Part I, chapters 1-3: the first main idea in the book is that numbers form the basis of matter (for example, in the nature of the atom) and of the psyche (for example, in the ordering of life's inborn potentiality = transcendental continuum). Thus numbers are understood as the bridge between matter and the psyche, a unity which is seen, for example, in synchronicity.

Part II, chapters 4-7: the second main idea of the book is the a priori symbolic character of the numbers one, two, three, and four as symbols of the self's transformation which moves in stages from an unconscious unity (one), to differentiation (two), to the emergence of a new factor which synthesizes the previous duality (three), to a disidentification between the ego and the new factor and to an ability to see the new factor as relative to the historical moment (four), i.e., to the emergence of a person's ability really to dialogue with another.

[Part III, Chapters 8 and 9 is an interlude: chapter 8 discusses numbers as fields, i.e., as symbols; chapter 9 discusses numbers' relation to psychic energy, i.e., how Jung's concept of psychic energy is descriptive of the self's transformation outlined in chapters 4-7.]

Part IV turns to the connection between matter and the psyche, not from the point of view of numbers as in Part I, but from the point of view of images, looking at images of the connection between matter and the psyche while before the book explored the connection from the point of view of numbers. The salient image is the dual mandala, the unity of the world paradoxically described by two images which together make up the whole. Chapter 10 looks at the cosmic (transcendental continuum) and inner (how do I align myself with the pre-existent wholeness) half of dual mandalas, and chapter 11 at the earthly time and space, outer (what is required of me here and now) half. Chapter 10 emphasizes the whole, chapter 11 emphasizes the part. Chapter 12 examines the archetype of chance that lies behind the unity of matter and psyche. Previously the book investigated the link between matter and psyche in terms of numbers, now it considers the archetype (of meaningful chance) which makes it possible for numbers to provide that link.

Part V: Chapter 13 discusses the creative nature of time, i.e., kairos. [Chapter 14 addresses the connection between spirit and spirits of the dead.] Chapter 15 examines the coniunctio aspect of synchronicity.

Part I—The Transcendental Continuum

Chapter 1

p. 3 "Along with the discoveries in modern physics, the most important discovery made at the beginning of this century was undoubtedly that of the unconscious. Empirical proof was adduced that our personality consists not only of an ego-centered field of consciousness, but also of an immeasurably wide realm of unconscious psychic activities."
p. 6 "[S]ynchronicity ... consists of a symbolic image constellated in the psychic inner world, a dream, for instance, ... which suddenly coincides in a 'miraculous' manner, not causally or rationally explicable, with an event of similar meaning in the world."

p. 6n. "By synchronistic phenomena Jung understands the coincidence in time of two or more psychic and physical events which are connected, not causally, but by their identical meaning."\(^1\)

p. 8 "Insofar as similar structures manifest themselves through synchronistic phenomena both in the unconscious psyche and in matter, the unity of existence (already conjectured by the ancient alchemists) which underlies the duality of psyche and matter becomes more comprehensible to us. Jung applied the term unus mundus to this concept of the unity of existence."\(^2\)

pp. 9f. "[T]he empirical world of appearances is in some way based on a transcendental [= transcending consciousness] background. It is this background which, suddenly as it were, falls into our conscious world through synchronistic happenings. He [Jung] says:

"[S]ynchronicity ... is an all-pervading factor or principle in the universe, i.e., in the unus mundus, where there is no incommensurability between so-called matter and so-called psyche.\(^3\)"

"[T]he dynamism inherent in this universal continuum differentiates certain images which ... participate in the conformity of the continuum. Since these images are in themselves ordered and therefore lawful, they participate in the world of number and can be grasped in a numerical procedure."

p. 11 "Jung raised the question of whether the phenomena of synchronicity might not ultimately prove to be only a special instance of a more general principle of nature, which he termed 'acausal orderedness.'\(^4\) The acausal orderedness of certain natural phenomena may actually be observed in matter (for example, in the discontinuities in physics ... ) as well as in the psyche ... ."

p. 12f. "[A]cts of creation in the sense of a creatio continua ... should be conceived of not only as a series of successive acts of creation, but also as the 'eternal presence' of the single creative act. ... In the past, to predict the future one usually turned for assistance to some numerical procedure. Jung therefore conjectured that the archetypes of natural numbers might be specially bound up with the unus mundus."

