

An Archetypal Profile of Fire, Earth, Air, Water, and Four as Wholeness

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Abstract

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This hermeneutic study explores potential connections between Carl Jung's idea of the number four representing wholeness and possible archetypal profiles of the four classical elements of fire, earth, air, and water. Viewed as archetypal symbols of potential psychic functions, the elements may present as patterns within psyche, building a possible bridge between alchemical processes of psyche and Jung's concept of four as wholeness. Findings suggest that four may be a viable way of representing Unus Mundus through number theory and fractal geometry. Unus Mundus is Latin for one world and is viewed as the unified realm of psyche and matter. In addition this study suggests that archetypal patterns of the elements may also be present in Unus Mundus. This research may offer a step in depth psychology to expand on Jung's concept of four as wholeness and its implications to patterns within psyche, which may be symbolically represented by the four classical elements.

Keywords: Jung, wholeness, elements, fire, earth, air, water, archetypes, alchemy, astrology

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Chapter 1: Introduction

The primary purpose of this study is to build archetypal profiles of the four classical elements fire, earth, air, and water, as described in Jungian alchemy and Western astrology. Alchemy is “a medieval chemical science and speculative philosophy aiming to achieve the transmutation of the base metals into gold, the discovery of a universal cure for disease, and the discovery of a means of indefinitely prolonging life” (Alchemy, n.d.). Traditionally, alchemy’s foundational idea was an original primordial unity separating into the four elements that reunite back to unity in a different form. In other words, alchemy had a primary goal of transformation. Jung believed that traditional alchemy represented psychological processes and the number four, as in four elements, and represented wholeness due to a repeated pattern throughout many cultures. Jung, for instance, identified this pattern of quaternity in the Navaho Indian culture in their use of four in their mandalas (Jung, 1950/1990b, p. 380 [*CW* 9i, para. 700]).

An overarching principle of four representing wholeness allies the four elements to the field of depth psychology through Jungian typology and its four functions. His typology, which is discussed in greater detail later on, contains four functions and two attitudes. The four functions of thinking, feeling, sensing and intuiting join two attitudes of introversion and extraversion. Jung saw the four functions in his psychiatric patients, or four patterns that reinforced his view of four representing wholeness, but could not build a bridge between those four patterns and the four elements in alchemy and astrology. There exists a gap between Jung's four functions within his typology and his alchemical idea of the

four elements. Jung studied alchemy and astrology extensively because of their projective qualities, meaning those who worked in these fields projected their unconscious contents onto matter, in the case of alchemy, and planetary alignments, in the case of astrology. Jung viewed the archetypal nature of those contents symbolically and found them to be similar to psychological processes. The concept of four as wholeness may be significant to building a pathway between alchemical symbolism and the functions of psyche. Jung used the term symbol in a specific way and he wrote,

An expression that stands for a known thing is merely a sign and is never a symbol . . . every psychological expression is a symbol if we assume that it states or signifies something more and other than itself which eludes our present knowledge. (Jung, 1921/1976a, p. 475 [*CW* 6, para. 817])

In other words, symbol specifically means to name something that is not fully knowable allowing us to acknowledge its existence.

Jungian Psychology

Belonging to depth psychology, Jungian psychology claims that human instincts common to all people regardless of religion, race, or region, emerge from the collective unconscious. Linked to archetypes, instincts are structured patterns within the collective unconscious, as the bodily aspect within the unconscious. Because there exists a universal commonality for much of human experience, Jung proposed that commonality, or instinct, is wholeness, or unity. Jung determined that “the supreme governing archetype of the unconscious” (Rowland, 2010, p. 181) could be called Self with a capital S. Jung understood the Self as a symbol

representing psychic totality and the unification of the conscious and unconscious within the psyche. He describes, “Self-images in dreams as circular or mandala forms” (p. 181), indicating that Self is linked to unity. Jung utilized mandalas for himself and his patients as an exploration of unconscious contents that might point to Self. Self could be viewed as the archetype of wholeness that transcends ego, which is the lower case self. Jung viewed the unconscious as archetypal, unified, whole and unknowable. He suggested that both the personal unconscious, which belongs to the individual, and the collective unconscious, which belongs to all people, have the potential for unity, or Self.

In Jung’s view, within the unconscious is unity, which could also be called chaos because it houses everything in potential: every concept, every idea. In conscious awareness, Jung liked to observe from a system of opposites, rather than the singularity of unity, or wholeness, he related to the unconscious. Some examples of this duality are men and women, hot and cold, up and down etc. He surmised from this, the unity of the unconscious must separate before ego can become aware of archetypal images emerging into consciousness (Jung, 1944/1993b, p. 25 [*CW* 12, para. 30]). He suspected that bringing oneness out of the unconscious, into ego conscious awareness, is psychologically healing at a very deep level because it might bring a reunification of that which had been separated. He called the process of this ongoing relationship between ego consciousness and the unconscious, individuation. Samuels, Shorter, and Plaut (2003) described individuation as a circumambulation of the Self as the center of the personality which thereby becomes unified” (p. 76). Individuation is the idea

that one becomes an individual in the sense that one can see oneself as both unique and common, willing to uphold one's position against a collective norm when necessary, as this represents one being whole, or a "separate indivisible unity" (p. 77).

Jung also observed opposites within consciousness in the form of personality types. He created a model depicting four types that occur as opposites, representing the duality of separation, although he did not specify how the duality became a quaternity. Those types and their opposites are introversion-extraversion, intuition-sensing, thinking-feeling, and perceiving-judging. These are explained later on, but they are mentioned here to include in this discussion of opposites, or duality (Jung, 1921/1976b, pp. 330-407 [*CW* 6]).

Research Problem

Jung studied alchemy and considered its processes to resemble psychic processes of transformation and individuation. To that end, he arrived at his typology as four functions because four represents wholeness, and as in alchemy the four classical elements. He did not find a link between the elements and his typology, a problem this study seeks to take a step in resolving (Jung, 1948/1981, pp. 293-294 [*CW* 8, para. 559]).

Jung created a hypothetical structure of the psyche to explain the activity he saw and later determined it to resemble alchemical processes. As is described in detail later on, Jung considered alchemy, and its founding principle of unity separating into the four classical elements of fire, earth, air, and water, as one of two functionaries of his psychology. The other is astrology. Although Jung wrote

far less on astrology, he did consider it one of two functionalities of his psychology, as is shown later on. These two ancient sciences have a common principle in the four elements. One might say that he may have considered the four elements when he created his typology in that there are four functions within his types, and there are four elements in alchemy. Jung's typology was created based on his observations of patients and structuring their characteristics into four categories, and this process of creating a personality type theory had little to do with the elements of alchemy that he held in such great esteem, beyond both the elements and types numbering four as a foundational beginning (Jung, 1948/1981, [CW 8]).

Jung noticed the number four seemed a repeating pattern throughout religions, dream analysis, and other lenses through which the unconscious can be viewed. He thus determined that four represents wholeness, and as in alchemy the four classical elements. Prior to discovering alchemy he created a personality typology based in the number four. Later, upon studying alchemy, he realized a connection between the alchemical elements and the four functions of his typology, which is discussed later on. He did not find a link between the elements and his typology, a problem this study seeks to take a step in resolving (Jung, 1948/1981, [CW 8]).

Another reason Jung valued the two ancient sciences of alchemy and astrology so greatly, is because both sciences were disregarded by mainstream science thus left largely undisturbed through reinterpretation over the centuries. As science became more quantitative than qualitative, the subjective nature of alchemy and astrology seemed antiquated to quantitative methods and were

outwardly rejected by mainstream studies. Jung searched to “find evidence for the historical prefiguration of [his] inner experiences” (Jung, 1961/1963, p. 200). If he “had not succeeded in finding such evidence in alchemy” (p. 200), he “would never have been able to substantiate [his] ideas” (p. 200). Alchemy allowed the projection of unconscious contents by alchemists to remain intact allowing a clear view into the archetypal symbolism within it. Viewing unconscious contents, as a course of study, was very difficult, but alchemy and astrology offered Jung an opportunity to develop his theory of the collective unconscious.

Today, the four classical elements of fire, earth, air, and water, within alchemy, remain elusive as specific and sometimes overlapping psychological processes, which is similar to Jung’s typology. This study suggests the first step in building a bridge between the four elements and Jung’s four functions within his typology may be to profile the archetypal character of each element. Texts on alchemy and astrology are studied to glean archetypal characteristics building a kind of persona for each element. Astrology traditionally accomplishes this task by applying characteristics of personality to elemental content within a birth chart. This study seeks to expand what Western astrology has done by including some philosophical and alchemical perspectives.

Purpose and Questions

The purpose of conducting this hermeneutic study is to explore potential first steps in building a bridge between unity, and four as wholeness, concepts within Jung’s idea of the alchemical opus, which are described later on. That bridge, or pathway, is built through an archetypal profile for each of the four

classical elements: fire, earth, air, and water, as well as features of number theory that may symbolize the alchemical opus and four as wholeness. Texts on alchemy and astrology, the two ancient sciences most associated with these elements, are explored. A deeper understanding of the extensive character of each element may provide beginning pathways to psychological processes viewed in Jung's work. Four as wholeness is addressed to provide a further pathway between the four elements and depth psychology.

Definition of Terms

Archetype: "Inherited part of the psyche; structuring patterns of psychological performance linked to instinct" (Samuels et al., 2003, p. 26).

Because archetypes are potential structuring patterns within the *unconscious*, they can never be fully known. Their patterns emerge from the unconscious into consciousness as *archetypal images*.

Archetypal Image: "the visible representations of archetypes" (Rowland, 2010, p. 177). Image travels through one's consciousness and therefore cannot accurately reflect the true structure of an archetype due to conscious influence and because an archetype has many potential forms which cannot be encompassed by any one image. Archetypal images draw their "representative material from culture and its structuring energy from the archetype" (p. 177). In other words, an archetype cannot truly be known given that its original structure lies in the unconscious, which by definition means unknown, partly known, or unknowable.

Collective Unconscious: While the personal unconscious is made up essentially of contents which have at one time been conscious but which have

disappeared from consciousness through having been forgotten or repressed, the contents of the collective unconscious have never been in consciousness, and therefore have never been individually acquired, but owe their existence exclusively to heredity (Jung, 1937/1990, p. 42 [*CW* 9i, para. 88]).

Jung viewed the collective unconscious as belonging to everyone, as inherited, and as housing archetypes.

Elements: Four classical elements of fire, earth, air, and water as represented through literature of alchemy, Western astrology, and philosophy. Modern scientific elements refer to atoms and their structure, whereas classical elements are symbolic in that they help us interpret what remains unknown.

Projection: Jung's use of projection indicates "a defense against anxiety. Difficult emotions and unacceptable parts of the personality may be located in a person or object external to the subject" (Samuels et al., 2003, p. 113). In other words, people experience some kind of psychic content that is deemed intolerable and project it onto another, creating an image of them, in an unconscious way, meaning they are unaware of their projection.

Psyche: The "totality of all psychic processes, conscious as well as unconscious" (Jung, 1921/1976a, p. 463 [*CW* 6, para. 797]). Psyche is the whole of the individual, both conscious and unconscious.

Unconscious: "The term unconscious denotes both mental contents inaccessible to the ego, and a psychic arena with its own properties and functions" (Rowland, 2010, p. 183). As a "psychic arena" (p. 183) the unconscious houses archetypes "as inherited structuring principles" (p. 183). In other words, the

unconscious houses both archetypes, which can be somewhat understood through archetypal images, and completely unknown properties.

Assumptions

1. That the four elements can be profiled through an historical view of the ancient sciences of alchemy and astrology, based on Jung's use of historical alchemy and his sense of the innate elemental property of four. The four elements can also be profiled through philosophical perspectives.

2. That because the four classical elements are considered to be archetypal images, which possess an archetypal structuring pattern within the collective unconscious, there is likely to be similarities among the various sources, which describe the characteristics of the elements. These characteristics may be culturally based because of the way in documents, the four elements can be shown to possess qualities Jung named as archetypal.

3. A deeper understanding of element characteristics may provide insight to Jung's theories as stated in the research problem by potentially providing a link between alchemical elements and Jung's typology.

Researcher's Relationship to Study

In this section I use personal pronouns, which has been allowed in the *Publication Manual of the American Psychological Association* since 1974 (Sword, 2012). In June of 2001, I completed my undergraduate degree in leadership and organizational development. For that degree, I wrote a final paper based on interviews with my mentor, a master shaman of Lakota Sioux lineage with whom I had worked for several years. I consider myself to be very green

during this time. I was only beginning to investigate the inner, subjective, imaginal world of what I now know to call archetypes and archetypal imagery. When we began the interview, I could not understand anything she was talking about, but I recorded our entire conversation. I went home and placed 24 x 18 inch sheets of paper on the wall and listened to the recording while I began to write each sentence in a location to categorize topics. I noticed patterns emerging, although differently than how my mentor had placed them. Over the next year, one idea flowed into another as concepts arrived, themed around the number four. I obsessively thought about the patterns and their potential association with elements.

During my undergraduate studies, I overheard a fellow student talk about Pacifica Graduate Institute and Jungian studies. I was not familiar with Jung or the school, but I immediately decided that I would go someday. It felt right. I applied and was accepted, but it did not feel like the right time. I did not understand the reason for this, but I trusted it. Ten years later, my career ended abruptly during an economic downturn and my now wife suggested I go to school. I looked at Pacifica immediately and felt it was time. It was then that I learned about Jung and depth psychology seemed the perfect avenue for developing a language to work with the four elements. Depth psychology is a congruent fit in the way that its depiction of archetypes is suggestively coherent with the ancient understanding of the four primal elements structuring inner and outer realities, and strong association to Jungian theories of archetypes, Self, wholeness, and typology.

Jung's association to alchemy and astrology also seems congruent for this idea given their inclusion of the four elements.

I have known of and thought about elements in specific terms for over a decade. This causes some predetermination in my interpretation of the elements and their archetypal patterns. On a cultural level, I come from a people who deny any archetypal significance to the elements and their belief structure is highly analytical of a profane nature. I risked overcompensating for this deficiency in personal mythology by taking on a fuller belief in the subjective, collective unconscious.

Relevance of the Topic for Depth Psychology

Jung's typology and the elements.

Jung believed that individuation was the ultimate goal of life bringing about a maturity through Self-realization. He believed this was done by reuniting opposite energy dynamics, within psyche, into what he saw as their primal wholeness. He observed in his patients certain personality traits that he categorized into patterns now known as his typology, and suggested that by observing one's type, one could better assimilate unconscious contents thereby furthering individuation. This belief was based on the types functioning in dichotomies, or opposites on a spectrum, meaning one type presents as dominant, or primary, two types being auxiliary and equal in influence, and one type inferior, or unconscious. The first type of dichotomous spectrum he noted, which Jung called a person's basic attitude or orientation to self, others, and the world is

introversion-extraversion. Jung (1928/1972) wrote of individuation within these opposing types.

We must recognize that nothing is more difficult to bear with than oneself. Yet even this most difficult of achievements becomes possible if we can distinguish ourselves from the unconscious contents. The introvert discovers these contents in himself, the extravert finds them projected upon human objects. (p. 225 [CW 7, para. 373])

Said differently to summarize Jung, introverted people base their actions, thoughts, and decisions on the subjective inner reality and recharge their psychic energy by spending time alone. Extraverted people base their actions, thoughts, and decisions on objective conditions and recharge their psychic energy by spending time with people. Introversion–extraversion was the first division Jung made of the personality types and it was meant to describe the way in which an individual “responds to external circumstances” (Campagnola, 2010, p. 10). He then “divided a four-fold way in which consciousness assimilates and gives shape to experiences and events” (p. 11). These dichotomous axes within his types he called thinking-feeling, and sensing-intuition. In her thesis titled *Astrology in the Field of Psychology: A Study of Jung’s Psychology and Four Astrological Elements*, Katarina Campagnola (2010) pointed out that “The four elements in astrology, and the fourfold division and description of the Jungian types share many similarities. However, it is perhaps here we find the most common ground between astrology and Jungian psychology” (p. 11). She goes on to clarify the archetypal elements seem to correlate: Thinking-air, feeling-water, intuition-fire,

and sensing-earth. Among psychological astrologers, most agree that air correlates to thinking and water to feeling, but there is some division on intuition and sensing corresponding to fire and earth, respectively, as suggested by Campagnola.

Campagnola (2010) pointed out two problems with aligning Jung's types to astrological elements. The first problem is that astrological elements are polarized to either positive or negative, while Jung's types are either extravert or introvert. While these pairs are different in quality, the common factor of opposites is suggestive. Some astrologers use the terms projective and receptive rather than positive and negative, meaning projective and receptive, not good and bad. The second is that in addition to Jung's four functions, he also labeled how people receive information and called that action a dichotomous pair of judging-perceiving. This brings a total of two attitudes, which are introvert-extravert, two perceiving functions of sensing-intuition, and two judging functions of thinking-feeling.

We can see how Jung's four-fold idea has overlapping and interactive implications. This idea comes to fruition in his typology in that these four functions and two attitudes work together in varying degrees of effect to form 16 different potential personality types. Jung's typology is of interest to this study in that he categorized personality dynamics and contained them as archetypal patterns based on the idea of four functions representing pathways to wholeness. The specific dynamics, or 16 types, that he defined are not of interest here because this study seeks to determine archetypal profiles of the four elements and does not compare them to Jung's typology. This study only notes Jung's interest in four as

wholeness potentially representing the four elements. I acknowledge that Jung's idea of there being four basic functions that work together to form varying patterns of personality may be correct, but the specific patterns he came up with may not be the only patterns available. A distinctive combination of four basic functions may appear differently through a lens of elemental profiles. This study offers an exploration into this possibility.

Alchemy and astrology.

Jung came upon the ancient science of alchemy and discerned it to be a projection of psychological processes suggesting that “the investigator's own psychic background were mirrored in the darkness” of the unknown (Jung, 1944/1993a, p. 228 [*CW* 12, para. 332]). In other words, what the alchemist sees in matter is largely a projection of his unconscious contents, which he may creatively work upon through materials. In this sense turning lead into gold is more metaphorical for unconscious contents being made conscious thus propelling one forward toward individuation.

There are four specific stages within the alchemical process, which Jung viewed as psychological processes, which are equated with the four classical elements. Alchemical unity divided into these four stages and was called the “quartering of the philosophy” (Jung, 1944/1993a, p. 228 [*CW* 12, para. 332]), and “the original tetrameria corresponded exactly to the quaternity of elements” (p. 228). Jung used the term tetrameria to mean “a transformation process divided into four stages of three parts each, analogous to the twelve transformations of the zodiac and its division into four” Jung, 1950/1990a, p. 310 [*CW* 9i, para. 552]).

We can see that astrology and its twelve houses plays a role in Jung's thinking of the elements as stages, or processes.

The starry vault of heaven is in truth the open book of cosmic projection, in which are reflected the mythologems, i.e., the archetypes. In this vision astrology and alchemy, the two classical functionaries of the psychology of the collective unconscious, join hands. (Jung, 1954/1981, p. 195 [*CW* 8, para. 392])

He did not view alchemy and astrology as two exclusive studies, but rather as two concurrent studies, each with its own definitions perhaps, but as mutually significant.

What seems notable in the alchemical philosophy is the idea of unity separating into the four elements, and that each element has a process. In Jung's studies of alchemy, he contemplated the trinity of Christianity, comprised of the father, son, and holy ghost. He viewed the tri-fold of Christian philosophy to be incomplete. He surmised that four was the number of wholeness because "four signifies the feminine, motherly, physical; three the masculine, fatherly, spiritual. Thus the uncertainty as to three or four amounts to a wavering between the spiritual and the physical" (Jung, 1950/1993b, pp. 26–27 [*CW* 12, para. 31]). He believed the trinity seen within psychological processes was only perceived as such due to the inferior function of his four types being unconscious, leaving an appearance of three archetypal patterns rather than four.

If Jung's idea that four is wholeness is true, then his argument may make sense, but if four is not wholeness, as my argument will state, then what does that

say about trinity and quaternity representing masculine and feminine principles? If unity separates into duality, then it seems as if masculine and feminine principles might be better represented by other numbers, perhaps one and two with unity as zero. I leave this determination for another time, but raise the question here for the sake of an open minded study.

Jung suggested the symbolism of squaring-the-circle, see figure 1, as significant to the separation of unity because it,

is a symbol of the opus alchymicum, since it breaks down the original chaotic unity into the four elements [of fire, earth, air, and water] and then combines them again in a higher unity.

Unity is represented by a circle and the four elements by a square. (Jung, 1944/1993e, p. 124, [*CW* 12, para. 165])

Jung associated the idea of alchemical unity separating into the four elements, and then working toward reunification, with the individuation process. Alchemy was important to Jung in his studies of the psyche and personality, and so too was astrology (Jung, 1954/1981, p. 195 [*CW* 8, para. 392]). Both ancient sciences provided a lens into the unconscious. Alchemy provided this because science did not know about atoms, electrons, and protons, which meant that alchemists had to project their ideas and beliefs onto matter. Astrology provided a lens into the unconscious because it is a system of symbols representing unconscious projection of the unknown. Astrology offers projection of unconscious contents by way of mythology applied to planetary bodies and their

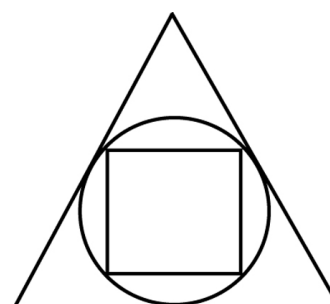


Figure 1. *Alchemical Symbol.*

Public domain.

relationship to each other, to earth, and to an individual person. Without these two views of the unconscious, Jung's science of psychology may have gone unrecorded given he had limited means of both collecting and displaying evidence of his ideas. Alchemy allowed him to view the entire process of psychological transformation and growth within its original inception.

Jung read that Paracelsus had a vision of the starry night sky acting as reflection of the "interior firmament" (Jung, 1954/1981, p. 195 [*CW* 8, para. 392]) meaning that within the stars of astrological mythology rested the human psyche. "He beholds the darksome psyche as a star-strewn night sky, whose planets and fixed constellations represent the archetypes in all their luminosity and numinosity" (p. 195). He suggested through Paracelsus that astrological mythology is a projection of psyche onto the stars, but he also provided supposition of astrology as a potential causal effect upon psyche, as he wrote, "psychic effects can occur which would rob astrological statements of their chance nature and bring them within range of a causal explanation" (Jung, 1927/19681d p. 460 [*CW* 8, para. 875]). He hypothesized that proton radiation from the stars and sun spot activity impacting the earth's magnetic field might be possible explanations as to astrological causation of psychic effect. "Investigation of these disturbances seems to indicate that the conjunctions, oppositions, and quartile aspects of the planets play a considerable part in increasing the proton radiation and thus causing electromagnetic storms" (p. 460) furthering his belief in astrology's influence upon psyche.

We can see that Jung valued astrology for both its information of the collective unconscious through archetypal images being projected onto heavenly bodies by previous societies, and its perceived influence upon psyche, both individually and collectively. Jung studied astrology avidly and believed in its influence upon the individual, as shown in the previous quote. Studies he conducted on marriage contracts in his essay titled *Synchronicity: An Acausal Connecting Principle* (1927/1981), in volume 8 of his collected works, confirm this. As an astrologer, he may have related projected contents to the impersonal side of the collective conscious. The far outer planets of Pluto, Neptune, Uranus, each change position very slowly in relation to earth, over generations of time. This means that influence of those planets must effect everyone equally on both a conscious and unconscious level, at the time of birth. One could also argue that because those planets effect so many people the same way, their influence may be unconscious. If there were no opposition of their influences, chances are high that they would remain unconscious, un-contradicted, except by other generations. I argue that other generations, with different planetary influences, do act as opposition to generational beliefs and values thus providing a platform for those influences to become conscious, a collective consciousness, but this cannot be proved, which may be why Jung chose not to tackle it as an issue.

Organization and Remainder of Study

The remaining chapters of this study are a hermeneutical exploration of literature related to Jungian psychology including alchemy, astrology, and typology along with reviews of psychological astrology and the four classical

elements as archetypally represented within Western astrology, alchemy and some esoteric traditions because all may possess archetypal projections onto the elements. Four as wholeness will also be reviewed.

Chapter 2: Literature Review

Literature Relevant to Research Domains

Literature selected for review situates the four classical elements firmly in the field of depth psychology. This review endeavors to construct a bridge from Jung's theories of the collective unconscious and archetypes to the elements along a pathway of alchemy, astrology, and psychological astrology, which utilizes an astrological birth chart as "a map of who we are, our life journey, our complexes" (Green, n.d., para. 4) and assists with issues specific to the individual. Literature on psychological astrology is from astrologers who are also Jungian analysts. Additional support to bridging includes the concept of alchemical unity separating into four classical elements of fire, earth, air, and water to become something psychological.

Alchemy, as is shortly described, suggests a separation of the four elements from primal unity. As psyche projects through alchemists onto matter, the four elements become processes rather than strictly archetypal characteristics, as is the case in astrology. Jung arguably understood the collusion between alchemy and astrology in this way. The four elements are used as mythological projections in both ancient sciences, but alchemy displays unconscious projections of psychological processes, while astrology represents unconscious projections of characteristics. Jung (1955-1956/1989) wrote, "alchemy is inconceivable without the influence of her elder sister astrology" (p. 179 [*CW* 14, para. 222]).

Alchemical texts reviewed are limited to those authors who are also Jungian analysts including Jung, Edinger, and von Franz. All have spent a great deal of

time and effort researching and reading original alchemical texts relating them to Jung's ideas and therefore provide valuable foundations for research.

Astrology and psychological astrology, as mentioned, focus strongly on the elements as characteristics, specifically in terms of personality development, or imprinting. Jung did not say that starry heavens imprint upon psyche, but he did suggest a hypothesis for how astrological alignments may influence personality, as was previously mentioned. The astrological texts used for review are limited to those astrologers who are also Jungian analysts, with the exception of Tracy Marks. Marks is brought in because she has studied Jung and because she has developed a method for counting the elemental content in astrological charts, which may be a necessity for potential future studies in this area.

Included in the literature review are some authors from genres that may be considered more esoteric. Because archetypes are the language of things unknown, it stands to reason that much of what we do not know scientifically, may be represented through metaphysical studies of similar concepts as a starting point in our understanding. Given the elements have not previously been archetypally profiled, including some descriptors from non scientific authors may be useful and relevant. This idea assumes that intuitive arts are at least partially valid as a method of procuring information from the unknown realms until science discovers a better way.

Literature Relevant to Theoretical Approach

Collective unconscious and archetypes.

Fundamental to Jungian depth psychology, the first section of metaphorical bridge is built upon Jung's concepts of the collective unconscious and archetypes. Both are discussed throughout his *Collected Works* volumes, but specifically explained in Volume 9, Part I *Archetypes and the Collective Unconscious* (1934/1990). Jung views the collective unconscious as a kind of entity from which instincts may emerge (pp. 57-58, para. 117). He stipulates the collective unconscious is distinguishable from one's personal unconscious, which is made up of personal experience (p. 42, para. 88). Although the collective unconscious was defined in the introduction, for the sake of clarity, the collective unconscious exists as a container of what is common to all people regardless of race, religion, or region. The collective unconscious houses archetypes, which are structured patterns, that emerge into the realm of consciousness as images. Images can be visions, sounds, smells, ideas etc. Archetypes are the foundations to myths and are a priori as a predisposition to thinking and behaving. Archetypes are connected to instincts because they produce images of the instincts. In other words, the collective unconscious houses our instincts and ancestral experiences, that which is inherited among all people. For example, the archetypal image of a bridge is common to all cultures. Bridges may be made of steel girders that span San Francisco Bay, ropes and boards linking two sides of a ravine in the jungle, or a log placed across a stream running through your grandmother's back yard, but the

conceptual image of bridge linking one side of a divide to another is arguably universal.

Archetypes are structuring patterns that emerge from the collective unconscious as “universal images that have existed since the remotest times” (Jung, 1934/1990, p. 5 [*CW* 9i, para. 5]) such as mother, father, child, time, seasons, and of course bridge. To be clear, archetypes are the potential structuring pattern within the collective unconscious. When they emerge into consciousness, they do so as images. This was discussed in the introduction, but is mentioned again here for the reader’s reference. Jung wrote, “these collective patterns I have called archetypes, using an expression of St. Augustine’s. An archetype means a *typos* [imprint], a definite grouping of archaic character containing, in form as well as in meaning, mythological motifs” (Jung, 1935/1989, p. 37 [*CW* 18, para. 80]). Jung believed the existence of archetypes confirmed there must be a collective unconscious, a collective unknown, from which our human instincts come about. We cannot see the collective unconscious in any physically tangible way, but we can see it through lenses of its function, such as dream images (p. 48, para. 100) and active imagination (p. 49, para. 101). Jung (1944/1993b) wrote that “psychology emphasizes the *typos*, the imprint” (p. 17 [*CW* 12, para. 20]) again emphasizing the idea of an imprint upon psyche. I point out here that there is conflict within Jung’s writings in use of the term imprint. He used this term throughout his writings in reference to psyche, but viewed archetypes as more fluid than Plato. His use of imprint warrants further study.

Imprint.

In the course of researching Jung's idea of imprint, I found that in his efforts to assign causation to archetypal appearance, he posited that archetypes are inherited, not imprinted. Imprinting of psyche at birth is an idea associated more with astrology than with Jung. Imprint or inheritance is arguable and will not be decided through this study.

Jung (1944/1993b) wrote, "the word 'type' is, as we know, derived from 'blow' or 'imprint' thus an archetype presupposes an imprinter" (p. 14 [*CW* 12, para. 15]). Jung expressed concern with the term "type" as it may suggest an imprinter, which might be construed to mean God, as responsible for this action and he wrote that "psychology as the science of the soul has to confine itself to its subject and guard against overstepping its proper boundaries by metaphysical assertions or other professions of faith" (p. 14 [*CW* 12, para. 15]). He also wrote, "whether for instance the imprint found in the psyche can or cannot reasonably be termed a 'God-image'" (p. 14) suggesting that he did consider the possibility of psychic imprinting.

We can see that Jung thought it important to keep any potential imprinting of psyche out of the metaphysical realm. Jung seemingly adopted the term archetype because ancient imprint, as a concept, further supports his idea that archetypes emerge in the form of archetypal images and are projected through psyche onto prima materia, which he defined as "represent[ing] the unknown substance that carries the projection of the autonomous psychic content" (Jung, 1944/1993c, p. 317 [*CW* 12, para. 425]). In other words, prima materia is the

starting material required for the alchemical magnum opus, the primitive formless base of all matter similar to chaos, the collective unconscious. Jung's idea of the psyche's function seems to be that an archetype begins to structure a pattern and that pattern emerges as image, whether in the form of dreams, active imagination, thoughts, sounds or any kind of sensory experience.

However, I previously showed that Jung believed that astrological alignments had influence over personality development. He suggested this might be possible through proton radiation from the stars and sun spot activity impacting the earth's magnetic field. He arguably believed in a causation of imprinting, but had a concern that it would be interpreted as God rather than something physically plausible such as proton radiation. His reason for using the term typos to represent imprint may be significant in that he could have wanted to refer to astrological imprinting of psyche, but hesitated due to a possible belief that people may see it as God, thus potentially misinterpreting his science as metaphysical gibberish.

Jung's theories of the collective unconscious and archetypes are significant to this study because if unity separates into four elements, as suggested by Jung and alchemists, those elements may also be archetypal and may therefore be seen, as images projected through psyche onto prima materia, as inherited patterns of some kind. In other words, it may be possible to view archetypal patterns emerging from the unconscious as they arise in the human psyche by way of elemental profiles.

Alchemy and the separation of the four elements.

Carl G. Jung.

Jung developed and articulated his psychology over many years based on the empirical observation of his patients. Jung's book, *Psychological Types* (1921/1976a, 1921/1976b, 1921/1976c) was published prior to his works on alchemy, which began with his first publication on the subject, *The Secret of the Golden Flower* (1929/1969) and was co-authored with Richard Wilhelm. This indicates that he came to the idea of four essential personality functions before he came into knowledge of alchemy and its idea of the four elements deriving from unity. When Jung did find alchemy, he saw a very close symbolic resemblance of his psychology, which he wrote about in his autobiography, *Memories, Dreams, Reflections* (1961/1963, p. 205). Jung wrote three volumes on alchemy and its relationship to psychology in his *Collected Works* and are Volume 12: *Psychology and Alchemy* (1944/1993a), Volume 13: *Alchemical Studies* (1929/1967), and Volume 14: *Mysterium Coniunctionis* (1955-1956/1970).

Alchemy's symbolic representation of psyche, as Jung saw it, builds the next section of bridge and creates a pathway between the archetypal realm of the unconscious to the four classical elements. Jung wrote,

Alchemy is pre-eminently concerned with the seed of unity which lies hidden in the chaos of Tiamat and forms the counterpart to the divine unity. Like this, the seed of unity has a trinitarian character in Christian alchemy and a triadic character in pagan alchemy. According to other authorities it corresponds to the unity of the four elements and is therefore a quaternity.

The overwhelming majority of modern psychological findings speaks in favour of the latter view. The few cases I have observed which produced the number three were marked by a systematic deficiency in consciousness, that is to say, by an unconsciousness of the “inferior function.” The number three is not a natural expression of wholeness, since four represents the minimum number of determinants in a whole judgment. (Jung, 1944/1993b, pp. 25-26 [*CW* 12, para. 31])

In this statement, Jung makes several points that are significant to this study. First, he points out that alchemy is primarily concerned with the seed of unity. In other words, alchemy, in Jung’s view, is primarily concerned with the symbolic unity within psyche, which comprises both the conscious and the unconscious, personal, and impersonal. To paraphrase Jung, individuation is a transformation of personality (p. 102). Alchemy’s symbolism for the Self, which is an archetypal image of a person's fullest potential and the unity of the whole personality, is what Jung (1946/1982b) described as “an indissoluble substance” (p. 102 [*CW* 16, para. 220]). For Jung, individuation is the goal of psychoanalysis, to realize one’s Self, and alchemy represents the symbolization of that process, which is why it is one of the “two functionaries” (p. 102) of his psychology of the unconscious. Self, or wholeness, resides in the unconscious.

We can see that Jung thought of alchemy as a significant symbol of psychological processes, especially what to him was the ultimate goal of individuation toward a reunion with Self. It was pointed out in the introduction

that alchemy symbolized unity separating into the four elements, which Jung viewed as stages of psychological processes.

