was six when her brother had his breakdown. This is Freud's Oedipal phase when the budding Eros is attached to the opposite-sex parent. The opposite-sex sibling is an intermediary figure that can carry the erotic projection, enabling its withdrawal from the parent before it is transferred on to a partner. Without the initial anchor of the father relationship, the animus may have become dangerously aligned with brother. The animus development could potentially become static, or fixed on brother. In the case Jung described, the brother/animus figure continued to be projected on to partners that replicated the unholy fixation with her brother. Her experiences continued to confirm her loss and inability to release her brother.

It is possible for the anima/animus projection to become fixated upon the opposite-sex sibling when the parent is weakened, unavailable or missing during the development of the child. When the security and safety of the family is under threat by unresolved conflicts between the parents, the sibling system may feel a safer place to experiment with erotic projections. The sibling becomes a more accessible love image than the parent. The natural transfer from the parent to the opposite-sex sibling and then out on to the world becomes more difficult when the parental anchor is missing. The projection then becomes frozen on to the sibling, without the continuity of movement out into the world of others.

Jung suggested the flow of libidinal energies for a male (in his terms, the anima) were first directed on to mother, then to sister and finally on to sister's friends, or other significant females, and out into the world. This was consistent with psychoanalytic thought which also suggested the female's energies (the animus) took the same route into the world via father then brother. In Jung's words:

The anima is an archetype that is always present. The mother is the first bearer of the anima image which gives her a fascinating quality in the eyes of the son. It is then transferred, via the sister and similar figures, to the beloved.¹⁰

Other Jungian analysts have explored the fixation of the opposite-sex sibling in developmental terms as the image of the "ghostly lover." Esther Harding introduces the figure of the ghostly lover in *The Way of All Women*: "He is her soul mate, her "other half", the invisible companion who accompanies her throughout life."¹¹ When the animus is fixated on brother, this image may be fused with the ghostly lover. Linda Leonard has also drawn on this theme in her book *On the Way to the Wedding*, suggesting that the brother-sister relationship is often the source of fixation which stifles the flow of creative energy. The internal grip of the opposite-sex sibling acts as a ghost that hovers over the formation of adult relationships. Inevitably, it is the necessity of severing this possession that restores creative potential. She also agrees that when the father is weakened or wounded, the older brother is ripe for idolizing, affecting the sister's later choice of mate.

"Frequently the older brother is idolised, particularly when the father is absent, passive or wounded himself. If the idolised brother plays a positive paternal role toward the sister, her choice of mate or inability to find one may be a direct result of his influence."¹²

While an older brother may be idolized, a younger brother may be protected. In protecting a brother against the wounded father, the sister may unconsciously represent herself as the victim. The introjected animus image then exerts the power of the wounded other which would continue to haunt successive relationships. This was the case for Susan.

Susan was thirty-three when she came for an astrological consultation. She was concerned about her inability to form and sustain relationships. She was unable to "consolidate her relationships" as she put it. Susan had the Sun in Libra in the eighth house which was relatively unaspected except for a semi-sextile to Jupiter and a wide conjunction (10 degrees) to Neptune. The Solar image in the horoscope was not well supported. The other personal masculine planet, Mars, ruled the third house of siblings, and was in Pisces opposite Venus. Gemini was on the fourth house cusp. Saturn culminated on the MC conjunct the North Node. During that year, transiting Saturn was squaring the Sun three times and in discussing the theme of "consolidating" the masculine, Susan recounted a dream she had had recently, which still disturbed her:

"I am drunk and my brother is making advances at me. Incest. I reject him and push him away but he gets louder and louder and keeps demanding more attention. I am afraid and call out. All the time my parents' backs are turned."

Susan's father was an alcoholic and she experienced him as abusive. Her mother was described as disassociated and unavailable (Moon in Aquarius conjunct Chiron on the twelfth house cusp opposite Uranus). She protected her younger brother from father's rages and became his parent (Gemini on the fourth) and surrogate mother (Chiron/Moon). Unbeknown to Susan, she also became his saviour/lover (Mars in Pisces opposite Venus), offering him protection and love. Susan turned her back on her own negative feelings towards both her parents and the family atmosphere. These dark and difficult feelings were dissipated by parenting her brother and aligning herself with his victimization, not her own. She became identified with her role as saviour. Unconsciously, the animus formed the image of the victim/brother. This image of victim/other, she agreed, now haunted her adult relationships. Her beloved brother, to whom she was so bonded, was trying to rape her in her dream. His ghostly presence was forcing himself upon her.

Susan had not yet managed her negative feelings towards father. These feelings were converted into a sacrificial marriage with her brother, leaving her bereft of any supportive relationship to her own masculine. The inner masculine figure was still fixed to brother whom she must protect and support. While Susan was focused on the need to save brother, she was unaware of her victimization that occurred through the abusive scenario in the family. The transit to her 8th house Sun seemed to be the beginning of awakening the rage that had blocked her journey towards an authentic relationship with the inner masculine. No longer able to protect her brother, who now turned on her, she was left to address her own feelings.

The progressed Moon was in its second cycle through the third house, excavating the feelings of anger and rage that lay beneath her protection of brother, helping her re-member the earlier familial traumas. She continued to protect men in adult relationships, perpetuating her sacrifice of self by repeatedly defending men she saw as weak. In moving beyond the image of her brother/animus she risked exposure of the enraged feelings. But the Moon's second passage through the third house was loosening some of her earlier experiences that contributed to shaping her relationship patterns. Susan was progressing through the sphere where she could once again experience these earlier feelings. As an adult her task was to begin to manage them. The dream replayed a scenario she was now emotionally ready to see and feel. While her eighth house Sun was strongly identified with an urge for intimacy, it also consciously avoided feelings of grief and rage awoken with authentic intimate encounters. The transit of Saturn was beginning to crystallize images of how Susan formed relationships. Her dream image of brother alerted her to her ghostly brother-lover.

