

Saturn in C. G. Jung's Liber Primus

An Astrological Meditation

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Our psyche is set up in accord with the structure of the universe, and what happens in the macrocosm likewise happens in the infinitesimal and most subjective reaches of the psyche.

—C. G. Jung
Memories, Dreams, Reflections
(1961/1989, 335)

Saturn is the most maligned and feared god, for with him comes consciousness of age, sickness, incapacity, and the inevitability of endings. Saturn is also the taskmaster, disciplinarian, and teacher whose gifts come rather like curses, laden with the weight of suffering and guilt. Yet it is Saturn who brings mastery, wisdom, patience, a sense of legacy and history, wealth through endurance, authority and sovereignty, the diamond body that emerges from coal, the gold transmuted from lead. The fullness of this archetypal pulse and psychological presence is one of the energies that lies at the heart of C. G. Jung's Liber Primus, the first book of *The Red Book* (2009). When read archetypally as illustrative of his integration of the Saturn archetype, Liber Primus reveals aspects of Jung's experience as well as certain qualities of Saturn.

Before the publication of *The Red Book, Memories, Dreams, Reflections* (1961/1989) was the main portal into Jung's personal mythology. *The Red Book* reveals the process of the crafting of his personal myth by recovery of his soul through active participation with his unconscious in deep conscious reflection. Taking the eruptive thoughts and fantasies he was experiencing and working with them through active imagination, Jung was able to digest and, in turn, cultivate the images and symbols that were arising from the unconscious. This cultivation occurred through turning the experiences into a long mythological process of writing and illustrating, a process of meaning-making. The opening for this present exploration is provided by Jung in Liber Primus in the folio v recto (fol.v(r))¹ illuminated border, in the section titled "The Conception of the God" that contains the astrological figures and symbols of Saturn, Aquarius, the Sun, and Leo. And it is the primacy of Saturn, Jung's sustained confrontation with his inner world and the emerging sense of authority and wisdom, that we are concerned with here.



Painting from Liber Primus. *The Red Book*,
 Liber Primus, folio v recto.
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The painting that surrounds the text on fol.v(r), in the section titled “The Conception of the God,” contains glorious red flowers upon gold that curl along the bottom of the panel, wisteria vines trailing along the sides and reaching upward toward the red columns at the top. Two figures stand by these columns, and in the center is a stunning golden sun or star orb with sixteen points, a *compass rose* or *Stella Maris* (“star of the sea”), set upon a deep blue evening sky. On the left is a male lion with a red solar disc, the Sun, directly over his head. The lion is the zodiacal animal associated with Leo, and the Sun is the ruler of Leo. Across the panel on the right side is a figure wearing a long robe and holding a red jug from which water flows and pours over the top of the calligraphic panel frame. The astrological glyph for Saturn is on this water-bearer’s right within the red-arched column. The water-bearer is the zodiacal figure associated with Aquarius whose traditional ruler is Saturn.

In Jung’s astrological birth chart, Aquarius and Leo are significant for two reasons: they form a natural opposition in the zodiac, and in Jung’s chart his Ascendant/1st house is in Aquarius, thus placing Leo on his Descendant/7th house. Further, his Saturn is in Aquarius (1st house), and his Sun is in Leo, sitting on his Descendant. Because the Sun is the planetary ruler of Leo and Saturn is the ancient ruler of Aquarius, the importance of these two planets and their archetypal energy for Jung’s psyche is especially emphasized by virtue of their powerful placement by both sign and house. The Sun rules Leo and Saturn rules Aquarius, making these two planets in “dignity” in Jung’s chart, which means the planets are able to express themselves with an ease and authority that

comes from a placement of strength. The illustration then of these astrological figures in *Liber Primus* suggests that Jung was working within the astrological imagination as a way of understanding his experiences with Saturn whose presence carries a singular significance in his chart and this text. This is another illustration of Jung's interest in the archetypal basis of mind.