Tracy Marks.

Astrologer Tracy Marks, in her article titled “Elemental: The Four Elements” (1998), notes that Empedocles, who was a Greek Philosopher, expounded two great forces of love and strife. Strife broke the unity of the cosmic sphere thus dividing the four elements, scattering them throughout the universe. As the force of love gains strength, it causes the elements to group back together eventually forming a “second unity, a second sphere” (para. 5). Marks went on to write that Empedocles believed “the four elements are not only material and spiritual forces, but also facets of a human being. Their varying combinations result in different personality types” (para. 8). In her studies of Jung, Marks concluded that Jung's four functions of personality; intuition, sensation, thinking and feeling, are the four basic archetypes or components of personality and clearly derived by Empedocles' ancient theories about fire, earth, air and water.

Marks (1998) seems to suggest, based on her reading of Empedocles, that unity does separate into the four elements and has the potential to reunify, in varying combinations, through the force of love, to create different personalities. She also proposes that the four elements, which exist within personality, form Jung's typology and represent those elements in their separated form. Marks argues unity not only separates into the four elements, but does so in unequal amounts (para. 8). This idea is significant in my effort to build a bridge to Jungian typology through the elements because Jung pointed out the four functions within

his typology occur as unequal attribution with one being superior, two being auxiliary, and one being inferior.

The second point Jung made in the previous quote when he wrote, “the number three is not a natural expression of wholeness, since four represents the minimum number of determinants in a whole judgment” (Jung, 1944/1993b, pp. 25–26 [*CW* 12, para. 31]), is the majority of psychological evidence suggests unity is made up of the four elements, not three. As stated in the introduction, Jung believed the trinity seen within psychological processes was only perceived as such due to the inferior function of his four types being unconscious. For example, a person with a superior function of thinking will have two auxiliary functions of intuition and sensing, while the feeling function remains inferior, or unconscious. The feeling function exists, thereby adding to the potential wholeness of the person, but remains unconscious projecting a trinity on a conscious level. The trinity consists of the superior and two auxiliary functions (von Franz & Hillman, 1971, p. 4). Bringing the fourth element, or inferior function, into conscious awareness was, in Jung’s view, a road to individuation. To paraphrase his words in *Psychology and Alchemy* (1944/1993b), wholeness cannot be created or contrived, but must be grown into (p. 30, para. 36). The concept of four as wholeness is discussed in detail, in it’s own chapter.

We can see from this discussion that Jung believed the four elements separate from unity and theoretically combine in various degrees to produce a personality. The cause of that action remains unknown, but is represented through

alchemy according to Empedocles and Jung himself. Jung, however, seems to take this idea further through his typology, to be discussed shortly.

Mircea Eliade.

In his book, *The Forge and the Crucible* (1956), Eliade looks at the history of alchemy, specifically as a relationship to man's spiritual development. Eliade studied various cultures to understand the development of spiritual perspectives in relation to their ability to alter matter. Of particular interest to him were iron workers and smiths, although he did acknowledge the first alchemists of matter were potters who altered clay into pots with water and fire (p. 7). Eliade points out that "Jung has shown that the symbolism of alchemical processes is re-enacted in the dreams and talked of patients completely ignorant of alchemy" (p. 11).

Along these lines, Eliade suggests meteorites played a starring role in the beginnings of alchemy. As people watched the stones of heaven plunge to earth, they appeared to be sacred and "charged with celestial sanctity" (Eliade, 1956, p. 20). Using hammers for a very long time before they learned to smelt ores, people of Greenland, the Aztecs, Mayans, Incans, and Peruvians all worked with the meteor iron to make knives using hammers. The invention of furnaces, or white hot fire, made the process of smelting ore possible. Eliade argues iron was seen by ancient peoples as magical because it fell from heaven. It was subsequently deemed significant because one could fashion swords from it, create armies and consolidate power from it. That power transcended human frailty and was linked to the gods and goddesses of mythology (p. 29).

We can see Eliade proposes that alchemy enjoys a close relationship to spirituality because it is about transforming matter in ways that bring new powers, new ideas and a sense of greatness along with it, and because it seemingly remains mysterious. One could argue it is the core of transformation from one thing to another and that Jung saw this kind of transformational process in relationship to psyche and soul. As is soon shown, alchemy is entirely about transformation. Each element affects this process in different ways.

Astrology.

Astrology was significant to Jung because of its effect upon psyche, as previously argued, and its projected archetypal symbolism, which would be another way of understanding astrology as viable and psychological. He wrote,

The starry vault of heaven is in truth the open book of cosmic projection, in which are reflected the mythologems, i.e., the archetypes. In this vision astrology and alchemy, the two classical functionaries of the psychology of the collective unconscious, join hands. (Jung, 1954/1981, p. 195 [*CW* 8, para. 392])

We see from this statement that astrology and alchemy share significant roles in Jung's psychology. Because of its symbolic significance, and its correlation with his model of psychological development, Jung viewed alchemy as foundational. In Jung's (1954/1981) view, alchemy is a reflection of the "interior firmament . . . whose planets and fixed constellations represent the archetypes in all their luminosity and numinosity" (p. 195 [*CW* 8, para. 392]) as he reflected on

the writings of Paracelsus. We notice his reliance upon the modern division of inside and outside in his understanding of alchemy and astrology.

Jung viewed astrology as influencing the psyche through astrological alignments, which created aspects, or angles, between the planets. He discussed this at some length in his *Collected Works, Volume 8: The Structure and Dynamics of the Psyche* (1927/1981, 1948/1981, 1954/1981). Specifically in his essay within that volume titled *Synchronicity: An Acausal Connecting Principle* (1927/1981), Jung reported findings of his astrological experiment claiming striking correlations between astrological alignments and marriage contracts.

Based on this, and previous discussion, Jung arguably believed in astrological effects upon psyche and perception. Astrology, through thousands of years of observation, has assigned archetypal meaning and interpretation to planets, signs, houses, and elements held within it.

Squaring-the-circle.

The alchemical symbol for squaring-the-circle, which is repeated here for the reader's convenience (see Figure 1), is closely related to the astrological elements. Squaring-the-circle is an ancient representation of wholeness, and Jung (1928/1972) called it "a symbol of individuation" (p. 223 [*CW* 7, para. 367]). He went on to further explain "the total personality is indicated by the four cardinal points, the four gods, i.e., the four functions which give bearings in psychic space, and also by the circle enclosing the whole"

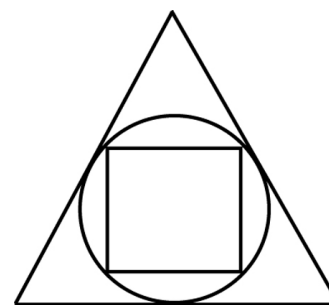


Figure 1. *Alchemical Symbol.*

Public domain.

(p. 223). The four functions refer to his typological functions of thinking, feeling, sensing, and intuition. Jung seemingly reiterates his idea that all four functions make up a whole personality, even though the inferior function is unconscious, as previously stated. It is the action of making one's inferior function conscious that brings wholeness thereby reuniting all four elements.

In his book *Quantification*, Scott Onstott (2014) describes the “square represents the built human world—with right angles and linear distances it is easily measured and rationalized. The circle, being an infinite number of points equidistant from a center, represents the transcendental realm” (para. 1). To square-the-circle represents a movement from the total conscious personality to the circle of wholeness, which includes both the conscious and the unconscious.

Viewed in Figure 2, astrology houses the squaring-of-the-circle symbol through its very nature of being a circle that works with four elements. In astrology, elements are assigned to signs in a linear order. When applied to a circle, you can see the results are strikingly similar to the alchemical symbol (see Figure 2). The elements numbering four provides the square, the astrology chart imparts the circle form, and joining the elements among the signs they represent provides the triangle

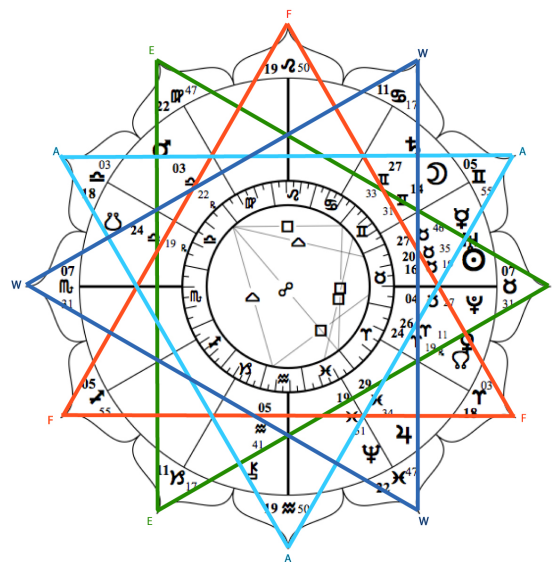


Figure 2. Sigmund Freud's birth chart.

Astrology Wheel with Elements.

Boston Carter and Time Cycles Research.

shape. Given the archetypal nature of astrology, and its potential to display a link between conscious and unconscious, or archetypal, functions, I think further investigation may be warranted and to that end, I include it in this study.

Literature Relevant to Topic

Typology.

In his work called *Psychological Types* (1921/1976a, 1921/1976b, 1921/1976c), Jung explained his theory of personality and identified categories of his typology. He observed two attitudes, which he called introversion and extraversion, and four functions of thinking, feeling, intuition, and sensing. Jung's typology is arguably complicated and mostly irrelevant to this study because this study seeks to define archetypal patterns of the four elements that may have nothing to do with the functions Jung determined in his typology. However, two concepts within his typology are nevertheless significant to this study.

The first is Jung (1948/1990) formulated four functions on axes of polar opposites with one being superior, or more clearly visible. Two of the functions would be auxiliary or somewhat equal in visibility, while one would be inferior, invisible, or unconscious (p. 238 [*CW* 9i, para. 431]). He explained that thinking and feeling were one axis of opposites and intuition and sensing were the other.

The second feature of Jung's typology that is relevant to this study is Jung's idea of the number four symbolizing wholeness, or unity. Specifically in volumes 9i, 9ii, 11, 12, 13, and 14 he stipulated "the ideal of completeness is the circle or sphere, but its natural minimal division is a quaternity" (Jung, 1954/1989, p. 246 [*CW* 11, para. 167]), advocating a quartered circle is a mandala

representing wholeness. Four as a symbol of wholeness is so common among various cultures that Jung considered it archetypal, or emerging from the collective unconscious. Evincing this point Jung wrote, “there are four elements, four prime qualities, four colours, four castes, four ways of spiritual development in Buddhism, etc. So, too, there are four aspects of psychological orientation” (p. 246, para. 167).

Psychological astrology.

It would seem that people drawn to psychology, and people drawn to astrology, find common ground in psychological astrology and its application of astrological interpretation to personality. Because this study is approached through Jungian psychology, meaning the alchemical opus of unity separating into quaternary, I am focusing on psychological astrology literature written by people who are both astrologers and Jungian analysts. Psychological astrology is a field of psychological analysis that utilizes an individual’s astrological birth chart to help discern personality information thereby linking planets to archetypes (Green, n.d., para. 1-7). The purpose for this refined focus is to further build a bridge between the elements and Jungian psychology. Other astrology literature is included to build archetypal profiles of the elements, but these Jungians will lead the charge.

In her book titled *Psychological Astrology* (1990), Karen Hamaker-Zondag explains “the four elements may be regarded as the corner-stone of astrology; they are essential components of the astrological description of man” (p. 53). She qualifies this idea by relating Jung’s notion of four as wholeness and his four

functions, or typology, of psychic activity: sensing, intuition, thinking, and feeling. She further correlates the elements with Jung's four functions: fire to intuition, earth to sensing, air to thinking, and water to feeling (p. 54). Elements and their archetypal resonance are discussed later in more detail, but given my Jungian approach to this study, I think it important to mention his typology in relation to the elements as Hamaker-Zondag refers to them in an effort to provide a different perspective, meaning Hamaker-Zondag relies heavily on Jung's typology to discuss and correlate elements with Jung's typology. I do not make this correlation because I want to keep the elements relationship to psyche open to new archetypal profiles that may reach beyond Jung's definitions. However, Hamaker-Zondag utilizes Jungian typology to create a link between elements and psychology and I must acknowledge this relationship.

In his book *Astrology, Psychology, and The Four Elements* (1975), Steven Arroyo suggests a chart interpretation takes on deeper meaning when elements are emphasized because "in this way one is dealing with the specific life energies at work rather than concentrating only on the manifestations of these energies in outward behavior and personality characteristics" (p. 111). In other words, through a close relationship between his language and archetypes, he sees elements as having an impact on lifelong patterns within psyche more than superficial observations of their processes held in behaviors. Like Hamaker-Zondag, Arroyo suggests a way to deal with life problems is to look for any imbalances in elemental content and work to bring awareness of elements into consciousness thereby working toward balancing them (p. 111). This idea is significant to

building a bridge between the elements and psychology. The first step, as this study undertakes, is to develop a strong archetypal profile of each element, which may be included in later studies and then correlating them to personality so the missing link between Jung's theories and his idea of element separation can potentially be complete.

Literature on Elements and Their Archetypal Resonance

Four elements of fire, earth, air, and water are an ancient philosophical way of explaining archetypal form in our physical world. The first to use elements as descriptors is largely considered to be Empedocles of ancient Greece (Parry, 2012, para. 3) as he first mentioned them in his poem titled *On Nature* (ca. 495-435 BCE). He viewed the four elements as "everlasting" (Russell, 1972, p. 55) but they could be "mixed in different proportions, and thus produce the changing complex substances that we find in the world." Empedocles believed the elements were "combined by love and separated by strife" (p. 55), as mentioned previously. In this statement, Empedocles implicated the notion of opposites concluding that "there is a cycle: when the elements have been thoroughly mixed by Love, Strife gradually sorts them out again; when Strife has separated them, Love gradually reunites them" (p. 55).

Aristotle believed the four elements belonged to "things below the moon" (Russell, 1972 p. 206) but he added a fifth element of aether "of which the heavenly bodies are composed" (p. 206). He viewed the "terrestrial elements" as "not eternal, but generated out of each other" (p. 206). Aristotle also viewed the

four elements as possessing rectilinear movement, or in a straight line, while aether moved circularly. His views were later rejected.

Elements as archetypal resonances are described as personality characteristics depicted through Western astrology, and processing characteristics depicted through ancient alchemy. Astrology has narrowed its focus on personal attributes to serve individuals, while alchemy used the elements to discern processes of transformation. Some additional esoteric sources are included for further clarification of the archetypal profile. This is justified due to esoteric disciplines seeking to recognize the mysteries, or unconscious, and much of psychology remaining mysterious. Archetypal profiles may be the beginning point of knowledge today, just as they were in ancient times.

Patsy Stanley is a master shaman of Lakota Sioux lineage and offers a metaphysical view of the elements. I include her views as an alternative exploration of the archetypal elements and their relationship to periodic elements, which may add to building a bridge between the archetypal elements and Jungian psychology.

In her book *Elements* (2013), Stanley does something unique in her view of the classical elements. She discusses three major elements, of the physical plane, out of which arise the four minor elements, which are fire, earth, air, and water and she uses knowledge of our physical world to extrapolate a metaphysical analogy. She suggests that the three major elements are the proton, which symbolizes the father archetype, the electron, which symbolizes the mother archetype, and the neutron, which symbolizes the child archetype. The four minor

elements, on a physical level, are Carbon-earth, Hydrogen-fire, Oxygen-water, and Nitrogen-air. Oxygen is to water because water contains oxygen, but not nitrogen. Nitrogen is to air because air is composed of 78 percent nitrogen. She wrote, “The Upanishads describe the most ancient Hindu spiritual chakra system and the three major Elements. Framing them into new terms of atomic structure allows us to relate them to humans, their psychology, physiology, and science” (Stanley, 2013, [loc. 99]). Stanley goes on to explain that, “in psychology, these [four minor] elements serve as the energies of expression of your experiences. They manifest in the physical realms as the energies of concrete form, matter” ([loc.104]).

We can see that, according to Stanley, the elements have a dualistic significance, one being psychological and the other physical. She clearly claims the four classical elements can serve as archetypal representation of the four minor elements of physical matter, Carbon, Hydrogen, Oxygen, and Nitrogen. Again we see a dual nature manifest through this idea of archetype and matter. Jung put forth this very idea when he wrote,

sooner or later nuclear physics and the psychology of the unconscious will draw closer together as both of them, independently of one another and from opposite directions, push forward into transcendental territory, the one with the concept of the atom, the other with that of the archetype. (Jung, 1951/1979, p. 261 [*CW* 9ii, para. 412])

I also wish to note here that Jung, as previously described, claimed that three of something suggests to him a masculine nature and that wholeness must contain four to bring in the feminine nature, or archetypal resonance. Three parts

of an atom being the proton, neutron, and electron suggest a masculine nature to physicality, while the core physical elements of Carbon, Hydrogen, Oxygen, and Nitrogen must then represent the feminine principle on the physical plane, according to Jung's view.

Stanley points to the four arising from the three. As previously stated, the alchemical unity separates into duality, or opposites, which can be viewed as matter and space, visible and non-visible. From that duality arises the trinity, which Stanley points to as the proton, electron, and neutron, on the matter side, and in my view may be equal to length, height and width on the non-visible, space side, to glean another duality. Out of the trinity is born the quaternary, the four archetypal, or classical, elements symbolized as earth, fire, water, and air, but occur on the physical as Carbon, Hydrogen, Oxygen, and Nitrogen, known as CHON, the “four elements [that] make up most living things” (Kids Discover, 2015, para. 1). Extrapolating further associations of these four common elements,

hydrogen 1 H																	helium 2 He																																																									
lithium 3 Li	beryllium 4 Be																	boron 5 B	carbon 6 C	nitrogen 7 N	oxygen 8 O	fluorine 9 F	neon 10 Ne																																																			
sodium 11 Na	magnesium 12 Mg																	aluminum 13 Al	silicon 14 Si	phosphorus 15 P	sulfur 16 S	chlorine 17 Cl	argon 18 Ar																																																			
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Figure 3. Periodic Table of The Elements

I include their characteristics as associated with the classical elements.

Periodic elements.

The periodic elements are arranged in a table by atomic number (Figure 3), meaning the number of protons in the nucleus of each atom (Gray, 2009, p. 6). The number of protons determines the number of electrons orbiting the nuclei, which houses the protons and neutrons. After the atomic number, the next consideration for placement within the table is the number of electron shells, which are the layers upon which electrons move about, and these are placed within the same column and “have similar chemical properties” (p. 6).

Stanley (2013) proposes that protons are associated with positive charges, or the masculine principle, and electrons are associated with negative charges, the feminine principle, of the duality. This idea aligns with Eastern philosophy of the yin within the yang and yang within the yin, as symbolized by the yin-yang symbol (Figure 4), because the proton, electron, and neutron are parts of an atom, physical matter. The yang, or masculine principle, as proton, is then housed within the feminine, or yin, principle of matter, and so too is the masculine principle through the proton.

We can see the archetypal relationship between physical matter and duality and trinity of alchemy, as pointed out by Stanley. I also include an idea that the quaternary on the non-visible side of our reality is not known, but I speculate to offer an example

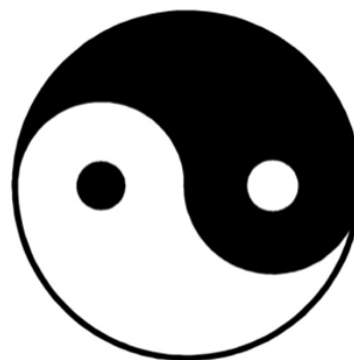


Figure 4. Masculine and feminine principal. *Yin-Yang Symbol.*

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of what the four non-visible elements might be. Given recent discoveries in quantum mechanics and the suggested associations between its discipline and consciousness, making this correlation a purely conjectural example may make sense. I offer the possibilities of time, light, consciousness, and unconscious as potential correlations. I would not, however, venture to guess which variables go with which element nor could I say that these are the correct delineations. I only offer these hypotheses as possible examples of non-visible potentials that may exist and do not mean to imply any theoretical associations. The four correlating non-visible elements may be entirely different than these suggested. Because naming is the first step to emerging an idea from the archetypal realm of the unconscious, I name these possible examples. They are not founded on any current research.

With the process of unity separating into the four classical elements clearly laid out through duality, trinity, and quaternity, I will turn to the four periodic elements as characteristics, drawing upon them as potential correlative archetypal functions of earth, fire, water, and air. Because these are periodic, or physically existing elements, I shall dialogue on them separately from the archetypal resonance of the classical elements.

Carbon-Earth.

Theodore Gray is founder of Wolfram Research and author of the book called *Elements* (2009). “Carbon₆ is the most important element of life, period” (Gray, 2009, p. 25). Carbon is part of DNA, steroids, and proteins. “The very term ‘organic compound’ refers exclusively to chemicals containing carbon” (p. 25).

“Carbon is the sixth most abundant element in the universe” (Jeffersonlab, n.d., para. 1). Carbon appears as coal, soot, diamonds, and graphite. Diamond is commonly known to be one of the hardest materials on earth, while graphite is one of the softest. There are in existence nearly ten million known variations of carbon. The field of organic chemistry is dedicated to studying and working with these various forms of carbon.

Carbon is part of all organic matter and comprises the hardest materials on earth. This rigidity and fixedness may provide an archetypal correlation to the classical earth element given earth is associated with rigidity and fixed matter as well as organic material, which is the basis of all life on earth.

Hydrogen-Fire.

Gray describes Hydrogen as fueling the sun at a rate of “six hundred million tons per second” (Gray, 2009, p. 15). Hydrogen mixes with oxygen to form clouds, lakes, oceans, and rivers. In combination with nitrogen, carbon, and, oxygen, hydrogen bonds the body and blood of all living things. Hydrogen, with only one proton and one electron, is the lightest and most abundant element on earth making up “more than 90 percent of all of the atoms, which equals three quarters of the mass in the universe” (Błaszczak-Boxe, 2015, para. 2). Fire burns hydrogen and transmutes it to helium within suns. For this reason hydrogen is considered an energy carrier, more than an energy source. Hydrogen is also the most flammable of all the elements and many metals absorb it. Hydrogen being the most flammable seems most easily associated archetypally with the classical fire element, in my view.

Oxygen-Water.

“If carbon is the foundation of life, then oxygen is the fuel” (Gray, 2009, p. 29). Oxygen is capable of interacting with almost any organic compound. It is used by all burning action given the fuel burned is of lesser consequence than the fact that oxygen is necessary in the burning. It is a life giving material and occupies 21 percent of our air. In its liquid form, it is “threateningly fierce” (p. 29). Oxygen is the single “most abundant element on earth” (p. 29) and the third most abundant in the universe. It makes up “86 percent of the weight of the oceans” (p. 29). We can see that oxygen is the most abundant element on earth much like water itself is the most abundant material on earth.

Nitrogen-Air.

Our atmosphere is 78 percent nitrogen. While in the air, nitrogen is “inert and largely useless” (Gray, 2009, p. 27), most of the remaining 22 percent is oxygen. Nitrogen becomes a powerful fertilizer when converted to ammonia. Most plants need nitrogen but cannot absorb it from the air. They must get it from the soil. There is an essential life cycle between nitrogen, carbon and oxygen. Plants and trees absorb carbon dioxide, our breathing waste product, and convert it to oxygen, cleaning our breathable air, while nitrogen feeds the plants at their roots providing what they need to feed us. The quaternary element missing from this cycle is hydrogen, or fire.

Fire.

Astrology.

As we all know, science began with the stars, and mankind discovered in them the dominants of the unconscious, the gods, as well as the curious psychological qualities of the zodiac: a complete projected theory of human character. Astrology is a primordial experience similar to alchemy (Jung, 1944/1993d, p. 245 [*CW* 12, para. 346]).

Liz Greene.

Jungian analyst and astrologer Liz Greene, in her book *Mythic Astrology* (1994), draws inspiration for her archetypal interpretations of the elements from Greek mythology. She views fire as the “raw creative power of the god-head” (p. 58) as related by the image of Zeus, a sun god, who could use lightening to “create a universe out of nothing” (p. 58). She further relates this image with the “mysterious power within human beings to create outer reality from the magic of the imagination” (p. 58). Fire both gives life and destroys life as shown by Zeus, who appeared to Semele as fire and she burned to ashes (p. 58). Greene claims that fire is the sense of creative power, “raw chaos before creation” (p. 58), and “the primal substance of which the cosmos was made” (p. 58) as believed by the ancient Greek philosopher Heraclitus. Fire is linked to artistic creativity in ancient Greece and that on a psychological level, fire symbolizes imagination, which can be used positively or negatively to create reality. Greene argues that attempting to suppress or contain fire’s creative fantasy life can bring about anger and resentment, but does not clarify if this is conscious or unconscious. In her view,

fire, as the power of imagination, is a chaotic unformed state of creativity. This may be why she views it as primal and belonging to the unconscious, because Jung viewed the unconscious as chaotic and unformed.

My interpretation of what Greene (1994) seems to be saying is that fire archetypally carries a great deal of power and strength to both give and take formation of creativity, which can be both a characteristic and a process. Once an object is formed from the primal unconscious through a creative act, which is accomplished by the archetypal realm emerging through us, fire's job may be done until the time comes for that created, formed object, or psychological process, to be destroyed once again returning to chaos.

Karen Hamaker-Zondag.

Hamaker-Zondag, a Jungian analyst and astrologer, in her book *Psychological Astrology* (1990) forms a point of view of the elements as associated with Jung's four functions of his typology and provides part of a bigger picture outside of alchemical considerations. To remind the reader, Jung's typology is not a concern of this study. One reason for this is I do not accept the premise of the four functions as the only possible archetypal patterns capable of emerging into the personality. This study instead seeks archetypal profiles of the elements as a stepping stone to explore further patterns of perception and projection that may be more complete, or expansive than Jung's typology. However Hamaker-Zondag has done extensive work on correlating the four elements to Jung's typology and I find value in the information she provides and must consider it to lay foundation for future work.

Jung viewed alchemy as a projection of unconscious contents onto the process of unity separating into the four elements. Hamaker-Zondag (1990) offers another consideration from an astrological point of view. She suggests that the elements are but one half of a psychological equation and the other half, or opposite of that equation, is astrological modalities. She writes that “psychic energy serves to resolve or control tensions and inner conflicts” (p. 50) and that modalities, which are cardinal, mutable and fixed, serve to regulate psychic tensions, as do the elements, but in different ways. She writes “in the quadruplicities [modalities], we have what may be described as an internal tension . . . The elements, on the other hand, display external tension, but have an internal harmony” (p. 50).

Does this advocate the elements and modalities are opposites that work together to create a unified archetype? If so, what might that mean for the elements as separating from unity? What about the modalities? I ask these questions because Hamaker-Zondag may be putting forth that there could be more to Jung’s ideas on alchemy than he proposed and I must consider her idea as pertinent to future studies on this topic. If modalities and elements work together to form inner and outer tensions that psyche works through, then there may be more steps to building a bridge between elements and Jung’s typology than I have considered. This study continues to focus on characteristics and processes of the elements, and will not consider modalities given they are specifically part of astrology and would go beyond the purview of this study.

Hamaker-Zondag (1990) lists fire characteristics that I summarize as “spontaneous” and “self-assured” (p. 66). The fire type is enthusiastic, confident, impulsive, has high energy, “productive,” (p. 66) and inspirational. They can be bad listeners, self-directed, possess a compulsion to “defend their own point of view” (p. 66), express feelings without consideration of impact on others, and they often have a good deal of will power. Fire has no fear of new opportunities and often lives in a world of fantasies. Fire is honest, warm, energetic, strong, carefree, self-assertive, inspired, dramatizes and exaggerates when things go wrong (pp. 66-67). She further correlates fire with Jung’s typology function of intuition and wrote, “intuition makes it possible for the child and for the primitive man to see mythological images (the precursors of ideas) behind their obtrusive sense impressions” (Hamaker-Zondag, 1990, p. 54). This statement seemingly indicates an association of fire with creativity and suggests the notion of “precursor to ideas” (p. 54) with ideas associated with creativity.

Steven Arroyo.

In his book *Astrology, Psychology and the Four Elements* (1975), Arroyo describes fire as “universal radiant energy . . . excitable, enthusiastic, and which through its light brings color into the world” (p. 95). Fire is inspired, self-motivated, self-centered, impersonal, prideful, high spirits, great faith in self, enthusiasm, unending strength, direct honesty, unrelenting insistence on their point of view, lack of self-control and sensitivity to others, willful, impatient with more sensitive people (p. 95).

According to Arroyo (1975), the fire element “has been correlated with the dynamic core of psychic energy by C. G. Jung” (p. 95). That energy moves in a “self-motivated way” (p. 95). Marc Edmund Jones identifies fire as “experience centered in personal identity” (as cited in Arroyo, 1975, p. 95). Fire people “feel themselves to be channels for life” (p. 95) and tend to feel prideful about that. Arroyo also identifies that fire people need a lot of freedom to express themselves. That freedom is usually gained by insisting on their own point of view dominating. With an ability to direct their will consciously, fire people tend to do so in a simplistic way that can appear “childlike” (p. 95). A fire person’s faults tend to show up as “lack of self-control and sensitivity to others” (p. 95) rather than due to “bad intentions” (p. 95). Arroyo further points out that “fire signs tend to be impatient with more sensitive or gentler people, especially those who are dominantly water and earth” (p. 95) because symbolically fire can feel doused by water and smothered by earth, “therefore resent the heaviness and emotionalism of these signs” (p. 95). Air signs fan the flames and help fire to ignite its passions through inspiration. “Although the fire signs will often be stimulated by the air signs, they easily become tired and bored with intellectual observations that can’t be acted upon rather quickly” (Arroyo, 1975, p. 96).

Tracy Marks.

In her book, *The Art of Chart Interpretation* (2009), Tracy Marks offers a short list of fire characteristics based in astrological symbolism. Because her list appears in a table within her text, I will avoid use of quotes and ellipses for ease of viewing, but these are her terms. Enthusiastic, energetic, impulsive,

spontaneous, ardent, intense, stimulating, inspirational, creative, self-motivated, self-confident, independent, idealistic, optimistic, and subjective. She does not go into any detail describing the elements but I want to include her because she is the only author I have found to delineate a method for counting the elements within an astrological natal chart. That method may be relevant to further studies on this topic.

Alchemy.

Carl Jung.

Jung (1944/1993a) identified conflicting information on water and fire and wrote,

Besides the idea of prima materia, that of water (aqua permanens) and that of fire (ignis noster) play an important part. Although these two elements are antagonistic and even constitute a typical pair of opposites, they are yet one and the same according to the testimony of the authors. (p. 233, [CW 12, para. 336])

Water and fire are opposites in the sense of water dowses fire effectively ending its existence, while fire applies heat to water transforming its existence into vapor, an air quality. It is in the relating of one element to another that we might find the process of alchemy that Jung so intently identified. No element stands alone because each has a different role within a whole system. In alchemy we move from elements as characteristics to elements as processes. Water dowses fire. Fire heats water, but can only burn with aid of air, which is the very thing the fire turns water into. Fire can heat earth as ores and transform them into metals.

Air is constantly exchanged between animals needing oxygen and trees needing carbon dioxide. Earth becomes mud when joined with water and so on. These processes may be symbolic for psychological transformations as Jung pointed out. In contrast, Jung suggests that fire symbolizes dynamism, passion, and emotion, whereas water with its coolness and substantiality represents the passive object, detached contemplation, hence the thirst quenching *aqua doctinae* and the *refrigerium* that puts out the fire” (Jung, 1958a/1970, p. 394 [*CW* 10, para. 745]).

The four alchemical stages are blackening, whitening, yellowing, and reddening and the “original tetrameria corresponded exactly to the quaternity of elements” (Jung, 1944/1993a, p. 229[*CW* 12, para. 333]). “Blackness is the initial state, either present from the beginning as a quality of the *prima materia*, the chaos or *massa confusa*, or else produced by the separation . . . of the elements” (p. 230, para. 334).

Jung (1944/1993e) cites, “He who is near unto me is near unto the fire” (p. 120 [*CW* 12, para. 157]) and then goes on to write,

This esoteric Christ is a source of fire . . . The source means not only the flow of life, but its warmth, indeed it's heat, the secret of passion, whose synonyms are always fiery. The all dissolving *aqua nostra* is an essential ingredient in the production of *lapis* (individuation). But the source is underground and therefore the way leads underneath: only down below can we find the fiery source of life. (p. 120 [*CW* 12, para. 157]).

Together these statements may be viewed as combining fire and water given that fire is the passion of spirit and Jung himself defined *aqua nostra* as

“spirit water which is united with prima materia” (Jung, 1937/1989 p. 799 [*CW* 18, para. 1786]). In Jung’s view, fire of spirit is the same as his concept called Self. Because Self is found within one’s depths, in the water of the unconscious, there is relatedness to the concepts of fire and water as the same substance within alchemy. There is little to distinguish fire characteristics, outside of process, within Jungian ideology because he viewed fire and water as the same thing.

The four stages could be viewed as related to the four elements in that water, as the unconscious primordial domain, is arguably symbolic of blackness within alchemy, as it refers to the initial state, which could be viewed as the same as water. However, whitening is alchemically associated with purification, which is also associated with water. I do not offer an argument for which stages might belong to which elements at this time because more research may be necessary to make that determination, but that research is not part of this study.

Marie Louise von Franz.

In her book *Alchemy* (1915/1980), Marie Louise von Franz, a Jungian analyst, explains the alchemical processes as symbolism of psychological processes. She wrote, “the red colour refers to fire—the emotional quality” (p. 127). Most astrologers consider water to represent emotion so this may be a significant difference. She also wrote that, “the red sulphur; it is the bird below, and is also referred to as the female” (p. 127). In this symbolism, von Franz is relating fire to the female energy, below, underneath the male energy.

She refers to a text written that may have been written by St. Thomas of Aquinas which reads, “fire penetrates and refines through its warmth” (von Franz,

1915/1980, p. 244) and the "spirit extinguishes the inner fire . . . and the fire was kindled in their assembly and flame consumed the impious on earth" (p. 244). Her interpretation of these writings is that symbolically fire puts out fire.

