

Introduction

Thank you so much. It is quite marvellous to be here in front of an audience. Certainly during this Covid time I have given many webinars but this is the first live presentation I have made since January 2020 – I have given this lecture as a webinar for the Faculty of Astrological Studies as part of a series in Psychological Astrology so pleased to revise it for the QFA. This is a story about Carl Jung, his fascination with astrology, his journey into time which led him from his understanding of qualitative time to synchronicity and his astrological experiment. In many conversations, Jung mentioned that his own horoscope had taught him about himself. Hence, he often recommended an astrological consultation to his patients, as the horoscope often provided a cathartic effect.¹ So many avenues to explore, but tonight our focus is on Jung's investigation into astrology, especially his articulation of synchronicity.

Jung & Astrology

Jung's interest in astrology was part of his wider interest in the mantic arts. As a psychic explorer he found meaning in mythic images, philosophy, divinatory arts, physics, random events and chance encounters. Much of his lifework moved between the empiric and esoteric worlds with astrology remaining significant throughout his adult life.² 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 interconnected 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 began as a young girl and she practiced astrology throughout her lifetime. She would often do the horoscopes for aspiring analysts training in Zurich; one was James Hillman. Many years later when Hillman addressed astrological students at a conference in 1997 he talked about his experience learning astrology and how his abiding interest, fascination and love of astrology had never left him: 'astrology forms one of my basic languages for psychological reflection' he said.³ Like Jung, Hillman drew on astrological images for insight, and similarly one of his children became a practicing astrologer.⁴

I wondered how often Gret and her father conversed about horoscopes.⁵ She helped hand-calculate many of the marriage partner's charts for the synchronicity experiment we will visit later. 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.⁶ This letter is dated June 12, 1911;

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.⁷

Astrological practitioners constantly experience 'remarkable things' turning up when a horoscope's symbol reveals itself. Freud already knew of Jung's study of astrology, as a month before Jung had written to him, saying:

At the moment I am looking into astrology, which seems indispensable for a proper understanding of mythology. There are strange and wondrous things in these lands of darkness. Please don't worry about my wanderings in the infinitudes. I shall return laden with rich booty for our knowledge of the human psyche.

Jung references the land of darkness – and with the release of the Red Book nearly a century later – Jung's experience of visiting these lands of darkness was on public record. Jung's residency in both temporal and psychic worlds

offered him a dual identity – personalities he named as # 1 and 2, the spirit of the times and the spirit of the depths. Jung was born with the Sun on the Descendant, as the shadows of the day world ushered the descent of the Sun into the depths of the night world. The setting Sun is powerfully metaphoric of Jung's lifework.

Astrology uses the quantifiable measure of planetary and other astronomical cycles to imagine time in a qualitative way.⁸ The analogies illustrated by astrological images are qualitative, not literal, but because symbols can pierce the skin of the literal world, at times they do manifest in the outer world. Astrological time is infused with archetypal qualities that have arisen through the facility of the astrological symbols.

Astrologers are familiar with symbols that evoke analogies and images that facilitate questions and contemplations on time. Through amplification of these images, through reflection and consideration, and dialogue with our clients, astrological symbols reveal meaning. Because astrological symbols facilitate resonance between inner and outer experiences, astrology played a role in helping Jung articulate the times when psychic imagery breached the surface of temporal time and was concurrent and correspondent with outer experience.

While we can literally measure the passing of time within milliseconds, even jiffies and nanoseconds, time itself remains a great mystery, inaccessible to our senses. We cannot touch, taste, see, smell or hear time; we can wonder and think about time, but it defies our sensibilities. We are accustomed to the unfoldment of temporal time on the clockface, in the wrinkles of our skin, the ache in our bones, our final mortgage payment or last week's news. Time is both physical and psychical. Two times, temporal and eternal, are woven into the fabric of our lives.

Philosophy has amplified and argued time's eternal qualities, ever since Plato suggested it was the moving image of eternity. Physics weighed in on the quantum and relative qualities of time. Both question the reality of time and the way that we commonly accept its sequential movement from past to

future. Ancient philosophers would appreciate Einstein's well-quoted line in his letter to Michele Besso's son:

People like us who believe in physics know that the distinction between past, present and future is only a stubbornly persistent illusion.⁹

Jung brought a psychological perspective to ways of thinking about our experiences of time, culminating in his conceptualization of synchronicity and acausal connections that occur in and through time. He suggested synchronistic phenomena were 'acts of creation in time.'¹⁰ Like all great mysteries, time does not seek to be explained, but experienced, so let's explore some mysteries of time that Jung encountered, weaving some of his personal stories, his experiences and experiments together.

The Problem of Synchronicity

Jung's interest in synchronicity was heightened as he was writing his book *Aion*.¹¹ Aion was a Hellenistic god, who symbolized the unbound nature of time, yet the deity was often depicted alongside the Earth Mother and other seasonal embodiments and images of time. Aion invokes the paradox of time through its fusion of eternal and temporal symbols. Interestingly, the word *aion* also mixes metaphors, as both natures of time are implied in this word. During this Hellenistic period, the word *aion*, 'always being', represented a long time or eternity. During the Homeric period it was synonymous with one's lifetime. However, as Plotinus pointed out, what is a long time, even of an infinite duration, is not eternity. What is eternal is not in time; eternal actuality contains all.¹² No doubt, this distinction between eternality and temporal duration is complex, and certainly complicated by semantics and theories. It was this ancient link between the temporal and eternal, the causal and acausal as well as the emotional and sensual worlds that inspired and complicated Jung's thinking on synchronicity.

Jung had been interested in what he called the 'problem of' synchronicity ever since the mid-1920s. He experienced coincidences, visions, and dreams

so meaningful he knew they were beyond chance, as if something beyond the bounds of time had constellated in that moment. He questioned the doctrine of causality and methodologies based solely on this as early as 1916 when he wrote his *Collected Papers on Analytic Psychology*. He said that ‘causality is only one principle’ and that psychology is not exhausted by causal methods only.¹³ He felt this was only half the picture, as causal methods excluded meaningful felt experiences, which ‘only lives when we experience it in and through ourselves’.¹⁴ Jung was deeply aware of the importance of subjective experiences and unconscious processes that revealed meaning through dreams, waking visions and inner descents. He was personally moved by many psychic experiences which lay outside the rational constructs acceptable to the academic establishment of that period.