The dream also contains the word incest. Jung suggested that the incest taboo was inherently part of the landscape of the soul that prevented a retrogressive movement back to the womb of childhood.

Incest is the urge to get back to childhood. For the child, of course, this cannot be called incest; it is only for an adult with a fully developed sexuality that this backward striving becomes incest, because he is no longer a child but possesses a sexuality which cannot be allowed a regressive outlet.¹³

The taboo directs the energy away from a fantasized union with the parent, out into the world. The urge for paradise and longing for unity within the circle of the family is prohibited, propelling one outside the sacred circle of kinship. In this way the taboo operates as an initiation into separation, activating the heroic aspect that seeks actualization and individuation outside the perimeter of the family. Incest binds children to the complexes of the family, not allowing them to leave the enmeshed family experience. The taboo is the sacred line drawn between family members that allows each the sanctity and privacy of honouring themselves within the unit of the family. It encourages separation and the spirit of individuality.

As the taboo was about to be violated in the dream, Susan awakens to the realization of her inability to leave the family complex and be separate from it. Her protection of brother was, in a sense, psychological incest. Breaking the taboo kept her bound to the family complexes. Incest, as Jung said, symbolizes a union with one's own being.

Although the union of close blood relatives is everywhere taboo, it is yet the prerogative of Kings (witness the incestuous marriage of the Pharaohs, etc.). Incest symbolises union with one's own being, it means individuation, or becoming a self, and because this is so vitally important, it exerts an unholy fascination not, perhaps, as a crude reality, but certainly as a psychic process controlled by the unconscious, a fact well known to anybody who is familiar with psychopathology.¹⁴

As an archaic taboo, the image of incest alerts us to the premature intrusion of passions and power upon our own feelings. The taboo helps delineate the boundary between the spiritual union and the union consummated through the body before ego is strong enough to discern this in its own way.

Brother-sister incest, as Jung said, symbolized the union of opposites. It represents the union of two equals on the same kinship level unlike mother/son or father/daughter. As equals, each may facilitate the

Eros in the other, the urge to relate on a deeper soul level. The opposite-sex sibling may constellate the images of union, relationship and intimacy in the other. The taboo allows these images to be internalized in a safe and sacred place until the libido can be withdrawn from brother or sister as the spiritual partner and directed towards a lover where union of spirit and body is possible. Alchemically, brother-sister incest was contained like the alchemist and his *soror mystica*. The alchemical alembic serves as a potent image for the container of the family atmosphere. Bound within the alembic of a strong family (which at its heart is the parental marriage), the brother and sister may submerge themselves in their own unconscious processes without fear of violation.

Incest is a problematic word as its connotation is no longer symbolic. Jung and later Jungians explored the inner dimension to the incest taboo. Jung's animus imagery with its need for union with father-son brotherhood supposes that the animus has been contained within a functional family unit and that it was held by a strong, perceptive and loving father and brother. However, family containers have been smashed and incest is no longer always an inner experience but often a frightening reality. When incest has literalized, the spiritual core of the individual has been violated. The reality now is that a real individual needs attention, not the archetypal world.

Jung's exploration of the archetypal world left a rich and profound legacy that contributed to our understanding of a vast and deep inner world. This invisible world connected us back through time to the collective, restoring images of an association with a greater whole. However, the individual can disappear in this imaginative exploration. To grip and balance the personal with the archetypal, to not lose sight of the person in the archetypal realm, was a dilemma for Jung, and hence Jungians. Jung wrote eloquently of the feminine, yet his relationships with women were problematic. His theories acknowledge the necessity of the feminine as guide and muse to the man's inner world of soul, but Toni Wolff, his mistress and the embodiment of this, is left unacknowledged in Jung's autobiography. And while he wrote about the necessity of the *soror mystica* in the alchemical work, his biological sister remains virtually unknown. This powerful urge to know the feminine and her archetypal faces, yet personally split off from her, is reflected in Jung's horoscope.

Jung's Sun is exactly conjunct the descendant and squares Neptune (which is approaching the third house cusp). Neptune in aspect to the Sun symbolises the flooding of the personal realm with collective images. The images are mainly perfected or idealized, which may have accounted for some of the ambiguity between his relationships in the personal sphere (Sun on the descendant) versus the archetypal realm (Neptune square the Sun). The descendant can often symbolize the meeting place where the anima/animus