Extinguishing fire with fire is an interesting idea. Thus far in this study, fire has seemed to symbolically represent both spirit and desire, while desire belongs to ego consciousness and spirit belongs to the unconscious. What does this mean about the fourth element within conscious psychological processes being unconscious as indicated by Jung? von Franz (1915/1980) points out the four elements are always present "when two people meet" (p. 152) because there are "two in the conscious and two in the unconscious" (p. 152). If elements are present in totality regardless of which may be prevalent, this could be a significant note. Jung suggested that elements occur within psyche in totality as well, but that one is superior, two auxiliary, and one unconscious. von Franz is essentially saying this also, which one would expect given she is a Jungian, but one element is unconscious.

One final point about von Franz' (1915/1980) perspective on fire. She notes that "temperatia, meaning a balanced temperament" (p. 265) is significant to the individuation process. Too much of any element, or too little, can derail the individuation process. Too much fire is overdoing the inner process. One who strives toward individuation, or forces the process, can stunt growth rather than produce it. The idea of too much inner process through fire may relate to Jung's concept of inflation where ego identifies with Self. This makes sense if too much time and energy is spent on self and Self, possibly resulting in narcissism.

Edward Edinger.

Edward F. Edinger is a Jungian analyst and author of *Anatomy of the Psyche* (1985), in which he describes the elements in terms of processes rather than characteristics. He delineates those elements in alchemical forms correlated to the collective unconscious. In alchemy, fire is a process called calcinatio, which is, in part, an “intense heating of a solid to drive off water” (p. 17). Essentially, calcinatio is “any image that contains open fire burning” (p. 18). Edinger points out that Jung equated fire to libido. He means libido as in psychic energy, not sexual energy as Freud used the term. In alchemy, fire was used to purify a metal by heating it and removing the scum from the surface. Edinger also points out that fire equates to desirousness and desire consumes itself sending the ego into the fires of hell where it is purified and reborn in a Phoenix-like process. The ego may suffer “a descent of consciousness into the animal realm where it must endure the fiery energies of instinct” (p. 19).

The calcinatio is performed on the primitive shadow side, which harbors hungry, instinctual desirousness and is contaminated with the unconscious. The fire for the process comes from the frustration of these instinctual desires themselves. Such an ordeal of frustrated desire is a characteristic feature of the developmental process. (Edinger, 1985, pp. 21-22)

Here again we see that fire promotes transformation through an ordeal, or hell-like, scenario. Ordeal may occur on a scale of intensity from mild frustration to a days long suffering. Fire may be associated then with suffering as a means to heat the dense ego to change its form. We know through science that heat brings

expansion and arguably, fire may present as an ordeal that expands one's ego into a transformational process. Edinger (1985) goes on to explain the “power motive, the arbitrary authority of the inflated ego that undergoes calcinatio when its overwhelming pretensions are frustrated by the presence of the transpersonal authority” (p. 24). This line of thought seemingly refers to the ego-Self axis in Edinger’s psychic life cycles model from his book *Ego and Archetype* (1992). If that is the case, then he may be equating fire to a cycle of authority and humility. This may indicate that humility is a fire that drives water from a solid, or in this case, the ego. This statement, “Whether one gets through such a calcinatio depends on whether one is acting on ego motives or Self motives” (p. 24) may amplify this idea.

Edinger (1985) goes on to say that,

The image of invulnerability to fire indicates an immunity to identification with affect. Experience of the archetypal psyche has this effect to the extent that it enlarges and deepens ego consciousness. There is then less likelihood of identification with the emotional reactions of oneself or others. By contrast a weak ego is very vulnerable to being consumed by encounter with intense affect. (p. 24-25)

Edinger seems to say that if one is invulnerable to fire, then one has a strong ego and will not be affected by erratic emotions. This statement may point to water equating with emotion, as it does in astrology and is explored further in the water section of this study. I think it important to mention here because of the repeated theme of water and fire being so closely related as both similar and

opposite. If they belong to the same axis of opposites, this may make sense given that one's ego could dwell more on the fire end of that spectrum and not be as affected by emotions or in its opposite position, dwell in intense watery emotion and suffer calcinatio motifs to rectify a balance back to fire, or the middle of that axis.

“The fire of the calcinatio is a purging, whitening fire. It acts on the black stuff, the nigredo, and turns it white” (Edinger, 1985, p. 26). Further he comments on writings of Augustine that, to paraphrase and reinterpret, one who builds a life founded on the mundane shall suffer loss and that loss is fuel for fire to purify until one's focus returns to Self (Christ, which is redemption) because things loved with possessiveness are lost in pain, but if one prefers to lose mundane objects rather than lose Self, one will not suffer the fire of bereavement. (p. 27). This concept seemingly points to a relationship between fire and spirit. Perhaps so long as one possesses spirit, or remains focused on it, fire does not need to present itself because it already exists?

Edinger (1985) points out two types of fire, terrestrial fire, which is actual fire burning fuel of some kind, and etherial fire, which “corresponded to Nous, the divine Logos, and is analogous to the later Christian conception of the Holy Spirit” (pp. 34-35). “For the purged ego the divine fire is more apt to be experienced as a theophany or divine inspiration” (p. 35) again pointing to fire as a numinous experience when ego is strong, or purged of desirousness.

Calcinatio is a drying-out process. An important part of psychotherapy involves the drying out of water-logged unconscious complexes. The fire or

emotional intensity necessary for this operation seems to reside in the complex itself and becomes operative as soon as the patient attempts to make the complex conscious by sharing it with another person. (Edinger, 1985, p. 42).

Here again we see that water is associated with the unconscious, while fire is associated with emotion. This is a contradiction to astrology, which relates fire to an enthusiastic outgoingness and water to emotions. One could, however, argue that enthusiastic outgoingness is emotion driven. This can be seen through an extreme of opposites. Using the example of bipolar disorder, a person can experience a manic state, which is great enthusiasm, or severe depression, which may place one in an extreme low state. It is commonly known that these two opposite are considered emotional states within abnormal psychology. This idea may reinforce the notion that fire and water are closely related seeming both separate and connected. Perhaps they co-exist on the same axis?

Philosophies.

Craig Martin.

Martin's book, *Elemental Love Styles* (2010) describes characteristics of each element and how it relates to other elements as they present in individual personalities. Martin is "an interfaith minister, relationship and spiritual counselor" (back cover). He describes fire in terms of characteristics based in astrological perspectives, while focusing on how they appear in relationships and he explains the fire person's "whole way of being is focused on enthusiasm, energy, and willfulness" (p. 29). These statements seem to agree with Hamaker-

Zondag (1990) and others. Offering a personified representative of fire, Martin recounts the image of Wonder Woman with her “mega-warrior persona” (p. 29) she is a “take charge” (p. 29) woman who is “direct, resourceful, and fearless” (p. 29) as well as “descended from royalty” (p. 29). One could say there is a strong kinship between the notion of royalty and the concept of spirit, tying fire back to spirit as mentioned in previous accounts.

Another fictional character he describes is “Fonzie” from the TV show *Happy Days*. The Fonz is “sure of himself on every level” (Martin, 2010, p. 30) and “as the leader of the pack, ‘I’m wrong’ doesn’t show up in his vocabulary” (p. 30). Fire is confidence more than selfish, and “Fonzie is his own biggest fan” (p. 30). James Bond offers another view into the idea that fire as self-confidence can be apparent without brashness. “People find Bond exciting and he is well aware of his magnetic power” (p. 30). With his every move Bond shows he is “not afraid of attention” (p. 30) while possessing “innovative style” and “creative thinking” (p. 30). And then there’s Maude played by B Arthur. “Maude is opinionated” (p. 31), but in a refreshing, outspoken, fearless kind of way that can bring a sense of relief at hearing the truth. She “calls it as she sees it” (p. 31) with insights that are “spot on” (p. 31).

“Fire is motivated to excel” (Martin, 2010, p. 31) and makes every day a “creative blast” (p. 31). There is so much to do, but one always takes time to take care of self. People admire fire and fire admires itself. The fire person has no problem helping himself to the “best banana in the bunch” (p. 31) and fire’s closet is “a showcase of fashion and style” (p. 31). One’s appearance is important.

Martin (2010) wrote that, “fire loves an audience” (p. 32), and “meeting new people” (p. 32) offers a stage from which others are drawn to fire’s “positive energy . . . warmth and charm that cast the spell” (p. 32). Others gather around to “feel the glow and get inspired” (p. 32). When fire talks, people listen. It may be the “commanding tone” (p. 33), or the original way in which fire expresses itself, or perhaps the dramatic words and gestures that draw others in. Either way, “if it isn’t big, bold, and important, it isn’t worth saying” (p. 33).

“Fire loves to play” (Martin, 2010, p.34) and is very competitive due to a need to constantly prove oneself, but “if fire loses fair and square, which rarely happens, [it] will graciously concede” (p. 34). Fire also loves to serve others, motivate others, and take on positions of leadership.

John O’Donahue.

O’Donahue is an Irish poet, priest, and philosopher who views the elements through a lens of Celtic spirituality. His perspective is included because it is offered through a unique perspective, which adds to the mythical notions of the elements in their archetypes.

Fire exists in the sun offering its radiant warmth. The sun is central to our local planetary system. Naturally occurring fire on earth is in the form of molten magma, which finds itself again at the center, within the earth itself. Magma either explodes in a fiery storm, or it oozes slowly and steadily from Kilauea in Hawaii (O’Donahue, 2010, pp. 87-89).

“Fire seems to be an exclusive human ability” (O’Donahue, 2010, p. 90). Other animals on earth do not have the ability to create or work with fire, on the

mundane level. One does not see primates, who do use tools as we do, light a fire. The ability to use and control fire has allowed humans to evolve technologically with the use of furnaces for smithing, and stoves for cooking. Gathering around a fire offers one comfort and security, “a focus for group life” (p. 91). A fire is “never still” (p. 92) and has a “frightening spontaneity” (p. 92). It gives rise to itself quickly as it moves outward from its central beginning point with complete autonomy and freedom. It “shows no recognition of any barrier or boundary” (p. 93) as it moves “without mercy or awareness, it will burn anything or anyone” (p. 93).

Objects covered in earth can be uncovered, air contaminated with smoke can be cleared, waterlogged objects can dry out, but fire’s transformation is entropic, reducing matter to ash and smoke through conspiracy with air. “Fire is a force that cleanses” (O’Donahue, 2010, p. 94) as it “burns off the dross” (p. 94) leaving only pure gold in its purgatorial cauldron.

“To light a fire is an art” (O’Donahue, 2010, p. 97). It takes practice to work the flame and direct air to render aid, feeding the hungry spark until it grows to a howl. “The hearth, the fireplace, is the one area [in a home] where nature in its elemental wildness is allowed to be present” (p. 100). The fire “is a living presence in a room. Its energy, color, and shape are a narrative in themselves that unfurls side by side with the flow of your own consciousness” (p. 100).

Metaphorically, fire is passion, love, “the heart of creativity” (O’Donahue, 2010, p. 106) and longing that “confers life” (p. 106). Longing, or desire, can take

one beyond safe boundaries such as a moth to a flame, yet this is the point of breakthrough, of transformation.

“The warmth and fire in the human heart is that of the Holy Spirit” (O’Donahue, 2010, p. 118) and the “Holy Spirit is the secret hearth where all Eros is kindled” (p. 118) Eros is a Greek God of love. Specifically O’Donahue suggests the human heart is divine, a sacred temple, and within the divine spark is one’s own “essence and the essence of god” (p. 118). “Each person and object extends beyond itself into the flame of its presence” (p. 120), meaning one’s aura. “Fire in the blood awakens the mystical imagination” (p. 121).

Patsy Stanley.

In her book *The Elements* (2014), Patsy Stanley discusses metaphysics and includes the four elements within that discussion. Because I am looking for unique perspectives where I can find them, I include her work here to bring a different view. She claims that what occurs in a person who may lack fire may display as not enough stimulation, which can manifest as a lack of motivation, indifferent attitudes, and an inability to commit emotionally to anything. Lack of fire may also present as lethargy, “sleeping too much, passive aggressive behaviors, extreme procrastination, [and] extreme stubbornness” ([loc. 630]). Too much fire may manifest as, physically hyper active, and an inability to concentrate. Physically she claims that too much fire may display as tension headaches, or rashes on the skin.

Gaston Bachelard.

Gaston Bachelard was a French scientist and philosopher who lived from 1884 - 1963. He is described as, “a philosopher, with a professional training in the sciences, who devoted most of the second phase of his career to promoting that aspect of human nature which often seems most inimical to science: the poetic imagination” (Bachelard, 1938/1964, back cover). He lived at much the same time as Jung and did read Jung’s work, as is evidenced in his reference to Jung in his writings within this book titled *The Psychoanalysis of Fire* (1938/1964). Because Bachelard (1938/1964) embraces the philosophical, or archetypal, perspective of the elements and is well versed in Jungian psychology and alchemy, his writings are discussed in more detail than others.

Bachelard (1938/1964) uses the Jungian concept of complexes to discuss fire through some Greek myths. By using the term complex, Bachelard was referring to Jung’s theory, which is described by Jung (1948/1981) as, “an active complex puts us momentarily under a state of duress, of compulsive thinking and acting, for which under certain conditions the only appropriate term would be the judicial concept of diminished responsibility” (p. 96 [*CW* 8, para. 200]). The complex acts as an independent psychic entity that is activated, or constellated, when “the outward situation releases a psychic process in which certain contents gather together and prepare for action” (p. 94 [*CW* 8, para. 198]). The complex causes one to act irrational and seemingly like a person unknown to self. One becomes an unrecognizable personality for the moments a complex is constellated.

In *Psychoanalysis of Fire* (1938/1964), Bachelard identifies a Prometheus complex as an unconscious desire to steal fire, as Prometheus stole fire back from Zeus returning it to humanity. Humans are the only animals capable of creating and working with fire. This is a great gift from Prometheus and arguably elevates us from all other life forms on this planet. To steal fire is to steal light, to grow and mature beyond the standards. In Bachelard's (1938/1964) view, fire is the phenomenon most attributed to "the opposing values of good and evil" (p. 7).

It lives in our heart. It lives in the sky. It rises from the depths of the substance and offers itself with the warmth of love. Or it can go back down into the substance and hide there, latent and pent-up, like hate and vengeance . . . It shines in Paradise. It burns in Hell. It is gentleness and torture. (Bachelard, 1938/1964, p. 7)

A positive and a negative side to the fire element may indicate separation beyond the initial alchemical unity, as Jung claimed, and perhaps suggests more of a fractal pattern to psyche. I will speak more to this idea in the section on Four as Wholeness.

Pointing out that fire has different social constructs than other elements, Bachelard (1938/1964) claims that parents reactions to a child about to prick his finger is much less dramatic than when the same child is about to burn his finger. Fire commands more respect than a sharp point that can prick a finger. Gaining knowledge of fire can be elusive as fire tending is generally forbidden to children, while at the same time captivating to most. Many children attempt to play with

matches, light a fire, or steal a flashlight to somehow steal fire, the Promethean complex.

Fire brings a natural contemplation. There exists a position of leaning forward with chin in hands and elbows on knees that seems an automatic stance when facing a fire. “This attitude comes from the distant past. The child by the fire assumes it naturally” (Bachelard, 1938/1964, p. 14). This attitude of the thinker “leads to a special kind of attention (p. 14) referred to as reverie. This level of contemplation “suggests the desire to change, to speed up the passage of time, to bring all of life to its conclusion, to its here-after” (p. 16). In this the “reverie becomes truly fascinating and dramatic; it magnifies human destiny; it links the small to the great, the hearth to the volcano, the life of a log to the life of a world” (p. 16).

This kind of reverie “leads to a true complex in which are united the love and the respect for fire, the instinct for living and the instinct for dying. To save time one could call it the Empedocles complex” (p. 16). Bachelard (1938/1964) refers to the Greek philosopher Empedocles, the first pre-socratic philosopher to coin the four elements as archetypal imaginings symbolic of matter. Empedocles’ world view “is of a cosmic cycle of eternal change, growth and decay, in which two personified cosmic forces, Love and Strife, engage in an eternal battle for supremacy” (Campbell, n.d., para. 1). It is this dualistic view of psychodynamics in which Bachelard refers to fire, both a positive and negative force, or the Empedocles complex. In his view, the Empedocles complex is the dualistic nature of our existence, and of each element.

Bachelard (1938/1964) continues his discourse on reverie in the Novalis complex, named for the poet and which is “characterized by a consciousness of inner heat which always takes precedence over a purely visual knowledge of light” (p. 40). He brings “together and complete[s] the observations of C. G. Jung by calling attention to the weakness of rational explanation” (p. 21) held within our modern scientific method, which explanations “originate in an arid and cursory rationalism” (p. 21). This insistence on rationalism leaves us wanting for the “subjective value under the objective evidence, the reverie beneath the experiment” (p. 21-22). In other words, he claims that even the most objective science arises from the subjective, the reverie, because all ideas and approaches come from the creative, the subjective and cannot be purely objective. Here he alludes to fire as creative act, which is what most astrologers also believe, as previously discussed.

In my view, Jung’s psychology returned the inclusion of the subjective mind to psychology and this seems important. Western science prefers quantitative, or objective, processes to gather data, but it excludes the whole psyche, which is both quantitative and qualitative, or subjective and objective. This is reasonable given the subjective is not measurable or fully observable, but the subjective is half our psyche and therefore important to understand as much as possible. The inner fire of creative potential exists within all ideas and one must penetrate the unconscious to reach them. Bachelard offers an example.

[The alchemist] will show us the brilliant flame from the zinc projecting the white and dazzling flakes of its oxide into the air. He will write down the

oxidation formula. But this objective interpretation, while it discovers a chemical cause of the phenomenon that fills us with wonder, will never take us to the center of the image, to the kernel of the Novalis complex.

(Bachelard, 1938/1964, p. 41)

To feel is to experience, and purely objective information does not provide for experience. Bachelard claims that experience and feeling are the fire of life, not the intellect, seemingly because feeling and experience arise from the subjective, the creative life force.

We can see that Bachelard associates fire with contemplation, reverie, and more specifically direct experience of life rather than an intellectualizing objectification of events. This may indicate a feminine principle housed within the traditional masculine association of fire because to experience is subjective, qualitative, and of the feminine principle. Most significant, in my view, is Bachelard's (1938/1964) idea of a Prometheus complex, a desire to steal fire, to steal light. This may be similar to what narcissists work to do as they steal attention from others or try to make themselves the most important figure, like that of a star. To steal fire is to take light. Prometheus stole light from Zeus, who was the head God of Greek mythology. Stealing light from God to return to humanity may be symbolic of a narcissist stealing stardom, or light, from other people to make themselves the center of attention. All light must shine upon the narcissist at all times. Perhaps the weaker ego must steal fire in attempts to make itself strong?

Also significant is the Empedocles complex, or duality of fire, but I include, and apply, it to all four elements. In my view, each has a dual nature of

positive and negative, as Western astrologers also claim. Empedocles labeled the duality love and strife, and perhaps he is correct, but there are many terms that could be used to denote this dualistic nature of our existence. I point out that duality is viewed through alchemists, and Jung, as the first stage in the process of unity separating. This is discussed more in the section on Four As Wholeness.

In his chapter on the Chemistry of Fire, Bachelard (1938/1964), discusses the science of fire, a very different perspective than the philosophical fire of his discourse up to this point. By maintaining focus on the psychoanalysis of fire, he discovered a “continuity of thought and reverie” (p. 59). What he observed to be continuous in the “union of thought and of dreams” (p. 59) is that it is “always the thought that is twisted and defeated” (p. 59), while the dream, or reverie, remains true.

Modern physics recognizes the vacuum of space is “traversed by a thousand radiations of radiant heat” (Bachelard, 1938/1964, p. 62). Light does this also. Fire seemingly transcends the vacuum event. Fire is seen as life-giving and life-saving, as well as destroying, bringing back the notion of duality within the element. For example, if one is lost in nature, it is important to start a fire, to have fire to get one through a cold, dark night. The light brings a sense of security against whatever might be lurking in the unseen darkness. The warmth staves off cold that can kill with hypothermia. In this sense fire also consumes for the purpose of moving energy, transforming energy from one form to another, from wood and paper to heat. In this way, we can see that fire is not an energy all its own, but rather a carrier of energy, of life-force, moving it from one type to another. This

may be the idea behind the ancient practices of funeral fires, to burn a dead body allowing it to change from material life to spirit life.

In science we can observe that a saturated piece of wood will not burn until fire has heated the water forcing it to transform into vapor. Only then will fire claim its space and burn the wood. Fire must use some other fuel to burn away the water, but only if there is not too much water for that will douse the fire, ending its existence. If water represents emotion, as is discussed later on, and fire represents spirit, can strong emotions douse one's spirit? If emotions are held in check, can fire of spirit burn them off sending them upward into vapor, into the mythical heaven for salvation? This idea leaves a question of how to manage emotions properly so we glean what is needed from that element, while balancing it with fire.

Unlike the other elements, fire must be fed. It does not exist on its own as does water, earth, and air. It arises and falls away. It is held and controlled by humans, while only somewhat contained by nature in the form of lightening and lava, but in a seemingly random way. Humans have learned to contain and control fire to a large degree. We have the internal combustion engine, an electric switch and all electronic devices, we use heat in our homes and so forth. Fire can quickly get out of control so we have devices to contain it such as a wood stove, furnace, oven, and transformers that regulate the flow of electricity. If fire represents spirit, then it also may be held, managed, and contained. Many people might be doing this through religion, spiritual practices, and rituals. This idea may indicate that

because fire does not exist on its own outside of nature, perhaps humans must put forth effort and awareness to maintain fire within psyche as spirit.

Electricity is earth's electro-magnetic field. The sun burns very hot and is also electro-magnetic. It throws out large solar flares that emit this energy. The sun also has large dark spots that are magnetic. Benjamin Franklin is known to have discovered electricity. He saw lightening and tried to capture it through a kite, a string, and a key. This is common knowledge. Capturing fire, as in the Prometheus Complex, was seemingly his curiosity.

“In many respects the value ascribed to fire equals that of gold” (Bachelard, 1964, p. 71). Gold is equated to fire because the “alchemist will attribute a value to gold, because it is a receptacle of elementary fire” (p. 72). Fire “may pass from the most metaphysical value of principle to the most obvious utilitarian values. It is truly the fundamental active principle which sums up all the operations of nature” (p. 72). Gold is still held in high value today because of its commercial value, its workability as a metal, and something else that seems an unconscious mystery, much like our fasciation with fire. The equating of gold with fire thus makes sense. Both seem to hold something significant to psyche.

“For Paracelsus, fire is life, and whatever secretes fire truly bears the seed of life” (Bachelard, 1938/1964, p. 73). Bachelard claims that according to Paracelsus, “common mercury is precious . . . because it contains a very perfect fire and a celestial inner life,” and “it is this hidden fire that must be utilized for the curing of sickness and for procreation” (p. 73). I find this idea interesting as I am reminded the astrological sign of Leo is associated as ruler of the heart within

the physical body. Leo is the fixed fire sign and severe grief is known to cause heart problems, which is symbolic of a broken heart. There exists an organization called HeartMath Institute. This organization is working to create a Global Coherence Initiative. By coherence they mean that they teach people to align their heart's electro-magnetic energy to the earth's electro-magnetic energy as a means of providing health, peace, and harmony.

Scientists know Earth's resonant frequencies approximate those of the brain, heart and autonomic nervous system, and studies show surprising relationships between health and behavior and solar and geomagnetic activity. Findings support GCI's [Global Coherence Initiative] hypothesis that Earth's magnetic field carries important biological information linking living systems. (Heartmath, 2017, para. 2)

Bachelard (1938/1964) goes on to cite the writings of Nicholas de Locques, "Fire is internal, or external; the external fire is mechanical, corrupting, and destroying, the internal is spermatic, generative, ripening" (p. 73).

We can see that fire, in its dual nature, is positive and negative, inner and outer, healing and destroying. Bachelard (1938/1964) proposes that fire, when used internally, is life. Heartmath supports this idea through scientific study of conscious focus on the inner fire of the heart, which is being used for healing, creating peace, and developing a relationship between people and nature.

Connecting back to nature is a Jungian concept to include the feminine principle.

Alcohol is a "water which burns the tongue and flames up at the slightest spark . . . it is the communion of life and of fire" (Bachelard, 1938/1964, p. 83).

Alcohol has long been called spirit water and fire water thus indicating the connection between fire and spirit. It possesses the ability to instantly warm the body as it burns the the throat and mouth. It “warms the cockles of the heart” once again associating fire with the heart. Alcohol is where fire and water live together, melded as one. This may be symbolically significant to Jung’s idea that water and fire are interchangeable. Bachelard (1938/1964) points out the alcohol in Hoffman’s writings,

flames up; it is marked by the wholly qualitative and masculine sign of fire. The alcohol of Poe is the alcohol that submerges and brings forgetfulness and death; it is marked by the wholly quantitative and feminine sign of water. (p. 91).

I disagree with Bachelard’s notion that qualitative is masculine and quantitative is feminine because quantitative is measurable, and only the external and observable is measurable, which is typically associated with the masculine principle. The internal, is subjective, irrational, phenomenological, not measurable, and therefore typically associated with the feminine principle of mother and prima materia. However, we can see that Bachelard is distinguishing between the masculine and feminine principles, or duality, within the fire element. Significant to the discussion on four as wholeness is this idea.

Earth.***Astrology.***

Liz Greene.

Greene (1994) described earth people as wanting to maintain a routine, or stick with what they know (p. 72) and movement is slow and restrained. Greene claims that earthy characteristics include being strong enough to deal with life realistically, leaving a solid “mark on the world” (p. 73), and valuing “discipline, order [and] self-reliance” (p. 73). Earth reflects the natural senses because it is matter and physicality. It is concrete and sensually mighty, and it “resists aspects of life which might tempt them away from the solidity of their physical world” (p. 73). Earth likes to take its time and will not be hurried, everything in its “natural time” (p. 73). Temper of an earth person is like a volcano, slow to rise and does not happen often but is then “released under enormous pressure, and unstoppable until exhausted” (p. 73). Earth reflects sensory perceptions and the “wisdom of direct experience” (p. 73).

Greene (1994) points out the psychological implications of earth people and she wrote,

Realistic about personal limits, earth will only strive for what is achievable. Through earth we are linked to the beauty of the physical world and the pleasure of our own bodies. We also discover the value of discipline, order, self-reliance and the conservation of our resources, for nature recycles everything and wastes nothing. (p. 73)

Stephan Arroyo.

According to Arroyo (1975), earth signs “rely more upon their senses and practical reason” (p. 99) and it is their senses that provides an “innate understanding of how the material world functions” (p. 99). Earth signs do not often need to be told how to “Persist until a goal is reached” (p. 99) or how to belong to the world of work to earn a living. Earth signs possess stamina to endure challenges to reach their goals. Although earth is a passive, or receptive element, earth sign people tend to “speak out when their ‘thing’ is endangered or their security is threatened” (p. 99). Earth signs tend to be “cautious, premeditative, rather conventional, and unusually dependable” (p. 99).

“The four elements are particularly useful in understanding the essential nature of any individual’s psychological makeup” (Arroyo, 1975, p. 101). Recall Arroyo is a Jungian analyst, as well as an astrologer. He uses astrology to help gain perspective on client’s overall traits and the elements are a cornerstone feature of his process. His approach looks at the Sun sign element as predominant within a person’s overall psychology. Because elements belong to zodiacal signs, not planets, the Sun element is determined by what sign the Sun falls into at the moment of birth. Arroyo contends the Sun is dominant as an elemental indicator because it “reveals where your consciousness is rooted, to what realm of experience you are attuned, and from what field of activity and being you derive your power” (p. 101). Further because earth signs are “grounded in the material world” (p. 101) they need to “open themselves to the reality of the unseen world” (p. 100).

Earth signs see nature as a manifestation playground through their “instinctive attunement” (Arroyo, 1975, p. 102). Because the Sun is our vitality and power, it is important to recharge it through its sign and element on a daily basis. For earth signs to recharge, they must “take on material duties and obligations . . . to express themselves through practical accomplishment” (p. 103-4). Another way to feed the element need for earth is to get one’s feet in the mud, literally get close to nature, feel the rain and mud in one’s toes.

Arroyo (1975) discusses some characteristics of people who lack the earth element in the astrological chart. He asserts these people are not naturally attuned to the material realm, or the physical body, and can appear “spaced out” (p. 115). Such a person is “able to ignore the requirements of surviving in the material world and tends to fight ‘growing up’” (p. 115). A lack of interaction with physical reality “can lead to the person feeling totally out of place in this world” (p. 115). They will not feel grounded or rooted to gain a sense of support so fail to feel like they fit in society. Because earth is associated with work, lack of earth can bring “trouble finding life’s work that is satisfying.”

Karen Hamaker-Zondag.

Hamaker-Zondag (1990) wrote, “earth is practical, solid, reliable; therefore its subjects are noted for such qualities as perseverance (not to say obstinacy), industry, patience, caution, and control” (p. 69), and “just as earth is passive and receptive, so someone of the earth type can do nothing without being motivated and inspired by others” (p. 69). Hamaker-Zondag correlated earth with Jung’s sense type, which she characterizes as the perceptive type, and identifies as the

predominance of using the five senses to bring form into being such as artistic creations shaped by the hands (pp. 69-72).

Like Jung, Hamaker-Zondag (1990) also equates earth characteristics with poor intuitive ability (p. 70). I do not share this opinion, nor do I place intuition as a predominant characteristic as Jung did. In my view, intuition belongs to earth, water, and fire. Air may place its feeling function into the unconscious, thereby rendering intuition null, but that is speculation based on Hamaker-Zondag's idea of air people placing their water, or feeling function, into their unconscious.

Alchemy.

Carl Jung.

In his work titled *The Swiss Line in the European Spectrum* (1928/1970, Jung described "from the earth-boundness of the Swiss come all their bad as well as their good qualities" (p. 484, para. 914). He went on to describe the earthy nature of the Swiss as, "limited outlook, non-spirituality, their parsimony, stolidity, stubbornness, dislike of foreigners, mistrustfulness . . . their refusal to be bothered, or to put it in political terms, their neutrality" (p. 485, para. 914), and further "the Swiss cling to what they have" (p. 485, para. 914). Jung went on to describe an earthy characteristic of the Swiss that I find of particular significance.

There are two kinds of interference which cause the hackles of the Swiss to rise: political and spiritual. Everyone can understand why they should defend themselves to the utmost against political interference, and this utmost is the art of neutrality born of necessity. But why they should defend themselves against spiritual interference is rather more mysterious.

It is, however, a fact, as I can confirm from my own experience. English, American, and German patients are far more open to new ideas than the Swiss. A new idea for the Swiss is always some thing of a risk; it is like an unknown, dangerous animal, which must if possible be circumvented or else approached with extreme caution. (This, I may add, accounts for the remarkably poor intuitive capacity of the Swiss.). (Jung, 1928/1970, p. 485 [CW 10, para. 917])

In this one statement, Jung makes several observations about the earth character that I find significant to an archetypal profile. First, Jung equates the unknown with the earth element. Second, he regards spiritual defense as a lack of openness to new ideas. Third, he defines earth as political with a pronounced dislike for being bothered.

Another significant idea here may be that Jung applied an elemental characteristic to a nation. I agree that nations, and even cities within nations, possess archetypal characteristics that appear to resemble elemental ideas. This may be significant to understanding the structure with which the human psyche processes archetypal energy. This idea may also imply a collective conscious function given that an archetypal characteristic may establish behaviors on a collective level, as described here by Jung.

Edward Edinger.

In alchemical terms, earth is represented by coagulatio, the process that turns something into earth, or form. The first experience of coagulatio is in the laboratory. “Cooling can turn a liquid into a solid. A solid that has been dissolved

in a solvent reappears when the solvent is evaporated” (Edinger, 1985, p. 83). As earth, or coagulatio, material is “heavy and permanent, of fixed position and shape” (p. 83). It cannot evaporate or dissolve without the aid of another element. It cannot take on the shape of another container, as does water. It is fixed in form. “For a psychic content to become earth means that it has been concretized in a particular localized form; that is, it has become attached to an ego” (p. 83). Edinger points out that “coagulatio is often equated with creation” (p. 83), which makes sense given earth, or coagulatio, is matter and form. One must bring an idea into form to make it real and call it a creation.

The idea of coagulatio as transformational process is such that a churning motion is required to bring about separation of the elements so certain portions can coagulate into solid form, much like cream is churned into butter. Through the separation comes a new creation, therefore coagulatio is associated with creation through motion, while fire, as previously discussed, is associated with creation through inspiration. “Psychologically this means that activity and psychic movement promote ego development. Exposing oneself to the storm and stress of action, the churn of reality, solidifies the personality” (Edinger, 1985, p. 85).

We can see this action through neuroscience and the phenomenon of brain plasticity, which is “change as a result of experience” (Kalat, 2014, p. 84-85) within the neurons. “New experiences stimulate various axons and dendrites [sending and receiving parts of the neuron] to expand and withdraw their branches” (p. 85). As we gain new experiences, our brain and nervous system is restructuring itself to accommodate new levels of consciousness, a literal

coagulatio related to psychological function. Edinger (1985) points out that “to subject the Sprit Mercurius to coagulatio means nothing less than the connecting of the ego with the Self, the fulfillment of individuation” (p. 85). Brain plasticity may show us coagulatio of individuation in action because plasticity allows the alteration of our neural net to accommodate new philosophies, beliefs, and ideas. This concept may amplify an idea that if a coagulatio is in action, then there may likely be evidence of such on the physical level, because earth equates to physical matter given that matter is form.

“Psychotherapeutic experience verifies that desire promotes coagulatio” (Edinger, 1985, p. 90). People with too little desire, or anhedonia, “don’t know what they want and are afraid of their own desire” (p. 90). Only if they grow their desire will they mobilize energy that promotes “life experience and ego development” (p. 90). Desire is associated with the sweetness of life, of fulfillment and “honey as the supreme example of sweetness is therefore an agent of coagulatio” (p. 90). Honey acts as a “lure of desire” (p. 90) like the proverbial dangling carrot of wish fulfillment.

We can see that Edinger claims desire to belong to earth, while others place desire with the fire archetype. In my view, this may be evidence of the four elements working on two axes of opposites, in this case fire and earth would share an axis, leaving air and water to share the other axis.