When Mircea Eliade interviewed Carl Jung at the 1952 Eranos Conference, Jung reflected back on those years, especially to his waking visions and dreams of 1913-14 that involved images of European destruction. When World War I broke out, the realism of these inner visions became tangible. Jung recognized that ‘my dreams and visions came to me from the subsoil of collective unconscious. What remained for me to do now was to deepen and validate this discovery.’¹⁵

How had his visions and dreams breached linear time? In a way, Jung’s images of European death and destruction were experienced earlier than they happened and now it was as if these disturbing psychic images had temporalized. Jung would record and recall many of these kinds of experiences. During this period, his descents and encounters with the unconscious gave him with a deeply felt sense of this territory, yet not the voice, nor the language to articulate that clearly enough to be heard by those who favoured rational and intellectual arguments.

The two worlds were separate, yet at the end of his temporal life as he looked back, he said: ‘the only events in my life worth telling are those when the imperishable world interrupted into this transitory one. That is why I speak chiefly of inner experiences, amongst which I include my dreams and visions.’¹⁶

Jung's commitment to understanding the interconnectivity of all things led to his conception of synchronicity. While Jung was already experienced and deeply engaged in acausal connections, his first reference to this idea is recorded in 1928 in his dream seminars. During these classes a confluence of bull imagery had appeared in dreams and also in outer events and images such as a patient's drawing of a bull's head and a letter from a friend in Mexico who had just attended a bull fight.¹⁷ This cluster of coincidences was beyond any rational or causal explanation. Since he considered dreams as living imagery, he clarified that it would be 'a mistake to consider them as causal; events don't come about because of dreams, that would be absurd, we can never demonstrate that; they just happen'.

Around the same period Henry Fierz, who was a neighbour of Jung's, tells his personal story about the first time he met Jung at a dinner party. His parents, who owned the adjacent property at Bollingen, invited Henry to join them for dinner at their Zurich home. During dinner Jung described a recent dream of a small garden shovel and how the day after, on his walk, Jung found a small garden shovel in exactly the spot that he had dreamt it was located – on the path between his tower and Bollingen village. The dream, like he had told his class, was 'living'. Dreams was alive.

Fierz reported that even thirty years later, Jung could often be seen sitting before his tower, pondering something and playing with a watercourse, using a little garden shovel fixed to a broomstick. Mr. Kahn, who looked after the tower and brought supplies for Jung, once said to Fierz "If one sees the professor sitting and playing like this, if one does not know that this is a world-famous scientist, one would think this is a very queer man who behaves in a rather odd way."¹⁸ The power of symbols is often at odds with scientific thinking. Perhaps it was a comforting mnemonic that reminded Jung of the synchronicity between psychic images and their outer manifestations, which he would later illustrate through his concept of synchronicity. The small garden shovel linked the reality of the inner and outer worlds through time, as do dreams, synchronies, symbols and

divination. It is also a vibrant symbol for a man who dug deep down into the layers of psyche.

By the next year (1929) Jung had used the term ‘synchronicity’ in his seminars as a way to capture the phenomena of things happening at the same moment, as an expression of the same time content.¹⁹ On May 10, 1930, in his memoriam to his colleague Richard Wilhelm, his understanding of the quality of time was first expressed as ‘an acausal or synchronistic connective principle’.²⁰ Another two decades would pass before he would give his first public address on synchronicity - at the Eranos Conference in 1951

Jung begins his address to the 1951 Eranos conference with his much-quoted concept of *meaningful coincidence*. When speaking of the etymology of his concept of synchronicity, he says:

....this term has something to do with time or, to be more accurate, with a kind of simultaneity. We can also use for simultaneity the concept of a *meaningful coincidence* of two or more events when something other than the probability of chance is involved.²¹

Jung concluded this 1951 lecture with mentioning the ‘vast problem of synchronicity’. He said: ‘In this short space of a lecture I cannot, unfortunately, do more than give a very cursory sketch of the vast problem of synchronicity’.²² He did mention there would be more depth in his upcoming publication, *Synchronicity and Acausal Principle* to be released the following year. I am intrigued by the word ‘problem’ - was it because, of the gap between the casual and acausal, science and psyche. As long as these remained binary, in a causal world, symbols would be simply signs, devoid of their psychic power to transcend temporal time.

After Jung’s published his synchronicity article, he invited lecturers and analysts from the institute to his home for a discussion on this theme. As Barbara Hannah recalls, it was a lively discussion, but as it drew to its close Jung remarked, “Well, every one of you has discussed synchronicity from the standpoint of cause and effect. Not one of you has thought synchronistically.”²³ Our ways of thinking are so immersed in the paradigm

of cause and effect; it is difficult to break free of this model to be out of time when the psyche is unbound by the constraints of rationality and concepts.

Jung was also a scientist, perhaps science more as a living study of nature, than evidenced-based research; today we might speak of him as a scientist of the soul. In a private letter, Jung mentions that it was ‘Einstein who first started me off thinking about a possible relativity of time as well as space, and their psychic conditionality.’ Then he mentions ‘this stimulus led to my relation with the physicist Professor W. Pauli and to my thesis of psychic synchronicity.’ Two Nobel Prize winners for physics were instrumental in his ideas on time.

Einstein lived in Zurich in the years before Jung’s split with Freud. Referring to when Einstein was in Zurich, Jung said: ‘I often saw him, and it was when he was beginning to work on his theory of relativity. He was often in my house, and I pumped him about his relativity theory. I am not gifted in mathematics and you should have seen all the trouble the poor man had to explain relativity to me.’²⁴ But it was with Wolfgang Pauli where Jung found the productive interrelationship between physis and psyche, nature and soul was able to be partnered.