Astrology as a symbolic system appears throughout Jung's work not only because of its pervasive presence throughout human history and culture, but also because of its personal relevance to his own self-understanding. The importance of astrology in Jung's work is revealed with a quiet potency in the astrological paintings in *Liber Primus*, which we can read as related to the significant archetypal dynamics of Jung's personal mythology. This archetypal astrological study aligns with the understanding of "how intensively we experience the world according to the positions of our planets, which . . . represent the archetypal structure" (Baumann-Jung 1975, 35). Not only does this allow us a way to ground astrology in the symbolic work of Jung as an important aspect of psychological reflection and imaginal inquiry, but also to see how important a mode of imagining and understanding one's mythology and psyche can be when mediated by the astrological tradition. The larger frame of astrological symbolism provided a context that allowed Jung to move from the personal into the archetypal layer of his experiences.

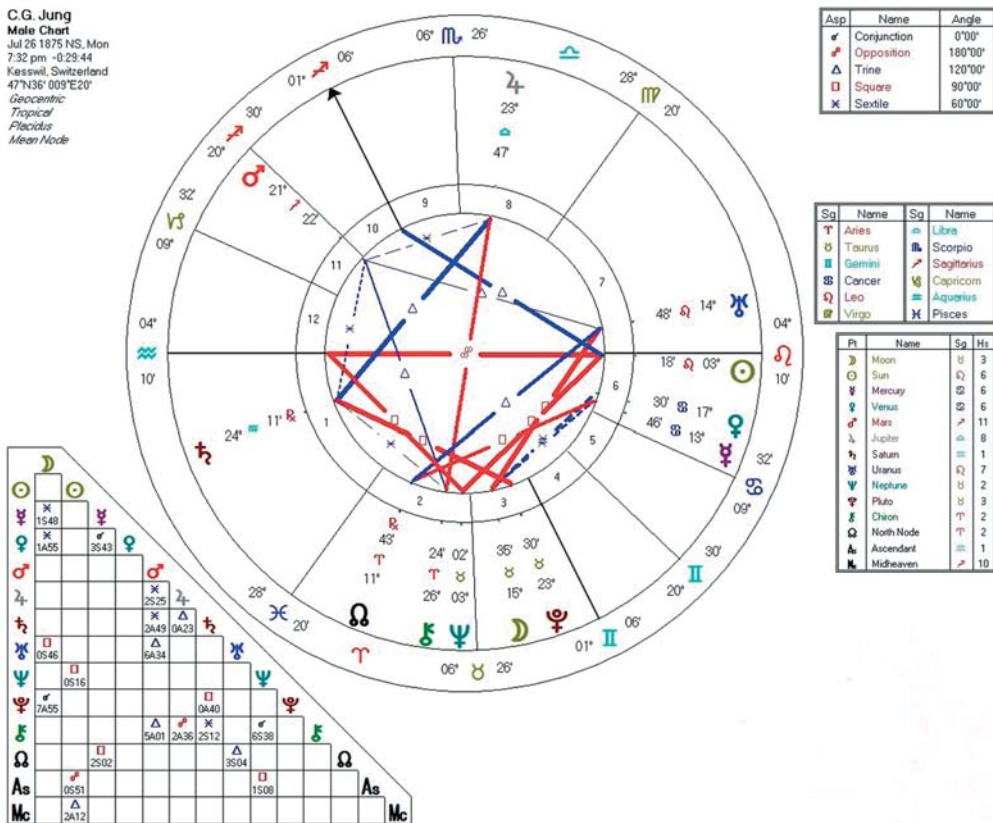
Astrology is an art and science that lives within the cosmological mythic vision of "as above so below," affirming a fundamental sympathy or correspondence between the movements of the heavens and our psyches. The planets are understood to be evocative of particular archetypal principles that manifest in subjective, psychological human experiences. Centuries of empirical research, beginning with the Babylonians in the second millennium BCE, have shown that the geometrical relationships that the planets make with one another coincide with experiences in human lives that are related to archetypal patterns of behavior. Humans have lived under the vault of heaven since the beginning of time. Therefore, the Moon and Sun, and the planets visible to our naked eye, are deep within our psyches and are connected to the archetypal principles of the collective unconscious. These correspondences of particular planetary alignments and human experience occur with a depth and breadth of archetypal expression that links the macrocosm to the microcosm, and Jung's articulation of the phenomenon of synchronicity is a modern expression of astrology's ontology. As Richard Tarnas argues in *Cosmos and Psyche*, the astrological tradition appears to be the outcome of a long systematic integration of empirical research and the mythic and archetypal perspective (2007, 85). A more recent development is the integration of astrology into Jungian and archetypal psychology as it provides a symbolic, metaphoric language by which to understand the sufferings of soul and the archetypal depths that shape our lives and experiences.