“Since antiquity there has been a tendency to equate matter with evil” (Edinger, 1985, p. 92). Viewed in a hierarchy of energy levels, matter might be the slowest vibration, or densest energy and therefore evil. Edinger offers some

examples of evil in mythology such as Zeus consuming the Titans by lightning then using their ashes to create humanity, or Prometheus who was punished by “coagulatio—being chained to a rock” (p. 93). Edinger suggests these “examples demonstrate that ego development is associated with the experience of evil, criminality, and guilt. Thus, consciousness of one’s own evil—that is, awareness of the shadow—coagulates” (p. 93). Edinger suggests that allowing evil to exist is necessary if “one is to contribute to the real world” because it is “dangerous to be one-sided, even one-sided in goodness” (p. 93). This is true because without evil, or darkness to create a tension of opposites within psyche, a one-sided goodness would cause one to leave this world hence the old adage, only the good die young. “Saintly and spiritual people often do have a short life” (p. 93).

I reiterate here the potential of earth and fire being on the same axis given Prometheus stole fire, but Edinger points out his demise through earth. The Prometheus complex was explored earlier under Bachelard in fire.

Philosophies.

Craig Martin.

Earth is manifestation. It “makes things happen” (Martin, 2010, p. 69) through its “practicality, organization, and substance” (p. 69). Earth is the heavy feminine principle of our duality. As was pointed out by Stanley, duality becomes trinity as atom in the form of proton, electron, and neutron. Two divided into three equals .666, the number of ultimate darkness in Christian mythology, but the number of matter in numerology, a divining system of energy reading based on numbers and their archetypal meaning (Stanley, personal communication, June 28,

2015). As two becomes three then, we meet manifestation of matter, both as atom, and as energy archetype, according to the earth principle.

We can see the idea of matter equaling darkness coincides with what Edinger pointed out about earth or matter equaling darkness or evil. Earth being the heaviest, or darkest, of the feminine principle, envisioning a continuum of feminine and masculine energy dynamics. These two principles are not viewed by me as absolutes, but a continuum of degrees ranging from absolute dark-evil to absolute light-goodness, to use archetypal references. a

Martin offers some examples of earth type people in the form of television characters who embody those principles. Dr. Cliff Huxtable, from *The Cosby Show*, is “a dedicated family man” (Martin, 2010, p. 69-70) who is “easy to love” (p. 70) in his “hard working and devoted nature” (p. 70). He is steady and “makes people feel at ease” (p. 70). We would never see him as erratic in any way. Earth people are “reliable” (p. 70) because they are “concerned about the way they are perceived in the world” (p. 70) because “a reliable reputation is important” (p. 70). Carol Brady, from *The Brady Bunch*, is highly “organized and on top of things” (p. 70) while always having time to offer “wise and reliable council” (p. 70) offering practical solutions to everyday problems. Mary Richards, from the *Mary Tyler Moore Show*, was television's first “successful, independent, career woman” (p. 70) who was “loyal and professional both in and out of the office” (p. 71). Her opinions were “metered” (p. 71) and thought through “before making them public” (p. 71) stemming from her “earth-style qualities of discretion and common sense” (p. 71). Santa Clause is “responsible, dependable and kind” (p. 71) while also a

very hard worker who is historically the most productive figure known, perhaps due to his “tenacity and determination” (p. 71). His attributes of “list making and double checking” (p. 71) is definitely earth.

Earth types are masters of a “well organized routine” (Martin, 2010, p. 72) with the best looking closets due to their orderliness. “Morning is the time for getting quite a few things done” (p. 72) and one’s organization allows for quick efficiency to meet goals because it was all thought out ahead of time. “Routine and careful planning” (p. 72) bring a sense of security.

When earth people first meet someone they are “very welcoming” (Martin, 2010, p. 73) without being pushy. “Earth is slow to get to know” (p. 73) and they approach with caution being careful not to over express interest in others. There is a sense of sincerity in getting to know people before jumping into friendship with them. Earth people are always punctual and usually early for engagements. They are “reliably available and open to hearing someone else’s point of view” (p. 73). Earth’s nature is to “help out” (p. 75) with “no task beneath” (p. 75) them. Earth people are the “anchor in any group” (p. 76) as they are grounded and bring focus to what’s important because for earth “it’s all about results” (p. 76). They “assume the role of turning an idea into a tangible product” (p. 76). Earth people are “ultra competent” (p. 76) in whatever work they do. They are comfortable with most physical tasks and make them look easy. Earth is “the responsible one” (p. 76) often playing the role of “designated driver” (p. 76) or the first to be asked to help out due to reliability.

Comfortable spaces for earth means that they be clean and orderly. A space should be inviting and warm. Clutter and chaos will not work for earth types at all. Surroundings also need to be beautiful and durable. Earth's home needs to make them feel good, quiet and rested.

John O'Donahue.

Earth as landscape, stone as holder of memories, O'Donahue's (2010) perspective of the elements is poetic and unique. "landscape rarely intrudes directly on us. It never forces us to acknowledge its graciousness" (p. 130). He points out that landscape resides in silence, a place foreign to modern humans who are surrounded by constant stimulus of sound whether in the form of television, music, others voices, or machinery. But silence does still exist in small ways such as the space between words, or the tension of embarrassment, and the "silence of unity and belonging" in a loving relationship. "Silence is vulnerable" (p. 132) like the earth itself. She stands alone at the mercy of humanity. Her silence makes ignoring her needs easy. People are insensitive to her "dignity and independence" as we abuse and rape her for greed, ignoring the wisdom of her silence. "Because landscape and its extra-human inhabitants exist mainly in the mode of stillness and silence, they cannot fight back" (p. 135). Landscape cannot "get out of the way. Its stillness is also the absence of movement" (p. 135).

Although landscape is still and quiet, it possesses great presence. You cannot miss it as it provides footing and stability for all you do. "Each place has its own texture" (O'Donahue, 2010, p. 135), beauty, and flavor. It is "also full of

opaque depths. The depths of landscape reach down into eternities of silence and darkness” (p. 135).

The earth possesses Selfhood, which is patience “and ancient, a diverse intimacy of the earth with itself” (O’Donahue, 2010, p. 136). Ancient networks of memory within the earth provide experience as a “force which awakens, enables and stabilizes human growth” (p. 136). With experience comes transience as it disappears and melds into change. “Everything, no matter how painful, beautiful or sonorous, recedes into the silence of transience” (p. 137) to become memory, and “without the root of memory, the human self becomes a shadow” (p. 138). Without the “coagulation of experience” the “human self” (p. 138) would have separate intensities unrelated to previous intensities. Experience resides in memory, it “coagulates,” (p. 138) alchemically speaking, to create Self through an earthly life.

We can see that O’Donahue reiterates Edinger’s idea that ego-Self is developed through an earthly experience of matter, through an objective world. Perhaps the material ego-based world acts as a mirror to reflect experience back to Self? Earth provides memories upon which we build a stronger sense of self and Self.

Gaston Bachelard.

In his book *Earth and Reveries of Repose* (1948/2011), Bachelard describes what he calls the Jonah complex, referring to the character Jonah from the book of Jonah in the bible. Jonah finds himself entering interiority through the mouth of a giant whale. The image brings forth a sense of great fear, overwhelm, and

helplessness that often accompanies a psychological journey into one's interior depths. Jonah provides an image of interior exploration as he finds himself in the deep depths of the whale's belly. Bachelard points out that this brings the question, how does one enter and exit one's interior? In the case of Jonah, he remained in the whale's belly for three days and three nights praying for salvation from the depths. The Jonah complex then is to explore one's interior depths to the point of dissolution, which he interprets as comfort within Self. "In folk reveries, the belly appears as a welcoming cavity. When you sleep with your mouth open, you are offering shelter to all wandering creatures" (Bachelard, 1948/2011, p. 103).

"Jonah is restored to the light . . . emerging from the belly is automatically a return to conscious life" (Bachelard, 1948/2011, p. 111). This return was initiated by God who made the whale vomit Jonah out of its belly. Emergence of consciousness back from the interior depths of earth's repose is perhaps to reawaken in a new form, whether from a dream or imaginal activity. The image of Jonah "must be rooted more deeply than in just an entertaining tradition" (p. 113) given its great success. There seems an archetypal resonance with the image of descension into one's interior psyche and re-emergence to conscious function. This concept may have potential to bring forth new ideas, new truth, and new knowledge of self thereby associating earth with knowledge.

Bachelard (1948/2011) suggests the oneiric depths of images does not accept humor. Humor is for the conscious world as he wrote, "we should therefore separate getting people to believe from getting people to laugh so as to be sure of

developing a theme belonging to the natural life of images” (Bachelard, 1948/2011, p. 96). If dreams and images of our depths do not contain humor, then perhaps humor may be a tool to pull psyche out of its depths, as may perhaps be indicated by the common occurrence of depression in comedians? Perhaps comedians are adept at the earth archetype of interior exploration? This question is for another study, but is mentioned here as a point of interest in the earth archetypal profile.

Viewing the earth archetype through an alchemical lens, Bachelard (1948/2011) offers a perspective that, the will to look inside things makes vision piercing and penetrating. It turns vision into an act of violence. It detects the crevices, clefts, and cracks through which we can violate the secret of hidden things. This will to look inside things, to look at what we cannot see, at what we ought not see, gives rise to strange tense reveries, reveries that lead to furrowed brows. This is no passive curiosity that waits about for surprising sights to come along; rather, it is aggressive curiosity, curiosity that inspects. (p. 5)

He claims here that to look deeply into oneself is not an act for the timid. Deep viewing requires intentions of exploration that may meet resistance along the way. A strong will to press on past resistance may be just as earthy as the location of what is viewed. This idea is arguably in alignment with what Greene offered as self-discipline belonging to the earth archetype. Self-discipline and will, or determination may be required to pursue one's inner depths, to see what we cannot see.

Once one penetrates the exterior shell of matter, or psyche, Bachelard offers four different ways to perceive the interior as part of the earth archetype: nullified, dialectical, with wonder, and of substantial intensity. Bachelard (1948/2011) uses the term nullified to indicate a “flat refusal,” or “an abrupt halt [to] all movements of curiosity that would go to the interior of things” (p. 7). He views the “universe [as] a veil” (p. 7) that hides its secrets from consciousness. To look within the interior is to look past the veil into the unknown. “Nature has depth” (p. 7) beyond digging into rock and dirt. If we break open a rock, color permeates all the way through, not only on the surface. That color creates patterns and images that can only be recognized within their depths. To not express curiosity or exploration of depth is to nullify one’s experience. Bachelard (1948/2011) points specifically to philosophy and its separation from the science of matter suggesting that matter in itself may direct our thinking if we view its depths.

Since the development of philosophical thought has led to the notion of the noumenon being discredited, philosophers close their eyes to the amazing constitution of a noumenal chemistry which, in the twentieth century, represent a major systematics of the organization of matter. Modern philosophy’s lack of affinity with the science of matter is more-over just another aspect of the negativism of philosophical method. By adopting one method, philosophers reject the rest. (p. 8)

Philosophy, as Bachelard claims, remains nullified in that it seeks all knowledge through thought, a single method, or approach, to wisdom. It does not compare

psychological experience to matter, suggesting that matter may contain archetypal significance within its interior. Modern physics may agree given its discoveries of quanta, photons, string theory, and fractal geometry. Looking into the interior also may equate with the philosophy of Hermes Trismegistus when he said, “as above, so below, as within, so without, as the universe, so the soul” (Moe, 2014, n.p.). To nullify a deep look within is “denying all the light—and all the enlightenment—which comes from darker areas of our psyche” (Bachelard, 1948/2011, p. 8).

Perhaps nullified is similar to the stubbornness often associated with astrological earth sign Taurus? Flat refusal to become curious of one’s interior could be viewed as stubbornness or strong resistance.

Bachelard (1948/2011) takes the idea of within to another level with his second perspective of earth as dialectical, meaning the metaphysical contradiction between objective and subjective. “How ample interior space is once we have gone beyond external limits; how restful too is the atmosphere within” (p. 9). The imagination can take us into the smallest, most minute space. Imaginal miniaturization brings the dialectic to life, as one perceives the interior through oneiric mind. “A dialectical perspective does indeed open before us here, an inverted perspective that can be expressed in this paradoxical phrase: the interior of a small object is big” (p.9).

I can imagine a world, a family, as I gaze into a dollhouse with miniaturized furniture, wallpaper, pictures and more. This is perhaps someone’s dream, an oneiric vision of another life, of another family of fairy size, dwelling in such a place. But what must life be like inside a beehive, inside the pollen stems of

flowers, inside an orange or strawberry? To perceive from within “we shall see the other side of everything; we shall see the deep and inward immensity of small things” (p. 10). An example of this dualistic perspective can be seen in Joe Dante's film titled *Inner Space* (1987), which offers an interior miniaturized view of the human body. We can see the inside of a blood vessel, an eye, the stomach and its acid, as well as life and what is going on outside the body offering a true dualistic view of inner and outer images.

The duality of objective verses subjective within a geometric view of inner and outer turns to a duality of opposition. Here Bachelard (1948/2011) points out the “how white the pulp is in this dark chestnut” (p15) and he claims that alchemists “often set out to turn substances inside out” (p. 16), and that they “will recommend that the inside of a substance should be washed” (p. 16). Essentially, alchemists turn substances “inside out in order to cleanse them” (p. 16). There exists a “secret blackness of white things” (Bachelard, 1948/2011, p. 17), suggesting that interior blackness is the “innermost sin of a substance that is hypocritically all sweetness and white” (p. 18). Through literary images, Bachelard (1948/2011) claims that duality, or opposites, within substance may be reflective of the opposites within psyche. It is in these contradictions that reverie “gives us two truths” (p. 19). One is not more or less than the other, but “It is here that we can grasp the difference between all the dialectics of reason, of the reason that juxtaposes contradictions in order to cover the whole field of the possible.” These dialectics have an “inverse movement” as they turn inside out for washing,

potentially changing our view of truth. “Going deep into an image means engaging the very depths of our being” (Bachelard, 1948/2011, p. 21).

Toward truth, is it feasible that a person of earth archetype reveres the interior life, and nature, to such a point that they bring forth a new truth, a cleansing from the interior that has been turned inside out? This question will not likely be answered in this study, but to pose more questions of this nature may help us journey toward the inner life in hopes of returning to outer life with a new view, a new truth.

Bachelard’s (1948/2011) third perspective of earth’s reverie is that of wonder. An interiority of matter is “more richly sculpted and colored than the fairest of flowers” (p. 21). One might open a geode to find images and drawings traced throughout the mineral lines; “these three-dimensional drawings deep within, these effigies and portraits are like sleeping beauties there” (p. 22). Looking into landscapes one might see an image of an elephant, deer, bird, or any image that elicits one’s interior projection, shaped within a stone, tree-line, or mountain, much like a Rorschach ink blot. But it is the wonder that brings reverie and experience of depth. This cannot be approached like an inkblot, for rational analysis, but rather with irrational curious delight. A flower is itself a sculpted piece of art. When one looks deep within the petals, lines are seen that may take on a new shape. Perhaps one could see an entire valley within a single petal, its veins as rivers and its color variations as forest canopies. “Generally speaking, when we cut open a fruit, a seed, or an almond, we are getting ready to dream a universe” (p. 24).

We can see the imaginal realm of interior holds experiential reverie and wonder. This seems not a rational process, but one of imaginal wanderings eliciting symbols from one's interiority.

"Infinite substantial intensity" (Bachelard, 1948/2011, p. 6) viewed through the "dialectical relations of color and dye" (p. 24) brings us to Bachelard's fourth reverie of earth. Looking upon an apple, we see its color and sense that it lies on the surface, while, in Bachelard's view, dye belongs to the inner depths where real truth is found. In his view, tincture and dye are the same thing. Color running all the way through matter bridges the interior to the exterior. "Yet images of colored liquids are too weak and passive, and water is too receptive a substance to give us the dynamic images of tincture" (Bachelard, 1948/2011, p. 26). This may be symbolic of characteristics or traits that run through psyche from interior to exterior.

We can see that Bachelard separates the ideas of liquid tincture with that of tincture as dye. This is to distinguish that tincture is viewed as a solid color rather than the traditional view of it as a translucent liquid. He further specifies that, the alchemist is engaged in matter and its drama, a "trilogy of black, white, and red" (Bachelard, 1948/2011, p. 26). The transformative power of color as it moves through stages of development suggests an alchemical process and Bachelard claims this to be a function of the interior, of earth. As an example of color transformation, Bachelard offers that fire offers a glimpse of red that may deceive one to view the surface color. A tincture that can burn away inner pollutants may be needed. "This tincture eats black, grows calm as it whitens, and then triumphs

with the interior redness of gold. To transform is to tincture, to dye” (Bachelard, 1948/2011, p26).

He describes here the alchemical transformation process of color as compared to one’s interior depths, much as Jung has done in his analytical psychology. “While marks can be erased, true tincture—true dye—is indelible. Interiority is conquered in the infinity of depth, for the infinity of time. It is this that the tenacity of the material imagination wishes for” (Bachelard, 1948/2011, p. 26). In other words, the reverie of interior allows for transformation and one can use the interior images of matter to create transformational reverie because “color is not a simple play of light but an action in the depth of being, an action that awakens essential sensory values” (Bachelard, 1948/2011, p. 27).

We can see that Bachelard (1948/2011) associates color with the alchemical process of transformation and applies that to psychological transformation by accessing the unconscious depths of color forces, or color archetypes. To get lost in deep, rich colors and their beauty may amplify an experience of reverie.

Whiteness equates to cleanliness, thus the old adage ‘cleanliness is next to Godliness’ brings forth the notion that to whiten is to mature into a stronger relationship with Self. One might envision the image of a housekeeper who struggles to keep the white fabrics white, or to maintain the inner threads as white, and that bleach is necessary to accomplish the task. Bleach may be another form of tincture by removing color. In this sense then, reverie could be viewed as bleach. “It seems, therefore, that the imagination of a fight for cleanness needs something to provoke it” (Bachelard, 1948/2011, p. 32). Here he refers to the dirt within the

fabric, or the tarnish on the silver. “Cleanness, like goodness, has to be endangered if it is to remain alert and fresh” (p. 33). In order to clean, or whiten, there must be something that requires cleaning.

We can see in this idea a significant correlation to Jung’s discourse of opposites and the ongoing work toward reconciling opposites, or as Jung called it, individuation. We get dirty, psychologically speaking, then we clean up and there is nothing to clean if we do not first become dirty. Psyche may become disturbed through complexes, fixed thinking and so on, providing a working platform to clean psyche once again, to work through a problem toward resolution. We might envision a pendulum swinging back and forth between two opposites arguably forcing us to work on growth and potential, thus working toward the whiteness or cleanness of one’s interior. This may mean that psychologically we clean by finding solutions and resolutions.

In his chapter called “The House of Our Birth and The Oneiric House,” Bachelard (1948/2011) describes one's house of birth as a place of our roots, which he relates to the earth element through a concept of one's interior. He wrote,

What value do the houses in the street have for us when the house of our birth is evoked, that house of absolute interiority in which we came to have the sense of interiority? We no longer live in this faraway, lost house, and sadly, we can be sure we shall never do so again. (p. 69)

He begins to argue his point, that the house of our birth is one that we revere as our origin, the beginning of our interior life, the one we return to in our dreams as a shelter of protection. He claims that real life images of houses share

an isomorphism with the oneiric houses of the dream world, of one's interior. "Our reverie wants a house to retire to and wants it to be poor and peaceful and isolated in a little valley" (Bachelard, 1948/2011, p. 72). The image of a simple cottage, or small house in the country surrounded by nature, brings a value of peace, which in turn turns one's attention toward one's interior depths where we originate at soul level. A sense of isolation allows one's attention to turn inward rather than a forced extraversion of mind and thought, as occurs when in the company of others. In this way, the earth archetype may reflect isolation or aloneness. "It is because an oneiric house lives in us that we prefer a dark corner in the house of our birth, and a more secret room there" (Bachelard, 1948/2011, p. 74). Perhaps this is why some people prefer a room of their own within their house, when living with others?

This fundamental dream is what Bachelard calls the oneiric house. A house can be a real thing that brings forth a dream image of peace and reverie of the interior depths. Bachelard's view that we want our house to be poor arguably may imply a sense of simplicity, which may be viewed as honorable, truthful or any such interpretations. "Cottages have a far deeper meaning than all the castles in Spain. A castle is insubstantial, but a cottage is deep rooted" (Bachelard, 1948/2011, p. 73). Bachelard claims the image of a simple cottage is prevalent in literature because of it being associated with poverty. "While we doubtless must not be happy to see others living in poverty, we cannot fail to recognize that a poor house has a certain vigor" (p. 73). He goes on to claim the reason the poor, simple house is revered is because "a poor shelter is clearly seen to be the first

shelter” (p. 73) the shelter that provided a sense of protection in its humble beginnings.

As a researcher, I view the small country house image within myself and relate to it highly. For years I longed for a small house in the country surrounded by trees, an image of a rooted sense of self. I also wanted to see a vast expanse of trees, as though overlooking them from atop. This image allows for an expansive view of self rather than an isolated womb of self and nature, in my view. The dream reflects the inner reverie, and arguably allows it to occur.

When we search in these remote oneiric places, we find cosmic impressions. The house is a refuge, a place of retreat, a center. Symbols then coordinate. We understand that a house in a city only has symbols that are social ones, the only roles it plays being by virtue of its many rooms. It leads us, therefore, to go to the wrong door or the wrong floor. Here, according to psychoanalysts, dreams take a man to someone else's wife or even to just any woman. Classical psychoanalysis spotted years ago the significance of a succession of rooms, of all those doors that offer themselves, ever half-open, welcoming each and every one, all along corridors. These, though, are little dreams. They do not come anywhere near the deep oneirism of the complete house, of the house that has cosmic powers. (Bachelard, 1948/2011, p. 75)

We can see in the above quote that Bachelard relates the house image to dream interpretation and symbols of culture through the use of various doors leading to different rooms, and arguably different opportunities, and those doors are half

open, closed, or fully open, which may indicate the level of opportunity. His use of the apartment image versus a small country cottage is clearly demonstrated in relationship to one's interior life. The house as symbol of that interior life and he relates interiority to the earth archetype. He goes on to claim the house as symbol also possesses respective areas of symbolism. "The house is a synthetic archetype, an archetype that has developed. In its cellar is a cave, in its attic is a nest, and it has roots and foliage" (Bachelard, 1948/2011, p. 75). He goes on to write "with its cellar as its root and a nest on its roof, the house that is oneirically complete is one of the vertical schemata of human psychology" (p. 76). Bachelard (1948/2011) points out that according to Ania Teillard, the "roof represents the dreamer's head, together with his or her conscious functions, while the cellar represents the unconscious" (p. 76). He views the roof as symbol of shelter and the attic as symbol of intellect showing the intellect acts as shelter, psychologically speaking. The cellar, as symbol of the unconscious, shows how "life develops progressively as the house rises out of the ground" (p. 76). He takes the symbolism further in that an oneiric house with one floor suggests "a life that has jammed" (p. 76), meaning with only one floor there is little room to grow given the house symbolism suggests a vertical representation of psychological life.

We can see that through Bachelard's symbolism of house, one becomes born in the cellar and grows into the main house as it rises up creating walls, floors, mechanisms, intellect and so forth. "A few steps are all it takes to deepen a dwelling oneirically, to give a bedroom an air of gravity, to invite the unconscious to dreams of depth" (Bachelard, 1948/2011, p. 77). Stairs may symbolize the

ascent or descent of psychological life. To climb a set of stairs may arguably indicate the effort to grow in this vertical representation.

Bachelard goes on to clarify the differences between the two poles of the oneiric house, the cellar and the attic. He begins by pointing to fear and how it is different between these two positions. “The child is there, living close to its mother in the middle part of the house. Will that child go to the cellar and the attic with the same feelings” (Bachelard, 1948/2011, p. 77)? In the cellar, there exists darkness, in the attic light. “Sounds are muffled in one, and clear in the other” (p. 77). These two places offer different perspectives. “The ghosts of high and low places do not have the same tonality of fear, and it is quite rare to find a child who is brave in both” (p. 77). Psychologically speaking, the fears experienced can indicate the child's projected misfortunes, those that “often leave a life-long mark on an unconscious” (p. 78). Envision the cellar of “olden times. The trap door is a black hole in the floor; night and coolness lie beneath the house” (p. 78). This descent into darkness is often repeated in dreams. The dark moisture seeps into the walls and the stairs causing them to be slippery thus making it unsafe for women to go. In old times only men would enter the cellar because bravery was required. One would step into the earth itself in all its wet blackness.

This imagery makes sense to me because, when I was 8 years old, I lived in a very old house with a stone basement, a coal chute, and old creaky steps leading into the basement. Under the steps was a cave with a wine cellar next to it that had a crawl space window, which led to a sand pit. I used to play in the dark sand pit until one day I noticed adult size footprints in the sand that stepped to a crawl

window leading to the outside of the house. We had a stranger living in our basement. We had no attic for me to compare this fear to, but my fear was quite high. I told my mother of this. She then understood some noises she was hearing at night. She bolted the basement door, a symbol of safety until my grandfather could board up the outer window preventing re-entry. This image of a man being brave and also a man being the instigator of fear may bring duality into this image that Bachelard is producing. He discusses the two poles of the house, the cellar and the attic. Here I offer an example of the positive and negative within one pole, in that both fear and bravery were in the cellar within the masculine form. I imagine both fear and bravery could be within the feminine form as well. My mother did manage to bolt the door and reassure me that all was well. She did not panic at all. She had her own bravery and her own fear. Having two opposing psychological positions within one pole may suggest a quaternity within each pole? This is discussed further in the section on Four As Wholeness.

“The attic is where hours of long solitude are lived, such diverse hours that go from sulking to contemplation” (Bachelard, 1948/ 2011, p. 79). The ascended pole of the house symbol is the attic. Bachelard provides an image of solitude in which “a child hiding in the attic takes great delight in the worry mothers feel” or where one might go to “read on and on forever, far from those who take your books away because you have read too much already” (p. 79). The child sulks and the reader contemplates. His image portrays a well-lit attic bringing about the opposite of the dark and dank cellar.

This image may also imply the type of attic with a full set of stairs or staircase rather than a hole in the ceiling through which one must climb to enter. “The attic is where you can dress up in your grandparents' clothes, in shawls and ribbons” (Bachelard, 1948/ 2011, p. 79). This image may imply a reverie and as researcher I must acknowledge that these images place me into reverie as I recall my grandparents attic with a full set of stairs and a standard door. Stepping up into the lighted attic to find boxes of old clothes, a steamer trunk, old records, a rocking chair, and a standing mirror to see myself in their things. I must have been no more than four years of age as I tried on my grandfather's boots while in my red velvet dress, and my grandmother's wide brimmed hat. The feelings in the attic were very different than those of the stone cellar with the sand pit, although I dwelled in both often.

Bachelard points out another difference between the attic and the cellar in that, as previously stated, the cellar is moist, while the attic is dry. He claims that attics were used to dry fruit. As heat rises up, this would make sense. “By means of the attic, the house takes on remarkable height and shares in the aerial life of nests. In the attic, the house stands in the wind. The attic is truly the house that is 'light'" (Bachelard, 1948/2011, p. 80). In his view, “for a house to be truly oneiric, it has to be vertically organized” (p. 80) with cellar in the ground, a main floor for daily life, “another floor where you sleep, and an attic close to the roof, such a house has everything that is necessary for symbolizing deep fears, the flatness of ordinary life at ground level, and sublimations” (p. 80). The city apartment built

on pavement with compartmentalized rooms will not serve the same function in dream symbolism.

The image of house “becomes a protective power” (Bachelard, 1948/2011, p. 87) that memory and reverie allows one to relive previous “dynamics of comfort” (p. 87). The house that protects us, therefore comforts us, is “overlaid with unconscious values, unconscious values that the unconscious does not forget” (p. 87).

When Jung had to give fixity to one of those stateless souls who are always in exile on this earth, his advice was to acquire, for psychoanalytical purposes, a bit of field, a patch of woodland, or even better, a little house at the far end of a garden, the aim being to provide images for the will to take root, the will to dwell. (Bachelard, 1948/2011, p. 87)

In the above quote, Bachelard uses Jung to express the idea of the oneiric house and the potency of its image. He stresses the importance of a fully vertical house in the country with cellar and attic, rather than a city apartment, which loses its full oneiric expression. He emphasizes this idea through Jung's advice to a “stateless soul” (p. 87) lost to self. His commentary thus far clearly relates the house, both actual and oneiric, to one's psychological position within the earth archetype. If one feels lost, one should find a piece of earth to claim as one's own and take root, or dwell.

Adding Bachelard's (1948/2011) notion of claiming space to what previously discussed authors have said about the earth archetype, in that it is solid, firm and somewhat immovable without the aid of another element, may pull

together into a psychological position I refer to here as opinion or boundaries. Arguably, we can see that claiming a space could be done psychologically by taking a strong position or perhaps forming a solid opinion about something, or forming firm boundaries. The combination of claiming a space and firmness of strength may produce this psychological function.

Bachelard tackles another archetypal symbol as earthy representation in the serpent. “The serpent is one of the most important archetypes of the human soul. It is the most earthen of animals” (Bachelard, 1948/2011, p. 192). It is common knowledge that Jung also found the serpent to be an important archetypal symbol in the ouroboros, a snake eating its own tail, which to him represented individuation. Serpent can symbolize transformation because it sheds its skin and begins life anew.

The serpent sleeps beneath the earth, in the shadows and the world of darkness. It comes up out of the earth through the narrowest fissure, slipping between two stones . . . The serpent, that twisting arrow, goes beneath the earth as though swallowed by the earth itself. This manner of entering the earth, with its violent, skillful dynamics, establishes in fact a curious dynamic archetype . . . For this psychoanalyst, the archetype is an image rooted in the remotest unconscious, an image that comes from a life that is not our own and that can only be studied by means of psychological archeology. (Bachelard, 1948/2011, pp. 192-193)

We can see Bachelard's (1948/2011) notion of the serpent may be much like the god Mercury in its ability to go to the underworld with silent movement and quick

violence, always able to return to the surface in the light of day, as it wishes. The serpent is an earthen archetype because of its movement without feet or wings while at the same time burrowing into it. It is as if the serpent and the earth are one-and-the-same. This may imply the earth archetype has a natural ability to go into the unconscious realm. This notion may further imply the earth archetype could possess a degree of intuition because intuition is associated with the ability to see into the unconscious, even if done unconsciously.

Air.

Astrology.

Liz Greene.

In her book *Mythic Astrology* (1994), Greene describes air as expressing the “elusive brilliance of the mind and spirit” (p. 86) and that “instructor Gods” (p. 86) such as Thoth and Hermes taught people to use mind to “master natural forces” (p. 86). She also stipulates that mind is not limited by earthly concerns, it is our gift of understanding, our ability to conceptualize, plan, and philosophize. “Those with air strongly represented in the birth horoscope long for the world to be fair and harmonious” (p. 87). Air connects experiences “forming them into meaningful patterns which dissolve the imprisoning emotional bondage of the past” (p. 87). Air is of the mind, thinking, ideas, logic, and reason. “When our civilized attitudes are outraged by collective or individual cruelty or unfairness, it is the element of air which reflects the ideals we strive for and believe to be right” (p. 87). Greene too confides that air people can see in terms of “black and white” (p. 87) or right and wrong, due to potential lack of feeling, associated with water,

but love “intellectual clarity and a vision of human perfection” (p. 87). This can leave them a bit judgmental as they may lack the emotional spectrum of water. “Education and a free flow of communication” (p. 87) are very important to air people.

The three signs under the element of air are Gemini, Libra, and Aquarius. Under Gemini, the twins, there are two roads to travel, inner and outer, creating an ongoing tension. All people have these tensions, but people with strong Gemini will have them more than others. “Gemini is restless, inquisitive and reluctant to be identified exclusively with any one direction or viewpoint” (Greene, 1994, p. 89). No one pathway will satisfy Gemini. It strives to learn and experience new things.

Libra “is clean and precise, for raw nature is not welcome” (Greene, 1994, p. 93). Reasoning prevails and “experiences measured against general principles rather than interpreted according to emotional need.” Fairness is of concern to Libra and fairness is an idea of the human mind. Libra’s “highly civilized spirit may be expressed through working with others” (p. 93) as it craves social interaction and an atmosphere of cooperation. A need to harmonize leaves Libra to often be indecisive. Both ways of seeing are good ways making a decision difficult.

Aquarius, known as the water bearer, is contradicted by Greene (1994) who claims that Aquarius is the fire bearer rather than water, although it is an air sign. “The Greeks called him Prometheus, which means ‘he who has foresight’” (p. 96). The container, whether filled with water or fire, possesses inspired knowledge,

“knowledge of harnessing the forces of nature to create an efficiently functioning world” (p. 96). Air deals with knowledge in its various forms and in Aquarius, it is inspired by spirit, which is fire. Greene wrote, Prometheus “invented architecture, astrology and astronomy, mathematics, geometry and the alphabet” (p. 96). The Aquarian mind “is focused almost exclusively on human potential” (p. 96) and Aquarius brings humanitarianism.

Stephan Arroyo.

Arroyo (1975) described air as “life-energy,” the “world of archetypal ideas,” “the cosmic energy actualized into specific patterns of thought” (p. 96). Air is strong on theoretical thought, but finds expression through the abstract art forms such as music, painting etc. Air people gain “objectivity, perspective, and a rational approach in everything they do” (p. 96). Objectivity works well with air people’s need for harmony and peace in the sense that they are well able to see other people’s point of view understanding other’s perspective. “Air signs focus their energy on specific ideas which have not yet materialized” (p. 96), but will by continued focus. A principle prevalence on “theory and concepts in the life of air sign people leads to their finding the most compatible mode of expression” (p. 96) in abstract thinking such as art, music, and writing. Emotional detachment, due to lacking water, allows air people to detach from “immediate experience” (p. 96) which allows them “gain objectivity, perspective, and a rational approach” (p. 96) in daily life. It is their detachment that allows them to work with any kind of person. They get along with everyone and are open to everyone’s ideas and opinions. “Naturally, if the air signs become too occupied with their abstract ideas

and theories, they can become mentally imbalanced” (p. 97) and potentially become fanatical. They can also put too much value on intellectualism and disregard emotional value, viewing it as irrational.

Arroyo (1975) points out that people with very little air emphasized in their natal chart may display difficulty “adjusting themselves to new ideas, and therefore to new people” (p. 117). An inability to reflect on life, or spend time thinking through a concept may be challenging. A lack of air may generate a mistrust of those who appear intellectual and may indicate a detriment of objectivity. People who lack air may “have violent reactions if they hear an idea that they can’t assimilate mentally and emotionally” (p. 117-118).