Pauli was a motivating force to help Jung publish his work on synchronicity. He critiqued the manuscript and altered some of Jung’s views and ideas on archetypes. Their combined manuscript *The Interpretation of Nature and Psyche* was released in 1952, which included Jung’s *Synchronicity an Acausal Principle* and Pauli’s *The Influence of Archetypal Ideas on the Scientific Ideas of Kepler*. Synchronicity, like chance encounters, often occur at crossroads, so I was interested in how these men’s lifepaths crossed.

After his mother’s suicide, his father’s remarriage to an ‘evil stepmother’ his own age, and his unhappy marriage and divorce, Pauli experienced a personal crisis including alcohol abuse. Being in Zurich, his father recommended him to Jung for therapy. Pauli was 31, the age Jung was when he met Freud; Jung was 56. Jung did not take the case, but supervised a junior colleague who worked with Pauli and his dreams. This arrangement

lasted about five months and shortly after Jung became his therapist for the next two years. At this stage, Pauli had recorded more than 300 dreams.²⁵

The collection of dreams from Pauli's analysis were used by Jung in CW 12 *Psychology and Alchemy*.²⁶ Their relationship explored psyche through the intimacy of dreams. Pauli came to respect the order of nature as both physical and psychological. Both men also appreciated that reality is regulated by archetypal principles that manifest physically and psychologically and that synchronicities reveal the interconnection of these different realities through moments of time. Their relationship began with deeply personal issues in a professional setting, and yet a physicist that explored his dream life was a welcomed companion for Jung's psychological expedition.

Jung's life experiences led him to try and conceptualize the qualities of time through his own inner explorations, with his patients, philosophy, physics and divinatory traditions. Astrology and the I Ching stimulated his ways of thinking about the nature and quality of time. In both ancient systems he encountered the cosmic consideration and Tao of time. As he said, he was not concerned with 'establishing objectively the validity of the I Ching' but 'the astonishing fact that the hidden qualities of the moment become legible in the hexagram'. And he repeated that the 'interconnection of events made evident by the I Ching is essentially analogous to what we find in astrology.'²⁷

Jung experimented with these divinatory techniques that imagined qualities of time. Later, Jung would no longer use the expression qualitative time, replacing this idea with synchronicity, which he felt was a fuller concept that included acausal events as well as affective factors – the emotion of time.

Synchronic time is counterpoint to diachronic time. This way of thinking about time as possessing meaning, even character and quality, correspondent with the events simultaneously taking place in the outer world, is reflected in the traditions of astrology and the I Ching. Each works

with quantitative and qualitative dimensions. While astrology's moment is different in that it is based on an astronomical moment, both systems, whether through an arrangement of planets or yarrow sticks, find meaning, virtues and qualities in time. Jung expressed this idea in his 1949 foreword to Richard Wilhelm's translation of the I Ching: 'whatever happens in a given moment possesses inevitably the quality peculiar to that moment'.²⁸ He had articulated a similar statement in his memorial to Richard Wilhelm 19 years earlier: 'whatever is born or done at this particular moment of time has the quality of this moment of time'.²⁹ This catchphrase became a boon for astrologers as well as all divinatory practitioners in the 80s and 90s when pressured to defend their craft!³⁰

The two decades between 1911, when he first wrote to Freud about astrology, and 1930, when he gave the memorial address for Richard Wilhelm, Jung was deeply involved with his 'confrontation with the unconscious', especially in those early years. He says: I have never lost touch with my initial experiences. All my works, all my creative activity, has come from these initial fantasies and dreams which began in 1912.³¹ These 'initial experiences' of visions and dreams profoundly moved Jung. He was in the presence of Psyche. Oracular and divinatory models, including astrology, appealed to Jung, because when stripped of our need to verify or prove them, they loosen the bounds of time and engage the unconscious in the eternity and sanctity of the moment.

During his research and writing *Aion*, on the first Friday of April 1949, Jung came across at least six coincidental encounters with fish, the symbol with which he was engaged and which he said were 'frequently symbols of unconscious contents' – fish on a piece of embroidery, the mention of "April fish", an inscription in a book, dream, in pictures, for lunch! Here we have what Jung called 'runs or series' of coincidental images. And as he tells in his footnotes there was a 7th coincidence – when he finished writing these ones down, he walked over to the sea wall where he found a dead fish. While all are quite ordinary occurrences on their own, what do we make of this series of coincidences. Are they to 'be regarded as fortuitous', 'meaningful cross-connections' or both? ³²

Working on *Aion*, Jung explored the ‘the fish symbol in history’, which included an examination of the astrological Age of Pisces and its congruence with the unfolding times within the Christian era.³³ Astrological timing of the new aion of Aquarius had been on his mind for some time. Jung began to consider whether the astronomical fact of the precession of the equinoxes and astrological images could be useful in demonstrating if astrological symbols might induce meaningful coincidences. Hence ‘An Astrological Experiment’ was included in his synchronicity thesis.³⁴

Jung saw psychology and astrology as having ‘striking analogies’ and ‘that a given well-defined psychological situation will be accompanied by an analogous astrological configuration’ for like psychology, astrology ‘consists of symbolic configurations.’ Astrology’s *modus operandi* was a question of ‘sympathy’ or synchronicity that cannot be ‘formulated in terms of causality’.³⁵

In these ways Jung recognized astrology connected universal patterns in time through symbolic associations and correspondences, not causality. Still, given these considerations, Jung wavered between astrological causality and synchronicity. In the astrological experiment Jung decided to steer away from character traits and concentrate on an unquestionable fact, and that was the marriage connection between two people. Since antiquity, the astrological tradition has developed certain astronomical correspondences between marriage partners and Jung used some of these guidelines to analyze the astrological data from the experiment. Ptolemy’s focus on the Sun-Moon contacts echoed his interest in the sacred marriage and the alchemical union.

Jung, in his foreword to *Synchronicity: An Acausal Connecting Principle*, thanks Dr. Lilianne Frey-Rohn for her ‘help with the astrological material’. Four other women assisted with the collection and analysis of astrological data, as well as the calculation and construction of all the horoscopes. His daughter Gret Baumann-Jung, an astrological consultant and teacher, who along with three other women comprised the astrological working group.