The archetypal stamp evoked through the symbolism of Saturn-Sun and Aquarius-Leo allows us to understand one of the main dynamics in *Liber Primus*, which is also one of the most significant themes of Jung's psychology—the coincidence or uniting of opposites. In beholding Jung's ideas and experiences with an astrological eye, we can come not only to understand the styles of consciousness that these planets personify, but also to touch on certain dynamic archetypal movements in Jung's opus. This essay will explore these astrological principles and dynamics as they appear in Jung's birth chart and in specific ideas and experiences in *Liber Primus*, and how these seed what emerges in Jung's later work on the theme of the problem of the opposites.

Astrological Imagination

In Liber Primus, the painting that surrounds the text on fol.v(r), in the section titled “The Conception of the God,” contains a golden Stella Maris that is flanked on both sides by red colonnades and arches; on the left is the lion with the Sun above his head and on the right is the water-bearer with the Saturn glyph. The text in the center of the panel is taken from the words spoken by the spirit of the depths who speaks of overcoming one’s self and in being the lowly, like Judas, and in that way coming to the greatest wisdom. This illuminated panel is remarkable in that it contains astrological images and symbols that are not directly addressed in the text. While Elijah and a lion both figure in Liber Primus, the astrological symbols beside each figure are quite particular and so we must turn to Jung’s birth chart to more fully understand this image and its potential significance to the cosmological and psychological vision that was unfolding.

The opposition aspect between Aquarius and Leo, as rulers of the Ascendant (1st house) and Descendant (7th house) in Jung’s chart, and the planets that lie within those houses, Saturn and the Sun, respectively, represent a series of repetitions of a dynamic polarity. The opposition (180-



C. G. Jung's birth chart. Born July 26, 1875, at 7:32 pm, in Kesswil, Switzerland.
 (Source: Gret Baumann-Jung. Courtesy of the author.)

degree aspect) holds necessary yet contrary elements in constant tension; these elements can be experienced through conflict as well as cooperation and partnership.

Whatever energies are linked by opposition, they are combined in such a way that they produce instability and change through conflict . . . the opposition signifies a conflict between an external factor and an internal one—and the external factor is the result of an inward energy that one does not yet understand to be within the self. (Hand 1981, 124)

The opposition can be seen as an aspect of consciousness because it is through the confrontation with an other that consciousness is born, as can be seen in Jung's own experiences in *Liber Primus* and his psychological theories. The elements and energies in an opposition are not contradictions but rather contraries that are co-existent or co-relative, as one cannot exist without the other. This opposition is what is portrayed in the painting where the Lion-Leo-Sun is placed directly across from the Water-bearer-Aquarius-Saturn figure; Jung appears to have illustrated this central astrological dynamic in his birth chart, which shows the location of the planets in the sky at the time of his birth.

The dynamism of the opposition aspect in Jung's chart between Aquarius-Saturn and Leo-Sun in the 1st and 7th houses weaves these three levels of signs, houses, and planets into relationship. In archetypal astrology, a planet is seen as evocative of particular archetypal principles, and the zodiac sign it rules is equally evocative of those fundamental qualities.² Signs and planets are intimately related as a zodiac sign is a mode of expression, or a style of behavior evocative of the planet that rules it. To locate ourselves in the archetypal fields in play, herein are brief descriptions of the astrological meanings that will be explored in greater detail.

