

WORKSHOP REFERENCES

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Thanks to Carol Spicuzza for her Photoshop skills preparing the PowerPoint images.
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TWO KINDS OF THINKING

directed thinking, or thinking in words; dreaming thinking, or fantasy thinking. ch. 2.
Jung, *Symbols of Transformation, Collected Works*, vol 5. (Hereafter CW)

ORPHISM

Orphism (more rarely Orphicism; Ancient Greek: Ὀρφικά) is the name given to a set of religious beliefs and practices originating in the ancient Greek and Hellenistic world, as well as from the Thracians, associated with literature ascribed to the mythical poet Orpheus, who descended into the Greek underworld and returned. Orphics revered Dionysus (who once descended into the Underworld and returned) and Persephone (who annually descended into the Underworld for a season and then returned). Orphism has been described as a reform of the earlier Dionysian religion, involving a re-interpretation or re-reading of the myth of Dionysus and a re-ordering of Hesiod's Theogony, based in part on pre-Socratic philosophy.

The central focus of Orphism is the suffering and death of the god Dionysus at the hands of the Titans, which forms the basis of Orphism's central myth. According to this myth, the infant Dionysus is killed, torn apart, and consumed by the Titans. In retribution, Zeus strikes the Titans with a thunderbolt, turning them to ash. From these ashes, humanity is born. In Orphic belief, this myth describes humanity as having a dual nature: body (sōma), inherited from the Titans, and a divine spark or soul (psychē), inherited from Dionysus. In order to achieve salvation from the Titanic, material existence, one had to be initiated into the Dionysian mysteries and undergo teletē, a ritual purification and reliving of the suffering and death of the god. Orphics believed that they would, after death, spend eternity alongside Orpheus and other heroes. The uninitiated (amyetiri), they believed, would be reincarnated indefinitely. Wikipedia: Orphism (religion).

ORPHIC CREATION MYTH

[Night] was a bird with black wings. Ancient night conceived of the Wind and laid her silver Egg in the gigantic lap of Darkness. From the Egg sprang the son of the rushing Wind, a god with golden wings. He is called Eros, the god of love; but this is only *one* name His name of Phanes exactly explains what he did when he was hatched from the Egg: he revealed and brought into the light everything that had previously lain hidden in the Silver Egg—in other words, the whole world. p. 16f. K. Kerényi, *Gods of the Greeks*, 1974.

EROS

four states of Eros: biological; aesthetic and romantic, some individuality present; Eros raised to the level of religious devotion; *Sapientia* (Sophia or Wisdom). par. 361.
Jung, "The Psychology of the Transference," *The Practice of Psychotherapy*, CW 16.

PHANES—COMPLETION OF A LONG PATH

This is the image of the divine child. It means the completion of a long path. ... I called him Phanes because he is the newly appearing God.
The Red Book, Image 113, p. 301, n. 211, *Readers Edition*, hereafter *RE*, pp. 358f.

PHANES

Phanes is the smile of dawn. Phanes is the resplendent day. He is the immortal present. He is the gushing streams. He is the good and fullness of the year. He fulfills the hours with life-filled enchantment. He is love's embrace and whisper. He is the warmth of friendship. He is the hope that enlivens the void. He is the magnificence of all renewed suns. He is the joy at every birth. He is the blooming flowers. He is the velvety butterfly's wing. In truth, Phanes is the happy day ... In truth, Phanes is work and its accomplishment and its remuneration. He is the troublesome task and the evening calm. He is the step on the middle way; its beginning, its middle, and its end. He is foresight. He is the end of fear. He is the sprouting seed, the opening bud.

The Red Book, Image 113, p. 301, n. 211, *RE*, pp. 358f., referencing the *Black Books*.

GNOSTICISM

E. Edinger, *The Psyche in Antiquity: Gnosticism and Early Christianity*.

ABRAXAS

Abraxas is the God who is difficult to grasp. His power is greatest, because man does not see it. From the sun he draws the *summum bonum*, from the devil the *infinum malum*

He is emptiness, he dismembers, he is warring opposites. He is the great and small Pan. He is a monster. He is a hermaphrodite. He is the still united opposites that will give rise to consciousness.

Abraxas is: good, evil, the fullness of the sun, the sucking gorge of emptiness, life, death, creation, nothingness, truth, lying, light, darkness, the striking lion, the warm spring day, love, murder, sickness, wisdom, delight, horror, paralyzing, unquestioning, unquestionable, differentiation, speech, deception.

The Red Book, "Scrutinies," "Seven Sermons to the Dead," p. 350, *RE*, pp. 520ff.

the overpowering essence of events

The Red Book, "Scrutinies," "Seven Sermons to the Dead," p. 350, *RE*, p. 523.

Abraxas is always represented with a whip or a sword and a shield, you find that the god is really warlike, his weapons are like the sign of power; he can use his whip on you. ...