Those with too much air in their astrological natal chart may have an “over-active mind which must be guided and controlled” (Arroyo, 1975, p. 118). This kind of person “lives in his head” (p. 118) and can become a “dabbler in all sorts of curiosities” (p. 118) if not enough earth or fire to motivate them. They run the risk of very slow development as they cannot achieve great personal depth without water or earth.

Karen Hamaker-Zondag.

Hamaker-Zondag (1990) relates air to Jung’s thinking type, but also lists some air characteristics within personality. She suggests that air people “chiefly emphasize thinking in abstract forms, theories, ideas and concepts with striking objectivity” (p. 72). In her view, the air type expresses behavior that is “mainly harmonious, friendly and agreeable” and he “seeks peace at any price” (p. 72). Due to a strong lean toward thinking processes, air types can give the “impression

of being cold and lacking in emotion” (p. 72) in a sense, objectifying emotions, or rendering them unconscious. Hamaker-Zondag makes an interesting point of the difference between earth and air is that earth people are “inspired by others” (p. 73), while air people gain inspiration from “contact and exchange with others.”

Alchemy.

Carl Jung.

In volume 14 (1963) of his *Collected Works*, Jung wrote of alchemical air as an element of pneuma arising from a coniunctio between Sol and Luna, meaning the joining of masculine and feminine forces as “they pair together and cause to arise in the space between them an incomprehensible Air, without beginning or end” (p. 136, para. 160).

This idea of air arising through the joining of masculine and feminine, or spirit and matter, seems similar to astrology’s notion of human consciousness beginning upon drawing first breath, the idea of spirit joining physical body through air. From these statements, I surmise that Jung viewed air as an alchemical process and did not attribute specific characteristics of personality to the element.

Edward Edinger.

Sublimatio, the alchemical operation of air, “turns the material into air by volatilizing and elevating it” (Edinger, 1985, p. 117). The crucial feature of the term sublimatio is derivation from Latin “sublimis, meaning high” (p. 117). A movement upward translates a material into higher form such as steam or vapor from water. “All images that refer to upward movement—ladders, stairs, elevators,

climbing, mountains, flying, and so forth—belong to sublimatio symbolism” (p. 117). Psychologically speaking, air allows us the opportunity to view an issue from above, to rise above it to get a bigger, broader perspective on the problem. The power of words can help us to rise above simply through the act of naming. Naming a condition anxiety, for example, will almost immediately alleviate that anxiety, if the sufferer had not known what to call it. Naming begins a sorting process, but specific to sorting of information. Words, information, communication of such, and thought all belong to air and all allow for rising above, to see from a higher view, or to the negative use of it, dissociate.

The new “zeitgeist of the Christian era . . . was the spirit of sublimatio” (Edinger, 1985, p. 139), which symbolizes “translation into eternity that which has been made in time” (p. 139). Psychologically this is interpreted as “individual consciousness or realization of wholeness is the psychological product of the temporal process of individuation” (p. 139). In other words, achieved consciousness “becomes a permanent addition to the archetypal psyche” (p. 139). This is the “greater sublimatio,” (p. 139) while the lesser sublimatio is symbolism of rising within dreamscape that actually indicates a descent is in order for coagulatio, a grounding or anchoring of psychic function. Being “stuck in the sky” can be “disastrous” (p. 142). Birds flying upwards symbolize the ascension process, or movement from body to spirit, while birds flying downward symbolize an archetype “incarnating by breaking into the personal ego realm” (p. 142).

Philosophies.

Craig Martin.

Imagine Albert Einstein as an archetypal figure of air. His high IQ and strength of intellect reverberates with the echoes of great thinking. Martin concedes that air symbolizes our thinking function, but also its corollary functions of talking, “language, information, humor, and curiosity” (Martin, 2010, p. 41). Martin offers some television characters as descriptors of air’s personality traits. To begin Lucy Ricardo, from the *I Love Lucy* show, “loves to clown around” (p. 42) and is always in the midst of devising her next scheme. Her “chatterbox” (p. 42) style of storytelling moves forward the humorous lines of “words, wit, and nonsense” (p. 42) that brings out her air qualities.

Luke Skywalker, from the well-known *Star Wars* series, possesses air like qualities such as, “alert, decisive, and uninhibited manner” (Martin, 2010, p. 42), which shows how he makes his own decision to go off to battle the dark Lord Vader. He is motivated by “truth and justice” in his “quest for harmony and balance” (p. 42). These terms are similar to previously discussed authors.

He offers another example in *Alice in Wonderland* as “curiouser and curiouser” (Martin, 2010, p. 42), which sets the stage for following the white rabbit as she explores answers on her journey. Curiosity and seeking answers, or information, are very air. She is logical and would like to gather knowledge.

Superman’s day job persona, Clark Kent, is “intelligent and interested in educating himself” (Martin, 2010, p. 43), all air like characteristics, as he has an “avid interest in reading and learning.” His dry sense of humor gets him through

his day job as he deals with his boss and coworkers. “Idealistic and fair-minded” (p. 43), he “sees the good in people” while using his super powers to “preserve law and justice” (p. 43).

In general, Martin (2010) views air people as ravenously curious about everything. They are the knowledge seekers preferring to “catch up on breaking news to sitting down and eating breakfast” (p. 44). There always seems so much to do, so much to learn and questions to ask. Air people “enjoy creating a wider and wider net of contacts” (p. 44) as each new person adds to their extensive range of knowledge. They can hold a conversation with anyone about almost anything with their vast level of knowledge. It is their knowledge that allows them to “discuss and debate” (p. 45) while feeling completely comfortable doing so. Sharing knowledge creates connections with others and “secure social bonds” (p. 45).

Air’s “first instinct is to form a social group and establish a sense of community” (Martin, 2010, p.46). Air is spontaneous too. Air types are ready at the drop of a hat to go out for a good time and “the more the merrier” (p. 46). Experience offers an opportunity for fun because air likes to laugh. Air multitasks too as it “zip[s] from thing to thing” (p. 47) though not necessarily in a thorough manner. It is more into accomplishment than accuracy. Air people get things done because of their multitasking combined with knowledge and ability to find information.

John O’Donahue.

O’Donahue views air in its natural state as surrounding us, providing space to move and “movement is an essential constituent of growth” (O’Donahue, 2010,

p. 7). One is constantly moving forward, growing, “advancing into space” (p. 7). The gradual slow movement of growth is a very subtle form of “invisibility” that is air, while “one of the lonely aspects of space is distance” (p. 7). We are born into empty space, creating our first sense of distance. Perception “creates an empty space around you” (p. 7). Differences between people have little to do with social class, profession or interests, but more to do with varied perceptions. “Nothing brings you as close to someone as your perception. Nothing distances you more from someone than your perception” (p. 7-8). “Space can also be the source of anonymity.”

“All creative art derives its tension and inspiration from deciphering the intense ambiguities of our in-between exile condition, our failure to belong completely anywhere” (O’Donahue, 2010, p. 8). The emptiness has purpose in air. It is creative. It allows room for perception, growth, and creation. Air is our first priority in physical life. It is air that defines the moment of birth, when we draw first breath upon separating from mother’s womb. It is air that defines us as initially living, in this sense. In death, the last thing we do is exhale, moving our last interaction with air out into shared space. It is in this shared space that our air is recycled through trees absorbing the carbon monoxide and breathing out their waste, oxygen thereby making new air for us. Air “gets right into you through your breathing and your blood, into the heart of your life” (p. 9). Breathing is the most immediate required function. A person can last weeks without food, days without water, and only moments without air.

Breath and breathing are used to focus attention on present time. Perception can be focused on the past or the future, but present time is focused through steady, slow breathing. “The art of breathing is used also in the control of pain” (O’Donahue, 2010, p. 12). Breath becomes the avenue for using one’s mind to manage body and soul through meditation, thought, perceptions and controlled focus.

“We all breathe the same air. Air is the medium of interflow between all people. It is also the medium of interflow between person and nature” (O’Donahue, 2010, p. 16), as explained about the trees recycling air. Air is inspiration. It has to “do with spontaneity, with the arrival of the unexpected image or idea in the mind” (p. 16). O’Donahue goes on to say that, “The psyche is fundamentally organic, if you mind your self, your spirit will mind you” (p. 17). Spirit is found in air as creative inspiration that intermingles with body through breath. Air rises up toward spirit, which may be metaphorically the idea of creative inspiration emerging, or rising up, from the unconscious.

Gaston Bachelard.

In his work titled *Air and Dreams: An essay on the imagination of movement* (1943/1988), Bachelard does not offer a whole chapter on a complex associated with air as he did with fire, the Prometheus complex, and earth, the Jonah complex, but he does offer a small taste of the “complex of height” (Stroud, as cited in Bachelard, 1943/1988, p. x) as he describes the ascensional psyche through the work of Friedrich Nietzsche. Bachelard (1943/1988) claims that Nietzsche’s poetry relies heavily on air symbolism, more so than fire, water, or

earth, and that essentially, “Nietzsche is not a fire poet” (p. 113), but an air poet. “Instead of a Shelleyan light that baths and penetrates a pure soul with its gentle substance, Nietzschean light is an arrow, a sword. It inflicts a cold wound” (p. 113). Cold cannot be fire and sword is known for its association with air within the practice of Tarot card reading. Nietzsche’s fire comes as a “flash of lightning” (p. 113) rather than a long burning desire.

With Nietzsche, as soon as there is fire, there is tension and action; fire, here, is not the well being that comes from warmth, as it is in Novalis. Fire is just a flash upward. Fire is the ardent will to rejoin the pure, cold air of the heights. It is a factor in the transmutation of imaginary values in favor of those belonging to the imagination of air and cold. (Bachelard, 1943/1988, p. 135)

We can see that according to Bachelard (1943/1988), Nietzsche’s prose describes that, “aerial joy is freedom” (p. 136) because air releases us from our attachment to physical matter. Air is a vehicle of odors, which may be viewed as a medium freeing us from matter. We can experience matter without interacting with it physically. For example, the smell of a flower, rain on a dusty road, or meditative inducing incense, all bring experience. For Nietzsche, “the sense of smell . . . is not a power allowing for attraction. It is given to the superman so that he can withdraw at the slightest suggestion of impurity” (Bachelard, 1943/1988, p. 137). In this way air frees us from all things when it is pure and odorless.

Bachelard (1943/1988) also points out that Nietzsche favored cold air as a means to strengthen freedom. “Attacked by a brisk air, man attains ‘a higher body’

(ein höheren Leib)” (p. 139). This concept refers to “a living body that knows how to grow by breathing in tonic air, a body that knows how to choose the air of the heights” (p. 139). The complex of heights then is the ability to experience freedom through pure, cold air, because it is here that one finds silence. The complex of heights is silence of psyche. I can imagine Nietzsche standing at the top of a mountain breathing deeply of clean, odorless, cold air revering silence. From *Thus Spoke Zarathustra* (1891) Nietzsche wrote, “Oh, how this silence draws deep breaths of clean air” (as cited in Bachelard, 1943/1988, p. 139). From the Nietzschean perspective, according to Bachelard, “Cold, silence, height—the three roots for a single substance” (p. 140), which is air, but not simple air, an ascensional air for psyche to rise to the heights through cold inhalation of white purity.

In dialectic pursuit of an ascending psyche viewed through Nietzsche’s cold, silent, height of breath, Bachelard (1943/1988) offers its counterpart in the imaginary fall. He claims that images of falling occur more commonly than images of flying, but he believes that “positive experience of verticality” (p. 92) lies in the heights. Essentially, this is so, he claims, because the image of the fall is rarely pure in form, meaning that it is often “enriched by the addition of other images” (p. 92), while images of height most often stand alone in purity. In his view, poets describe the fall with amplifying images from the external experience such as “Lucifer, cast out of heaven, fell for nine days” (p. 92) and this description does nothing to affect one’s imagination. Rather if Lucifer’s experience of falling were described more deeply, the poet might “communicate the differential of a living

fall” (p. 93). In this way a “union of cause and responsibility” (p. 93) is conveyed through imagination.

Bachelard (1943/1988) contends that imagination, to which he is loyal in his writings, is deprived by descriptions of externalization. He also claims that heights are more valuable than the fall to depths because “when the dynamic imagination concentrates on calling up images of motion and is not limited to a cinematographic description of exterior phenomena, it imagines heights” (p. 93-94). One could argue that psyche generally prefers positive experiences that provide comfort, and therefore dynamic imagination would naturally prefer rising heights to falling depths.

Air has been discussed both as a process, in Jung’s view, and as characteristics through a psychological astrology lens. What seems true is that all agree on air providing a psychic capacity for thought, ideas, theories and concepts. I agree with this characterization of air and find especially interesting, for this study, that air is viewed as needing harmony and peace, causing remorse and guilt as a dysfunction, or pathology. Seemingly with air dominating one’s psyche, or personality, general emotions are put away, as described here by these authors. Perhaps one’s cognitive processes overpower one’s emotional compensation, casting those emotions to the shadows of unconscious existence. This notion seems to align with Jung’s idea that superior thinking function would have an inferior function of feeling. Bachelard (1943/1988) brought in concepts of cold air purifying to bring forth a personal freedom and complex of heights, or ascension to purity.

In further discourse on air, Bachelard (1943/1988) includes a chapter on constellations, which I find particularly fitting given this study's inclusion of astrology. He refers to the constellations as a “mathematical reverie” (p. 175) that draws imaginary lines between the isolated and fixed stars. It is upon those stars that humans of ancient times projected archetypal images as a means of naming both their position and significance. The sky is a summons to constellating dreams as one gazes into the night heaven. Bachelard claims that to name the stars, to write of their tales in books and call it knowledge is to eliminate the uplifting steadiness to reverie and is dehumanizing our powers of imagination and depriving the stars oneirism. He proposes that if we did not have the words that name these stars, we would have new ideas emerging from them each night we again gaze upon them. Further he wrote, “even in poor uses of an evocative name, we can discern a primary image at work in a modern imagination” (Bachelard, 1943/1988, p. 179). indicating his preference for the poetic imagination. “So in my view, one of the main functions of the literary image is to follow and to interpret a dynamism that is found in our own imagination” (Bachelard, 1943/1988, p. 179). His one sided perspective through an oneiric lens serves this study well in that it provides an imaginal view, but Jung considered naming an important first step of consciousness, to name that which emerges from the unconscious, and he wrote, “naming has the force of a summons” (Jung, 1954/1989, p. 213 [CW 11, para. 321]). To fully summon an idea from the unconscious, one must identify it in some way.

Consciousness functions through the objective realm, which may begin with a name. Bachelard's (1943/1988) association of air with naming seems an appropriate application given that air is otherwise associated with intellect, logic, and reason, as previously discussed. The act of naming objects for later reference and identification perhaps allows psyche to move forward with knowledge rather than remain in the oneiric state as a steady level of conscious function. Bachelard's argument that the oneiric is lost due to naming may likely also be true. Perhaps naming and the oneiric may then be on the same axis within the air element, meaning the two opposing forces within air, objective and subjective. This may indicate the beginning roots of knowledge occur within the air element.

Because naming is here associated with the emergence of consciousness, I also wish to point out that astrologers use the exact time of birth for a natal chart reading because it is at that exact moment that a child draws first breath. This may indicate an association between air and consciousness.

Bachelard (1943/1988) further discusses the slowness of the stars, “the starry sky is the slowest of all natural motions. On a scale of slowness, it is the first motion” (p. 180). He finds this idea significant because slowness is gentle and peaceful. “Images of slowness are connected to images about the gravity of life” (p. 180). He refers to the heaviness of ritual ceremonies and serious nature associated with slowness. Essentially Bachelard ties air to slowness and seriousness. “As he contemplates, the dreamer learns to find his rhythm within himself and to regulate his living by this constant time, time without élan or shock. This is night's time” (Bachelard, 1943/1988, p. 181).

Wind can be absolutely still, or it can be a hurricane with a full range of motion in between. Because Bachelard (1943/1988) points to time as belonging to the air element, and wind has a range of speed, which could relate to time, this may indicate a second axis of time within this element, in addition to the previously identified axis of naming and oneiric dream. This might suggest that several axes of opposites may exist within each of the four elements.

“The gentle shining light of the stars also simulates one of the most persistent and regular of reveries: the reverie of the gaze” (Bachelard, 1943/1988, p. 183). The notion of shining light naturally bringing about a reverie of gazing seems in alignment with the fire element. As previously discussed, Bachelard pointed out that light is fire and that people take on a reverie like no other when gazing upon a fire. He suggested that fire is more intriguing than the other elements in that anything of light, or shininess, brings us to a gaze. The stars belong to the sky and perhaps they are the fire within air. It is the gaze that imagines the archetypal images within the stars. If we stare at two stars, just the right distance apart, we might see a pair of eyes gazing back at us.

Bachelard here associates the reverie of gazing and contemplation with air, but I argue that he first associated gazing with fire and that it is in this case once again associated with fire given stars are lights in the night sky.

“If the night's zoomorphism is stable in the constellations, the day's zoomorphism is undergoing constant change in the clouds” (Bachelard, 1988, p. 185). Archetypal figures are projected onto the stars as constellations such as the centaur of Sagittarius, or the twins of Gemini, but as we gaze upon the clouds to

envision a bird or elephant, the image shifts and changes quickly, as it is moved by the wind. “The clouds help us to dream of transformation” (p. 185) because we see them change. Clouds do not remain, but constantly become something else and sometimes they become nothing at all as they disappear into a vapor-less sky. The dreamer is “master and prophet” (p. 186), as the will projects a desired image.

“Quite directly, without any descriptions, one cloud strikes our fancy, another strikes us down” (Bachelard, 1943/1988, p. 191). The light fluffy cloud often brings a sense of wonder and light elation, while a black low cloud can bring a sense of darkness, shadow, or even evil. A long winter spent in heavy, dense, dark clouds is commonly known to accompany bouts of depression. “A black cloud is enough to make unhappiness weigh down the whole universe” (Bachelard, 1943/1988, p. 192). A dark low cloud can overwhelm its observer. To really understand the sensations of the low, dark cloud, one must compare it in reference to a light, high cloud, which often brings an “invitation to ascend” (p. 192).

Once again, Bachelard shows the dual nature of an archetype within an element. We can see this positive and negative action within his descriptions of the white and black clouds as descending through depression, and ascending through “its positive imaginary aspect” (Bachelard, 1943/1988, p. 192). He goes on to further identify four types of clouds that are “experienced in a manifest ascensional psychology,” as written by Goethe. The Stratus cloud, formed of the rising mist above water “seems like a phantom that creates other phantoms” (p. 192). The Cumulus cloud possesses an “imposing mass” (Goethe as cited in Bachelard, 1943/1988, p. 193) that dwells in the “upper regions of the

atmosphere” proclaiming “its power to act” (p. 193) in its threatening manner. A Cirrus cloud rises “even higher” where a “mass of clouds is broken up into flakes” (p. 193). Nimbus clouds hurl to the earth “in a fury of thunderstorms” that which is “amassed up above” (p. 193). Bachelard points out that this pluralism within clouds provides “further distinction” within reverie, a “distinction between game and threat,” such as between “rolling cumulus and rumbling cumulus” (p. 193).

Bachelard (1943/1988) includes the entire cosmos in the air archetype in his discussion of "The Nebula." “Anyone who can detach himself from the worries of the day and give his reverie all the powers of solitude gives back to reverie its cosmogonic function” (p. 197). In his view, the cosmic imagination is removed from the objective analysis of logic and reason. The cosmos is equal to the subjective and is reached through closed eyes of oneirism. The nebula is the movable feature within a starry sky, like that of a cloud, “a theme of constant changes” (p. 197). Bachelard (1943/1988) relates to this image in that modern science has it that “worlds emerge from a primitive nebula” (p. 197). It is the birthplace of planets and stars, those cosmic items that are fixed and rigid even though they arise from that that is in motion. In the cosmogonic perspective, “extraverted magic and introverted magic join in an equal reciprocity” (p. 201) of imagination.

Here again we find a dual nature to Bachelard's analysis. He refers to the extraverted and introverted reciprocity of a cosmogonic imagination and the cosmos itself is both fluid and fixed. The cosmos as image within the air element

may symbolize the outer, objective world more than the inner, subjective world, but we do continue to see one within the other.

The tree is a common symbol for spiritual, or religious, values such as the tree of life and the tree of knowledge, from the Christian bible, or the Kabbalah as tree of esoteric knowledge in Judaism. Jung studied this symbol extensively and partly viewed four as wholeness because “in this world of images the Cross is the Tree of Life and at the same time a Tree of Death—a coffin” (Jung, 1952/1990, p. 233 [CW 5, para. 349]). It is also known that trees were often hollowed out to place a dead body into it for funeral rites.

Bachelard (1943/1988) associates the aerial tree with the air element. He distinguishes between the aerial tree, meaning the tops, and the earthen tree, which includes its roots. The aerial tree is meant as an example of reverie with vegetables and other plant life, which are to Bachelard the most restful and peaceful of reveries. “The upright tree is an obvious force that carries terrestrial life into the blue sky” (Bachelard, 1943/1988, p. 204). The vertical, aerial nature of a tree brings a sense of upward movement toward the heights, as he previously described through Nietzschean poetry. “Moreover, from this vertical life, the most diverse imaginations, whether they be of fire, water, earth, or air, can relive their favorite themes” (p. 205). Some dream “of the wind and the angry rustling of pine needles,” (p. 205) while others “experience powerfully the preeminence of water in vegetable life: they 'hear' the sap rising” (p. 205). One can imagine the sap flowing, nourishing the tree when touching its trunk. Tree is also the “father of fire” (p. 205) in that it burns a warming blaze. Through this discourse Bachelard is

showing that in the one object of tree, there is a “total spectrum of material imaginations” (p. 205) through each element.

Trees have a variety of shape, size and appearance. “They have so many and such different kinds of branches! The unity of their being will seem therefore all the more striking, as is their unity of motion and their bearing” (Bachelard, 1988, p. 206). They grow and change over time, and time is associated with air, as previously stated. “The tree unites and organizes the most disparate elements” (Bachelard, 1943/1988, p. 204). The “unity of their being” reminds me of the unity that air provides within astrology because astrology is based on the moment of one's first drawn breath of air. It is air that brings forth a unification of the earthen body, fiery spirit, and watery womb of emergence, which we carry with us throughout life because the body is mostly water. As previously stated, it is the air signs that also seek unity, harmony, and peace. Thus unity may be a root archetype of air.

Air in its most natural form is wind. As previously stated, wind can be absolutely still, or it can be at its most violent in a hurricane or tornado, with a full spectrum of speed and intensity that lies in between these two opposites providing an axis of wind, which may include the concept of time in the sense of speed being related to time. This is because we cannot measure speed without the use of time.

Bachelard (1943/1988) relates the image of wind to the unification of will and imagination. He accomplishes this task by providing that we can only see wind as it interacts with other matter such as dust or the bending of trees and sideways rain. “The wind, in its excess, is anger that is everywhere and nowhere,

that is born and reborn out of itself, that twists and turns” (Bachelard, 1943/1988, p. 225). Further he wrote, “we could say that wind is the symbol of pure anger, anger without purpose or pretext” (p. 225).

Strong winds may be frightening, and often occur at night, when the temperatures cool over the land, pulling the warm air inward from the ocean as high and low pressure systems trade places. Swirling winds crash into each other producing loud booms of thunder, while casting shadows across bedroom windows, surging one's imagination toward threatening mythical creatures. The cosmogonic whirlwind is not perceived in the material realm, but “rather as sources of power. Nothing can stop the whirling motion. In dynamic imagination, everything becomes active; nothing comes to rest. Motion creates being” (Bachelard, 1943/1988, p. 227). Bachelard suggests that “the world is created through anger” as it sets a foundation for “dynamic being” (p. 227).

Bachelard (1943/1988) proposes that anger is the fuel that ignites movement of creation. I might call it tension rather than anger because many see anger as more volatile. Also, his idea that forceful winds are angry is in direct conflict with his idea that air is peaceful and harmonious. Given that air does occur on a spectrum of stillness and violent motion, one might assume a tension between the peaceful stillness and the violent rage. Tension between opposites may provide the fiery energy that consumes air as its fuel, thus supporting Bachelard's idea. Tension between peace and rage may serve as the fire within air. Psychologically, what becomes of those who possess a strong air archetype? If they have a preference for peace and harmony, what becomes of their anger?

Bachelard also presents a discourse on *Silent Speech* as associated with air. “If we were to pay more attention to poetic exuberance and to all the forms that the joy of speaking takes—speaking quietly, rapidly, shouting, whispering, intoning—we would discover an incredible multiplicity of poetic breathing” (Bachelard, 1943/1988, p. 239). He is referring to the various cadence of speech, the spaces of time in between spoken words. Here we find language and words as part of the air element, as well as space and time, through a look at the “economy of breath” (p. 239).

Water.

Astrology.

Liz Greene.

Greene (1994) claims that water is the primal element from which life began at the dawn of time. Jung considers the collective unconscious to be made up of primal instinct, or archetypes and, as previously stated, Jung views water as symbolic of the unconscious. Both Greene and Jung associate water, that fills in low places and takes on the form of its container, with the unconscious. Greene and Jung also both agree that water of the unconscious is “chaotic depths” where “all things are merged” (p. 101) into unity. Greene recognizes astrological water signs to reflect the “shifting world of human feeling” (p. 101). I point out that Greene’s view of water as “primal element” (p. 101) seems in conflict with her view of fire as primal substance from which life emerged. She does, however, point out people of water feel “connected to others” (p. 101) and fear separation. Water people merge with others in a way of taking shape through other.

Water's intense need for connection in a loving way may cause people to lose themselves in the other's shape, or form. This appears to frighten other people forcing them to reject the water type. This may be a significant characteristic as a profile is built.

Stephan Arroyo.

Arroyo (1975) describes water as representing "the realm of deep emotion and feeling responses, ranging from compulsive passions to overwhelming fears to an all-encompassing acceptance and love of creation" (p. 97). He stipulates that water people are partially aware of the unconscious because "feelings by their very nature are partly unconscious" (p. 97) and consequently, water people are often unconscious of what motivates them. However, when water people "are in tune with the deeper dimensions of life with full awareness, they are the most intuitive" (p. 97). However, when water signs are not in touch with their own feelings, when they are unconscious, "they find themselves prompted by compulsive desires, irrational fears, and great oversensitivity to the slightest threat" (p. 98).

Water is fluid. This may be obvious, but when applying the archetype to personality, this may be significant. Water requires a container of some sort to define itself. They need other to be a container, to give them shape and form. They prefer earth signs to do that. The matching receptive energy of earth and water makes earth a most compatible source of form with its solidity and tenacity. Strong personalities belong to fire, which boils water with its boisterousness. Water "feel[s] most comfortable with others who are rather secretive and self-

contained, which gives them a greater feeling of protection and security” (Arroyo, 1975, p. 98).

Water may appear calm on the outside, but on the inside, there are storms brewing on hidden levels. Water can possess intense sensitivity leaving one to feel extremely vulnerable with emotional responses that can lead to a state of instability, as well as a predisposition to being too easily influenced by others. This is not a weakness, however, because water has great strength and power over a long period. The water element causes one to feel as though they must “protect themselves from outside influences in order to assure themselves the inner calm necessary for deep reflection” (Arroyo, 1975, p. 99).

Water signs “need dealings with other watery people or intense emotional involvement with whatever they are doing” (Arroyo, 1975, p. 103). They cannot separate from their experience. They are their experience. This makes sense given that they seek other to act as container, to give them form. They need to choose work and occupations that allow them to use their emotions. They also “detest all form of conflict, with the exception of some Scorpios” (p. 106).

Karen Hamaker-Zondag.

Hamaker-Zondag (1990) associates astrological water characteristics with “deep emotions” (p. 75), emotional instability, and a high degree of influence from surroundings. She does not see this as a weakness, but rather a willingness to enter other people’s feelings with them. She points out that Jung “postulates that feelings are completely subjective interactions between the ego and other entities such that a certain value is accorded to each entity by way of acceptance or

rejection” (p. 77). Hamaker-Zondag also correlates Jung’s typological feeling function with the element of water (pp. 75-83). Water type people’s ability “to put themselves in someone else’s place is so great that, often without knowing it, they quickly adopt the behaviour and ideas of others (p. 76). She also points out the water type tends to express its forcefulness “more on the spiritual plane than on the physical plane” (p. 76). She suggests that psychic or occult abilities are mostly unconscious, but active and this can lead to conscious emergence of “irrational fears, hypersensitivity and strong reactions to people and places” (p. 76). Because water is not a fixed shape, and takes on the shape or form of others, these sensitivities and reactions emerge from the unconscious. “Thus the forms accepted do not always correspond to the essential self of the water type” (p. 76). Water expresses a love of “solitude, quietness, and peace” (p. 76) while it possesses a great “capacity for bringing people together and for understanding their needs” (p. 76). The water type owns some “unconscious wisdom and insight” (p. 76) that can be transformed into creation.

Alchemy.

Carl Jung.

In Jungian terms, water is a symbolic representation of the underworld, or unconscious (Jung, 1934/1990, p. 18, [*CW* 9i, para. 40]), and he noted in volume 6 of his *Collected Works* that Lao Tzu equated water with “the way” because water “does not scramble. It is content with the [low] places that all men disdain” (as cited in Jung, 1921/1976c, p. 214, para. 360). Low places indicates the depths associated with the unconscious. Water flows into the lowest spaces and takes on

the shape of whatever container it flows into. Consequently it needs other to find its own shape, or identity.

Jung also viewed water as divine rite and a healing process. Water as divine rite is baptismal, in the Christian sense, and performs a duty of washing soul of sin (Jung, 1939/1989, p. 270 [*CW* 18, para. 615]).

The cult of Mithras . . . used baptismal water—that is quite certainly pre-Christian. We even have texts that bear this out. The rite of the divine water, or the aqua permanens—the “eternal water”—is an alchemical conception, older than its Christian use; and when you study the benedictio fontis, the actual making of the water, you see that it is an alchemical procedure. (Jung, 1939/1989, p. 270 [*CW* 18, para. 616])

There exists then a “continuity of tradition” (Jung, 1939/1989, p. 270 [*CW* 18, para. 616]) that pre-dates Christianity by several hundred years. Water, as an element, has been part of religious practices for centuries. As such, it must contain archetypal principles that influence psyche. As Jung points out “these mysteries have always been the expression of a fundamental psychological condition. Man expresses his most fundamental and most important psychological conditions in this ritual” (Jung, 1939/1989, p. 270 [*CW* 18, para. 617]).

In his essay “Faust and Alchemy” (1949/1989), Jung describes water as healing agent. He points to the drama of *Faust* as an archetypal symbol of death and rebirth through water, with water bringing about the rebirth. “Faust is taken to the classic ‘world of fable’ (collective unconscious) for ‘healing.’ The ‘water’ heals (aqua permanens, mare nostrum). From it emerges the mountain (rebirth of

the personality, alch. arising of the terra firma out of the sea)” (p. 749, [CW 18, para. 1698]). Water is not only healing, but symbolic of the collective unconscious, the underworld, through which healing and rebirth arrive. On a purely alchemical symbolic level, “water with its coolness and substantiality represents the passive object [and] detached contemplation” (Jung, 1958/1970, p. 394 [CW 10, para. 745]).

Jung identified the elements within the alchemical opus and specified that water belongs to “natural things” and to “prima materia [where] . . . these things are composite, i.e., mixed” (Jung, 1944/1993d, p. 263 [CW 12, para 367]). He further associated water with his typology function of sensing, which is to feel, touch, see, hear and generally experience the outer world predominantly through one’s senses.

Jung wrote of alchemical water from various perspectives in his essay on the text, *Rosarium Philosophorum* (1950-1937), which was one of the first texts written about the whole of alchemy and possibly originating around 1350 AD. The art of alchemy “consists of uniting the opposites which are represented as male and female, form and matter.” (Jung, 1937/1989, p. 797 [CW 18, para. 1781]) and can only occur “within nature.” The “4 roots,” (p. 797) or elements, are also required. The opposing elements are drawn as Earth-Water, Air-Fire. He goes on to say the prima materia, or “initial material” is also referred to as “lapis = stone, or salt or water” (p. 797) and water is the same as quicksilver. In other words, water is the prime matter from which all things are born, and in the *Rosarium* perspective, water opposes earth.

Jung describes the alchemical process, as depicted in the *Rosarium Philosophorum*, and explains an image of unity separating into duality, then trinity, and finally quaternary. The aqua permanens, or divine water, flows from an image of a fountain through three pipes representing three forms of water. “The three springs from the material Trinity (the spirit of God, brooding over the chaos, penetrated into matter and became water)” (Jung, 1937/1989, p. 798 [CW 18, para. 1784]). “Together with inert matter (earth) they constitute the unity which is indicated by the quaternity of the elements ($3 + 1 = 4$)” (p. 798).

We can see how water can symbolize the unconscious and prima materia because water seems to come from the original source of chaos, which is also prima materia, and the unconscious. This is true because “all chemical substances contain, in greater or lesser degree, the moisture, the water of the beginning that was brooded over by the spirit of God” (Jung, 1937/1989, p. 798 [CW 18, para. 1785]).

“The art of alchemy is a gift of the Holy Spirit” (Rosarium, as cited by Jung, 1937/1989, p. 799 [CW 18, para. 1785]). The “imperfect body” is dissolved back to the initial water by a “true philosophical solvent,” which is also fire, or the “baptismal water” (p. 799, para. 1786); “Spirit water, which is united with the prima materia in the same way as the spirit of God brooded over the water of the beginning” (p. 799, para. 1786). Fire is the Holy Spirit that is contained within spirit water, or aqua nostra.

Marie Louise von Franz.

In her book *Alchemy* (1915/1980), von Franz wrote of water in various conditions and symbolisms. She includes the symbolic water of bitter, Holy Ghost, water of life, and knowledge. She explains that bitter water is also divine water. It is the coniunctio, or union, in psychological terms, between original consciousness and the unconscious. She wrote,

Put yourself in an attitude of reflection in which you ask yourself where your conscious processes come from, link that with the fantasy material—the vapour which comes up from the unconscious—and that creates a living insight which is bitter. The insight we obtain by looking at ourselves is generally very bitter. (von Franz, 1915/1980, p. 90)

She clearly demonstrates that bitter water, or divine water, is the emergence of our unconscious contents and that bitterness, which is also divine, is the realization, or hubris bubble bursting, bringing with it new levels of conscious functioning through new perspectives and ideas. This may reinforce water as birthing new consciousness. New knowledge of self may emerge from one's own depths, as a deeper look is mirrored when shaping oneself to others, which was previously discussed.