Saturn

Saturn is the archetypal principle of limitation, restriction, boundaries, fate, and death; Senex Saturn is the Wise Old One whose field constellates slowness, maturity, wisdom through experience, and concrete manifestation. Saturn is the archetypal principle that has to do with structures, meaning-making, and tradition. His is a style of consciousness that carries the possibility of objectivity, the distance that allows for meaning, pattern, and order to come into view. As the farthest known (and visible) planet in the ancient astrological tradition before the discovery of Uranus, Saturn was imagined as the one that could see from the farthest reaches, beholding the cosmic order from the greatest distance imaginable. This is related to how meaning functions in that it is the capacity to see all the individual sparks and events, or waves upon the ocean, as belonging to an order that transcends the singular. Jung's meditation on supreme meaning as the act of salvation is a meditation on Saturn and the necessity of form and order. And here we must recall the role of meaning itself in Jung's therapy of the soul. Individuation might be thought of as the meaningful rendering of a life narrative.

Jung's Saturn in Aquarius combines the objectivity and cool wisdom of Saturn, the Senex as Wise Old One, along with the radical forethinking and revolutionary impulse that is central to the Uranus archetype. Uranus is associated with change, liberation, reimagining and reform, sudden breakthroughs and insights, brilliance and individuality. Uranus became the co-ruler of Aquarius after the planet was discovered in the eighteenth century. The astrological Uranus is especially embodied in the mythic figure of Prometheus who helped Zeus overthrow the Titans and Kronos;

brought fire to humankind; and championed the human spirit, individuality, and freedom from the yoke of the gods.³ Combining Saturn and Uranus, Aquarius is now seen as the sign of the individual spirit in relationship and service to humanity as the greater whole based on both tradition, invention, innovation and the unique expression of self in relationship to another. The 1st house is the archetypal field of the self, where one's first breath is taken, so any planet located in the 1st house is dominant in a person's psyche. With Saturn's placement here, it is as if Jung was being pushed through himself, prompted, obsessed by, and drawn to make meaning (Saturn) through himself (1st house) in service to the collective (Aquarius), as if this positioning signified the stage for Jung's own individuation.

Sun

The Sun is the vibrating heart of the *I* who engages in life and experience in its own individual way. It represents our ego-self of which we are conscious and which moves through the world with a seemingly complete sense of awareness. Consciousness of the Sun through life experiences leads to its deepening and transformation whereby it becomes the vehicle of the Self in its interconnectedness to all the other archetypal principles of a birth chart. The Sun is, therefore, both one's sense of individual consciousness and at the same time the potential of the Self, the archetype of the whole and the goal of individuation. Tarnas articulates the archetypal principle of the Sun thus: "the central principle of vital creative energy; the will to exist; the impulse and capacity to *be* . . . the individual will and personal identity, the seat of mind and spirit . . . directed and focused consciousness and self-awareness, the centrifugal expression of the self" (2007, 89). As the symbol of one's conscious identity and self, the astrological Sun is one of the most sensitive points in a birth chart. Therefore any aspect to the Sun is felt to be a deep part or aspect of one's self whether as a challenge or grace, and transits to the Sun are experienced with an immediacy and potency within a person's psyche. *Transits* are the aspects or relationships that the planets in their current location in the sky make to one's birth chart.

The natural polarity addressed in relation to Jung's natal chart between Aquarius and Leo is crucial as we enter into Jung's narrative in Liber Primus. Where Aquarius is the sign of individuality and uniqueness in relationship to humanity, Leo ruled by the Sun is about the creative fire, the spirit of the individual. The 7th house is known as the field of intimate relationships, and the beginning of this house/cusp is called the *Descendant* as it is opposite the *Ascendant* or *Rising point*, which symbolizes the dawn. Jung's Sun in Leo on the Descendant/7th house cusp can be understood as his creative fire of self, located in the territory of relationship, which brings a conscious orientation toward the other. No doubt a challenging placement for a Leo-Sun that is deeply oriented toward one's self, we can see this as evocative of Jung's personal myth (Leo-Sun) necessarily being born or founded upon the collective tradition (Aquarius-Saturn). His understanding of personal myth being a conjunction or combination of the personal and collective is expressed through the polarities represented in his chart.