The birth data for the married couples was collected from ‘friendly donors in Zurich, London, Rome and Vienna’.³⁶ Once 180 responses with the couples’ birth data was received, Jung decided to conduct a pilot investigation.³⁷ The task of constructing 360 horoscopes by hand with logarithms began! But the astrological experiment seems fated in a way, as Jung still held onto the idea that a causal link might be proven between the astronomical positions of the planets and the ‘indubitable fact’ of marriage. On one hand he acknowledges the mystery of horoscopic art; yet on the other he says: ‘it is just conceivable that there is a causal connection between the planetary aspects and the psych-physiological disposition. One would therefore do well not to regard the results of astrological observation as synchronistic phenomena, but to take them as possibly causal in origin.’³⁸

Ironically, when referring to statistically significant statements, Jung says they produce ‘a merely average picture of natural events, but not a *true* picture of the world as it is.’³⁹ This position on figures and measurements was also supported by Professor Pauli. As Jung says there are ‘uncontrollable effects the observer has upon the system observed, the result being that reality forfeits something of its objective character and that a subjective element attaches to the physicist’s picture of the world.’⁴⁰ We might add that a subjective element attaches to the astrologer’s picture of the horoscope. This happens to Jung - this is the fate I alluded to earlier; that his Astrology Experiment reinforced the affective, subjective, qualitative and acausal factors of sympathy and synchronicity, not any proven causal connections.

Jung used the horoscopic positions of the Sun, Moon, Venus, Mars, the Ascendant and Descendant to highlight 50 possible astrological links between marriage partners. He was particularly interested in the Sun – Moon aspects, as he recognized the unification of the luminaries symbolized the archetype of the alchemical image of *conjunctio*. Keen to analyze the data, he started a pilot investigation with the first batch of data received from the 180 marriage partners. When all the number crunching was done, the aspect of the Sun conjunct the Moon was highly significant. The result was very

positive. But, as Marie Louise von Franz reports, ‘Jung was not comfortable.’

She shares an experience that Jung had at this time sitting in front of his tower at Bollingen. In the dance of light and shadow on the stonework, he recognized the face of the mischievous trickster Mercury laughing at him. He reflected on if he been tricked. The astrological experiment was working well, but Jung recognized that he was emotionally invested to ‘an unusual degree’ in the work. He was enthusiastic about the image of the Sun-Moon as *conjunction*. As he says, this activated an ‘excited state’. Jung recognized that his affective state had invited Mercurius, the out-of-bounds god, to slip into and slip up the experiment.⁴¹

Back to the laboratory. Another batch of data was analyzed – in all a total of 966 horoscopes. But the initial results were not duplicated; instead, another equally meaningful aspect, the Moon conjunct Moon, emerged as highly significant in the second batch. In the third and smallest batch, another noteworthy aspect, the Moon conjunct the Ascendant, was statistically significant. Interestingly the important astrological trinity of the Sun, Moon and Ascendant was highlighted, yet when all three batches were merged together, these standout combinations were markedly decreased. What Jung was looking for presented separately, but not collectively; appeared in the moment, but not over time. But as he said, ‘one has to have a very thick skin not to be impressed by the fact that, out of fifty possibilities, three times precisely those turned up as maxima which are regarded by [astrological] tradition as typical.’

On one hand the total statistical results were not valid, yet separately each batch was meaningful as it validated Jung’s expectation. He remarked: ‘it is just what I call a synchronistic phenomena.’⁴² Like other divinatory traditions, astrology is mercurial - it slips through the net of causality and crosses psychic borders, unchecked by rational constructs. It appears in the moment.

Jung took a cue from the ‘curious behaviour’ of the statistics and decided to go a step further. Three women whose ‘psychological status was accurately known’⁴³, according to Jung, each analyzed twenty of the marriage pairs, which they drew at random. Each batch was analyzed separately by the women and the different results of the analysis were highly significant for Jung. He pointed out that the astrological results mirrored each woman’s emotional state, as if by observing the data, they had affected what they were observing.⁴⁴ Astrological statements, as he said, ‘rested on a precarious foundation’. Jung accepts that astrologers, like himself, became involved in ‘a secret, mutual connivance’ which ‘existed between the material and the psychic state of the astrologer.’ In other words, we are not outside looking at the experiment objectively, but we become an essential and living part of it. Jung’s astrological research echoed this secret, mutual collusion between psyche and matter, subject and object. Synchronicity aligns the subject-object split for a moment in time. In the astrological experiment, synchronicity manifested, even though statistical proof was questionable!

Later, Jung honoured Mercury, a god of synchronicity, by carving him into the masonry where his face had been shaped through the marriage of light and dark. I wonder if he thought about his Sun in Leo marrying Emma’s Moon in Leo, or his Moon in Taurus with Sigmund’s Sun in Taurus, or his Sun with Marie Louise von Franz’s Moon in Leo.

The synchrony continues. Jung mentions an interesting and quite amazing synchrony that occurs in light of the marriage of the Sun and Moon. At a dinner party that Jung attended during this time, the table had to be reset to accommodate an ‘esteemed’ male guest. In haste the table was rearranged. And during dinner it was noted that of the eight dinner guests there were four Sun – Moon combinations, and they just happened to be sitting opposite one another.

LADY ☾ in ♍	LADY ☉ in ♋	GUEST ☉ in ♎	LADY ☉ in ♋
LADY ☉ in ♍	LADY ☾ in ♋	GENTLEMAN ☾ in ♎	LADY ☾ in ♋

Because of the rush to rearrange the table, Jung mentions that his hostess, who was fluent in astrology, had no opportunity to deliberately arrange the guests in this way, so the ‘unconscious had a free hand in secretly arranging the “marriages”’.⁴⁵ And while it was never revealed who the ‘esteemed’ male guest was, I venture a guess that it was Wolfgang Pauli, who sits opposite Jung, and whose Taurus Sun marries Jung’s Taurus Moon!