Von Franz explains the Holy Ghost, of Christian mythology, is an image that allows for communication with Christ after his death. He is a comforter that “descends upon individuals again and again” (von Franz, 1915/1980, p. 248) allowing them to meet with Christ. Once an individual has a relationship with the Holy Ghost, and subsequently Christ and his philosophy, one no longer needs the

church or its doctrine. “The Holy Ghost becomes a kind of chemical agency which cooks, cleanses, purifies, and subtilizes alchemical matter. It is here conceived of as a kind of energy, something like fire or electricity, which has an effect upon matter” (p. 249). And through this idea, “spirit returns to its original, archetypal form, namely mana” (p. 249).

The point of baptism by water is to bring the Holy Ghost to the individual, to cleanse the spirit with divine water so the Holy Ghost may enter bringing one closer to communion with Christ. The Holy Ghost then is also the unconscious as accessed through active imagination bringing personal, spiritual philosophy to the individual.

Von Franz (1915/1980) wrote of water and knowledge,

Water in general, including urine, carries the projection of knowledge . . .

Psychogenic kidney troubles very often have to do with people being filled up with such bad water, for they have not the right attitude, or the right connection with knowledge; they just blather a lot of undigested knowledge and that is like urinating. So usually it can be said that water has to do with knowledge extracted from the unconscious, which can either be misused or used positively. (pp. 100-101)

Water is interpreted again as the unconscious and specifically knowledge of the unconscious, which can be used for good or for bad intents. Knowledge is interpreted based on context and meaning extracted. “In all religions, water is the life substance, which boils down to the fact that the extractio of the anima, or the

watery knowledge, is what takes place in the interpretation of a psychological situation, or a dream” (von Franz, 1915/1980, p. 101).

Edward Edinger.

“Solutio turns a solid into a liquid” (Edinger, 1985, p. 47). In the alchemist perspective, solutio returned solid matter back to its original state of water, dissolving the solid into its “undifferentiated state—that is, to prima materia” (p. 47). So water itself is metaphorically the womb, while solutio is returning to the womb, rebirth. Alchemists believed that a substance could not be transformed unless it was first reduced back to its first matter, or prima materia, water. From there the substance can be reshaped into something new and once again given form, or the coagulatio, earth. Psychotherapeutically, solutio takes the “fixed aspects” (p. 48) of personality and works to dissolve them so they can be reshaped, or reborn, into new attributes, or a new ego. The process analyzes “the products of the unconscious and puts the established ego attitudes into question” (p. 48). The unconscious then is the “maternal womb from which the ego is born. It is the prima materia prior to the differentiation of the elements by consciousness” (p. 48).

Edinger goes on to point out that a well developed ego would likely experience solutio as an anxious, or threatening, prospect, while an immature ego might find the process pleasant, or a “blissful regression” (Edinger, 1985, p. 49) because an immature ego seeks a return to mother. In Edinger’s view, a blissful solutio is most dangerous because it corresponds to the concept of the “Uroboric incest” a union with mother, or maternal womb, by an ego that is still “close to

mother and has not yet come to itself; but the sick ego of the neurotic can also take this form and so can a later, exhausted ego that creeps back to the mother after having found fulfillment” (Neumann, as cited by Edinger, 1985, p. 49).

Solutio has two sides; that which is being dissolved is viewed as negative while that which is emerging is seen as positive. The dissolution “is associated with the nigredo” (Edinger, 1985, p. 51). The blacker the substance becomes, the more it is considered dissolved. Solutio then can become mortificatio. “This is understandable because that which is being dissolved will experience the solutio as an annihilation of itself” (p. 51). An ego that is anxious of succumbing to solutio may be in a state of inflation, the union of ego and Self, “inflation is the cause and agent of solutio. A swollen ego is dissolved by its own excess” (p. 53).

Love and / or lust are agents of solutio. This corresponds to the fact that a particular psychic problem or stage of development often remains arrested or stuck until the patient falls in love. Then abruptly the problem is dissolved. Although new complications appear, life has begun to flow again. It has been liquified. (Edinger, 1985, p. 55)

Edinger points out this is true because Venus, the goddess of love, is associated with water, the dissolving of the King, and she is born of water.

In the process of solutio, the “dissolving agent will be a superior, more comprehensive viewpoint—one that can act as a containing vessel for the smaller thing” (Edinger, 1985, p. 56). In other words, in psychological terms, the more complex personality will contain the less complex personality. Water seeks a container, a shape or form, and one’s simple personality can dissolve into other’s

complex one. Finding one's way out of a complex solutio seems impossible. "Whatever is larger and more comprehensive than the ego threatens to dissolve it" (p. 56). The unconscious can dissolve the ego because it is vastly larger, more complex, and more comprehensive than anything ego can be on its own. Edinger offers examples of solutio with a group acting as the dissolving agent, or larger personality. He suggested that belonging to a "group collective can easily attract the projection of the Self and swallow up the individual who succumbs to it. Identification with political parties or religious creeds would be examples of solutio within a group" (p. 57).

The Psychic Life Cycle model that Edinger depicts in *Ego and Archetype* (1992), suggests that one begins ego development through ego identifying with the Self, or the God within. In positive form this is individuation and in negative form can be inflation, or possibly narcissism. One must experience rejection for one's ego to separate from Self and pass through humility, then onward toward acceptance of a new vision, or belief, bringing a re-melding of ego and Self. The new inflated position will hopefully be one of individuation or wisdom rather than arrogance or self-importance.

We can see that Edinger more directly equates solutio to the psychic life cycle of the ego-Self axis when he wrote,

The greater solutio is an encounter with the Numinosum, which both tests and establishes the ego's relation to the Self. As the flood myths tell us explicitly, the flood comes from God; that is, solutio comes from the Self. What is worth saving in the ego is saved. What is not worth saving is

dissolved and melted down in order to be recast in new life-forms. Thus, the ongoing life process renews itself. The ego that is committed to this transpersonal process will cooperate with it and will experience its own diminishment as a prelude to the coming of the larger personality, the wholeness of the Self. (Edinger, 1985, p. 81)

Solutio is the symbolic process of water. Edinger points to solution as one's relationship to Self through the mythical flood showing that water purifies in the sense that what is worth saving of the ego is saved. This could arguably be viewed as consciousness itself, while what needs to be purged, or cleansed, is removed. To cooperate with a solution process arguably brings a sense of renewal.

Philosophies.

Craig Martin.

Craig Martin describes water as personality characteristics through astrology. He begins his discourse on water by equating the element with feelings and emotions writing that, “water-style people are immersed in feelings and sensations. Their whole way of being dissolves in imagination, intuition, and connectedness” (Martin, 2010, p. 55). He utilizes well-known characters to depict varying water types. Romeo, with his determined romantic love, is chivalrous, sensitive, and naive. He “represents the complex emotional life of water, from the elation of love to the sadness of separation” (p. 56). Then there is cinderella who “daydreams about romance, happiness, and a heavenly match” (p. 56). Cinderella is “good-hearted,” courteous, respectful, compassionate, and “innately connected to the natural world around her” (p. 56). She teaches that “a loving heart pays off

in the end” (p. 56). Martin’s next example is TV’s Lieutenant Columbo who has a strong intuition, as most water types do, but also comes across as very affable and has a “contemplative manner” (p. 56) as he checks facts. He feels if someone is lying or not. One more character offering is Dorothy in the *Wizard of OZ*. Throughout the story she “shows compassion by helping others” and “protects what she loves in the face of danger” (p. 57). “She nurtures others, but also wants to be nurtured” (p. 57). And lastly, her famous line indicates the most important thing to water types, “There’s no place like home; there’s no place like home” (p. 57).

Some of the things Martin suggests water types might enjoy on a daily basis are a “leisurely breakfast” (Martin, 2010, p. 58) of something warm, to “meditate or pray” to help maintain a sense of balance, a “long, hot shower,” (p. 58) to help one get in touch with one’s feelings before starting on the day.

When water types first meet people, they come across as warm and sincere and will go out of their way “to make someone feel accepted and welcomed” (Martin, 2010, p. 59). People sense they are willing to listen and “understand them in a profound way” (p. 59). In a larger crowd, water types will stand by waiting to see who approaches them. They hang back feeling people out, trusting their first impressions. Water types observe, watching body language, facial expressions, and tone of voice.

Liking to help others out, water “needs to be needed (Martin, 2010, p. 61) and “comes alive when people depend on [them].” They connect through emotion, subsequently “always willing to play the rescuer or listen to somebody’s

problems,” (p. 61) existing to improve other’s lives. Because of all these attributes, water types have a deep need for “emotional validation” (p. 66), to be “reassured and understood,” and to feel “nurtured and protected” (p. 66).

Compassion is the most soothing to them. Some general adjectives for water are: Imaginative, artistic, sensitive, considerate, affectionate, loving, nurturing, supportive, protective, dedicated, sympathetic, intuitive, introverted, dreamy, psychic, and mystical.

John O’Donahue.

“Water has great generosity and humility. It insists on no particular shape” (O’Donahue, 2010, p. 42). It seeks a container and takes on that shape whether the container is a jug, river, stream, lake, or ocean. Each drop an individual within the collective container. O’Donahue correlates water to the imagination and views imagination as contrasted to will. Imagination is used to “discover the forms of perception and possibility” (p. 42) while attending to “the great flow of life.” Imagination allows the “voice of spirit” (p. 42) to enter one’s perception in profound ways. “For too long the spiritual quest has been exiled outside to the dry and endless regions of the air element. Now it is time to engage the water element that signifies the depths within us” (p. 43).

O’Donahue suggests a strong and profound relationship between spirituality, imagination, the unconscious, and water as archetypal element.

“Water enjoys freedom. It disperses itself evenly wherever it lies. There are no entanglements” (O’Donahue, 2010, p. 44). Water dissolves relationships. “Love unties and dissolves whatever is caught, hardened or entangled” (p. 44). Water

knows no conflicts or differences. Each drop melds into the other until it separates out again. In this way water identifies with other, becoming other.

“The darker side of water is its anonymity” (O’Donahue, 2010, p. 45). It “has no face” and no “center of identity or presence” (p. 45). A water’s level surface seems to hold little “differentiation of identity” (p. 45). Break through the surface to its depths and much can be revealed.

Gaston Bachelard.

Bachelard continues his discourse on the elements in *Water and Dreams: An Essay on the Imagination of Matter* (1942/1983) by illuminating symbolism of water as death in the “Charon Complex.” The term Charon comes from Greek mythology’s archetypal figure, Charon, who is the ferryman that takes the dead across the river Styx into Hades, or the underworld (Atsma, 2017, para. 1-4). Bachelard (1942/1983) claims that, “water, the substance of life, is also the substance of death for ambivalent reverie” (p. 72). He is referring to Jung’s notion that the symbol of a dead body placed inside a hollowed out tree and floated across water, as in the Charon complex, denotes a double maternalism. This is because both the tree and water are maternal, mother symbols.

The somber waters of death may become the waters of life, that death and its cold embrace may be the maternal bosom, just as the sea, which, although it swallows up the sun, gives it new birth in its depths” (Jung, as cited in Bachelard, 1942/1983, p. 73).

Bachelard (1942/1983) points out the symbol of the Charon Complex is displayed throughout literature in the form of “funeral water, of foamless water” (p. 77). To

depict foamless water as funeral water brings to mind the birth of Aphrodite from the sea foam, symbolizing birth, while foamless water symbolizing its opposite in death. Also symbolic of death by seawater is sinking ships, or shipwrecked boats. For example, “in the ancient Breton legends, phantom ships constantly glide by, hell-ships like the Flying Dutchman” (p. 77). And in many tales those lost ships reappear as ghost ships somehow bringing those aboard back to life, a rebirth of sorts. “Everything about death that is heavy and slow has also been marked by the figure of Charon” (p. 79). Bachelard points to an image of a heavily loaded vessel. This brings to mind the many refugees from Syria, or Cuba, piling into a small raft to cross a vast expanse of water to freedom and new life. Many do not survive.

We can see the Charon complex may be symbolic of risk taking. All those who willingly venture into open water in any craft, risking death to pursue oneiric life, must enter this complex through some mental and emotional state that drives and motivates them to value the risk. This might also be true of any venture that involves fear, or risk, whether it is investment in markets, or investment in life pursuits.

Bachelard (1942/1983) views water through another lens. He utilizes the mythological figure of Narcissus to convey water as mirror and divining tool. He begins his discussion of water as narcissism by pointing out that water is not solid. It moves and changes shape, unlike the earth element. Water images are “elusive, they give only a fleeting impression” (p. 19) because it can become rippled and move. Images upon water may have a “more compelling force” due to their depth and mirage-like quality. “Water becomes heavier, darker, deeper; it becomes

matter” (p. 20) as it is closest to earth in terms of matter. Fire burns matter and air is invisible and intangible leaving water, in all its fluid materialism, closest to earth. In Bachelard’s view, water images have a “will to appear” (p. 20) to the dreamer and “psychoanalytic doctrine has not given equal emphasis to both terms of the dialectic—seeing and revealing oneself—that is related to narcissism” (p. 20). Seeing one’s reflection is not the same as having one’s self revealed through an image.

In Bachelard’s terms the dialectic of narcissism in water is held through ego-narcissism and cosmic-narcissism. Narcissus held his gaze as reflected on the water’s surface, an ego-narcissism, which was held because the water was still, keeping his reflection whole and unmarred, much like a glass mirror. This wholeness holds little challenge in self-reflection because one is not distorted. From this perspective the ego seems satisfied in its own beauty. Bachelard (1942/1983) offers that “a whole book would be needed to develop the psychology of the mirror” (p. 21) pointing out that “human face is above all an instrument of seduction” (p. 21). He claims that “water serves to make our image more natural, to give a little innocence and naturalness to the pride we have in our private contemplation.” A mirror, like all man-made objects seems “too civilized, too geometrical, too easily handled an object” (p. 21). Nature is fractal, as is discussed in the next section on *Four as Wholeness* and fractal patterns are rough and uneven, not smooth.

The “natural depth of a watery reflection” may bring the deeper self-reflection that is necessary for the cosmic-narcissism to which Bachelard

(1942/1983) refers and interprets as “I am handsome because nature is beautiful, nature is beautiful because I am handsome” (p. 24). Narcissism holds a purpose, in Bachelard’s view. He wrote, “generalized narcissism transforms all beings into flowers, and it gives all flowers consciousness of their beauty” (p. 24). One may transform, or progress, from ego-narcissism to cosmic-narcissism as a part of the individuation process. Cosmic-narcissism then is to have a broader sense of self-reflection without need to be more beautiful, more unique, or more special than anyone else, or the cosmos itself. This ‘higher’ view may imply an individuated psyche that values self and others rather than being stuck in an either-or mindset.

Bachelard (1942/1983) wrote a chapter called "Water in Combination with Other Elements" (p. 93), which may be useful for this study as this is the only place in which he combines the elements to show how they might work together. He claims that material imagination “wants its favorite element to saturate everything, to be the substance of a whole world” (p. 93). Because water “assimilates so many substances” (p. 93) it draws to itself many essences. “It receives contrary matters, sugar and salt, with equal facility. It becomes permeated with all colors, all tastes, and all odors” (p. 93) because almost all other matters are dissolved in water. Because “water is the only liquid element” (p. 93), it may seem strange when another liquid won't mix with water, such as oil, when philosophically all liquids are water. Yet oil gets its fluidity from water. If a seed is pressed to release its oil, the seed created the oil from water absorbed by the plant, but it’s the seed's transformation into oil appears irreversible. Oil floats and is thick, and “doesn't it help water to burn” (Bachelard, 1942/1983, p. 94). Water

creates a variety of liquids. We can see these various liquids might exist on a spectrum of densities, which is why oil floats, because it is less dense than plain water.

Bachelard (1942/1983) works to “show how the material imagination effects combinations among the four fundamental elements” (p. 95) and realizes a significant feature of these combinations, which is that only two elements are combined at any time.

Material imagination unites water and earth; or water and its opposite, fire; or earth and fire. Sometimes it sees in vapors and fogs the union of air and water. But never, in any natural image, does it see the triple material union of water, earth, and fire carried out. A fortiori, no image can incorporate all four elements. Such an accumulation would be an unbearable contradiction for an imagination of the elements, a material imagination that must always elect one matter and give it preference in all combinations. (Bachelard, 1942/1983, p. 95)

Bachelard offers this simple concept of a predominant element, which may be of great significance to this study. If each element symbolically represents an archetypal pattern within psyche, as this study proposes to explore, then the notion that psyche cannot incorporate all four elements at any one time may indicate a prevalent pattern, much like Jung's typology suggests a predominant type of personality. If this is true, then it is perhaps prudent to suggest that elemental archetypes may occur within psyche as different degrees of function, or prevalence. This concept will have to be studied later on through a quantitative

analysis, which is not suitable for this study. Bachelard (1942/1983) explains this limitation of combining elements as a function of our binary system in that “the mixture of elements by the material imagination . . . is always a marriage” (p. 95).

A combination of fire and water can be seen in alcohol, as discussed in the fire section. Alcohol is a liquid that can burn, as is gasoline, kerosene, and many oils. However water cannot burn in its natural state. “Water alone, isolated, pure water, is only a punch that no longer flames, a widow, a ruined substance” (Bachelard, 1942/1983, p. 97). Fire heats water, transforming it to steam or vapor forcing it to unite with air. Clouds are formed by temperature changes that effect moisture in the air. Warmer temperatures allow air to hold more moisture, while cooler temperatures force moisture back into water leaving air to feel dry. What is also true is that excessively warm air, as is the case in desert regions, is dry due to too much heat. “In the realm of matters, no two can be found which are more opposed than water and fire” (Bachelard, 1942/1983, p. 98).

In previous discussion, it was stated that fire seems associated with narcissism, yet Bachelard associated it with water. Fire and water may combine to create narcissism within a psychological context. This could be so if fire burns away the water, which might be interpreted psychologically as a strong desire for self, which is an image of the fire archetype, burns away compassion for others, which falls on the emotional scale of water.

Bachelard (1942/1983) expounds on the marriage of fire and water as a common wonder. To see the sun rise up from the ocean connotes an image of fascination, or lava flowing up in red-hot rivers to meet the sea only to be cooled

to become earthen. “This union is not ephemeral. It is the condition necessary for continuous creation” (p. 100). “United, these two elements create everything. . . . Creation is the “intimate union of the dual power of fire and water” (p. 100). Bachelard confirms Jung's idea that water and fire are closely related to each other, and to the concept of creation. Water is related to creation because it is associated with birth and death, while fire is associated with the dynamic of creativity itself. In this way, these two elements are married. Water flows of its own accord to seek whatever container it may find, while fire propels itself forward and upward in expanded form. Both elements expand, but one is gentle, of the feminine principle, as it flows, while the other is aggressive, of the masculine principle, as it forces its will upon the world.

“If night is personified, it is as a goddess whom nothing resists, who envelops everything, who hides everything; she is the goddess of the Veil” (Bachelard, 1942/1983, p. 101). Night is a “universal phenomenon” (p. 101) that Bachelard combines with water because “water is the substance that lends itself best to mixtures, night penetrates the waters, dims the depths of the lake, saturates the pool” (p. 101). The deeper the water, the darker it is at the bottom. One might stare into it, both intrigued and frightened of what lies underneath, and how beautiful is water full of light that allows one to see all the way down to the earth. Overcast skies can give the sea a darkened shade of horror, especially if that sea rages from a storm. “Water at night gives a penetrating fear” (Bachelard, 1942/1983, p. 102). During daylight hours all the demons and shadows retreat, but in the early morning, mist and fog rise up from the water leaving the imagination

to deal with hidden figures. It is in the night, or fog, that “our vision no longer has the visible as its limit, but the invisible as its prison” (Claudel, as cited by Bachelard, 1942/1983, p. 103).

The union of water and earth provides our first materialism as water helps to shape clay or adobe for building our first structures. Plaster and flour both must mix with water to give them form or shape. Through water “the first reverie of the worker who moulds begins” (Bachelard, 1942/1983, p. 105). Water and earth combine to give water two roles, “softener and binder” (p. 105). It must soften the clay before it can be used for shaping, and of course ultimately baked by fire to harden for durability. Water “by destroying dryness—the work of fire—it is the conqueror of fire. . . . More than the hammer, it destroys lands; it softens substances” (p. 105). Water gives shape to earth, and reshapes it. Envision a dry lakebed that once was flush with water. There are cracks in the earth put there by the rapid evaporation of water. Water first shaped the space by softening and then altered it by drying. Then the earth hardens in a way that forces returning water to run off rather than soak in. We can see the role of fire here as well, once again reinforcing the idea that water and fire may be inseparable, yet remain divided.

We can see that water and earth combine to make mud in various ways. The tradesmen who work with it call water mixed with plaster powder, mud. Mud has various viscosities and its viscosity helps to determine whether water is used as a binding agent or a dissolving agent. Psychologically, this may present as various degrees of rigidity, meaning a person with a strong, or predominant, earth archetype might be more rigid and fixed in their thinking if they possess less

water. This is conjecture based on the previous astrological discussion of earth and water traits within a personality. What I am suggesting is that we might call degrees of rigidity, viscosity to more accurately reflect the archetypes from which they are born.

Bachelard offers a chapter titled *Maternal Water and Feminine Water* (1942/1983). “Emotionally, nature is a projection of the mother” (p. 115). Nature is something “we begin by loving it without knowing it” (p. 115). Nature is more than an objective landscape, it is a feeling within us as we look upon it, as we experience it, or connect with it. “If the feeling for nature is as durable as it is in some people, that is because in its original form it is at the root of all feelings” (p. 115). All things that flow are of water and “participate in water's nature” (p. 117), including mother's milk. In Bachelard's view, “all liquid is a kind of water; [and] all water is a kind of milk” (p. 117). Water, as mother, purports “water, like milk, is a complete food” (p. 118) and, according to Bachelard, occurs when “the feeling of adoration for the maternity of waters is passionate and sincere.”

We can see that water is referred to here as a feeling, an emotion, but a specific emotion of adoration, or gratitude, for the mother archetype. I distinguish between the mother archetype and one's actual mother. Bachelard does not write of this feeling as associated with a personality, but rather an archetypal image of nurturance and sustenance. Gazing upon a lake, creek, river, or ocean can bring similar feelings of nurturance and nourishment as one may receive while nursing at mother's breast. Water is food as it is imagined within its natural context. Water in a sink would not bring forth similar feelings as water in nature. Bachelard

(1942/1983) proposes that water is the “nutritive element” (p. 125) and appears as “ultra-milk, milk from the mother of mothers,” referring to mother nature.

Because water is the ultra-milk, water is also closely associated with the feminine principle. Nature is mother and female. “The woman-landscape takes its place beside the mother-landscape” (Bachelard, 1942/1983, p. 126). Bachelard refers to the poet Novalis who, in his writings, “is seized by an 'uncontrollable desire to bathe’” and notices that “no vision invites him” and “it is the substance itself, which he has touched, [that] summons him” (p. 126). Only when Novalis submerged into the water did his visions come. In this way water nourishes and invites experience of matter in its “liquid essence” (p. 126). Bachelard points out that Novalis' visions are that of touching what is untouchable because he submerges into the water. In this case water acted through his senses more than his feelings. He could not oneirically experience water through intuition or vision, but only if he dreamed of a physical interaction with it, a sensory experience. This may indicate that a person with a superior function of sensing may use that function within his dreams to experience the feeling function.

“Of the four elements, water is the only one that can rock. It is the rocking element. This is one more feature of its feminine make-up: it rocks like a mother” (Bachelard, 1942/1983, p. 130). Rolling waves on a pond will rock one as one floats. A rocking motion seemingly soothes children. I often see children floating in inner tubes, purposely looking to rock on the waves that pass under them. I too did this as a child. “Water carries us. Water rocks us. Water puts us to sleep. Water gives us back our mother” (p. 131). There is a lullaby written by Chris

Williamson and Shaina Noll that creates a vivid archetypal image of this idea. The words are: “Like a ship in the harbor, like a mother and child, like a light in the darkness, I'll hold you awhile. We'll rock on the water. I'll cradle you deep and hold you while angels sing you to sleep” (International Lyrics Playground, n.d, Para. 1-2).

The rocking motion commonly done for babies may not be only for babies. One study showed that rocking provides relaxation and induces deeper sleep (Breus, 2011, para. 1-4). *Pasadena Villa* (2015), a psychiatric treatment network, proposes the rocking motion of autistic kids may be due to three main theories: hyposensitivity, meaning the rocking is done to “stimulate an otherwise underactive nervous system” (para. 4), hypersensitivity, meaning “the person engages in rocking to seek relief from sensory overload,” or the person may rock “habitually to relieve stress” (para. 4). This action may release endorphins in the body causing a feeling of relaxation, or peace. This may tie into the idea of mother being nurturing and sustaining.

In his chapter on water and purity, Bachelard (1942/1983) makes clear that his aim is to sketch the symbolism of water as matter, not as religious rite, for rites is too vast a topic for his concerns. Rather he looks at the actual substance of water and its “oneiric power” as symbol of purity (Bachelard, 1942/1983, p. 134). “If things help put our ideas in order, then elementary matter does the same for our dreams” (p. 134). He stipulates that he does not use mythological material to amplify his ideas because “one cannot construct a psychology of the imagination by founding it on rational principles as though they were a basic necessity” (p.

135). I agree that quantitative science cannot fully evaluate psyche by removing the subjective, irrational value of psychological studies. Bachelard's entire series of writings on the four classical elements is done to promote the oneiric, or subjective, side of psyche through its expressed archetypal symbolism, while united with the material realm.

Oneiric drives work on us for good as well as for evil; we sympathize obscurely with the drama of the purity and impurity of water. Who, for instance, does not feel a special irrational, unconscious, direct repugnance for a dirty river? For a river dirtied by sewers and factories? We deeply resent this great natural beauty's being ruined by men. (Bachelard, 1942/1983, p. 137)

He claims that we instinctually understand a sense of right and wrong, a moral tone, for the health and well being of water. To see a factory pipe dumping dark, filthy looking liquid into a river grates on one's sense of purity, or morality.

Perhaps this vision is connected to Bachelard's previous discussion on our sense of fear associated with dark water? To peer into dark water is to see nothing, the unknown, or unconscious. Perhaps dirty water is the same as dark water to our perceptual task, or unconscious value. If so, this may also indicate the feeling of being offended may be on the same axis as fear.

Clear, fresh water is pure water, while salty water is bad water. This is true only because of human perspective and need. To label these waters as good or bad is to give a one-sided perspective, given that for fish, and mammals of the ocean, salty water is good water. In this way, water's purity seems dependent upon

psychological attributes. In modernity, science has the capacity to discern good and bad water through chemical analysis, but in the past, good and bad was determined through subjective criteria such as bitter water, “nitrous, sulphurous” (Bachelard, 1942/1983, p. 138) or nauseating.

“The psychology of purification is dependent on material imagination and not on an external experience” (Bachelard, 1942/1983, p. 141). Here Bachelard is pointing to purity ritual, or the cleansing of soul through the material practice of washing. For example, one will wash body with pure water, but from a river or stream where the water can take away the evil. To use a lake or still water would not be suitable. This indicates the use of imagination to employ the notion of movement allied to water for the purpose of removal of energy, or psychic filth. One might not imagine that water coming down stream to one's location might be contaminated with another's psychic filth, but only view it as clean and pure to aid self to remove unwanted guilt, shame, or other such psychic content.

As previously stated, in my view, there seems a human perspective that fresh water is good water, while salt water might be seen as bad water. In his chapter titled "The Supremacy of Fresh Water" (1942/1983), Bachelard does indeed discuss fresh water as superior to salt water. “It is a fact too long ignored by mythologists that sea water is an in-human water, that it fails in the first duty of every revered element, which is to serve man directly” (Bachelard, 1942/1983, p. 152). This comment confirms the idea that fresh water is superior water because of a human perspective.

He discusses the adventurer who travels to the beyond by going out to sea. Jung identified water as the symbol of the unconscious, as previously stated, and Bachelard refers to that notion here. “[The traveler] never speaks of the shore” (p. 153), but the myths and fables handed down to those who remain ashore loses something. “The narrator says too much for the hearer to feel it very much. The sea-oriented unconscious is, from then on, a spoken unconscious, an unconscious too dispersed in adventure tales, an unconscious that never sleeps” (p. 153). Through mythical tales of the sea, the unconscious is made conscious losing “all its oneiric powers” (p. 153). First hand experience brings the subjective into play, thus constellating the unconscious. The feelings, a water trait, must be had to fully understand an adventure because the subjective, or unconscious is an equal part of psyche to the objective conscious side. One without the other arguably loses something. This idea directly ties water to a complete psychological experience, which may amplify the idea of it representing the unconscious given that unconscious is required for full psychological participation.

Bachelard writes of "Violent Water" (1942/1983), “As soon as we give dynamic psychology its true role, . . . we shall not be long in understanding that reality can never be well founded in men's eyes until human activity is sufficiently and intelligently aggressive” (p. 159). He claims that phenomenologists do not give enough credence to the “degrees of tension in intentionality” (p. 159). He further identifies three types of intention: formal, dynamic, and material intentions. The idea is that “an object can be understood in its force, resistance and matter—that is completely” (p. 159). He views intention, and the types of tension

they cause, as significant because the world acts as mirror of will. “The greater the will, the greater the adversity” (p. 159). Human will is the initiator. The world does not initiate. The world may act as provocation for a response.

He further claims the four classical elements, or four material elements as he calls them, “are four different types of provocation, four types of anger” (Bachelard, 1942/1983, p. 160). Psychology will find “objective causes for those explosions that seem to be subjective” (p. 160). The elemental angers are crafty, violent, obstinate, or vengeful. Bachelard uses the terms tension, anger, and adversity, somewhat interchangeably. For clarity, adversity creates the tension that forces anger to emerge in one of the elemental forms described. He claims that a reverie of power is an essential builder of psyche and that those reveries are “brought to life by the hope of surmounting adversity” (p. 160) because we do not “come to know the world all at once,” (p. 160) but through a constructive process of overcoming obstacles. Pride of overcoming adversity in some way “gives dynamic unity to a being” (p. 160). He further claims “victories over the four material elements are especially healthful, invigorating, and refreshing. These victories govern four types of health, four types of vigor and courage” (Bachelard, 1942/1983, p. 161).

Bachelard (1942/1983) describes a man who walks with vigor as a person who overcomes the wind. Strong, hurricane force winds can be leaned into providing a quick victory for the most timid of people. A hero who falls to wind is no hero at all. The walker is a force for wind to reckon. “In water, victory is rarer, more dangerous, and more deserving of credit than victory in the wind. The

swimmer conquers an element that is more alien to his nature” (Bachelard, 1942/1983, p. 163). First attempts to swim give opportunity to overcome fear, while a first walk through wind does not meet this criterion for victory. Many a young swimmer is tossed into the deep end for the purpose of learning to swim in a way that does not allow fear to grab hold. Water, and its depths, seem innately frightening, and subsequently exhilarating to overcome.

“A leap into the unknown is a leap into water” (Bachelard, 1942/1983, p. 165). Leaping into water is the only real material expression of leaping into the unknown and therefore is of psychological significance. When being thrown into the deep end by a trusted parent or teacher, “there can be no other first impression than bitter hostility” (p. 166). Bachelard named the Swinburne Complex after the poet Swinburne whose poetry expressed “psychoanalytic themes” (p. 167), that show how “the elements of objective life symbolize with the elements of inner life” (p. 167). He further expounds on the duality within this complex around the concept of swimming, “cold water, when one triumphs over it courageously, gives a sensation of warm circulation” (p. 167). The ambivalence of dualistic fear and courage, cold and warm, creates a complex. The swimmer combats waves of force with every stroke, working to overcome the call downward toward waters depth. Determination and stamina are required to overcome that pull. Stopping movement may result in the water having its way. An American film titled *Open Water* (2003) features this type of determinism and stamina as a couple, scuba diving at the Great Barrier Reef, are left behind by their tour boat, in shark-infested waters. This film is categorized as a psychological thriller. The image of being left to

tread water, with no land in sight, is horrifying to many people, and exemplifies, in my view, the Swinburne Complex. “The swimming, with its ridiculous name, will never give its true setting to the working out of a complex” (Bachelard, 1942/1983, p. 168) because it will not isolate a person, which is “so necessary for the psychology of a cosmic challenge. In order to project our will successfully, we must be alone” (p. 168).

We can see from this imagery that to dive into the unconscious, which is symbolized by deep water, may be a personal challenge of will and stamina. This imaginal act of violence has the capacity to force one's psyche to overcome a complex, a psychological ambivalence within any dualistic trap in which one might find oneself. Anger may be required to push oneself against the waves of emotion, to use anger, in all its many forms, to go deep and explore what lies underneath.

Prima Materia, Unus Mundus, Duality, Quaternity, and the Egg.

We can see from the previous text within this study that four is a symbolic representation of wholeness as viewed through alchemy, astrology, and Jungian typology. The four elements of fire, earth, air, and water are archetypal images, or symbols, of this concept. I will explain the image of prima materia before proceeding. Jung (1944/1993a) wrote, “Blackness is the initial state, either present from the beginning as a quality of the prima materia, the chaos or massa confusa, or else produced by the separation . . . of the elements” (p. 230, [CW 12, para. 334]). Prima materia is the unconscious, out of which “grows the philosophical tree, the unfolding [alchemical] opus” (Jung, 1946/1982a, p. 303 [CW 16, para.

519]). Prima materia is the “transforming substance” (Jung, 1949/1989, p. 752 [CW 18, para. 1701]) where “the elements are fighting each other” (p. 752). Prima materia is the original, primordial chaos from which emerges archetypal images as structured patterns, or consciousness. Consciousness then is order.