Looking at the polarity between Aquarius and Leo, we see that the dynamism and their necessary co-relatedness has to do with individuality centered in humanity (Aquarius) and, on the other side, the creative, unique radiating spirit of oneself (Leo). To put it another way, it is the

heart of the individual beating its own unique rhythm in symphonic connection to other beating hearts.

Whereas Leo is the individual alone and centered on the self, Aquarius has to do with integrating into the collective while at the same time realizing one's individuality. Both signs are tremendously concerned with ego, but one is in an isolated context, and the other is in a social context. (Hand 1981, 200)

Liber Primus

In the beginning pages of Liber Primus [fol.i(v)/ii(r)], Jung addresses readers directly for the first time:

Believe me. It is no teaching and no instruction that I give you. On what basis should I presume to teach you? I give you news of the way of this man, but not of your own way. My path is not your path, therefore I/ cannot teach you. The way is within us, but not in Gods, not in teachings, nor in laws. Within us is the way, the truth, and the life. (2009, 125)

This expression of the way residing in the spirit of one's nature and the fatefulness of one's path is descriptive of the Aquarius spirit that colors Jung's 1st house; Uranus is the principle that pushes toward the unique and new, and Saturn to one's destiny, the limitations and bounds of one's fate. To become one's own law, one's own authority is the wisdom of Saturn, the teacher who brings to consciousness our unique limitations, characteristics, predispositions, and capacities, be they great or small. To live oneself is to live a disciplined life that seeks examples not outwardly but within the skeletal truth of one's own soul and body. Jung's 1st house Saturn-Aquarius provokes the desire and requirement to have the discipline to live oneself. Finding one's soul, the greatest treasure, will come with following one's own way, not that of another. And the stakes are high; human dignity is what lies before us. This point on human dignity is central to the following section where Jung further articulates his disavowal of being master of others:

I will be no savior, no lawgiver, no master unto you. You are no longer little children.

[Draft continues] One should not turn people into sheep, but sheep into people. The spirit of the depth demands this, who is beyond present and past. Speak and write for those who want to listen and read. But do not run after men, so that you do not soil the dignity of humanity—it is a rare good. (2009, 126)

Saturn is related to authority, and in Aquarius, it is an understanding of authority and responsibility residing within the individual rather than from an external source that imposes laws and meanings from without. In this sense, the association with human dignity is profound as Jung stresses the vital importance that people are treated as people and not flock animals:

Whoever wants to be the soul's shepherd treats people like sheep. He violates human dignity. It is insolent to say that people are like sheep. Who gives you the right to say that man is sick and a sheep? Give him human dignity so he may find his ascendancy or downfall, his way. (2009, 126)

The connection in these passages to Christ, the Good Shepherd, further draws out the significance of the Aquarian spirit from which Jung speaks. In the Gospel of John (10:11–18)⁴ Christ says, "I am the good shepherd: the good shepherd is one who lays down his life for his sheep." An entirely new image of one's relationship to one's personal self and the divine is at hand

in Jung's move from the Pisces Redeemer Savior into the Aquarian individual courageousness of self discovery in community. This transition from the age of Pisces and the dawn of the age of Aquarius is provocatively illustrated in the painting on the first page of Liber Primus, these being the themes Jung will take up in a direct and significant way in *Aion*. Human dignity means individual value, and this is the way that leads to "mutual love in community. Men will come to see and feel the similarity and commonality of their ways Therefore give people dignity and let each of them stand apart, so that each may find his own fellowship and love it" (2009, 126). The Aquarian spirit eschews dogma and takes no place in nameless identification with a mass or group but rather strives for the fierce, bright vision of the unique spirit in fellowship with humanity. Jung wrote a number of essays, many gathered in *Civilization in Transition* (CW 10), on the dangers of the mass mind and the importance of the individual in the modern world.