Jung noted that when emotions ‘tipped the scales in the favour of the unconscious’, then a creative process was set in motion that could not be logically explained. And this, he suggested, is why mantic methods are so effective: ‘by touching an unconscious aptitude they stimulate interest, curiosity, expectation, hope and fear, and consequently evoke a corresponding preponderance of the unconscious.’⁴⁶ When this occurs, the symbols engage us in subjective experiences and focus us on interior and deeper meaning, not in a factual, but a more amplificatory, reflective and personal way ...when we turn towards these experiences, another way of knowing is aroused. When working with a client, this is when the symbol turns to a mutual experience, a transferential level - this shared and subtle coexistence that Jung coined the ‘secret mutual connivance’.

One of Jung’s personal synchronistic stories demonstrates how psyche breaches the surface of the outer world in a way that is irrational. Jung describes his client as ‘psychologically inaccessible’, being highly rational with an ‘impeccably geometrical idea of reality’. He resigned himself to the hope that something irrational would burst ‘the instinctual retort into which she had sealed herself’. And Psyche cooperated. One session, while she was telling her dream of the previous night, there was a rapping at the window behind Jung. She had just shared that in the dream she had received the gift of a golden scarab jewelry piece. Jung got up, opened the window and cupped the insect that was rapping at the window in his hands: it was, a scarab whose gold-green colour matched her dream image. He handed her the beetle and said: ‘Here is your scarab’. Her rational defenses were punctured.⁴⁷ In that moment the inner and outer images were simultaneous,

as if the psyche had temporalized for the moment. The concurrence of inner and outer realities shatter the sovereignty of the causal world.

Psychological states are not subject to the same causative structure as physical states; for instance, when in the grip of an emotional charge or a poignant encounter, an awareness of linear time is distorted. Jung suggested that causal connectivity breaks down due to psychic revitalization, that is, when there is a considerable emotional affect. As he demonstrated, affective factors, subjectivity, participation, feeling, sentiment and memory all influence the deconstruction of causally-based experiments. Unconscious dynamics alter our experience of chronological time. This often happens when an astrological consultation is bound by sacredness and presence.

The agents of the unconscious stirred in these affecting situations are the archetypes. Jung suggested that most synchronistic phenomena he observed ‘can be easily shown to have a direct connection with an archetype’.⁴⁸ This archetypal force that underpins synchronicity accelerates the intuitive faculties. Given that ‘synchronicity seem[s] to be bound up with the archetypes’⁴⁹, meaning is uncovered through reflection on what archetypal pattern has been simultaneously aroused by the psychological impact and influence in the moment. Jung identified that ‘the collective unconscious surrounds us on all sides’ and that ‘whenever we come in contact with an archetype we enter into relationship with transconscious, metapsychic factors’.⁵⁰

This following anecdote demonstrates Jung’s premise that synchronistic, spontaneous, unconscious processes challenge our opinions, decisions and self-interests. A coincidence, an accident, a chance encounter or a random event can constellate a meaningful process that assists us to consider other possibilities or choices. Synchronicities, along with the awareness of unconscious processes, opens the psychic landscape onto a wider and more holistic view of the engaged moment. This invites us to yield to our consciously-held attitudes and beliefs.

Henry Fierz, who we met earlier, was assigned to publish a book by a recently deceased scientist and the publishers wanted Jung's judgement of the book. Jung agreed to read the book and offer his opinion. An appointment was made for five o'clock. The appointment began on time. Fierz describes the discussion as 'rather sharp'; Jung did not agree that the book should be published. At one point Jung looked at his wristwatch and asked: "When did you come?" Fierz answered "at 5 pm, as arranged". "But that's queer" Jung replied "my watch came back from the watchmaker this morning after a complete revision, and now I have 5.05. But you must have been here much longer."⁵¹

The correct time was 5.35. Jung conceded that he had the wrong time. He then asked to discuss the publication again, and in this discussion, Jung agreed that the book should be published. The error in time confronted Jung with his certainty in that moment. At the same time, he considered the unconscious quality that had presented him with a counterpoint to his opinion about the book. Knowing that more than 5 minutes had elapsed was not reflected in the outer world by his watch. This lapse in time challenged his inner conviction. Rather than dismiss the connection, he reconsidered his conscious attitude also may have been distorted.

In that moment of realization that his newly serviced watch had stopped, Jung recognized the unconscious at work. But what underlying archetype may have been presenting in that moment? The precision and quality of Swiss watches is celebrated and the brand 'Swiss-made' implies that a Swiss watch will last a lifetime, perhaps an aion! But is precision and chronology in the way of the moment? The confluence of material images like the watch, watchmaker, exact time with characteristics like authority and judgement are in accord with Chronos/Saturn, an archetype resonant in that moment, as Jung was the expert whose advice, acknowledgment and blessing was being sought. Chronos also symbolizes time and stoppages. Through reflecting on the archetypal symbols in that moment, Jung embraced the supportive and discerning qualities of the senex. He reworked his consciously-held view, agreeing that the book should be published.

Jung was masterful at being present in the moment to another way of perceiving the literal world. He is a mentor figure for thinking symbolically, trusting Psyche, living a psychological life. With a great number of these experiences, it seems commonplace for Jung to be comfortable between these two worlds. However, it is an uneasy comfort, living a psychological life in a physical world that does not see or value internality or mystery, a world unfamiliar with Psyche's ways. As he said: 'The difference between most people and myself is that for me the "dividing walls" are transparent.'⁵² Most people want certainty from outside themselves in facts and theorems, and cannot see through to the other side of the wall. For most people the dividing walls are opaque.

Marie Lousie von Franz reiterated that in the nature of the unconscious what is meaningful is not the actual event, but the quality of that event, the quality of time.⁵³ For Jung synchronicity included psychic layers of feeling, intersections through time, the meaningful turn of an event into an encounter with the unconscious. It was not only the qualities of the moment, but the consciousness they awoke, a resonant meaningfulness that stirred the sanctity and security of the soul, that deep connection with Psyche. These experiences are visceral and engage us with another intelligence beyond causality and empirical knowing.