Prima materia is how alchemists referred to what Jung called the collective unconscious, the primordial psychic energy from which consciousness emerges. In volume 14 of his *Collected Works*, Jung (1955-1956/1989) cites Gerhard Dorn, a philosopher and alchemist, and he wrote,

In the beginning God created one world (Unus Mundus). This he divided into two, heaven and earth. ‘Beneath this spiritual and corporeal binarius lieth hid a third thing, which is the bond of holy matrimony. This same is the medium enduring until now in all things, partaking of both their extremes, without which it cannot be at all, nor they without this medium be what they are, one thing out of three’. The division into two was necessary in order to bring the ‘one’ out of the state of potentiality into reality. (p. 462 [CW 14, para. 659])

Here we see the world of consciousness is called Unus Mundus and exists by a splitting, or division, a separation of the ‘one’, which is prima materia. This shows that Jung arguably envisioned that prima materia emerged into consciousness as duality, or as opposites on an axis of psychic energy, we might say. The two psychic energies then may be viewed within conscious constructs as a quaternity, or fours. Some examples of non-psychological duality symbols are black-white, hot-cold, up-down etc. Each of these examples may be a single

archetypal axis, meaning they are opposites of the same dynamic energy, or archetype, but give the appearance of being two separate things. For example, black and white are colors on an axis, or spectrum. There are many colors in between these two opposites. Hot and cold belong to the same axis of temperature and there are many degrees along that axis that exist between these two extreme opposites. Opposites may indicate an axis of archetypal energy. Given that psyche appears to function within a parameter of opposites, or duality, it makes sense that we might perceive wholeness as quaternity because, for example, two opposing ends of a spectrum, such as thinking-feeling, times two of another axis of opposing dynamics, such as intuition-sensing, seemingly equals four attributes, even though there may be two archetypal attributes comprising two axes.

Duality is the first separation of the elements from *prima materia*, or from the one, the collective unconscious. Viewed through the metaphor of a fertilized egg, unity (the egg) first separates into duality, or into two cells, and duality becomes quaternity, much like cellular division. Of course an egg continues to divide to become a complex organism. The egg, which represents the feminine principle of *prima materia*, begins as a single cell full of potential to become something that may thrive in *Unus Mundus*. Upon fertilization, which is symbolic of the conscious world extracting the unconscious, or a creative idea birthing, the egg becomes two cells, which may be symbolic of an emergence of consciousness from the unconscious. Then the egg further divides into four cells and so on. This process of division creating growth into something new could arguably be viewed

as symbolic of individuation, which is Jung's idea of personal psychological growth.

This system of division into opposites seems complicated. Our ability to comprehend psychological complexity past the initial quaternity may be inept. Our conscious psyche may only see, archetypally, up to the second division of the egg, or the quaternity. If we cannot see past the quaternity, due to overwhelming complication, this may be a potential reason that four is commonly viewed as wholeness throughout many cultures. To the conscious psyche, any dynamic past quaternity may be perceived as a return to chaos. What could also be true is that four is viewed as wholeness because that is the deepest root that can be traced back from the outer margins of chaos, or complexity. Either view brings the same problem, four is viewed as wholeness, which may or may not be limiting.

The idea of unity separating to bring growth seems significant to understanding psyche as it relates to nature, that humans are arguably a product of nature and its patterns. The above example of an egg becoming a living being is but one reflection of nature. I will go into some detail about the idea of unity separating into quaternity, or unconsciousness becoming consciousness, using a mathematical concept called fractal geometry.

Benoit Mandelbrot discovered fractal geometry and its application today is "so numerous and diverse you wouldn't believe it" (Nova, 2008, para. 8.). Mandelbrot "became fascinated by, and then almost exclusively devoted to, all kinds of phenomena in which irregularity and variability dominate but are so great that they don't average out" (para. 8). For example, the shape of shorelines,

clouds, mountains, lightening etc. all have irregular shapes, yet seem to hold an underlying pattern. Arguably the psyche may be similar in that people seem to have overarching patterns to behavior and cognitions, yet each person seems unique in personality, much like every cloud, rock, or lightening bolt is unique, but maintains similarities. Traditional Euclidean geometry (Weistein, n.d., para. 1) deals with two and three-dimensional regular shapes. Fractals deal with things that are “irregular and fragmented at many scales” (para. 1). Mandelbrot chose the term fractal from the Latin adjective *fractus*, meaning “irregular and fragmented” (Nova, 2008, para. 5).

In raw nature, very few shapes are simple: the pupil, the iris, the moon—with two hands, you can count all the simple shapes of nature. Everything else is rough. But if you look around us, almost everything industrial is very smooth, round, flat, corrugated, and so on. (Nova, 2008, para. 12)

To recapitulate, nature is irregular and fragmented, while man made objects are smooth and even. Psyche is a product of nature, because it is definitely not man-made. Mandelbrot developed fractal geometry to manage the rough, irregular shapes of nature. If psyche is a natural phenomenon, then reason suggests that psyche may also be irregular thereby placing value on looking into the potential of fractal geometry applied to psychology. I will proceed to explore this idea through a Jungian comparison between the alchemical process of unity separating into duality, and further into quaternity, and Mandelbrot’s fractal geometry.

Self-Similarity.

By definition a fractal is “any of various extremely irregular curves or shapes for which any suitably chosen part is similar in shape to a given larger or smaller part when magnified or reduced to the same size” (Fractal, n.d.). A quadratic equation is called quadratic if an exponent is 2 because this means square (mathisfun.com, n.d., para. 1). A quadratic equation works with squares and squares have four corners, hence the term quadratic. For example, a fractal would take a simple quadratic equation such as $y = x^2 + 1$ and apply the solution back into the same equation (Schwarz, M. & Jersey, B. 2008, [loc. 0:20:55]). Then that solution would be applied back into the equation again. Each time a solution is put back into the same equation is called an iteration. Each iteration is placed into a traditional X | Y table for linear equations. The solutions placed in the table are together called a set.

French mathematician, Gaston Julia, created the re-iteration method. Julia did not live during the computer age and was unable to acquire an image like Mandelbrot did through thousands or millions of iterations. Each iteration creates an irregularity to the resulting geometric shape. With the invention of computers, Mandelbrot was able

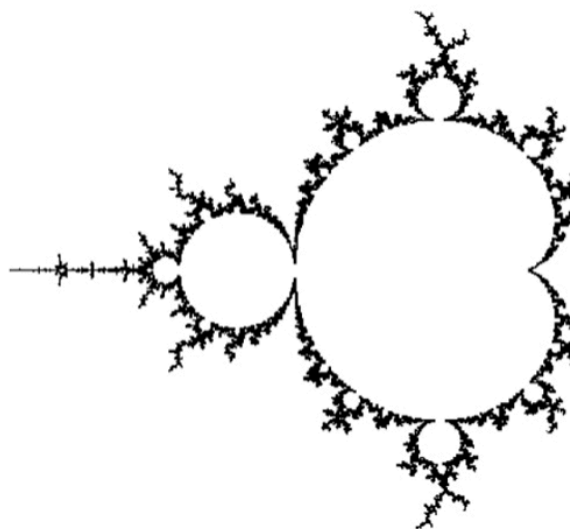


Figure 5. Benoit Mandelbrot's fractal image created from all the Julia set. *Mandelbrot set.*

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to input an equation and run millions of iterations. The results are an image that no matter how much you magnify, it remains exactly the same as the original version. The rough surface texture, as found in nature, such as coastlines, clouds, trees, the human nervous system, circulatory system, etc. all have this same feature of self-similarity and fractal geometry defines the shape through one simple equation.

Julia had re-iterated many equations into table sets of solutions and Mandelbrot became fascinated with the various images (PBS Nova, 2008, [loc. 0:22:19]) and came up with an equation that put all the Julia sets together into one image, $f(Z) = Z^2 + C$. This created the now famous image that defines fractal geometry, the Mandelbrot set (see figure 5).

In my view, the self-similar property of fractals may be homogenous to the concept of cellular division. Within the egg, fertilization triggers division of cells in a fashion likened to iteration. First a single cell, then two cells, then four cells and so on. Each division of cells is similar to a single iteration and would be mathematically represented as 2^x , with the exponent x being the number of iterations. In an egg, the iterations are contained within a boundary, a membrane, growing until a self-similar figure emerges into *Unus Mundus* as a living being. We can see this on the physical level as a newborn baby. Fractals have boundaries as well.

Fractal Boundary.

There exists a boundary where the image of a fractal disappears from physical reality. For example, a tree has branches and leaves that conform to fractal geometric patterns. There is a point at which the branch stops within the

physical plane. The branch does not go on forever, but it does keep growing over its lifetime.

Arguably, the function of the human psyche, according to Jungian theory, seems similar to that of fractals. Psyche has an unconscious, which could be symbolized by an egg. It possesses a four-fold function of personality, of thinking, feeling, sensing, and intuiting on the conscious side. In between conscious and unconscious one can presume there may be a boundary. There must be some kind of boundary or it seems likely there would be no unconscious. Ideas birth into consciousness as archetypal images, born from structured patterns within the prima materia, the unconscious, much like a human is born from the womb emerging into Unus Mundus, consciousness, as a self-similar image.

A simple quadratic equation such as $ax^2 + bx + c = 0$ might take us from unity to duality to quaternarity. In its current form, this equation is quadratic. The squared variable makes it so. To solve this

equation, one would need to use the quadratic formula (see figure 6), because the solution is

$$x = \frac{-b \pm \sqrt{b^2 - 4ac}}{2a}$$

equal to zero, which solves for the variable x by

Figure 6. *Quadratic Formula*

Openclipart.org

providing two solutions, one a positive solution and the other a negative solution.

The purpose of the \pm sign in the formula provides for both solutions. In this scenario, the quaternary becomes a duality of opposites through the positive and negative solutions on either side of zero. Zero may be viewed as the boundary between the two opposites, or the center of the axis and is often referred to as zero point.

We can see from the above discussion that there may be potential mathematical symbolism for the alchemical process laid out by Jung representing psychological processes of emergent ideas from prima materia to Unus Mundus. If psychological fractals continue reiterating past the quaternity, meaning past the archetypal four elements, there is potential for that complexity to be overwhelming or beyond discernment thus creating a potential perception of four as wholeness simply because we may not be able to see wholeness beyond the quaternity. For the sake of argument I will introduce one more numerical concept to expand on this idea.

Enneagrid as Unus Mundus.

There exists a long-term argument called Platonism (Zyga, 2013, para. 1), which hypothesizes that physical reality reflects mathematics as its “mother tongue” (Zyga, 2013, para. 1). Not everyone believes this point of view, but about “80% of mathematicians lean toward a Platonist view” (para. 1). Number theorists look for patterns in numbers and have found some examples of harmony in nature that may intrigue, such as the Fibonacci sequence, which begins with the number 1, adding to itself ($1 + 1$) to get 2. Then 2 is added to 1 to get 3. 3 is added to 2 to get 5 and 5 is added to 3 to get 8. This sequence is a pattern of addition that results in many correlations to nature such as numbers of flower petals on a plant. The ratio of these numbers is close to the same throughout the sequence, no matter how high up the number line the numbers are added together. That ratio is called Phi, or the Golden Mean. Its numerical value is 1.618 and is commonly known.

The Platonist view of number theory suggests that Unus Mundus itself may have a mathematical pattern to it, although that pattern remains unknown. However, I suggest a potential pattern of numbers for consideration as symbolic of Unus Mundus because it is universal to our physical reality, and it is fractal. This idea also may put forth an argument against the number four representing wholeness because if psyche does expand into Unus Mundus in a fractal pattern, then wholeness would be very complex and far beyond the number four. However, if wholeness takes psyche back toward prima materia, then quaternity is a step, as is duality before returning to the unconscious. Four does significantly present within the numbered pattern I am referring to, as is soon shown. The pattern of numbers that may symbolize Unus Mundus I call the *Enneagrid*. Ennea is Greek for the number nine. The reason for this is shortly apparent as I move forward in this chapter.

I discovered the Enneagrid while passing time looking at a multiplication table in the back of a composition notebook (see figure 7). I had recently been reading about numerology and something numerologists do called rooting down the number. Rooting down a number means to take any number down to a single digit by adding the individual digits within it. For example, adding the digits 1 and 2, to arrive at the single digit 3, roots the number 12 down. If a larger

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
2	4	6	8	10	12	14	16	18	20	22	24	26	28	30
3	6	9	12	15	18	21	24	27	30	33	36	39	42	45
4	8	12	16	20	24	28	32	36	40	44	48	52	56	60
5	10	15	20	25	30	35	40	45	50	55	60	65	70	75
6	12	18	24	30	36	42	48	54	60	66	72	78	84	90
7	14	21	28	35	42	49	56	63	70	77	84	91	98	105
8	16	24	32	40	48	56	64	72	80	88	96	104	112	120
9	18	27	36	45	54	63	72	81	90	99	108	117	126	135
10	20	30	40	50	60	70	80	90	100	110	120	130	140	150
11	22	33	44	55	66	77	88	99	110	121	132	143	154	165
12	24	36	48	60	72	84	96	108	120	132	144	156	168	180
13	26	39	52	65	78	91	104	117	130	143	156	169	182	195
14	28	42	56	70	84	98	112	126	140	154	168	182	196	210
15	30	45	60	75	90	105	120	135	150	165	180	195	210	225

Figure 7. *Multiplication Table*

Public domain. Boston Carter

number is being rooted, the same process occurs. For example, 358 would be rooted by adding $3 + 5 + 8 = 16$. Then add $1 + 6 = 7$. Seven would be the rooted down digit of 358 (Bluewolf, 2003, para. 7). I began to root down the digits in the multiplication table, writing down the

1	2	3	4	5	6	7	8	9	1	2	3	4	5	6
2	4	6	8	1	3	5	7	9	2	4	6	8	1	3
3	6	9	3	6	9	3	6	9	3	6	9	3	6	9
4	8	3	7	2	6	1	5	9	4	8	3	8	2	6
5	1	6	2	7	3	8	4	9	5	1	6	2	7	3
6	3	9	6	3	9	6	3	9	6	3	9	6	3	9
7	5	3	1	8	6	4	2	9	7	5	3	1	8	6
8	7	6	5	4	3	2	1	9	8	7	6	5	4	3
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
1	2	3	4	5	6	7	8	9	1	2	3	4	5	6
2	4	6	8	1	3	5	7	9	2	4	6	8	1	3
3	6	9	3	6	9	3	6	9	3	6	9	3	6	9
4	8	3	8	2	6	1	5	9	4	8	3	8	2	6
5	1	6	2	7	3	8	4	9	5	1	6	2	7	3
6	3	9	6	3	9	6	3	9	6	3	9	6	3	9

Figure 8. Multiplication table

rooted to single digits.

Rooted Multiplication Table. Boston Carter

single digits on some graph paper to keep them in their respective positions within the multiplication table. The result is viewable in figure 8. At first glance the rooted multiplication table may seem confusing. If we look closer, we can see a pattern reveal itself. Actually many patterns exist within the Enneagrid, but the first one I will point out is a boundary created by the number nine. The nine-line (see figure 9) is in grey text to show where within the grid it appears. The nine-line creates a boundary that divides the grid into repeating patterns of numbers. No matter how far out into the number system you multiply numbers together, this pattern remains constant when numbers are rooted down to single digits.

1	2	3	4	5	6	7	8	9	1	2	3	4	5	6
2	4	6	8	1	3	5	7	9	2	4	6	8	1	3
3	6	9	3	6	9	3	6	9	3	6	9	3	6	9
4	8	3	7	2	6	1	5	9	4	8	3	8	2	6
5	1	6	2	7	3	8	4	9	5	1	6	2	7	3
6	3	9	6	3	9	6	3	9	6	3	9	6	3	9
7	5	3	1	8	6	4	2	9	7	5	3	1	8	6
8	7	6	5	4	3	2	1	9	8	7	6	5	4	3
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
1	2	3	4	5	6	7	8	9	1	2	3	4	5	6
2	4	6	8	1	3	5	7	9	2	4	6	8	1	3
3	6	9	3	6	9	3	6	9	3	6	9	3	6	9
4	8	3	8	2	6	1	5	9	4	8	3	8	2	6
5	1	6	2	7	3	8	4	9	5	1	6	2	7	3
6	3	9	6	3	9	6	3	9	6	3	9	6	3	9

Figure 9. Nine-Line. Boston Carter

A constructionist view might suggest that humans created our counting numbers system and the math that goes with it, therefore nothing significant about this, but platonists might contend the symbols humans applied to a counting system does not matter because the counting system remains constant. Humans only applied symbols so it could be identified and no matter what symbols were used for our counting system, the same patterns would hold true. This seems more of a philosophical debate than a quantifiable debate. For the purpose of this study, both ideas may be true and I will move forward with the discussion on four as wholeness.

The nine-line creates a table of repeating numbers 1-8. Within the interior boundary of the nine-line exists something that further points to the significance of the number 9. There exists a division between 4 and 5 that sorts numbers in pairs that add to 9. Figure 10 shows the division of number pairings as a bold line between 4 and 5. It also shows the number pairs that add to 9 as color matched. For example, $1 + 8 = 9$ so both 1 and 8 are the same color, green. $2 + 7 = 9$ so 2 and 7 are both color matched as red. The color does not matter, only that they are matched to show they add to 9.

This pairing system is true both horizontally and vertically.

1	2	3	4	5	6	7	8	9	1	2	3	4	5	6
2	4	6	8	1	3	5	7	9	2	4	6	8	1	3
3	6	9	3	6	9	3	6	9	3	6	9	3	6	9
4	8	3	7	2	6	1	5	9	4	8	3	8	2	6
5	1	6	2	7	3	8	4	9	5	1	6	2	7	3
6	3	9	6	3	9	6	3	9	6	3	9	6	3	9
7	5	3	1	8	6	4	2	9	7	5	3	1	8	6
8	7	6	5	4	3	2	1	9	8	7	6	5	4	3
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
1	2	3	4	5	6	7	8	9	1	2	3	4	5	6
2	4	6	8	1	3	5	7	9	2	4	6	8	1	3
3	6	9	3	6	9	3	6	9	3	6	9	3	6	9
4	8	3	8	2	6	1	5	9	4	8	3	8	2	6
5	1	6	2	7	3	8	4	9	5	1	6	2	7	3
6	3	9	6	3	9	6	3	9	6	3	9	6	3	9

Figure 10. Matching colors show how columns add to

9. *Colored Number Pairs*. Boston Carter.

What this table shows is that when looking at the rooted numbers as pairs that add to 9, there is a significant archetypal image presenting (see figure 11). There are four patterns of numbers that repeat exactly the same throughout our numbering system regardless of how far out into the reaches of numbers we multiply. There are four quadrants of numbers that mirror each other exactly.

Within the interior of the nine-line the upper left quadrant exactly mirrors the lower right quadrant, creating an axis of opposites. The upper right quadrant exactly mirrors the lower left quadrant, creating a second axis of opposites. This pattern repeats throughout the number system.

The number 9 surrounds the repeating patterns and stands alone akin to a membrane. It also exists within the interior boundary only once within each quadrant as if the nucleus of a cell. The symbolic significance of the number 9 is a philosophical debate that will not be discussed in this study.

1	2	3	4	5	6	7	8
2	4	6	8	1	3	5	7
3	6	9	3	6	9	3	6
4	8	3	7	2	6	1	5
5	1	6	2	7	3	8	4
6	3	9	6	3	9	6	3
7	5	3	1	8	6	4	2
8	7	6	5	4	3	2	1

Figure 11. Numbers mirror each other in a quadrated

pattern. *Four Quadrants.*

Boston Carter.

1	3	2	5	3	7	4	9	5	2	6	4	7	6	8	8	9
3	6	9	9	3	6	2	9	6	9	3	6	6	6	6	6	9
2	6	4	1	6	5	8	9	1	4	3	8	5	3	7	7	9
5	1	6	6	2	7	3	7	3	8	4	4	4	4	4	4	9
3	9	6	6	9	3	3	9	6	6	9	3	3	9	6	6	9
7	5	3	1	8	6	4	2	2	2	2	2	2	2	2	9	
4	3	8	2	3	1	7	9	2	8	6	7	1	6	5	5	9
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
5	6	1	7	6	8	2	9	7	1	3	2	8	3	4	4	9
2	4	6	8	8	1	3	5	7	7	7	7	7	7	7	9	
6	9	3	3	9	6	6	9	3	3	9	6	6	9	3	3	9
4	8	3	7	2	6	1	5	5	5	5	5	5	5	5	9	
7	3	5	8	3	4	1	9	8	5	6	1	4	6	2	2	9
6	3	9	6	3	9	6	3	9	6	3	9	6	3	9	9	
8	6	7	4	6	2	5	9	4	7	3	5	2	3	1	1	9
8	7	6	5	4	3	2	1	1	1	1	1	1	1	1	9	
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9

Figure 12. Black numbers added and rooted create

a self-similar pattern. *Fractal Weave.* Boston Carter.

One more feature of the Enneagrid that may be of some consequence to this study is that it is also similar to a fractal in its nature of reiterations, both as the pattern repeats throughout the multiplication table, and within itself like that of a fractal. We can see in figure 12 that when the black numbers are added together side by side, and those numbers rooted down, the same pattern repeats again. This reiterated self-similar pattern is, by definition, a fractal. The numerical reiterations may arguably symbolize Unus Mundus. Platonist views would say yes, but constructionist views might say that this is still based on a numerical system that humans created. If that is true, then it stands to reason that upon a change in consciousness within humanity, we would have to create a new counting system and four may no longer be seen as wholeness.

If one draws lines among the number pairs, such as joining all the 1's and all the 8's, geometric shapes form in a two-dimensional manner (See figure 13). Given that we exist in a three-dimensional space of length, height, and width, it may make sense to draw these lines in a cube of number patterns to see a true representation of the geometry.

1	2	3	4	5	6	7	8
2	4	6	8	1	3	5	7
3	6	9	3	6	9	3	6
4	8	3	7	2	6	1	5
5	1	6	2	7	3	8	4
6	3	9	6	3	9	6	3
7	5	3	1	8	6	4	2
8	7	6	5	4	3	2	1

Figure 13. 1-8 Pair in Two-Dimensional Form.

Boston Carter.

When this is done, we have six sides to a cube with four quadrants on each side. Each side of the cube is laid out in an 8 x 8 grid with each of the rooted numbers placed appropriately. Where each of the 1 and 8 numbers connect within the cube

becomes a point to where a line is drawn. The geometric image in figure 14 is the result of the 1-8 pair of numbers drawn in three dimensions. As pointed out previously, there may be other ways to draw these numbers together.

For the sake of curiosity, I also present the three-dimensional drawing of the 3-6 pair of numbers because 3 and 6 appear in the Enneagrid twice as often as any other number pair. The way I connected them together creates a geometric shape known as Metatron's Cube (see figure 15).

The six sides with four quadrants each creates 24 as wholeness rather than four as wholeness. Four as wholeness in three-dimensional space adds complexity that may be beyond our comprehension in terms of psychological patterns of personality or function. Jung pointed out, as previously shown, that alchemy symbolically represents psychological process. Unity, or the collective unconscious, separates into the four elements, or consciousness, and four

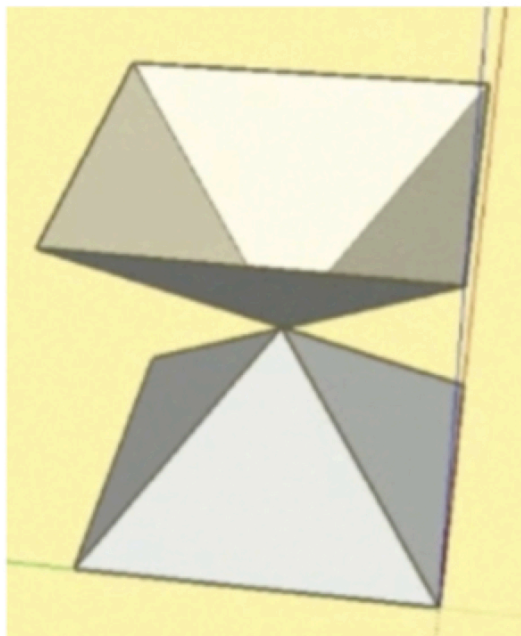


Figure 14. *1-8 Pair: Three Dimensions.*

Boston Carter.

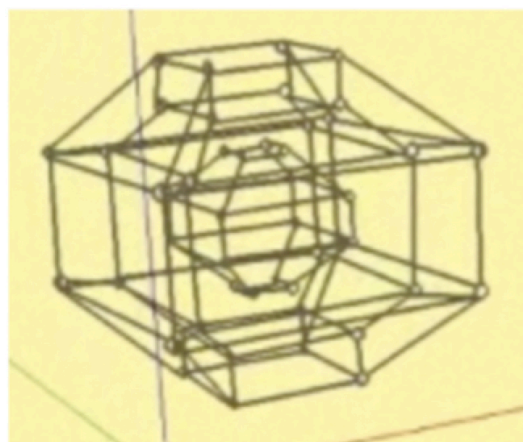


Figure 15. *3-6 Pair: Three Dimensions.*

Boston Carter.

represents wholeness. I hypothesize that consciousness emerges from the collective unconscious but then must participate in three-dimensional space creating a greater complexity as the four elements interact in a fractal pattern. There is no current method with which this can be tested and I make no assertions about it, but want to mention as potential for future study.

After discovering this unique characteristic of our number system years ago, I began searching for more information about it. I found two books that mention it. One is called *Number 9: The Search for the Sigma Code* (1998) by Cecil Balmond, and the other is called *A Beginner's Guide to Constructing the Universe: The Mathematical Archetypes of Nature, Art, and Science* (1994) by Michael Schneider. I contacted Mr. Schneider by email, sometime in the year 2000, asking where he found the table. As I recall he responded that he discovered it himself as a boy, but years later, upon seeing a painting of Islamic tile patterns, realized the tile patterns matched the geometric shapes he found within the table. He did not think to create geometry with this table until after publishing his book (personal communication, 2000). Mr. Balmond did create geometric shapes in his book, but they are not the same as what I drew. This may indicate that there may be several ways to contemplate any potentiality of the Enneagrid, including as symbol of Unus Mundus and four as wholeness.

Elements As One Archetypal Image

There may exist patterns within the elements, as a whole, that I will put forth as a single archetypal image utilizing previously discussed information on each element. This section follows the *Four As Wholeness* section to illustrate a

potential of wholeness within the four that may reiterate into fractal patterns within psyche.

The nature of this study is a complicated set of binaries in that the four elements are dualistic as individual and collective, positive and negative, objective and subjective. They are discussed separately from each other, while in reality may act upon each other in varying degrees and methods. The built in dichotomy of the four elements continues the binary impact, of their archetypal existence. The very nature of duality separating from unity carries forward the quaternary of the four elements existing in opposition on these axes. A discourse of individual elements allows specific identification, but may contribute to confusion of overlapping subjective processes. For that reason, a quartered circle image may provide some orderly reason to the elements interactions.

All four of the elements work on two axes, according to alchemy, in that earth opposes water, and fire opposes air. In my view, water opposes air and earth opposes fire, as is soon shown. I also propose there is potential for the elements to work with each other on the square angle, such as water-earth, water-fire etc. The resulting image in Figure 16 shows these binary potentials in a squaring-the-circle type of image.

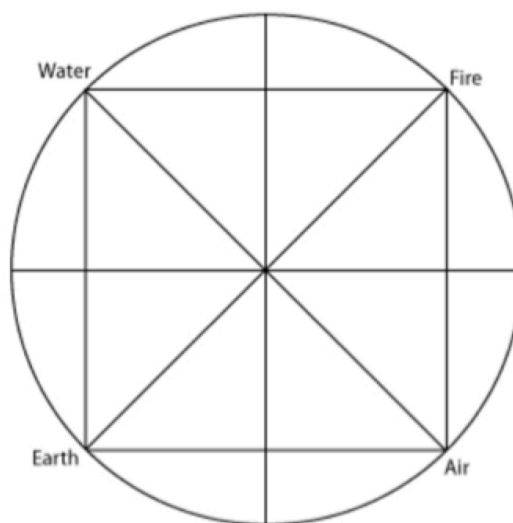


Figure 16. *Element Axes.*

Boston Carter.

The elements have been used consistently since ancient times to discern archetypal patterns in alchemy and astrology. Both ancient sciences were ideal subjects for Jung to study archetypes because both are largely undisturbed through reinterpretations over the centuries, and because both provide fodder for subjective projections onto external contents allowing unconscious contents to be clearly viewed. Keeping in mind the element axes, we may begin to consider how the described elements might work together in various patterns within psyche.

Fire

The term self-motivated and inspired, along with similar terms such as, self-assertive, creative, innovative, perseverance, resourceful, passion, impulsivity, enthusiastic, energetic, and will power all belong together according to Thesaurus.com.

Von Franz identified that too much fire over-works the inner process and O'Donahue claimed that fire represents Holy Spirit. Fire is at the center of itself because it burns in an outward direction beginning at a single point. In these ways fire could be equated to Self, which Jung identified as the higher Self, or mandala shape, which is circular with a specific central point. We can see that in a strong sense, fire can be related to Self and self, or higher Self and ego. Self-centeredness and inner focus type words and phrases



Figure 17. *Fire*. Boston Carter.

such as prideful, self-care, insistence on own point of view, opinionated, serve self first, confidence, and faith in self were identified 17 times throughout the reviewed literature. These terms are grouped together as any that reflects a focus on self (see figure 17), or Self and confirmed by Thesaurus.com.

Many of these terms display a potential binary, or duality within them. For example, O'Donahue suggesting that fire is Holy Spirit conveys a conceivable relationship to Jung's term Self with a capital S, or higher Self dwelling in the unconscious, while terms such as prideful and lack of sensitivity suggest a possible relationship to Jung's term self with a lower case s, which is ego. This dualistic nature of fire may indicate a position in the ego-Self axis, or psychic life cycle, as depicted by Edinger in his book *Ego and Archetype* (1992). In the positive form then, fire may reflect Higher Self, or spirit, while in negative form may reflect inflation, or narcissism, a word associated with self-centeredness, in potentially extreme cases. As mentioned previously, astrology views each element as positive and negative. This notion may also amplify the idea that each element is but one iteration within a fractal because if each has its own binary, it stands to reason that each of the positive and negative forces within it would also have its own binary and so forth creating further iterations. Also these many references to fire as Self and self may be indicative of inflation, narcissism, and the ego-Self axis. I will discuss this more later on.

Fire possesses a "commanding tone" (Martin, 2010, p. 33), loves attention, commands leadership, is dramatic and sees self as "channel for life" (Arroyo, 1975, p. 95). During a personal communication with Patsy Stanley (May, 2001),

she mentioned that fire acts as a channel for energy and this occurs when a fire person is on stage; they channel energy projected from the audience up to spirit. Terms associated with this idea are mentioned in the reviewed literature six times. Stanley specified the example of fire on stage because, in her view, fire loves attention and wants to impact the world in some way, much like a star.

Some remaining identifying terms from literature are strong and brave, mentioned four times, honest, mentioned three times, willful, mentioned twice, and these remaining terms each mentioned one time: playful, optimistic, idealistic, and intense.

We can see that fire seems to be about strong levels of energy and motivation to progress in some way, which may be interesting as related to the ego-self psychic life cycle of movement in that we all go through a process of movement within psyche from an inflated position to rejection, to humility, to acceptance of our flaws, and finally returning to inflation with a new level of conscious functioning, or new perspective, as depicted by Edinger. On a collective level, fire may act as channel of psychic energy that may be exchanged between conscious and unconscious through projection onto actors or storytellers.

Earth

As an archetypal image, earth seems immovable, fixed and rigid because it is matter, solid in form and difficult to transform easily. Earth characteristics are described as routine, order, clean, conventional, stubborn, and similar terms, as determined by Thesaurus.com, which are mentioned 12 times in the reviewed literature (see figure 18). This fixedness, or immovability image, continues in

terms of time. Earth signs are cautious, slow to get to know, steady, measured, disciplined, and patient. These and similar terms are brought to our attention 11 times during literature review. Along these same lines of thought and imagery, earth signs are described as tenacious, determined, persistent, and persevering.



Figure 18. *Earth-Fire*. Boston Carter.

Their fixed nature may force them to pursue one path through to all possible ends providing their tenacity. Consequent to their rigid nature, earth signs are highly reliable, dependable, responsible, loyal, dedicated, self-reliant, and independent because anything else would fall outside of their purview and may likely require flexibility.

Their rigidity may allow them to take a strong position on an idea or philosophy. Rigid thinking potentially creates some possible limitations on long-term perspective, while falling upon experience as their only guide. This can bring wisdom, but also a conceivable lack of open-mindedness. As previously mentioned, Jung claimed the earth archetype perceives new ideas like that of an unknown dangerous animal, pointing out the unknown can bring great caution. Terms such as these are mentioned 21 times throughout the examined literature in this study.

People of earth signs are potentially industrious, ultra-competent, dignified, productive, and they make any physical task look easy. According to literature,

they do not see any task as being beneath them. If the toilets need cleaning, or closets need organizing, an earthy CEO may well roll up their sleeves and get to work. This concept and its associated terms are mentioned nine times in the reviewed literature. Earth signs are arguably steady and reliable in all their work life efforts.

Ironically, as Edinger pointed out, in order for something to become solid and fixed, it must go through a coagulation, or churning motion, to give it form. The earth itself does this by turning molten lava into a crusty shell, and upon cooling by air or water, it provides land for vegetation. He conveyed that earth cannot be transformed without the aid of another element. It was Hamaker-Zondag who suggested that earth types must be motivated by inspiration from others. They are too fixed on their own to gain much movement. This idea may be reflective of Edinger's point that earth needs another element to provide movement. Edinger claimed coagulation means the connecting of ego and Self thus providing fulfillment of individuation. This concept may be related to ego development as associated with experiences, and earth reflects lived experience through the material world, or Unus Mundus.

Air

Literature proposes that air primarily represents thought and thinking function. Archetypally it houses words such as: philosophize, thinking, knowledge, logic, reason, rational, learning, and objectivity. These terms, and related words, were mentioned 31 times in the reviewed literature (see figure 19). The strong intellectual prevalence of air leaves it void of emotion, which arguably

leads to black and white, or two dimensional, thinking. This suggests that air may be oppositional to water, which is strongly associated with emotions, and is discussed shortly. Socially speaking, air potentially possesses a strong sense of fairness, cooperation, harmony, balance and other such terms, which total in mention, 17 times in the reviewed



Figure 19. *Fire, Earth, and Air.*

Boston Carter.

literature. Because of its strong affiliation with knowledge, information, and language, it may also be heavily involved in communication, storytelling, talking, and humor.

Air's objectivity conceivably allows one to step back and perceive situations from a bigger picture thus allowing one perspective of a problem. This may also lend to its sense of fairness and harmony; the ability to see all points of view, while fire can only see its own point of view. Arroyo points out that too much air can lead to mental instability due to an over active mind, while too little air may bring slow adjustment to new ideas or new people, and an inability to self-reflect.