Chapter 2

p. 27 "If our assumption that the unconscious psyche displays a special relation to the world of number finds broader confirmation, it will underscore Jung's conviction that natural integers contain the very element which regulates the unitary realm of psyche and matter. It will also substantiate his contention that number serves as a special instrument for becoming conscious of such unitary patterns."
Chapter 3

p. 37 "Number forms not only an essential aspect of every material manifestation but is just as much a product of the mind (meaning the dynamic aspect of the unconscious psyche). It appears in our mental processes as a purely archetypal preconscious basic structure."

p. 45 Number "is the most fitting instrument our mind can utilize for the understanding of order. 'It may well be the most primitive element of order in the human mind ... thus we define number psychologically as an archetype of order which has become conscious.' In this instance 'mind' should be understood as a dynamism operating in the unconscious, whose aspect of order, when it becomes conscious, appears to the inner vision as the idea of number.

"In his paper on synchronicity Jung designated number not only as the primal manifestation of the mind or spirit, but also as an unalterable quality of matter."

p. 52 "To sum up: number appears to represent both an attribute of matter and the unconscious foundation of our mental processes. For this reason, number forms, according to Jung, that particular element that unites the realms of matter and psyche."

Part II—Numbers as Symbols

Chapter 4 (one)

p. 64 "[T]he number two is not a halved or doubled monad ... , but the symmetry aspect of the one-continuum. If this property of the number two is intellectually hypostasized and confronted with the undifferentiated primal one, the number three arises out of this confrontation as their synthesis, or as the symmetrical axis in the bipolarity of the one-continuum that has become conscious. Strictly speaking this intellectual step from two to three is a retrograde one, a reflection leading from two back to the primal one."

p. 74f. "One comprises wholeness, two divides, repeats, and engenders symmetries, three centers the symmetries and initiates linear succession, four acts as a stabilizer by turning back to the one as well as bring forth observables by creating boundaries ... . [N]umber taken qualitatively, is understood to function as a precious psychic principle of activity, each number must be thought of as containing a specific activity that streams forth like a field of force. From this standpoint numbers signify different rhythmic configurations of the one-continuum."

Chapter 5 (two)

p. 88 "The archetype of duality, taken as a preconscious mental dynamism, lies behind the operations of repetition and division."

p. 88 "The archetype of two stands, furthermore, behind the discovery of complex numbers."
p. 90n. "His [Gerhard Dorn's] idea was that when God divided the upper from the lower waters on the second day of creation, the number two became independent. This was the beginning of all confusion, dissension, and strife."66

p. 93 "Whenever a latent unconscious content pushed up into consciousness, it appears first as a twofold oneness. For this reason nearly all cosmogonies begin their tales of the emergence of world-consciousness with a duality: creator twins, a god and his 'helper,' or, as in Genesis, the earth 'without form, and void,' over which the Spirit of God moved."

Chapter 6 (three)

p. 102 "Jung gives a psychological description of the qualitative three-continuum in 'Psychology and Religion.' ..."

"[E]very tension of opposites culminates in a release, out of which comes the 'third.' In the third, the tension is resolved and the lost unity is restored. ... Three is an unfolding of the One to a condition where it can be known—unity becomes recognizable; had it not been resolved into the polarity of the One and the Other, it would have remained fixed in a condition devoid of every quality."67

"Accordingly, the number three stands behind dynamic actualizations of the one-continuum in time-space dimensions and in our consciousness."

p. 103f. "Taken as rhythm or dynamism, three thus introduces a directional element into the oscillatory rhythm of two, whereby spatial and temporal parameters can be formed. This step involves the interference of an observing consciousness which inserts a symmetrical axis into the two-rhythm ... In terms of content the number three therefore serves as the symbol of a dynamic process."

Chapter 7 (four)

p. 115 "The fact that mankind's repeated attempts to establish an orientation toward wholeness possess a quaternity structure appears to correspond to an archetypal psychic structural predisposition in man. For spatial orientation we divide the compass into four or eight points. In all models of the universe and concepts of the divine, from sources as widely separated as the Chinese, the North and South American Indian, the Asiatic Indian, the Incan and Mayan, and such cultures as pre-Christian antiquity and the Mediterranean, a fourfold structure dominates."

p. 115 "Minkowski's and Einstein's four-dimensional model of the universe makes its appearance in present-day theoretical physics."

p. 122 "The difficult step from three to four would ... be the progression from the infinitely conceivable to finite reality ... . [This] ... is based on the inclusion (no longer avoidable) of the observer in his wholeness within the framework of his process of understanding. These processes ... are not unalloyed subjectivity, insofar as the realizations taking place are fashioned not only out of the subject's ego but
out of his 'objective' psychic wholeness, which participates in the surroundings and in the actual moment of time."