Synchronicity was born from Jung's unitarian explorations of where the physical and the psychical realities crossover in time. Impressed by the alchemical image of one world or the *Unus Mundus*, a world where matter and psyche are not yet separated nor analyzed. His synchronicity experiment demonstrated that when these two worlds are not separated, judged or explained, they coexist in an astonishing way, not the way of our reasoning mind, but the way of the soul.

We live in an ecosystem that is a living matrix of potential synchronistic meaning, but which remains mostly invisible. Yet, at moments, eternity pierces the temporal, and in that present and engaged moment, we recognize a parallel condition in the self.⁵⁴ We are connected to a larger time – a mythic time – and like Jung, the "dividing walls" become transparent.

Marie-Louise von Franz expressed this beautifully when she said: ‘the most impressive thing about synchronistic occurrences, the thing which really constitutes their numinosity, is the fact that in them the duality of soul and matter seems to be eliminated’.⁵⁵

Synchronicity has slipped into common use – it’s accredited with shaping destiny, self-transformation and enlightenment, omen-like qualities, even divine confirmation that you’re on the right path. Humans do like to explain things. Synchronicity casts its shadow when aligned with a narcissistic desire to explain phenomena in terms of one’s self interest, or when it is confused with manic states, used for self-promotion, quick fixes or reasons why. Jung reminded us to reflect on the archetype that has breached the surface and to confront our self-interest and conscious position. He demonstrated how the emotive affect in the synchronous moment was a line of connection between eternal and temporal time.

Carlo Rovelli is a poetic physicist. In his book *The Order of Time* he concludes his illuminating journey through time by saying:

Perhaps, ultimately, the emotional dimension of time is not the film of mist that prevents us from apprehending the nature of time objectively. Perhaps, the emotion of time is precisely what time is for us.⁵⁶

Jung’s synchronicity was time affected and moved by unconscious, acausal, soulful and emotive colours that brought meaning to the present, the now, that moment psyche and matter are aligned. It exists in the presence of each moment, if only we could be in the present. When present with the horoscope, free from the cognitive armour of the intellect, the astrological symbol can piece the moment with meaning. It is an exposition of ensoulment, a living experience of how psyche participates in the moving image of eternity to offer not only meaning, but the profound sense of feeling cared for and being one with something much greater than we can imagine.

Jung's Horoscope: Sun and Shadow

Jung saw the horoscope corresponding 'to a definite moment in the colloquy of the gods; that is to say the psychic archetypes'.⁵⁷ The horoscope as map of the psyche had images of the ways the gods or the psychic archetypes related to one another. The symbol of Sun and Shadow were intimately entwined in Jung's horoscope, as they were in his life work and in the trail of Solar and Saturnine characters in the Red book. Let's look at his 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'⁵⁸. Jung is reported as saying this is when he was born. Time used of 7.32 pm is given by his daughter Gret Baumann who calculated the chart using LMT. However, during this time parts of Switzerland, including Kesswil, used a time zone set for Bern, called BMT (Bern Mean Time) or -29.44 from Greenwich. Baumann's chart yields the last degrees of Scorpio on the MC. Using BMT with this time moves the MC into Sagittarius. Other times have been used by others over the years, but most place the Sun near the descendant.

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, far away from the heroic ideals of day and the border crossing to night, obscurity and mystery. Here is the point of descent below the horizon of consciousness, the turning to the darkness, the ground that gave way when Jung 'plunged down into the dark depths'⁵⁹ and the land Izdubar wanted to get to in the Red Book! This western portal to the unconscious is metaphoric of Jung's life work. His Sun also rules Leo on its cusp, the key to the door.

On the other side of the horoscope Aquarius rises. Saturn is in Aquarius, the sign it rules. Being the ruler of the Ascendant, Saturn also rules the chart, an image of the *daimon*, the guiding light or as Hillman described 'the carrier of your destiny.'⁶⁰ Both the Sun and Saturn are in their ruling signs with the Sun setting and Saturn rising.

Jung was aware of his Saturn rising and as he says in his letter to Upton Sinclair in 1955, ‘old Saturnus slowed down my maturation process to such an extent that I became aware of my own ideas only at the beginning of the second half of my life, i.e., exactly with 36 years’⁶¹ – the year he wrote to Freud of his ‘wanderings in the infinitudes’ and astrology.

Thanks to Jung, 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 consciousness are implicit in the planetary gods and goddesses. The astrological tradition has always embraced this idea, although at times it has been unspoken and unwritten. 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.

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. Astrological tradition describes archetypes in a uniquely personal way through each horoscope. 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.

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 through the substance of the symbol, or predicting literal events, or fixing archetypes in chronological time are astrology’s shadow.

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.

As James Hillman said:

... astrology returns events to the Gods. It depends upon images taken from the heavens. It invokes a polytheistic, mythic, poetic, metaphoric sense of what is fatefully real. That's what makes astrology as a field, as a language, as a way of thinking, efficacious. It is the carrier into the popular mind of the great tradition that holds we all abide in an intelligible cosmos, thus giving to human questions larger than human answers. It forces us to imagine and to think in complex psychological terms. It is polytheistic and thus runs counter to the dominant mind of Western history.⁶²

'Neoplatonists and contemporary eternalists agree that the fundamental nature of reality is timeless, while the passage of time is, in some sense, a secondary, derivative or illusionary feature of our experience.'⁶³ Jung's mapping of the psychic landscape and movement from psychological type to archetype has added a rich dimension and confirmation to my work. His enduring labours to reflect upon and articulate the authenticity of psychic experiences and energies has deepened the astrological experience in a psychological context and amplified the astrological archetypes.