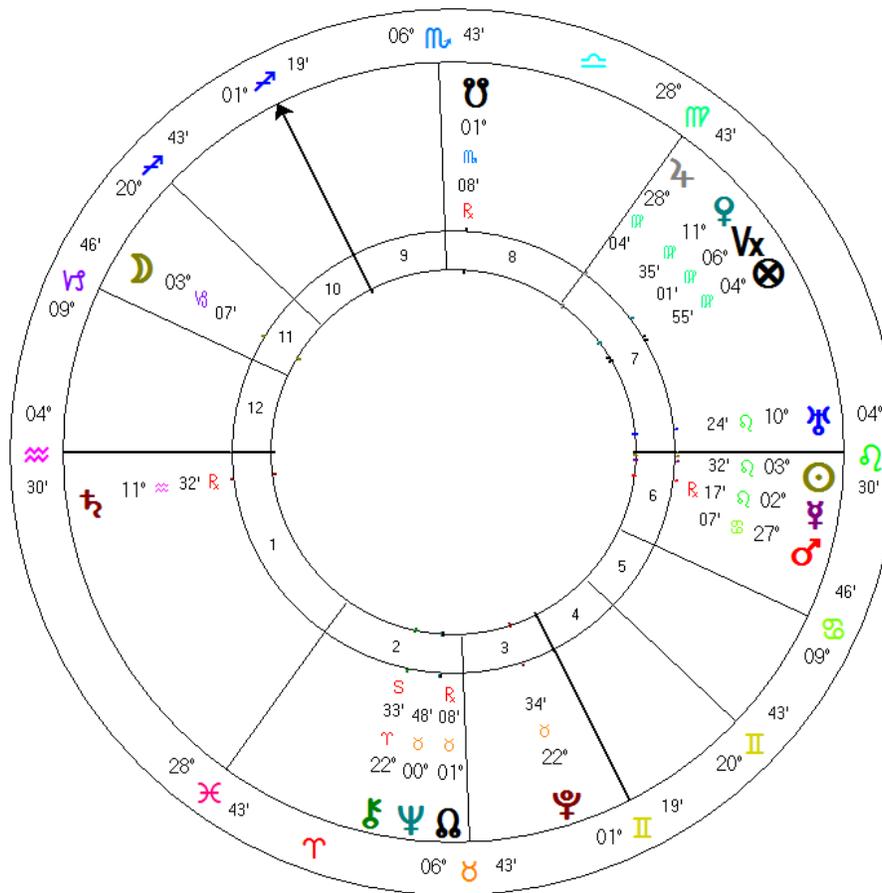
and the shadow intersect. While the contra-sexual images can be constellated at this descending angle, their ascension into consciousness can also drag shadow qualities to the surface. This chasm between the personal and archetypal realm was evident in his relationship to his sister.^{15 16}

Jung and his sister/s

Jung's only surviving sibling, a sister, Johanna Gertrud, was born on 17 July 1884,¹⁷ a week before Jung's ninth birthday. Little is mentioned of her in Jung's autobiography *Memories, Dreams, Reflections*, or in biographies about him. Deidre Baird's biography of Jung contains the most developed image of Gertrud.¹⁸ She is summed up by Henri Ellenberger: "She never married, does not seem to have had a professional occupation, remained in the shadow of her brother, who she greatly admired, and died in Zurich on May 30, 1935."¹⁹ A footnote to one of Jung's letters tells us Gertrud worked as a nurse at the Burghölzli Institute from 1906 to 1908 during the period her brother was there, then moved to Kusnacht in 1909 to live with her mother.²⁰ She also assisted her brother as a secretary until 1925.²¹ Barbara Hannah confirms this in her biography on Jung, also in a footnote: "Jung's sister, Gertrud, was also very helpful, mostly, I believe, in typing his manuscripts."²²

Jung was ambivalent to Gertrud's birth: "when I was nine years old my mother had a little girl. The birth came as a surprise to Carl who had interpreted his mother's confinement as an 'inexcusable weakness'. Jung's father, who was excited and joyful at the arrival of his daughter, brought Carl to his mother's bedside. His mother 'held out a little creature that looked dreadfully disappointing'. Later Jung also refers to his newborn sister as 'the thing'.²³ He describes himself as shocked and numbed by the reality of her birth. At the birth of his sister, Jung had the same astrological progression as Freud had at the birth of his first sibling, Julius. Jung's secondary progressed Moon was squaring his natal Mars in the eleventh house. The Lunar nature, symbolized by the progressed Moon, is at a developmental point where it is aware of an intruder or a competitor (Mars). It also suggests an emotional reaction or shock has been recorded. The secondary progressed Moon (22 Virgo 21) was also trine his third house Pluto, activating the natal quincunx between Pluto and Mars.²⁴ The family matrix is interrupted and themes of rivalry and jealousy are awoken. His powerful feelings at this time, described by the Lunar progression, are synchronous with the birth of his sister.

Following is horoscope of Carl Jung - 26 July, 1875 7.32 pm, Kesswil Switzerland. This was the birth time used by his daughter Gret Baumann-Jung and the chart that Jung possibly used. He had been quoted as saying he was born when the 'last rays of the setting Sun lit the room'.



The first cycle of the progressed Moon (27.3 years) records the totality of the individual's feeling experiences. The second cycle of the progressed Moon often stirs the primary memory through dreams, somatic images, feelings, senses, etc. The same Lunar progression occurred twenty-seven and a third years later, repeating the square to Mars and the trine to Pluto. During this second cycle Jung wrote to Freud (14 November 1911; progressed Moon at 21 Virgo 43), citing him as a "dangerous rival" with reference to their mutual interest in the psychology of religion. The synchronicity of the cycle suggests that sibling rivalry, accompanied by overwhelming feelings, may be the recurrent theme peaked at each of these times.²⁵

Pluto is conjunct the Moon in the third house of Jung's natal horoscope. The transits this day, thus also his sister's horoscope, are revealing. Jung's Lunar return occurred just after midday in his third house of siblings. His sister was born under his Lunar return, hence their natal Moons were conjunct within six degrees.²⁶ Venus, too, had just returned and was in its retrograde cycle, and therefore would return once again within that cycle. Jung and his sister had Venus at the same degree: Jung's Venus was direct while his sister's Venus was retrograde.²⁷ With the Moon returning to its third house position, and Venus which rules the third, also returning on the day of his sister's birth, the sister relationship is prominent. Gertrud is not acknowledged as an important figure in Jung's life. Because the two personal feminine astrological

archetypes are conjunct each other in the siblings charts, the composite Moon and Venus would also be in the same positions. In Jung's chart they are both associated with the third house of siblings. Astrologically, the symbol of the sister is important to Jung. Why then is Gertrud missing from the picture of Jung's life?