pp. 124ff. The numerical rhythms one, two, three, and four ... acquire an especially decisive significance when they appear as the structural characteristics of the Self symbol ... [and] they become bound up with specific psychic attitudes toward reality, which correspond to certain levels of consciousness. In his paper on the Trinity, Jung describes the first three of these steps in detail: at the level of one, man still naively participates in his surroundings in a state of uncritical unconsciousness, submitting to things as they are. At the level of two, on the other hand, a dualistic world- and God-image gives rise to tension, doubt, and criticism of God, life, nature, and oneself. The condition of three by comparison denotes insight, the rise of consciousness, and the rediscovery of unity on a higher level; in a word, gnosis and knowledge. But no final goal is reached by this step, for 'trinitarian' thinking lacks a further dimension; it is flat, intellectual, and consequently encourages intolerant and absolute declarations. The 'eternal' character and 'absolute validity' of certain archetypal structures is certainly recognized, but ego consciousness assumes the role of their herald. From this standpoint one overlooks the fact that although these structures may well be timeless and eternal in the unconscious, they become modified when they make the transition into the field of individual consciousness. They become transient contents suffering various personally conditioned limitations. ...

"When an individual becomes aware of this differentiation a transformation of consciousness results, in which the ego no longer identifies its insights with an 'eternal' verity, but distances itself and becomes capable of comprehending the insight as one of many possible revelations ... . Instead of proclaiming absolute dogmas, a 'quaternary' attitude of mind then develops which, more modestly, seeks to describe reality in a manner that will ... be understandable to others."

p. 129 "It is therefore not surprising that the step from three to four involves particular difficulties, for it is bound up with painful insights."

Part IV—The Dual Mandala

Chapter 10

p. 174 "According to Jung, the symbolic structure of the mandala forms our psychic equivalent of the unus mundus. At the same time, it represents an attempt to describe the archetype of the Self, as the regulating center of archetypal and numerical fields."

p. 183ff. "The heavenly clock mandala of Guillaume de Digulleville, abbot of Chalis, ... describes a vision of paradise in which he perceived that heaven consisted of forty-nine rotating spheres. These spheres represent the saecula composing eternity. They are encompassed by one golden circle. The latter is intersected by a second orbit on which a three-foot wide blue circle rolls, standing for the calendar of the church year. Here again we have two systems, one relatively eternal and one cyclically time bound. ... On its orbit the blue circle somehow passes through the gold-encompassed sphere. ...

"In Psychology and Alchemy, Jung compares this medieval vision with a modern parallel, the vision of a 'world clock' from the dream series of a modern scientist ... :"
"[I see] a vertical and a horizontal circle, having a common centre. This is the world clock ... . The vertical circle is a blue disc with a white border divided into $4 \times 8 = 32$ partitions. A pointer rotates upon it. The horizontal circle consists of four colours. On it stand four little men with pendulums, and round about it is laid a ring ... now golden ... . The 'clock has three rhythms or pulses:

1. The small pulse: the pointer on the blue vertical disc advances by $1/32$.
2. The middle pulse: one complete revolution of the pointer. At the same time the horizontal circle advances by $1/32$.
3. The great pulse: 32 middle pulses are equal to one revolution of the golden ring.\textsuperscript{10}

"Jung stresses the fact that the Self here appears to consist of two heterogeneous systems which stand in a functional relationship to each other ... "

Chapter 12

p. 220 "The opposition of 'scientific experiment' and 'oracle of divination' in modern thought has led to a split in the paradoxical dual nature of the number archetype. In experiments, an effort is made, by repetition, to thrust aside number's individual aspect under the heading of 'chance.' In oracles, on the other hand, chance is accorded a central position and [is] used to interpret conditioning factors."

p. 222 "In divination oracles (the I Ching, for instance) ... single chance throws become the center of attention and form the starting point for all deliberations. Experiments [on the other hand] are repeated frequently in time and serve to fix an isolated sector of the universe ... ."

p. 225 "[D]ice throwing is a very ancient symbol, used in earlier times to illustrate the creative activities of the deity. In the Bhagavad-Gita (x. 42), for instance, the god Krishna says of himself: 'I am the game of dice. I am the self seated in the heart of beings. I am the beginning and the middle and the end of all beings.'"

p. 228 "In Japan ... the word sai, 'gambling with dice,' also means to search for a divinity or Buddha, in order to render him honor ... ."

Part V

Chapter 15

p. 299 "Behind this ... lies the operation of a cosmic Eros which corresponds to an individual's urge to individuation and which, paradoxically, leads men in the end to a state of universal relatedness with existence."