Like anyone who becomes deeply involved with astrology, Jung experienced its symbols come to life in both literal and psychically profound ways. You see the symbol - you see the characteristics of the person or the event - and they match in mysterious ways. Yet they slip through the net, refuse to be caught by the statistician or scientist, yet reappear when the horoscope is approached in the moment with an open mind. Participating with symbols brings our interior and subjective realms to life, opening a portal to the unconscious. So when it came to understanding the night mysteries and the natural landscape of the inner world that symbols evoke, astrology was a helpful companion for Jung. But in the day world of professionals, who were not symbolic thinkers or soul explorers, it was never easy to be identified with astrology. Hence while Jung's letters, collected works, the Vision and Dream seminars reveal his interest and regard for astrology, it has been scantily mentioned in his biographies until very recently.⁶⁴

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.⁶⁵

Carl Jung re-placed the gods in the midst of psychological work. As 'personifications of unconscious contents'⁶⁶, a pantheon of gods inhabits the psychic landscape. The earliest astrologers observed the gods in the heavenly skyscape. 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 in the psyche. Jung saw the symbolic value in the connection between his psychological gods and the planetary archetypes. This nexus 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. While this amalgam of the gods in psyche and the gods in heaven is richly rewarding for astrology, it can be easily eclipsed in a causal world spellbound by literality, rationality, and linearity.

Carl Jung, when referencing the signs of the zodiac in the Vision Seminars (1930), said: 'astrology may be quite unknown to you consciously, yet to your unconscious it is very intimately known...' He was referring to astrological rhythms such as the diurnal cycle of the rising and setting of the Sun, the monthly phases of the Moon, the annual cycles of the Seasons as being instinctual. All are deeply

embedded in the human, yet now unconscious in our modernity disconnected from the natural environment.

The zodiac, the eternal timepiece engraved in the heavens by the human imagination is not only a story book of the seasons of the year, but also chronicles the seasons of the self and the seasons of the collective. In a way Jung implied that it is part of our natural circadian, instinctual rhythms. As a tradition, astrology has always strived to find meaning through its heavenly metaphors; hence why Jung found astrology and its symbols so valuable in his research and understanding. So many avenues to explore but today would like to revisit Jung's elaborations on time and synchronicity.

ENDNOTES

¹ Deidre Bair, *Jung A Biography*, Little, Brown and Company, Boston, MA: 2003, p. 825,n.81. From a conversation with Edgar Wind in the 1930s.

² In 2015 Annette Lowe edited the society's publication *Jung in Effect* and she asked me to write a chapter on Jung's contribution to astrology – see Annette Lowe (ed.), *Jung in Effect, Jung's ideas in the wider world*, C. G. Jung Society of Melbourne (2015).

³ 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.

⁴ 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/>

⁵ 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.

⁶ In 1975, Spring published 'Some Reflections of the Horoscope of C.G. Jung', which is now fully available in the recent publication, C. G. Jung, *Jung on Astrology*, selected and introduced by Safron Rossi and Keiron Le Grice, Routledge, New York, NY: 2018.

⁷ William McGuire, Ed. *The Freud/Jung Letters*, translated by Ralph Manheim and R.F.C. Hull, Princeton University Press (Princeton, NJ: 1974), 427.

⁸ For instance, astrologers use physical measurements of a planet's motion, speed, light, position as well as angular and other measurable relationships between planets. How these quantifiable methods then delineate or inspire meaning for an individual level is the mystery of astrology, a mystery which has had many attempts at solving. But like any great mystery, it eludes solving.

⁹ Albert Einstein and Michele Besso, *Correspondence, 1903 – 1955*, Hermann, Paris: 1972. March 21, 1955.

¹⁰ CG Jung, CW Vol 8, *The Structure and Dynamics of the Psyche*, 966.

¹¹ The Roman 2nd Century CE Mithraic god was used by Jung as the front piece to Aion.

¹² Michael Chase, *Time and Eternity from Plotinus and Boethius to Einstein*, p.77

¹³ CG Jung, CW Vol 8, *The Structure and Dynamics of the Psyche*, 843.

¹⁴ Sonu Shamdasani (ed.), *The Red Book, A Reader's Edition*, translated by Mark Kyburz, John Peck and Sonu Shamdasani, W.W. Norton & Company, London: 2009, p.27.

¹⁵ William McGuire and R.F.C. Hull, *Interviews and Encounters*, Princeton, University Press, Princeton, NJ: 1977, p. 234. On a personal note, Eliade noted:

At seventy-seven years of age, Professor C.G. Jung has lost nothing of his extraordinary vitality, his astonishing youthfulness He has just published, one after another, three new books: on the symbolism of Aion (Time), on Synchronicity and "Answer to Job", which has already given rise to sensational reactions especially among theologians.

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- ¹⁶ Carl Jung, *Memories, Dreams, Reflections*, translated by Richard and Clara Winston, Pantheon Books, New York, NY: 1973, p. 4.
- ¹⁷ CG Jung, *Dream Analysis*, edited by William McGuire, Princeton University Press, Princeton, NJ: 1984.
- ¹⁸ See David Fierz, Memories of C.G. Jung on Carl Jung Depth Psychology website - <https://carljungdepthpsychologysite.blog/2020/07/15/memory-of-c-g-jung-by-henry-k-fierz/#.YJ3cj6gzBIU>
- ¹⁹ See Joseph Cambray, *Synchronicity*, Texas A&M University Press, USA; 2012, pp.7-8 and C.G. Jung, *Dream Analysis*, p. 417.
- ²⁰ CG Jung, CW Vol 8, *The Structure and Dynamics of the Psyche*, 866, footnote 59.
- ²¹ C. G. Jung, “On Synchronicity”, from *Man and Time*, edited by Joseph Campbell, Bollingen Series 3, Princeton University Press, Princeton, NJ: 1983, p. 201.
- ²² C. G. Jung, “On Synchronicity”, from *Man and Time*, edited by Joseph Campbell, Bollingen Series 3, Princeton University Press, Princeton, NJ: 1983, p.211
- ²³ Barbara Hannah, *Jung His Life and Work*, Michael Joseph, London: 1977, p. 305.
- ²⁴ CG Jung, CW Vol 18, *The Symbolic Life*, 140
- ²⁵ <https://nautil.us/issue/93/forerunners/the-synchronicity-of-wolfgang-pauli-and-carl-jung>
- ²⁶ Joseph Cambray, *Synchronicity*, Texas A&M University Press, USA; 2012, p. 9.
- ²⁷ CG Jung, CW Vol 15, *The Spirit in Man, Art and Literature*, 84.
- ²⁸ *The I Ching or Book of Changes*, The Richard Wilhelm Translation, p. xxxiii.
- ²⁹ CG Jung, CW Vol 15, *The Spirit in Man, Art and Literature*, 82. Jung and Wilhelm had collaborated on the book *The Secret of the Golden Flower* – for Jung’s commentary on this see CG Jung, CW Vol 13, *Alchemical Studies*, 1 -84.
- ³⁰ See Michael Harding, *Hymns to Ancient Gods*, Penguin Arkana, London, 1992, for a critique of Jungian views, including Synchronicity (pp. 23 – 41), and astrology.
- ³¹ Carl Jung, *Memories, Dreams, Reflections*, p. 193.
- ³² CG Jung, CW Vol 8, *The Structure and Dynamics of the Psyche*, 826-7.
- ³³ For an engaging examination of Jung’s astrological connections and Aion, see Liz Greene, *Jung Studies in Astrology*, Routledge, New York, NY: 2018, pp. 153 -156.
- ³⁴ Maggie Hyde’s *Jung and Astrology*, The Aquarian Press, London:1992 is a wonderful and insightful guide into Jung and Synchronicity especially with the astrological experiments. The book at its Saturn return is still and evocative and exciting journey into Jung’s relationship with astrology.
- ³⁵ *G.G Jung Letters, Volume II*, translated by RFC Hull, Princeton University Press, Princeton, NJ: 1975, pp.175 – 176.
- ³⁶ Birth times had been recorded in Europe for some time. Jung stresses that those who gathered the material did not know the aim of the study.
- ³⁷ The 180 pairs were also analyzed as a control group, that is each person had a possibility of 179 partners, generating 32,200 unmarried pairs.
- ³⁸ CG Jung, CW Vol 8, *The Structure and Dynamics of the Psyche*, 896f