With the Pluto-Moon in the third house, the dark feminine experienced through mother may now be assigned to sister. Venus, ruling the third house of sister, is in Cancer, the Lunar sign of mother. With the Moon in the third, the theme of the composite mother/sister is reiterated. In literal ways they were aligned, as Gertrud lived with her mother throughout her adult life.

On her day of birth Mars was in Virgo squaring Saturn in Gemini both aspecting Jung's Mars: the midpoint of the transiting square was in exact aspect to Jung's natal Mars within one minute of arc. His urge for the freedom and spontaneous spirit of his Mars in Sagittarius was now being shaped by a sense of responsibility. Pluto, in Gemini, transiting the IC suggested his sister's birth altered the safety of the family atmosphere. A duality had been reawakened, a duality he would first recognize in his mother's twofold personality and later in his relationships with women. Gertrud's birth repeats the theme of aspects to Mars, hence an awakening in Jung of a sense of separateness. Trudi, her familial name, was frail and sick as an infant. Her mother was overprotective and others, especially Carl, were kept away. By the time Trudi was more robust it was too late for the siblings to bond.²⁸ While the age gap of nearly nine years would contribute to each growing up as an only child, it is curious that Jung and his biographers rarely refer to Gertrud. Frank McLynn postulates that perhaps it was she who carried the family madness that Jung always feared:

-There is a suspicion and lacking the documentary evidence which has never been released it can only be a suspicion that some of the weakness Jung feared might overtake him had settled instead on his sister. It is distinctly odd that Jung never refers to his sister except on one occasion, and then in such a Delphic manner that one immediately senses that something is being hidden. He says that Johanna Gertrud, who died at fifty, was home loving, conventional, physically delicate, sickly and virtually sexless and in every respect different from him. A spinster, she went into hospital in 1935 for a simple operation but did not survive it. At root she had always been a stranger to Jung.²⁹

	Gertrud	Aspects to Carl
Sun	25° Cancer 13	
Moon	15° Taurus 54	conjunct CGJø Moon
Mercury	0° Leo 09	
Venus	16° Cancer 48 Retrograde	conjunct CGJø Venus
Mars	23° Virgo 43	square CGJø Mars
Jupiter	10° Leo 56	
Saturn	19° Gemini 02	opposite CGJø Mars
Chiron	7° Gemini 48	conjunct CGJø IC
Uranus	24° Virgo 57	square CGJø Mars
Neptune	22° Taurus 55	conjunct CGJø 3rd Pluto
Pluto	1° Gemini 49	conjunct CGJø IC

Gertrud Jung's planetary placements (transits also for 17 July 1884, midday, Basel).

Odd, indeed, that Jung who spoke of the sacred marriage of the brother-sister and the alchemical adept's *soror mystica* pair would be estranged from his literal sister. Jung may have been able to disassociate himself from fears of inheriting mother's madness by projecting the third house Moon-Pluto conjunction on to his sister, Gertrud. He may have abandoned the literal sister for the archetypal one.

Uranus in the seventh house is squaring the Moon in the third. Uranus-Moon is asphyxiated by demanding emotional encounters or relationships that curtail the sense of space, freedom and individuality. The individual with this aspect instinctively constructs a way to disengage from the oppression of feelings. Splitting off from the overwhelming feelings, symbolized by the Pluto-Moon into the seventh house Uranus, may have left Jung feeling distant and comfortably separated from the powerful internal feminine figure that underpins a Pluto-Moon conjunction. Splitting off from the third house Pluto-Moon would encourage the projection on to his sister. Gertrud could then easily be crowned with Pluto's helmet of invisibility. Jung's literal sister is lost to the archetypal sister, the *soror mystica*. Without the anchor of experiencing an equal relationship to his sister, his Pluto-Moon in the third may be the conduit through which the archetypal feminine speaks.³⁰

Jung inherited his mother's dual personality. Safely detached from the personal undertow of the Pluto-Moon, he would discover the chaos surfacing in his analysands, the seventh house others. Sabrina Spielrein and Toni Wolff were examples of patients/analysands where Jung's Pluto-Moon transference was

Perhaps they are the images of the unknown feminine.³⁴ Jung refers many times to the motif of the unknown woman in dreams. He also associated this figure of the unknown woman with the "dual motif,"³⁵ a motif that was apparent in Jung's own life. Venus, ruler of the third, is conjunct Mercury, an aspect which aligns sister/s to the image of the *psychopomp*.

In reflecting on the effect of his sister's birth Jung says:

The sudden appearance of my sister left me with a vague sense of distrust which sharpened my curiosity and observation. Subsequent odd reactions on the part of my mother confirmed my suspicions that something regrettable was connected with this birth. Otherwise this event did not bother me very much, though it probably contributed to intensifying an experience I had when I was twelve.³⁶

What Jung is referring to here is not clear. His mother's "odd reactions" are later discussed as the split between her two very distinct personalities, part of the Pluto-Moon-Uranus constellation of his horoscope.

However, odd reactions would be consistent with a woman who had previously lost two stillborn children, as well as another child after only a few days. Anxiety and grief may have been constellated in his mother at the birth of his sister: anxiety born from the fear of losing another child, grief from the memories of the lost children. The birth "intensifying an experience" at twelve probably refers to his fainting spells and six-month absence from school. During this period Jung contacted the "world of the mysterious" as well as a more serious side of his nature. He was soon jolted out of his fainting fits by the reality of what he overheard his father saying to a friend. His father was clearly concerned with his son's welfare and future, and what would become of him if he remained ill. This sobered Jung to the point of recovery and promoted the necessary self-healing. Later Jung refers to this period as when he learned "what a neurosis is." During this time, when he was twelve, the progressed Sun was exactly conjunct the natal seventh house Uranus. Perhaps the awareness to separate from the asphyxiation of the powerful feelings of the Pluto-Moon was becoming conscious.