At the time that Jung began writing in the Black Books, he experienced a series of transits that deepen our understanding of the archetypal unfolding in his life and that carry through as golden threads into Liber Primus. In December 1912, the long-lasting⁵ and once-in-a-lifetime transit began of Uranus conjunct his Ascendant, opposing his Sun and squaring his Neptune; it was then that he had the dream of the white bird that spoke to him in a slow human voice. Of that dream Jung wrote, "All I knew with any certainty was that the dream indicated an unusual activation of the unconscious" (1961/1989, 172). In October 1913, Jung had the vision, during the train ride from Schaffhausen, of Europe covered in a sea of blood. This Uranus transit is remarkable, for it is as if his Sun self was confronted by the Uranian-Promethean impulse toward embarking on his own individual path. The necessity of finding his soul, his personal myth, and the energies that composed his psyche, was activated by the spirit of radical self-definition, transcending the well-worn paths of social collective identity and attitudes. Uranus transiting to square to his Neptune is an aspect often indicative of a radical change in one's beliefs and spiritual ideas.

On November 12, 1913, when Jung took his decisive step and let himself drop into psyche's depths, transiting Saturn was making a sextile aspect to his natal Uranus,⁶ an aspect of opportunity for the radical insight (Uranus) to be articulated into form (Saturn). This date is given by Jung himself in the second section of Liber Primus, "Refinding the Soul" [H1 ii(r)]: "at the beginning of the following month, I seized my pen and began writing this" (2009, 127n34). The Uranus-Promethean archetype opposing his Sun, conjunct Ascendant and square Neptune appears to be the prime activation in his psyche at this moment. "May each go his own way" (2009, 125) is the self, radically opened to one's own unique path. This Uranus transit lasted from 1912 to 1914; of this period Jung recounts in *Memories, Dreams, Reflections*:

Today I can say that I have never lost touch with my initial experiences. All my works, all my creative activity, has come from those initial fantasies and dreams which began in 1912 Everything that I accomplished in later life was already contained in them, although at first only in the form of emotions and images. (1961/1989, 192)

Soul and God [HI ii(r)2]

In this chapter Jung, a tired wanderer, calls out to his soul. Her speech is heard through his dreams, and he states that "I must carry them in my heart, and go back and forth over them in my mind"

(2009, 132). Trust in the wisdom and life-directing power of dreams can be seen in Jung's natal Sun Neptune square aspect, which shows a resonance and sensitivity to the Neptunian realm of dreams and spiritual experience. In search of his soul and compelled by the spirit of the depths, Jung says the language of soul that expresses itself in dreams cannot be learned by scholarly study and rational thought, which is the domain of the spirit of the times:

Scholarliness alone is not enough; there is a knowledge of the heart that gives deeper insight. The knowledge of the heart is in no book and it is not to be found in the mouth of any teacher, but grows out of you like the green seed from the dark earth. (2009, 133)

One is reminded of Pascal, "The heart has its reasons of which reason knows nothing." The heart is central to the symbolism of the Sun and Leo, and in medieval and renaissance astrological images of the body and planetary rulership, the heart is the seat of the Sun-Leo. This is what infuses the Sun with the astrological meaning of the creative self, one's unique light. The heart is the central Sun of the body: hence the Sun and the heart are both understood as central life-sustaining principles. The heart's rulership by the Sun can be understood as the knowledge of the heart that is the most precious and authentic access to the source of one's truth. So here we can see how Jung's Leo-Sun is coming into itself through the path of the heart, relying on and deepening into its authentic mode of knowing. We attain this knowledge of the heart by living our life fully, by fully living into our Sun.

As Jung searches for his soul and records the material that will become *Liber Primus*, he is deeply immersed in the archetypal field of Saturn in terms of the journey and creation of personal meaning. His conscious self, represented by his Leo-Sun, is undergoing a Saturnian transformation. Jung is being thrown into encountering his deepest authentic self, which is more than his rational mind and collective values. He expresses being humbled by this process of turning toward the knowledge of the heart (Leo-Sun) and the wisdom of the dream (Neptune-Sun). In this chapter, he also comes to recognize that the divine child is his Soul; therefore, he is the servant of a child, and in this he experienced another aspect of Saturn: "extreme humility" (2009, 134). It is as though the divine spark of his Sun must be in service to the divine child. The archetypal child embodies the playful fullness of life's potentiality, and the qualities of joyfulness, spontaneity, and creative openness of the heart are all characteristic of the Leo spirit. It is in relationship to Soul and this divine child that his self-Sun will become more fully articulated and whole, which is another aspect of the Ascendant/Descendant axis of consciousness upon which his Sun lies.