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- ³⁹ CG Jung, CW Vol 8, *The Structure and Dynamics of the Psyche*, 904
- ⁴⁰ CG Jung, CW Vol 8, *The Structure and Dynamics of the Psyche*, 438.
- ⁴¹ Marie Louise Von Franz, *C.G. Jung: His Myth in Out Time*, translated by William H. Kennedy, G.P. Putman's Sons, New York, NY: 1975, p.238.
- ⁴² CG Jung, CW Vol 8, *The Structure and Dynamics of the Psyche*, 905.
- ⁴³ The first person was a 'woman patient' in a 'state of intense emotional excitement'. The second was also a female patient, whose main problem was to assert herself in 'the face of her self-suppressive tendencies'. The third woman had 'strong inner oppositions'.
- ⁴⁴ CG Jung, CW Vol 8, *The Structure and Dynamics of the Psyche*, 897 – 900.
- ⁴⁵ CG Jung, CW Vol 8, *The Structure and Dynamics of the Psyche*, 912.
- ⁴⁶ CG Jung, CW Vol 8, *The Structure and Dynamics of the Psyche*, 912.
- ⁴⁷ CG Jung, CW Vol 8, *The Structure and Dynamics of the Psyche*, 982.
- ⁴⁸ CG Jung, CW Vol 8, *The Structure and Dynamics of the Psyche*, 912.
- ⁴⁹ CG Jung, CW Vol 8, *The Structure and Dynamics of the Psyche*, 842.
- ⁵⁰ *G.G Jung Letters, Volume I*, p. 433.
- ⁵¹ See David Fierz, Memories of C.G. Jung on Carl Jung Depth Psychology website - <https://carljungdepthpsychologysite.blog/2020/07/15/memory-of-c-g-jung-by-henry-k-fierz/#.YJ3cj6gzblU>
- ⁵² Carl Jung, *Memories, Dreams, Reflections*, p. 356.
- ⁵³ Marie Louise Von Franz, *On Divination and Synchronicity*, Inner City Books, Toronto: 1980, p. 100-1. Jung used the term 'Just-So in CW8:965.
- ⁵⁴ See Richard Tarnas, *Cosmos and Psyche*, p.56.
- ⁵⁵ Marie Louise Von Franz, *C.G. Jung: His Myth in Out Time*, p. 247.
- ⁵⁶ Carlo Rovelli, *The Order of Time*, p.174.
- ⁵⁷ C G Jung, Letters 1951-1961 Vol. 2, pages 175-77, To André Barbault, 26 May 1954.
- ⁵⁸ 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. Time used of 7.32 pm is given by his daughter Gret Baumann who calculated the chart using LMT. However, during this time parts of Switzerland, including Kesswil, used a time zone set for Bern, called BMT (Bern Mean Time) or - 29.44 from Greenwich. Baumann's chart yields the last degrees of Scorpio on the MC. Using BMT with this time moves the MC into Sagittarius. Other times have been used by others over the years, but most place the Sun near the descendant.
- ⁵⁹ C. G. Jung, *Memories, Dreams, Reflections*, 179.
- ⁶⁰ James Hillman, *The Soul's Code In Search of Character and Calling*, Random House, New York, NY: 1996, 8.
- ⁶¹ C. G. Jung, *Letters 1951-1961 Vol. 2*, 230-32: to Upton Sinclair, 25 May 1955.

⁶² James Hillman, 'Heaven Retains Within Its Sphere Half of All Bodies and Maladies'.

⁶³ Michael Chase, "Time and Eternity from Plotinus and Boethius to Einstein" ΣΧΟΛΗ Vol. 8. 1 (2014) © M. Chase, 2014 www.nsu.ru/classics/schole p.79. Contemporary eternalists refers to the philosophical approach to the nature of time.

⁶⁴ See Liz Greene, *Jung Studies in Astrology*, Routledge, New York, 2018.

⁶⁵ Dr. Peter O'Connor supplied this apt metaphor in a private conversation – see Peter O'Connor, *Understanding Jung, Understanding Yourself*, Mandarin, Port Melbourne, Australia: 1996.

⁶⁶ C.G. Jung, *The Collected Works, Volume 11*, translated by R.F.C. Hull, Routledge & Kegan Paul, London: 1958, §242.