Alchemically speaking, air, or sublimatio, possibly provides movement through volatilizing a concept by naming it. Naming something provides a label, which allows it to fully emerge from the unconscious thus setting it free to rise up, like vapor.

Water

Water archetypally has potentially strong associations with emotions and feelings. Terms such as deep emotions, irrational fears, loving, nurturing, romance, compassion, generosity, giving and similar words are mentioned 37 times in the reviewed literature. Because water types seemingly process information through feelings, they are subsequently very sensitive to others and possess an intuitive ability to feel people with a penetrating power to get inside of them. This concept is mentioned, through these and other terms, 12 times in the reviewed literature (see figure 20).

Water is fluid. This may be stating the obvious, but water as an archetype resembles this idea in that people with a strong water element in their typology seemingly seek a container with which to give themselves a shape or form. Their emotions and feelings are arguably



Figure 20. *Fire, Earth, Air, and Water.*

Boston Carter.

contained within a relationship to another. They conceivably adopt the ideas and behaviors of others, are easily influenced by others, and fear separation from other. This concept is mentioned in the reviewed literature 6 times.

One of the potentially stronger features of water is imagination, which, according to Jung, relates to spirituality. Words used to describe water as representing spirituality include imagination, prayer, mystical, deep reflection,

chaotic depths, meditation, and psychic. The number of times this idea is expressed through these and related terms in the reviewed literature is 26.

Another concept belonging to the water archetype is that of acceptance. Along with this term is welcoming, accepting of others and a value accorded by way of acceptance and rejection.

We can see that water fears separation and wants to connect to others through emotions. Because rejection is the opposite of connection and acceptance, as well as nurturing, we may consider rejection part of the water axis. If water is focused on nurturing and being nurtured, then its opposite may be rejection as mentioned in the literature as a value for water.

Enneagrid

In the section on four as wholeness I discussed a numeric model I call the Enneagrid, as potential symbol of Unus Mundus. The Enneagrid may also convey the alchemical symbolism of irruption of consciousness from the collective unconscious. There exists a philosophical debate as to whether mathematics and numerical systems are innate to nature, which is called Platonism, or a product of humans, which is constructionism. Discussed was the concept of fractal geometry creating natural phenomena, including some attributes of humans such as the nervous system and the circulatory system. I showed that fractal iterations are dynamically situated within the Enneagrid suggesting that Unus Mundus conceals a complexity too vast for psyche to view beyond four as wholeness, thus four may not represent wholeness as patterns expand through fractal iterations.

If the four elements are arranged akin to the Enneagrid patterns we might see a mandala of two axes. The Enneagrid has two mirroring patterns, as pointed out previously, that match on a diagonal. Figure 11 is repeated here for the reader's convenience to show the mirroring diagonal patterns. If each element represents a quadrant, we may see some correlation between archetypal characteristics within each element and axes of opposites like the Enneagrid.

1	2	3	4	5	6	7	8
2	4	6	8	1	3	5	7
3	6	9	3	6	9	3	6
4	8	3	7	2	6	1	5
5	1	6	2	7	3	8	4
6	3	9	6	3	9	6	3
7	5	3	1	8	6	4	2
8	7	6	5	4	3	2	1

Figure 11. Numbers mirror each other in a quadrated

pattern. *Four Quadrants.*

Boston Carter.

Jung considers thinking and feeling as on the same axis. Water symbolizes feeling, according to the literature, and air symbolizes thinking. What might the axis of these two opposites be called? Thinking and feeling are arguably essential to our existence. Without these two processes, we might not function in our lives. I am unable to determine a word that summarizes these two opposites as a single axis, but perhaps belief may be close given that our thoughts and emotions create our beliefs.

If fire and earth are opposites, there may be correlation between rigid stillness (earth) and active movement (fire), or maybe playful (fire) and hardworking (earth). This axis might be called motion.

What if I change positions for air and fire? Fire then opposes water and air opposes earth. Fire and water were considered by Jung to belong to prima materia,

the collective unconscious. Fire can arguably be viewed as life-giving as it creates, innovates, and centers on self. Water potentially brings us to our inner life through meditation, contemplation, and intuition. Meanwhile air and earth oppose each other as air brings in knowledge through thought and analysis. Earth deals with the unknown and exercises caution. One might say there is conceivably correlation with the biblical notion of the tree of life and the tree of knowledge, if you accept one's inner spiritual world as a definition of life. The subjective remains philosophical so this cannot be answered.

Each element shows some unique characteristics that are different enough from the others to be identified as individual. Fire is uniquely self-oriented, while its potential opposite of water is exclusively emotional or feeling oriented. Air possesses logic, reason and cognitive process, while its conceivable opposite of earth takes on fixedness and form. Each element does this in varying degrees of characteristics, as described above, as well as psychological processes. We can see the four classical elements may be archetypally significant as a starting point to begin naming other attributes and apply those further to innovative psychological concepts.

The elements may apply to archetypal patterns of personality, cognitions, behaviors, and perhaps mental disorders. For example, Arroyo pointed out that too much air could create mental instability from an over active mind. Such an example could be obsessive-compulsive disorder. Too little air may experience difficulty being open to new ideas and so on. Because these concepts are born through Western astrology, many further studies are required to determine if the

elements are thus associated with astrological phenomena or not. The human psyche is vastly complicated and we are at the beginning of our understanding. This seems clear because we still need to use archetypes to think about and study the yet unknown, unnamed processes within psyche. Until we see those processes more clearly, we will not be able to name them effectively.

The Jungian concept of opposites shows up in these archetypal profiles in that water, as feelings, seems to be on the same axis as thoughts, which belong to air. We can see this potential because the literature suggests that too much air creates a difficulty to feel emotions, meaning these two forces may be in opposition. According to literature, fire is high energy and motion, while earth is fixed and still. Motion and stillness are opposites. Fire and water could be considered oppositional in the sense that fire is self-centered, while water is other-centered. Air and earth could be opposites in that air rises up in vapor and mist, while earth and matter falls down.

We can see in figure 16, which is repeated here for the reader's convenience, that there are not likely fixed concepts about the elements, but rather they work together in various ways. In one circumstance fire and water may be involved, while in another fire and earth may be involved, and still another fire and air. It is this very

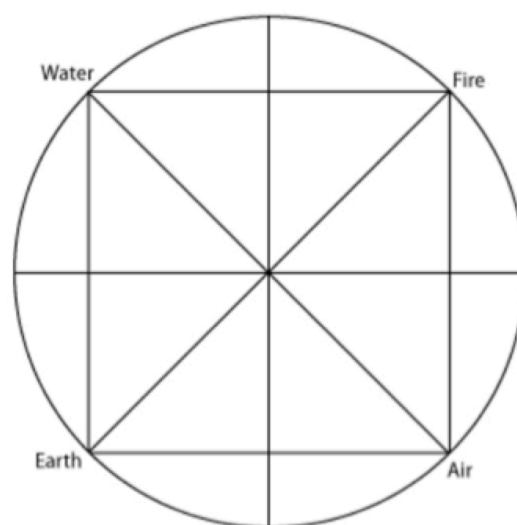


Figure 16. *Element Axes.*

Boston Carter.

complexity that makes studying the elements both difficult and fascinating, much like psyche. The inability to reduce the elements down to simplistic terms, characteristics, or processes is what gives them mystique, while at the same time providing a potential reference for big picture thinking when needed.

Another point of interest may be in Edinger's Psychic Life Cycles model of Ego-Self development. In his book *Ego and Archetype* (1992), he pointed out that one's ego identifies with Self, meaning higher self, and becomes inflated. He suggests that according to Jungian theory, ego must separate from Self in order to grow toward individuation, which is described earlier in this study. The beginning of that separation process is rejection. This study reveals that rejection is associated with water, while inflation is associated with fire due to a strong self-centeredness, or inner focus. Once rejection occurs, one's ego will hopefully progress toward a threshold of humility and cross it.

Using the elemental model as depicted in figure 16, and referring to Edinger's psychic life cycles model, we can see that ego, as previously stated by Edinger is associated with earth, must experience rejection, which is associated with water, in order to separate from Self, which is associated with fire. To put it another way, when ego is identified with Self, it is no longer in its earthly position but has traversed the axis and positioned itself alongside fire. The ego skips passing through water, rejection, and becomes inflated. This idea presumes a clockwise motion to passing through elements toward individuation. Psychological fire and earth, or Self and ego, in my view, need to separate because that is what fractals do. They iterate, or separate, to multiply and grow. The ego uses rejection,

a water process, to move back toward its rightful position with earth. Then it crosses the threshold of humility and moves to acceptance. I cannot say whether air is humility, but given that air is associated with fairness, equality, and social justice, it seems a good possibility that air is also representative of humility. Through this view, we can see all four elements present and working together in the ego-Self psychic life cycle as depicted by Jung and modeled by Edinger.

Literature Summary

Literature selected for review bridges an expanse between personality and the elements through lenses of Jungian psychology, astrology, and alchemy. Constructed from Jung's theory of the collective unconscious and archetypes as emergent patterns, the bridge contains sections from Jung's ideas of archetypal images, typology, four as wholeness, squaring the circle, axes of opposites, and unity. Psychological astrology and alchemy contribute greatly to building archetypal profiles of the four elements.

Chapter 3: Methodology

Reflections on Method

Pursuing an interpretive archetypal profile of the four classical elements of fire, earth, air, and water, this study has incorporated a hermeneutic methodology. Named for the Greek god Hermes, and stemming from the Greek verb *hermeneuein*, which means to interpret (Moules, 2002), hermeneutics seems well suited to this qualitative study as it explores both what may be hidden within texts of the elements, and it allows for imagination as a way of knowing in analyzing textual symbols. According to Bentz and Shapiro (1998), hermeneutics lends itself to a study such as this because “the closer you are to the source of the text, the more valid your interpretation is likely to be” (p. 108). The elements have remained both understood and mysterious since ancient times. This researcher seeks a deeply intimate relationship with them to expand understanding in hopes of building a bridge back to Jungian ideas.

My philosophical approach to this study is that of a structuralist in the sense that I am “concerned especially with resolution of the mind into structural elements” (Structuralist, n.d.), as assigning the four elements to profiles begins a psychological structure in seeking a bridge to Jungian typology. I assume the elements are and can be separated into four archetypal profiles and not united as one archetypal dynamic, at least to the extent that I can be conscious of them. Because the elements are viewed as four separate archetypal patterns, they must hold a character structure.

My ontological perspective suggests the existence of unseen energy dynamics and that they may be real and influencing psyche, a post-positive perspective, I want to approach the unseen, unconscious mysteries through the qualitative hermeneutic method, which seems highly conducive to such an endeavor.

Howell (2013) points out that social sciences have “developed gradually because they were slow to fully mirror natural science procedures; they had failed to fully emancipate themselves from philosophy” (p. 19). Emancipation from philosophy seems impossible and in my view, unnecessary. Subjective qualitative ideas have a place alongside positivist, quantitative data and are necessary for wholeness, in my view. As Howell suggests, social science is produced and evolved by theory, which increases awareness and understanding. Exploring the unknown, unseen realms seems necessary to further evolve theory and qualitative approaches seem the only way to do that.

The current predominance of positivism in Western science grew from the empirical ideas of Francis Bacon, who “argued that the human mind was prone to weaknesses” (Howell, 2013, p. 35) and therefore pure inductive reasoning was required to further knowledge. Thomas Hobbes agreed with this idea and “advocated that people should ignore pointless attempts at philosophy and concentrate on daily experience and common sense” (p. 36). Hobbes suggested that sensory science was the means to knowledge and there was no place for philosophy within it. David Hume, also an empiricist, began the craft of social science. According to Howell (2013) “in Hume’s writing we witness the very basis

of social science and the idea that understanding human nature is central to our comprehension of anything else” (p. 39). Hume’s idea was that all knowledge passed through a human interpretation, therefore we must study human nature to understand natural, or empirical, science. I agree with this idea.

Positivism, first identified in the 19th century, and further developed by Auguste Comtè emphasized social science as the apex of science because he “considered it possible to build social science based on the same principles as those in natural sciences” (Howell, 2013, p. 40). In other words, Comtè believed that “human behaviour could be objectively quantified” (p. 41). Positivists believe that social science should follow natural laws and therefore be fixed or rigid in strict adherence to the measurements taken of human behavior.

Post-positivism was born out of necessity to challenge the positivist view of fixed laws and measures as experience indicated that natural laws do not occur in exactitude where humans are concerned. Karl Popper saw the natural laws of positivism as an encumbrance to furthering knowledge and that all theories should be open to criticism. Post-positivists work to falsify existing laws rather than accept them as theories. “If a single case exists that refutes a given law then as long as the case is reported correctly a scientific law is refuted” (Howell, 2013, p. 44).

Jung created a structure for the psyche and part of that structure included typology, which he determined consisted of four specific functions of personality. The research problem within this study is that Jung saw psychological processes within alchemy, but he did not form a bridge between his four functions of

personality and the archetypal elements of fire, earth, air, and water held within alchemy and astrology. Because alchemy and Western astrology both utilize the four archetypal elements, this study seeks to build a first section of bridge that may eventually span the crevasse in Jungian psychology that divides personality function and the four elements.

A hermeneutic approach is taken for this study because I believe that a first step to building a bridge between the elements and Jungian psychology is to create an archetypal framework for each of the four elements. Without a solid framework, no correlations can be linked to personality, which would presumably finish the missing structure within Jungian psychology, specifically Jung's typology.

Procedures

“According to Gadamer (1996), the task of hermeneutics is not to develop a procedure of understanding, but rather to clarify the interpretive conditions in which understanding takes place” (Kinsella, 2006, para. 8). Hermeneutics is meant to rely on the researcher's interpretation of texts rather than on specific procedures of data collection. The important specification of hermeneutics is that “coming to understand the meaning of the whole of a text and coming to understand its parts were always interdependent activities” (Schwandt as cited in Kinsella, 2006, para. 13). This idea is known as the hermeneutic circle, to view the parts of a text as the whole text so the entire phenomenon within it is understood as best as possible, although “not in perfect understanding” (para. 13). The circle is “constantly augmented by new information” (para. 17).

Hermeneutics by its very nature does not lend itself to specific procedures, but rather to abide its only procedure, which is to allow an interplay between text and interpreter to continuously evolve.

Limitations and Delimitations of the Study

Delimitations.

Texts for literature review are limited to Jungian psychology, alchemy, the four classical elements within Western astrology, some philosophy, and qualitative research. This is to focus the study on the research goals, which are to create an archetypal profile for the four classical elements.

Limitations.

The most obvious limitation is the researcher has biases that cannot be filtered out or accounted for. My personal interpretations will never be the only interpretation. The elements are considered in various cultures throughout written history, while this study utilizes Western astrology, rather than Eastern astrology, and relies on previous knowledge in written form. Astrological texts are limited to astrologers who are also Jungian analysts, which restricts the information available.

Chapter 4: Presentation of Findings

I have traveled through texts of astrology, alchemy, and various philosophies, looking through a Jungian psychology lens, to discover the four classical elements of fire, earth, air, and water are symbolic of both personality characteristics, as found in astrology, and psychological processes, as found in alchemy. Some characteristics of personality found in astrology may align with psychological processes, or patterns of perception. I suggest through this concept that what we view as personality traits may arise from processes, or actually be psychological processes, rather than simply traits of personality. In other words, some of what we call personality may actually be processes the psyche is going through.

In this study I propose that Jung may have believed in a psychological imprinting because of language he used. Firstly, he chose the term *typos*, which means imprint, to identify personality traits, which he called *types*. He explicitly identified this term as meaning imprint and expressed concern about this term because he feared people might make God the imprinter. I suggested that this did not mean that he did not believe in imprinting, but rather that he may have believed that astrology and its energy dynamics may be the implement of creating a type. I discussed this potential through statements he made in his writings. If astrological alignments are, at least partly, responsible for personality traits, it seems reasonable to look more closely at the potential of the four elements as symbolic patterns of those traits.

Because of Jung's belief in astrological influence upon psyche, and possibly personality, I put forth the idea that perhaps he also believed in a collective consciousness. Given the outer planets influence whole generations of people due to their slow progression through different aspects, it seems reasonable that a collective consciousness may exist, if Jung's notion is correct. In support of this idea, current culture has names for specific generations of people and their beliefs, values, or characteristics such as baby boomers, generation x, y, z, etc. Each generation has its own type of conscious functioning that influences the other generations (WJSchroer, n.d, para. 1-18). For example, the depression era people taught us to save money and limit debt. Generation x "were the first latchkey kids, exposed to lots of daycare and divorce" (para. 1-18). The fact that a whole generation suddenly began divorcing suggests, in my view, a common influence on a collective level of consciousness that may be explained through astrological influence, as Jung pointed out. However I do not claim to understand which astrological alignments might create that influence. I only offer support of Jung's idea of astrological influence.

General Concepts of the Elements

Fire.

I showed that fire, as archetypal image, represents self, creativity, spirit, leadership, desire, enthusiasm, charm, impulsivity, playfulness, fashion and style, and motivation to excel. I argued that fire may represent inflation, or narcissism, within Edinger's psychic life cycles model. I also argued that fire may be opposite of earth and that they share the same axis of knowledge, in reference to the

biblical idea of tree of life and tree of knowledge. Fire as process was shown, through alchemy, to represent calcinatio, a transformation process of burning or total destruction that must then be reborn, as in arise from the ashes.

I found some correlation between fire as spirit by referring to Jung's idea of fire as Holy Spirit, which may be the same as Self, and Bachelard's notion of fire as the Prometheus Complex, or stealing of fire. I argue that stealing fire may be representative of narcissism, as in a narcissist may crave much attention and grandeur as a means of stealing fire, by stealing attention from others. Because von Franz also claimed that fire is an inner process, her idea also points to the self-centeredness of narcissism that may belong to fire if it is too strong in a person. Arroya, Stanley and von Franz each spoke to too little, or too much fire indicating that there are varying degrees of archetypal content within personality and as such, too much fire may point to narcissism.

On the positive side of fire I argue that fire brings a sense of motivation, joy, playfulness and general zest for life. Positive fire is equated to holy spirit, while negative fire is equated to narcissism. The axis of Self seemingly resides within fire more than between earth and fire as claimed by Edinger. In addition to fire existing as positive and negative, it also seemingly exists within degrees of strength, or amount of content within psyche, as stated above. The binary nature of our existence presents again here in the elements with each having dualistic dynamics of positive and negative, as well as occupancy on a spectrum or continuum.

Also on the positive side of fire, I argue the science of fire may be related to the physical heart and healing one's body through conscious focus on the heart, thereby creating a resonant electro-magnetic field that matches that of the earth. In this sense fire is life, an inner process of life force.

Earth.

Earth archetype is shown to represent solid form, discipline, order, self-reliance, the five senses, personal limits, stamina, caution, dependability, and hard work. Arroyo claimed that lacking earth in an astrological chart can cause a person difficulty finding satisfying work. Hamaker-Zondag claimed that, due to its rigidity, earth must be inspired by another element, that it can't go out into the world of its own accord for it is too dense to have any movement. Hamaker-Zondag and Jung both claim that earth is too passive to have intuition. I argue that earth, water, and fire all may have good intuition, but air lacks it due it being a strong mental faculty and intuition seems strongly related to feelings. Jung showed that if a person's predominant type is thinking, then their feeling function lies in their unconscious. In my view, an unconscious feeling function may create difficulty utilizing intuition.

Jung identified Switzerland as an earth archetype culture because it fears the unknown and has poor intuitive ability. He also claims this because of a strong lack of openness to new ideas, which is again related to rigidity and immovability. He claimed earth to be political with a pronounced dislike for being bothered. I point out that through all of this he applied an elemental archetype to a nation,

which again may suggest a collective consciousness given element specific behaviors associated with an entire culture rather than only an individual person.

Edinger claimed that earth is *coagulatio*, an alchemical action that requires churning to make a solid form. In his view this means that a psychic content must become concretized in a particular localized form, or become attached to ego in some way. I argue that we can see this in action through brain plasticity. Brain plasticity is known to science as an action of the brain to create a new neural pathway, or network, to accommodate new experiences. The more we change our thinking, the more we have new neurons in the brain creating a network to accommodate that new thinking. The neurons churn, as it were, to become solid in a new way. The churning motion is usually associated with fire, such as molten lava. The fire of motivation or ambition may be involved in brain plasticity.

Bachelard (1948/2011) offers four perspectives of earth, each of which amplifies the depth and richness of the archetype, and for which I have no disagreement. He claims that earth is nullified, in its refusal to be curious, which I argue may be similar to Taurus stubbornness. Taurus is an earth sign in Western astrology. His second term to describe earth is dialectical, meaning the metaphysical contradictions of the small becoming big. His view is that if one places oneself imaginably inside an object, such as an apple, the apple may seem very large. Our world view can be large or small depending on perspective and physical location. He also suggested that one could enter an earthly interiority through the Jonah Complex, referring to Jonah and the Whale, suggesting that earth is about one's level of comfort with self given the ego may go through a

dissolving process within the interiority. I argued that going deep within can bring forth new truths, or new knowledge, once again associating earth with knowledge, as Jung did. The third lens offered by Bachelard on the earth archetype is that of Wonder. By wonder he meant a sense of reverie for an object such as the shape of a horse viewed within a cloud. I associate this as a projection of unconscious contents, as if wonder taps into one's unconscious and allows it to emerge in a new archetypal form, much like a Rorschach ink blot. Bachelard's (1948/2011) fourth lens of earth is Infinite Substantial Intensity, meaning what may run through an object in its entirety, such as color and amplification, which I argue, can be viewed in psychological terms as what traits or characteristics might run through most aspects of psyche given that Bachelard views color as a bridge that joins the interior with the exterior.

Bachelard (1948/2011) also offered a view of earth through the symbol of house with a cellar that is dark and dank and an attic that is light and restful. He included the concept of claiming a piece of earth to call home, a shelter of protection. I argued the idea of claiming space combined with the previous notions of firm and solid could be psychologically interpreted as taking a strong position, opinion, or boundaries. This idea is as if having a strong opinion can act as psychological shelter or protection from the seeming chaos of the unknown, which is also associated with earth, as previously discussed.

He also associates earth with the serpent in its ability to quietly, but violently dive into the earth itself, much like the god Mercury could travel between the underworld and the surface world. I argued that because he views

serpent as dwelling within the land of unconsciousness, perhaps the earth archetype may possess some intuition, whether conscious, or unconscious.

Air.

Greene claims that air predominance in an astrological chart creates a need for harmony and peace. She also proposes that air dissolves emotional bondage, which further supports that emotions are on the opposite end of this feeling-thinking axis. She suggests that air people are two-dimensional thinkers, as they view black and white, right and wrong etc. I have no argument against these ideas, while other authors support these ideas.

Arroyo (1975) claims that air is life energy, archetypal ideas, abstract art form such as music, painting, and writing. He further proposes air to represent objectivity, rationalism, and to see other's point of view, which could also be called harmony. He further suggests that people who lack air may "have violent reactions if they hear an idea that they can't assimilate mentally and emotionally" (p. 117-118). Those with too much air in their astrological natal chart may have an "over-active mind which must be guided and controlled" (p. 118).

Hamaker-Zondag (1990) claims that air is Jung's thinking type, seeks peace and harmony, objectify emotions, and gain inspiration from social contact with others. These ideas correlate with other authors in this study's review.

Alchemically speaking, air is called *sublimatio* and means high, as in high up in the air, like a mountain top. *Sublimatio* means to transform through a rising up or ascension. This occurs in Edinger's model of the psychic life cycle when the ego separates from Self, crosses the threshold of humility and passes through

acceptance. It is the passing through acceptance, or surrender to the will of the unconscious, that ascends the ego back toward Self within that cycle. Sublimatio involves words, naming, and, in my view, information that allows us to rise up above psychological issues or chaos. I argue that naming may be the first step in recognizing something that is emerging from the unconscious because Edinger points out that naming allows us to rise above. Water represents the unconscious and is on the same axis with air, which may indicate a strong relationship between the unconscious emerging forth and the need to name, or apply a label to that emergence.

Bachelard proposed that air is symbolic of a Complex of Heights as he viewed through the works of Nietzsche. To Bachelard air is silence, cold and height, while offering its opposite as the fall, which he associates with earth. Air is associated with height as it was previously by other authors. Silence and cold are new to Bachelard's thinking. In my view, these attributes of air add to, and amplify, what has previously been stated by other authors given that silence could be a part of keeping peace and harmony, while cold may be associated with higher altitudes.

Further, I argued through Bachelard's view of aerial tree as unity that air may have a root archetype of unity given that astrology views air as unity because of natal charts being based on one's first drawn breath unifying the four elements of an earthen body, fiery spirit, and watery womb, as well as the air signs seeking unity, harmony, and peace.

Through Bachelard's discourse of naming and the oneiric mission of air, I argued that naming and the oneiric state of consciousness might be the two opposing forces within the air element, as subjective and objective states. This may indicate that air is associated with the emergence of the unconscious into the realm of logic and reason, or objective consciousness. I also pointed out that air is associated with consciousness through astrology. Bachelard associated air with time as well.

Bachelard proposed that wind, through its anger, may propel creation. I argued that wind occurs on a spectrum between absolute stillness and raging hurricane or tornado and that anger may not be a good imaginal term here. Instead I suggested the term tension to denote a tension of opposites between these two poles within the air axis and further that tension brings a question as to what happens, psychologically, to a person with a predominant air archetype if they insist on holding peace and harmony? What becomes of their anger, or rage?

Water.

In astrology there is vast agreement that water is symbolic of the feeling, or emotional, function. Greene, Jung and Arroyo each claims water to represent the unconscious realm and that water people are at least partially aware of that realm. Water is the chaotic depths, unity, fear of separation. I argue that water's intense need for a loving connection may cause people to lose themselves in the other's shape, or beliefs. Their intensity may frighten others thus bring an experience of rejection, which is a term found within literature on water.

Arroyo (1975) claims that water types who are not in touch with their own feelings, when they are unconscious, “they find themselves prompted by compulsive desires, irrational fears, and great oversensitivity to the slightest threat” (p. 98). These ideas may be significant to the elements as a whole pattern.

Jung views water as the *prima materia*, or the original matter from which all things are born. He ties water closely to fire due its spirit association for him. In his view, water represents the underworld, the unconscious, divine rite, baptism, purifying. Edinger concurs with his view of water as womb and the *solutio*, which is a returning to the original water in preparation for rebirth. It is Edinger who claims water is symbolic of rejection. Rejection shows up as *solutio* or dissolution of an psychological inflation, or rigid position that requires movement. In this case water would help earth move.

Von Franz claims that water carries the projection of knowledge extracted from the unconscious. I am not certain if this is a different type of knowledge than what is associated with earth by others, or if this is a specific type of knowledge, meaning knowledge of the depths, of one’s significance. Earthly knowledge may be more of the conscious realm, but I do not know about this. Only speculation on knowledge, but seemingly there may exist different kinds of knowledge.

Martin and O’Donahue both agree that water belongs to the emotional spectrum of compassion, innate connection to nature, intuition, melding into other, and imagination that allows voice of spirit and its depths.

Bachelard points to the Charon complex to suggest water as archetype of death, which does relate to the astrological sign Scorpio, the sign of death and a

water sign. Bachelard views water as representing narcissism because of narcissus looking at his reflection in the water. He claimed that differing forms of narcissism may be symbolic of water movement. Sometime it is smooth like glass allowing the viewer to see only himself in a very involved way. Sometimes the reflection is shattered by ripples of air moving it, bringing a different way of seeing oneself. I argued that narcissism belongs to fire, as previously shown.

Through the work of Bachelard, I argue that there may be a predominant elemental pattern, much like Jung suggested a predominant type in his personality typology. Bachelard proposed that this occurs due to the duality of elements, that only two dynamics, or one axis, can be considered at any one time, and not all four can exist at the same time in an equalized combination.

Bachelard views water as narcissism. I argue that fire and water may combine to produce narcissism because the desire for self-fulfillment, which is associated with fire, may hinder the emotional compassion for others, which is related to water symbolism.

Bachelard suggested that water possesses a rocking motion and is therefore associated with mother because rocking is associated with nurturing, on the emotional level. I showed that rocking is associated with mothering, but also to emotional stability in times of stress and that rocking may provide a release of endorphins.

He also pointed to purity as belonging to water, not because of religious rites, but because we have an innate sense of morality in seeing dirty water. He claims that dirty water just feels wrong to most people. I argued that in his

previous discussion, Bachelard claimed that dark water is frightening and that perhaps dirty water offends us because it is dark and may be similar to fear. This may indicate that offensive feelings are on the same axis with fear, but that point is not argued in this study.

Elements As One Archetypal Image

I created an archetypal image that displays all four elements and their major characteristics on a wheel composed of two primary axes and four secondary axes. One primary axis is air and water representing the emotional-intellectual axis while fire and earth represent the spiritual-physical axis. Using a biblical reference one could say the water-air axis may be viewed as the tree of life, while the fire-earth axis could be viewed as the tree of knowledge. The reasoning behind this is the idea that water is life, as Jung and Edinger put it, while earth and fire are knowledge, as previously discussed. To amplify this idea, Jung's typology sets feeling and thinking function as two opposites on the same axis. My archetypal model also does this by equating water to the feeling function and air to the thinking function, as did most literature. Jung's other axis was sensing-intuition. As described in the literature review, there is much debate within the astrological community about which element belongs to which function. In my view, this may indicate that sensing and intuition are not the roots of the elements yet, although many agree that sensing belongs to earth because of its physicality and sensuality, but I argued that intuition may belong to water, earth, and fire, which, in my view, means it is not a root function, as Jung considered it to be. To speculate, fire is described as very active, while earth is very passive. Fire is impulsive, while earth

is disciplined. Fire is wild energy, while earth is steady and slow. Fire is creative and outside the box, while earth follows the rules. Literature described an axis of spirit and matter. How might spirit and matter become part of Jung's functions? I do not think they do. I question Jung's functions on this axis as belonging to sensing and intuition, as do others in the literature. I think we may want to rename this axis and its functions. These opposites, as described, may suggest an axis of libido, or introversion-extraversion. Perhaps this is why he perceived these two attitudes within patients. I do not know and much more study is required to find a solid answer, which may lie in a look at the fractal iterations of these dynamics.

In my view, there are patterns among the elements as laid out in the quartered circle model, but those are not discussed here because more research needs to be done. This study introduces these ideas as potential for further bridging to Jung's psychology later on.

Four As Wholeness

Through the course of this study, I argued against Jung's idea that four symbolically represents wholeness by using mathematics and fractal geometry to suggest that four is not wholeness. I go further and propose that four may be seen as wholeness because our psyche only observes to that level of fractal iteration unless we use our analytical mind to investigate further. Here I am referring to system 1 thinking versus system 2 thinking, as commonly known in the field of psychology. System 1 thinking is something we quickly observe and recognize without any effort. System 2 thinking requires the use of analytical skills, such as what might be needed to perform a complex mathematical equation. I am

suggesting that seeing four as wholeness may be so because we may be using system 1 thinking to view it. If we look more closely through system 2 thinking, we can see how four may not be wholeness, but a limited view of what may actually be a fractal iteration.

I argue that psyche may be a product of nature and as such may be subject to fractal patterns as unity separates into duality and then quaternarity. If this is the case, recognition of archetypal patterns through elemental labeling may take future knowledge of psychic function to a new level of understanding. I imagine that if unity were a simple quadratic equation that reiterates into self-similar fractal patterns within psyche, we might see some root attributes at the quadrated level. If those attributes can be identified, we may begin to see how the iterations show up in more complex problems such as mental illness, relationship instability, personality balancing etcetera. For this reason, future study of the four elements, meaning root labels, may be significant to recognizing what may lie within both the conscious and unconscious, presumably because one might grow from the other through those self-similar fractal iterations.

I argued that those fractal iterations may interact with, or project onto, a mathematical fabric that symbolically represents our material world, which I call the Enneagrid. The Enneagrid is a phenomena that arises from our natural number system through the multiplication table. I discussed the ongoing debate among mathematicians whether numbers are platonic or constructed. In my view, numbers are platonic and the labels we ascribe to them are irrelevant. Math seems to be a product of our recognition rather than our creation. I believe this is so because

math is absolute and inflexible. This is why our scientific method depends upon it. If it were constructed, how could we rely on the knowledge we have gained by it? Mandelbrot did not create fractal geometry, but discovered it. As stated in the literature review, about 80% of mathematicians believe in the Platonist view.

Using the Enneagrid as a symbol of Unus Mundus, I argue that four cannot be wholeness because each quartered grid is only two-dimensional. Six sides are needed to create a three-dimensional cube. I argue that we must have a three-dimensional system upon which to project psyche because that is what we currently reside in. Our material world is three-dimensional, not two. This means the four quadrants of patterned numbers repeats six times giving us 24 as wholeness. However, that means the original projection is moving outward in an expanding motion and may go well beyond the cube. Fractal geometry supports this idea. The idea of projection onto Unus Mundus in this mathematical scenario arguably indicates that wholeness may not exist within our conscious function. Jung did indicate that individuation is unobtainable. Perhaps this is why?

Conclusions: The Elements and Four as Wholeness in Depth Psychology

Jung brought us the concept of four as wholeness through his alchemical studies; unity separating into duality and then quaternity reaching four as symbol of wholeness. His studies of various cultures confirmed his idea of four representing wholeness throughout the world. He also saw four reflected in the psyches of his patients through his functions of thinking, feeling, sensing, and intuition. The four elements symbolically related to Jung's four functions within his typology. That was as far as he was able to go with his ideas in alchemical

studies, in terms of quaternity. This study brings an archetypal symbolism of those four elements closer to Jung's alchemical ideas of psychological process. That was its purpose, to build a section of a bridge that might take the field of depth psychology from concept to knowledge. Knowledge lies on the distant horizon, but new groundwork has been laid for both the elements as building blocks of psychic function, and the concept of four as wholeness within Unus Mundus that might house those four functions within all people. Much more work needs to be done before we have knowledge and I suspect the information gleaned from this study will change over time as learning continues.

Closing

This study has archetypally profiled the four classical elements using Western astrology, alchemy, and some varied philosophies weighing heavier on Gaston Bachelard for his imaginal approach through Jungian concept of archetypes. It has also shown some potential patterns within those elements. The Jungian notion of four as wholeness is argued using mathematical and number theory to show that four may not be wholeness, but rather a system 1 perspective of psyche. This study has provided groundwork for further explorations into these ideas and their potential for providing new knowledge and understanding of the human psyche.

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