[Abraxas] symbolizes or personifies the hidden meaning of a situation or an epoch of history, as well of as a human being. ... [Abraxas] will do terrible things, he will wade in blood; that is ... the negative aspect of a new concept of god. ... [He] is the hidden meaning of a god that is in the state of development. ... It is a newborn god in its negative aspect. The idea of a new god always comes into existence when an old concept begins to break up, the unconscious then prepares a new idea. There are always periods in history in which the concept of god is valid and unanimously believed; and then follows another period in which this image decays, and in those times such creations are to be found in the unconscious.

Jung, *Visions: Notes of the Seminar*, pp. 830, 844, 850 – 851.

MYSTERIUM CONIUNCTIONIS FIRST SENTENCE

The factors which come together in the coniunctio are conceived as opposites, either confronting one another in enmity or attracting one another in love. Par. 1.

Jung, *Mysterium Coniunctionis*, CW 14.

"EXTRACTION"

See especially chs. 10, 11, 13.

Jung, *Aion*, CW 9i.

NUMBERS TWO AND THREE

G. Sparks, *Valley of Diamonds*, chs. 5 and 6.

M.-L. von Franz, *Number and Time*, chs. 5 and 6.

DEATH MONSTER

The Red Book, Liber Secundus, Chapter VI, Death, Image 29, p. 273, *RE*, p. 262.

COLD-BLOODED ASPECT OF THE SELF

I have seen such a symbol in other cases when a man can no longer arrange his life arbitrarily. ... For a man who has played with life, from now on it is serious. p. 327.

Jung, *Dream Analysis: Notes of the Seminar*.

SOPHIA

Sparks, *At the Heart of Matter*, pp. 160 – 165.

von Franz, *Aurora Consurgens*.

Painting: "Midnight Jeweller," by Carol Spicuzza, <http://carolspicuzza.com/05.shtml>

Painting: "The Matrix," by Carol Spicuzza, <http://carolspicuzza.com/12.shtml>

MICROCOSM AND MACROCOSM

We always find in the patient a conflict which at a certain point is connected with the great problems of society. Hence, when the analysis is pushed to this point, the apparently individual conflict of the patient is revealed as a universal conflict of his environment and epoch.

Jung, Appendix I: "New Paths in Psychology" *Two Essays*, CW 7, par. 438.

Cited in Sparks, *Carl Jung and Arnold Toynbee, the Social Meaning of Inner Work*, p. 53.

When a problem which is at bottom personal, and therefore apparently subjective, coincides with external events that contain the same psychological elements as the personal conflict, it is suddenly transformed into a general question embracing the whole of society. ... The subjective problem is magnified into a general question of our society.

Jung, *Psychological Types*, CW 6, par. 119.

Cited in Sparks, *Carl Jung and Arnold Toynbee, the Social Meaning of Inner Work*, p. 53.

On August 1 the world war broke out. Now my task was clear: I had to understand what had happened and to what extent my own experience coincided with that of mankind in general.

Jung, *Memories, Dreams, Reflections*, p. 176.

MISCELLANEOUS REFERENCES

SYNCHRONICITY

Jung, "On Synchronicity," Appendix, *The Practice of Psychotherapy*, CW 8.

FIRST SKETCH

On January 16, 1916, Jung drew a mandala in the *Black Books* (see Appendix A). This was the first sketch of the "Systema Munditotius." He then proceeded to paint this. On the back of it, he wrote in English: "This is the first mandala I constructed in the year 1916, wholly unconscious of what it meant." The fantasies in the *Black Books* continued. The Systema Munditotius is a pictorial cosmology of the *Sermones*.

The Red Book, "Introduction," p. 206, *RE*, pp 42f.

PHANES AND TELESOPHURUS

The figure of Telesphorus is like Phanes in image 113.

The Red Book, Image 117, p. 303, n. 222, *RE*, p. 367f.

A SYMBOL / THE SYMBOL

The animus alone is quite incapable of bring up *the* symbol, he is only capable of bringing up *a* symbol, presumably the symbol that fits her psychology and that will lead her on to further development. Then her further development will join on to the development of others, and again to others, and the ultimate result of all the development will produce *the* symbol. You see, a great symbol is an entirely collective thing.

Jung, *Visions: Notes of the Seminar*, p. 781.

[Paraphrase]

We find important religious symbols in our dreams, and those symbols lead us on to further development. Then our further development will join on to the development of others, and again to others, and the ultimate result of all the development will produce *the symbol*. A great symbol is an entirely collective thing.

OUR RELATIONSHIP TO GOD HAS TO CHANGE

Man's relation to God probably has to undergo a certain important change: Instead of the propitiating praise for an unpredictable king or the child's prayer to a loving father, *the responsible living and fulfilling of the divine will in us* will be our form of worship of and commerce with God. His goodness means grace and light and His dark side the terrible temptation of power.

Jung, *Letters*, vol. II, p. 316 [emphasis added].