Surviving a sibling

Jung's third house Pluto-Moon conjunction symbolizes his siblings who died. Wherever we find Pluto in the horoscope we also find that which is buried, occulted or repressed. Pluto's realm is the cavernous

landscape of the underworld and his astrological legacy is often represented by secrets, grief that has been suppressed, incomplete mourning, or losses that have been buried to protect the family. In antiquity one could not legitimately enter the realm of the dead without a proper burial. The river Styx was the boundary that could not be crossed without this ritual. Lacking this ceremony of completion, the unburied were condemned to wander aimlessly along its banks, hovering as a shade on the periphery of the underworld.

Psychologically, that which has not been completed haunts us like an unburied shade. Jung was conscious of part of his inheritance from mother: the dark occult side that was part of her ancestry as well as her dominant and powerful personality. PlutoóMoon could be part of his inheritance that he was not conscious of. This may symbolize a deep sense of grief and loss passed on through the mother, an ancestral shade still hovering on the threshold of Jung's underworld. In the third it suggests the sphere of loss may be connected to a sibling.

Before Carl's birth there had been three deaths. These contributed to the dark feelings he associated with his mother and her family. The psychological impact of the loss of a child, certainly in the late 1800s, was not known or yet of psychological concern. The mother's grief would normally be diagnosed as depression or hysteria.³⁷ Today we are more aware of the profound effect the loss of a child has on the family unit and the siblings to come. The dead child takes his place in the family. When the loss of the child has not been grieved or when his place in the family has not been acknowledged, his spirit becomes a shade which haunts the family and the ancestral line. Well-meaning parents often protect the surviving children by covering the loss and the grief under a veil of secrecy. The denial, while well intended, becomes toxic as the truth felt by surviving children is misshaped. A child born after the loss of a sibling is often a replacement child. In fact, a replacement child was frequently prescribed to cure parental grief. The replacement child struggles against the shadow of the dead sibling to find his own place in the family.

How was Jung psychically affected by the double loss of his older sisters? The PlutoóMoon has a powerful sense of the feminine which may have wielded its power from an archaic level of the unconscious. This unknown feminine may have coloured more of his thinking (third house) than we will ever know. Certainly it represented the fusion between the feminine and the mysterious, women and the unknown, that was thematic throughout Jung's life. Helene Preiswerk was one of the first to constellate this aspect of his fate. She was his mediumistic cousin and his first guide into the mysterious world beyond death. Jung participated in many séances with Helene who stimulated his lifelong reverence and fascination for the occult.

Jung tells of his trip to America with Freud in 1909. According to his biography he had begun to doubt Freud's ability to reveal the meaning of his dreams. Jung wanted to see meaning in dreams in a more symbolic way. One dream was particularly significant, for, as he said, "it led me for the first time to the concept of the collective unconscious." In the dream, Jung was in a house he did not know (Pluto-Moon). He descended from the upper to the main floor which was older and dated perhaps from medieval times. Then he discovered a stone stairway that led into the cellar. As he descended the stairs, he found a beautiful room that he felt was Roman. On the floor he saw a ring which he pulled on. The stone slab lifted from the floor to reveal a second stairway of stone leading further down to another level. Finally

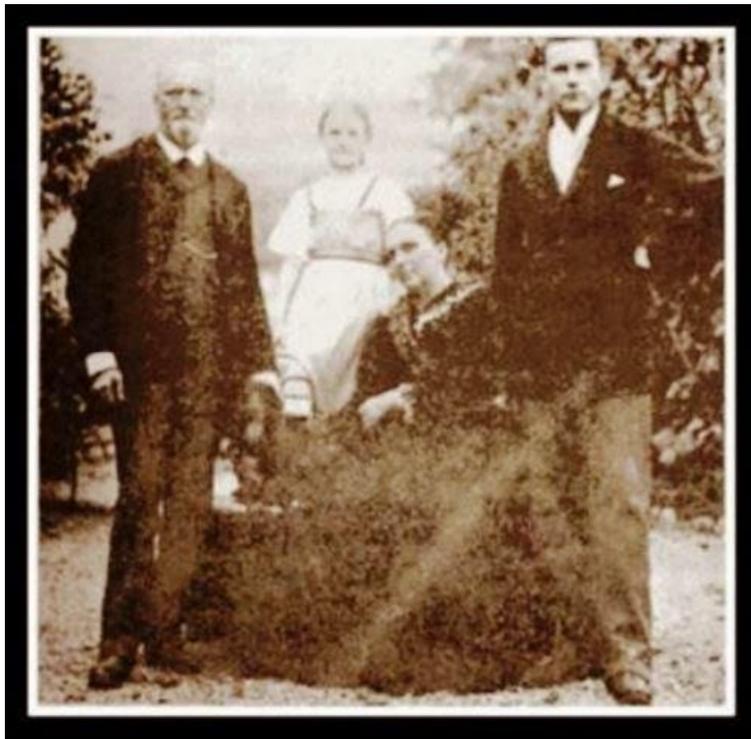
"I descended, and entered a low cave cut into the rock. Thick dust lay on the floor, and in the dust were scattered bones and broken pottery, like remains of a primitive culture. I discovered two human skulls, obviously very old and half disintegrated. Then I awoke."³⁸

Freud was chiefly interested in examining the two skulls, whereas Jung was fascinated with the levels within the house that represented the layers of the psyche - the conscious state and its unconscious additions. Freud urged Jung to find a wish connected with these skulls; who did they belong to? Jung suspected Freud of steering him in the direction of acknowledging secret death wishes. Jung vehemently resisted this idea. This was not the first time these secret death wishes entered their conversation. Before setting sail from Bremen, Jung's interest in the "peat-bog corpses" of prehistoric men found in Northern Germany convinced Freud that Jung harboured death wishes towards him.

Jung was interested in Freud's interpretation and therefore told a conscious lie, suggesting the skulls were his wife and her sister. "After all," Jung said, "I had to name someone whose death was worth the wishing." Jung chose sisters. Was this an unconscious reference to his two dead sisters? Interestingly, Freud, with the Moon in Gemini, lived with two sisters. Jung's choice of two sisters may have been a more conscious reflection of Martha and Minna Bernays. Jung had always suggested that Minna had told him of the affair she was having with her sister's husband, Sigmund Freud. Both men were enmeshed with their sisters, no doubt colouring their relationships to their female analysands, students and colleagues. Jung, with the Moon in the third (the natural house of Gemini), had two missing sisters.³⁹ The feminine was often twofold for Jung, which first manifested in his mother's two personalities, then as his penchant for "pairing" women. Esther Harding and Eleanor Bertine were paired together, and as a couple moved to the USA and founded the Jung Institute in New York.⁴⁰ After his wife, Emma, died, Ruth Bailey and Aniela Jaffe combined to care for Jung. But the pair of women who shared his adult life were his wife, Emma, and his mistress, Toni Wolff. He analysed both, encouraged both to become analysts and together they held the

split in Jung's feminine side. With Gemini on the IC, this duality was part of the family atmosphere which contributed to Jung's emotional makeup.

When Toni Wolff died in 1953, Jung did not attend her funeral. Later he carved a stone for her: "She was the fragrance of the house." Two years later Emma Jung died. He also carved a stone for her: "She was the foundation of my house." Jung acknowledged that Emma and Toni had been "mystical sisters"⁴¹ Could his grief for Toni and Emma be entwined with his unknown sisters? His unknown sisters could be part of things or questions which were left incomplete and unanswered by my parents. I suggest they left a powerful mark on Jung's psychology.



Carl Jung (right, age 18) his father (left), mother (sitting) and sister Gertrud (Trudi age 9) behind. In the picture, as in real life, she seems a shade of her brother Carl.

Sibling shadows

In another of Jung's cases, he uses a hostile brother theme to show unconscious compensation in relationships. We now enter the territory of shadow. Jung describes his patient, a businessman, as "somewhat arrogant" suggesting the essential cause of his neurosis was the unresolved jealousy towards his younger brother. The patient constantly criticized and denigrated his brother. The brother was a powerful figure in his unconscious life, apparent from the prominent role brother played in the

businessman's dreams. He was often cast as a historical figure, such as Julius Caesar or Napoleon, in a grand setting like the Vatican. Jung concluded that the businessman inflated himself at the expense of his brother and since his extreme arrogance affected a wide social group, the compensatory figures in the dream were collective.⁴² The unresolved feelings of hostility and jealousy towards the brother were woven into a shadow figure, compensating for consciously held attitudes.

The shadow is not simply an alter ego composed of rejected ego qualities but is necessary for survival. The hostile brother theme is a mythic motif where one brother often dies so the other may live. The shadow brother, twin or double, is the story of Gemini. This double is also the numinous and vital aspects represented by the other brother or sister as shadow. Competitive and hostile feelings towards the same-sex sibling when transmuted into love often awaken the self, another of Jung's archetypes expressed as a same-sex figure.

Cain kills his brother Abel just as Romulus kills his twin brother Remus. Cain built the first city, Enoch, after his brother's murder, while Romulus founded Rome, giving it his name after his brother's murder. In killing off the brother/other, the pathway to civilization (ego consciousness) is laid down. Shadow, then, is formed around what we have killed off. Cain and Romulus are the faces of ego progress that must subdue the brother; aspects of themselves that they fear will hold them back. Hostile brothers are encountered again when building adult ego structures and founding their cities. Jung and Freud virtually lived out this theme, killing off each other in order to found their own psychoanalytic cities. Freud's Sun was exactly conjunct Jung's Moon in the third, highlighting their sibling relationship. Each had their stationary Mars in the eleventh house, constellating the shadow brother figure in the sphere of colleagues.

Sisters also serve each other as shadow-doubles; in fact research has often suggested that sisters are more aggressive to each other than brothers. However, it is also suggested that sisters form more permanent bonds which endure throughout their lives. Brothers cooperate on activities and therefore battle over achievement; sisters share their feeling life and therefore are shadows in the realms of love, relationships and passion. The theme of the sister as carrying shadow was a theme that emerged in my consultation with Catherine.

Catherine is the second child whose sibling constellation includes two other sisters. Catherine was born fifteen months after her older sister and seventeen months before her younger sister. Being close in age, the three sisters shared what Catherine thought was a loving and close sisterly bond throughout their lives, which drew their adult families together. When Catherine came for a consultation, her grief and disbelief at

the loss of this bond was apparent. Her younger sister had had an affair with their older sister's husband, which precipitated a separation between the older sister and her husband. However, the older sister and her husband had been reconciled and now Catherine's younger sister was furious. The scenario was fracturing the three families. Other secrets emerged, and Catherine was devastated to find the sister bond was not as strong as she had always imagined. Catherine, who always played the role of the peacemaker, was shattered. In the familial fracas, she felt unable to be with either sister as her attempts at trying to mediate had left her feeling torn between them.

In an ironic way, Catherine was freed by her sisters as she no longer carried the role of mediator, a role her middle position assigned to her. In the time usually spent with sisters, she rediscovered her passion for study and returned to university. Her marriage improved and honesty and openness were more apparent in the relationship. As well, she had just been promoted into a position that gave her financial freedom and time to devote to her studies. So it was interesting to hear Catherine describe her sisters in terms of them being more clever than her, more successful and more attractive than her!

For Catherine, her sisters carried many of her projections that kept her separate from her more independent and adventuresome nature. This was her sisters' domain - they were daring, independent and forward thinking. However, they could no longer be hooks for Catherine's projection, having transgressed what she held as sacred - sisterhood. The container had been smashed and their luminosity had darkened.

Catherine, when she came for the consultation, had a Moon-Uranus conjunction in Gemini in the fourth house opposite Jupiter. Mercury, also in Gemini, was on the IC and transiting Pluto was culminating on the MC opposite Mercury. The secure base she associated with the sibling system (Gemini on the fourth) was being excavated. She was discovering another truth under the sibling system that had curtailed her freedom. Her Sun in the third house which squared the Saturn-Pluto conjunction was a powerful image of her identification with her sisters. The independence suggested by her Moon-Uranus-Jupiter configuration was more conscious, having been released from its projection on to the sisters. The situation forced Catherine to be honest with herself and also about her competition with her sisters.

When Catherine began to see the links between her and her sister -double- the pain of its recognition was deep. Her attachment to her sisters had eclipsed some of her own urges and development. Catherine suggested her unfulfilled creativity was due, in part, to the idealization of her sisters and the time wasted searching for their acknowledgement. She felt able to fulfil her creative urges but still mourned the loss of the idealized sister bond. Catherine's third house Sun also suggested the potent projections she cast upon

her sisters, losing connection with her own identity. Transiting Pluto opposing Mercury was destroying the sibling myth that she had kept alive, releasing her. Like Psyche's sisters, they helped to awaken her to a more conscious journey.

The ancient Greeks saw the shadow-double as *psyche*. At death the spiritual double hovered over the body, then was guided into the Underworld after its body-double had been buried. Jung also suggested that when the body or ego was asleep, the shadow-double appeared through the individual's dreams. He often saw this figure represented or associated with a brother or sister. The same-sex sibling figure came through the dream representing the shadow or "double" that was vital to the dreamer. Here the sibling acts as the *psychopomp*, the Hermetic figure.

Stan died on 24 June 1991. Ten days before he died he dreamt:

"I am on a large boat filled with women. I am the only man on the boat which is about to be attacked and destroyed by the Japanese. A Japanese general comes aboard to tell me if we want to be saved I must swallow all the pictures of my family that I have in the room."

Stan was my father-in-law and had been diagnosed with terminal cancer three months previously, nine months after his wife had died. He came to live with us and this is how I know this dream that seemed to prepare him in some way for his passing.

Certainly we can set the dream in the realm of the anima — a boat, often a symbol of men's undifferentiated feminine — a vessel to sail over the water of feeling and filled with women. Boats were part of Stan's life; his parents migrated on one to Australia. On that voyage his older sister died and was buried at sea. He never knew her as he was born after his parents arrived in Australia. His brother was a naval officer in the Second World War and on duty in the South Pacific when his ship was sunk by the Japanese. For Australians, the Japanese were the enemy, a threat more real than the Germans, and for Stan, an enemy personally connected to his brother. Stan's brother had died previously, yet his spirit was still part of the dream aligned with the Japanese officer, his shadow. Yet it is this shadowy figure that comes aboard to advise Stan and the others how to be saved. The shadow-double instructs him to swallow the pictures of his life, memories of those he loved while in body and those whom he would leave behind. The pictures of the ones he loved were now to be inner pictures, inner images carried by the soul that can free itself from the body. The shadow figure, perhaps inspired by his own brother, prepares Stan to ingest the pictures, the

images and feelings to become part of the soul that could be carried with him across the Styx, in another boat!

Stan was shaken by the dream. His conscious world had been suspicious of the inner world of dreams and images. Yet tranquillity appeared on his face in death. The internal world had become real to him and his last dream, at least the one he told us, helped him slip out of his body as easily as he slipped into the world of dreams. And instruction by a sibling-inspired shadow-double seemed appropriate.

Jung and astrology

Jung's interest in astrology spanned most of his lifetime. On 12 June 1911, he wrote enthusiastically to Sigmund Freud about the revelations of astrology:

My evenings are taken up 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. I dare say that we shall one day discover in astrology a good deal of knowledge that has been intuitively projected into the heavens. For instance it appears the signs of the zodiac are character pictures, in other words libido symbols which depict the typical qualities of the libido at a given moment.⁴³

Jung continued to view astrology as a projected psychology and used astrological research as an experiment into synchronicity. He referred to this experiment in an interview he gave shortly before his eighty-fifth birthday. The interview was published the week before his birthday and less than a year before his death. In responding to a question on astrology, Jung suggested: We are passing out of the period of the Fishes just now and into the sign of Aquarius, which may well bring some new values with it.⁴⁴

Jung spoke of the Astrological Ages in his lectures on dreams.⁴⁵ The timing of the change of the ages is uncertain and various times for the beginning of the Age of Aquarius extend well into the next millennium. Jung was aware of this, but what is of interest is that he relates the theme of the hostile brothers with the duality of the fish symbol. Hence the mutable and dual zodiacal constellation of Pisces, according to Jung, also represents another pair of twins or hostile brothers. As we know, the bright, spiritual and transcendent side of Pisces is often twinned with a dark, raging and dismembering side.

At one point in the examination of the fish symbol Jung is prophetic:

If, as seems probable, the aeon of the fishes is ruled by the archetypal motif of the hostile brothers, then the approach of the next Platonic month, namely Aquarius, will constellate the problem of the union of the opposites.⁴⁶

It is in the earliest system, the sibling system that we first learn how to relate, brother to brother, sister to sister and brother to sister. After all, brotherhood and sisterhood is what Aquarius is all about. Appropriately, Aquarius was rising over the horizon when Jung was born.

ENDNOTES

1. Jung, "The Archetypes and the Collective Unconscious" *CW* 9.1§235.
2. Jung, "The Symbolic Life" *CW* 18§523.
3. Jung, "The Practice of Psychotherapy" *CW* 16§401.
4. Jung, *Memories, Dreams, Reflections*, 186.
5. Freud, "Analysis of a Phobia in a Five-Year-Old Boy" *SE* 10.5 ff.
6. Jung, in "The Development of the Personality" *CW* 17§§1679.
7. Both Freud and Jung's next surviving sibling was a sister. Both these cases deal with the elder child and the younger opposite-sex sibling similar to Freud and Jung.
8. Jung, *Memories, Dreams, Reflections*, 233.
9. Jung, "Experimental Researches" *CW* 2§1008.
10. Jung, "Civilisation in Transition" *CW* 12§92 footnote.
11. Esther Harding, *The Way of All Women*, 38; for the full discussion of the "ghostly lover" see Chapter 2 of this title.
12. Linda Schierse Leonard, *On the Way to the Wedding* (Shambhala, Boston, MA: 1987), 47.
13. Jung, "Symbols of Transformation" *CW* 5§351 footnote.
14. Jung, "The Practice of Psychotherapy" *CW* 16§419.
15. Gret Baumann-Jung, "Some Reflections on the Horoscope of C. G. Jung" *Spring* (1975). Besides the birth time, which is suspect, one other factor is important: the correct time zone. *The International Atlas* (ACS, San Diego, CA: 1988) reports Jung's birthplace, Kesswil (47N36, 9E20), in a time zone of 30 minutes for his birth date, a time zone started 12 September 1848. Contrary to this, many charts (including the one used by Gret Baumann-Jung) are calculated for LMT. This differential shifts the MC.
16. Lois Rodden quotes this in *The American Book of Charts* (Astro Computing Services, San Diego, CA: 1980), 321.
17. Henri Ellenberger, *The Discovery of the Unconscious*, 738, note 17, "quoting Registry Office of the City of Basel"
18. Deirdre Bair, *Jung a Biography* (Little, Brown and Company, Boston, MA: 2003).
19. *Ibid.*, 662.
20. Carl Jung also lived in Kusunacht (228 Seestrasse), a house he had built on the shores of Lake Zurich.
21. William McGuire (ed.), *The Freud/Jung Letters*, Jung letter 217J, 29 October 1910.
22. Barbara Hannah, *Jung: his Life and his Work*, 205.
23. Jung, *Memories, Dreams, Reflections*, 25.
24. Freud's eleventh house Mars was stationary retrograde about to turn direct. Jung's Mars was also stationary, having turned direct the day before his birth.

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25. During this period progressed Mars had entered Capricorn and was sesqui-square to his third house Moon. Therefore during the month the progressed Moon mirrored the progression to Mars.
 26. The Moon averages 13 degrees movement a day.
 27. Freud also had a direct Venus while his sister Anna had Venus retrograde.
 28. Deirdre Bair, *Jung A Biography*, 27.
 29. Frank McLynn, *Carl Gustav Jung*, 49. When this book came out, the transits to Jung's chart were remarkable. Uranus was transiting the ascendant while Pluto was transiting the MC.
 30. Gertrud died in 1935. In a *protocols* passage dated November 15, 1957 Jung described a dream with his parents and sister and then said how surprised that he had not recognized much earlier that Gertrud Jung was his anima. See Deirdre Bair, *Jung a Biography*, 781-2, note 48.
 31. Jung, *Memories, Dreams, Reflections*, 185.
 32. Baumann-Jung, "Some Reflections on the Horoscope of C. G. Jung" 47.
 33. From a private letter from Ulrich Hoerni of the Jung Trust, 13 August 1996. Deirdre Bair's biography of Jung published in 2003 also confirms these births.
 34. For a perceptive critique on Jung and the feminine, see Claire Douglas, *The Woman in the Mirror*.
 35. Jung, "The Practice of Psychotherapy" *CW* 16§§166-17.
 36. Jung, *Memories, Dreams, Reflections*, 25.
 37. Jung's mother was hospitalized when Jung was three years old. This seems to have been a mental collapse and one wonders what impact these losses had upon her mental health.
 38. Jung, *Memories, Dreams, Reflections*, 183.
 39. Both Freud and Jung had Venus in the sixth house. Freud's Venus ruled the seventh house Taurus cusp, while Jung's Venus ruled the third house Taurus cusp. Jung's third house cusp was Freud's seventh house.
 40. Frank McLynn, *Carl Gustav Jung*, 328.
 41. *Ibid.*, 520-22.
 42. Jung, "Two Essays on Analytical Psychology" *CW* 7§§279-83.
 43. *The Freud/Jung Letters*, 427.
 44. William McGuire and R. F. C. Hull (eds), *C. G. Jung Speaking: Interviews and Encounters* (Princeton University Press, Princeton, NJ: 1977), 444.
 45. For Jung's amplification on the Astrological Ages, see the privately printed *Dream Analysis*, vol. 2, from notes of the seminars in "Analytic Psychology" given by him.
 46. Jung, "Aion" *CW* 9.II§142.