The Desert [HI iii(r)]

On the sixth night Jung's soul leads him into the desert of his own self. "I did not think that my soul is a desert, a barren, hot desert, dusty and without drink" (2009, 141). He must endure the empty dry desert, confronted with solitude and the need for patience. Saturn's temperament is cold and distant like desert nights where the oppressive heat of the sun vanishes as night falls as if the sun had never touched the place. The question of waiting, and for what, is Saturn's slowness; a coagulator through denseness, weight; expressed by the moods of sadness, depression, or melancholy; endurance of the hard reality of things. The shape and form of things physical and

psychological descend with a weightiness that must be borne. Jung feels utterly alone as all the energy that once was invested in the outer world of his identity and achievements has been emptied out and he is forced to deal with the shadow of Saturn. Saturn brings a sense of separation from others and the feeling of being cut off from the life sources that at one time fed him. Jung essentially withdraws from the world, giving up his professorship at the University of Zürich, for instance. His needing to repeat his name, address, and basic identity shows the stripping away (1961/1989, 189). In this necessary solitude, Saturn brings one to the place where one can perceive the wasteland of one's soul in order to find the discipline and strength to forge oneself based on the wisdom of one's inner life. Jung's standing in a conscious way to this falling apart of his once-valued modes of being in the world, and enduring Saturn's desert, is what leads to the other pole of Saturn as the Wise One in the figures of Elijah and later Philemon.

At this moment of the desert passage of his soul he writes, "The soul has its own peculiar world. Only the self enters in there, or the man who has completely become his self, he who is neither in events, nor in men, nor in his thoughts" (2009, 142). The man who has completely become his self is another way of understanding the symbolism of the Sun, and it also has something to do with the effect of Saturn on one's Sun because the manifestation of form, boundaries, and individual identity are aspects of Saturn's influence. To be pulled back into oneself in deepest solitude is expressive of Saturn's pressure. This is the wrestling match that is at the same time an embrace of the all-too-mortal limitation of a body, of a self, who exists first and foremost from within itself and all the limitations, boundaries, frailties, and incapacities that are uniquely one's own.

How does the creative desire of the Sun live alongside Saturn's cold distance that seems to cut off any access to the solar impulse/instinct? Jung speaks of the desire that he had to turn away from in order to face the desert "where only the sun of unquiet desire burned" (2009, 142). What appears lost at this moment is connection to the creative desire of the Sun, a loss that allows its tempering in Saturn's desert forge. This constellation necessarily leads him to the figures of the ancient hermits who are exemplars of this Saturnian wisdom. Jung says, "everything to come was already in images: to find their soul, the ancients went into the desert" (2009, 143), and continues:

Think diligently about the images that the ancients have left behind. They show the way of what is to come. Look back at the collapse of empires, of growth and death, of the desert and monasteries, they are the images of what is to come. Everything has been foretold. But who knows how to interpret it?

The hermit is a Saturn figure who seeks wisdom on a solitary path outside the bounds of society. This turning to the wisdom of the forebears and stating that they show the way of what is to come is another image of the Aquarian paradox—where there is Saturn there is tradition, the structures and pressures of the ancestors, and it is precisely from this old ground that the seeds of the future are sown (Uranus). These two energies constitute the Aquarian symbol where the past, and the knowledge that has come and gone, is present and feeding the future. Saturn is necessary to Uranus, and in the Aquarian vision of the future that comes by the capacity to perceive the way that was revealed by the ancients, shows both these archetypal energies.

In this valence, we can see this Aquarian dynamic in the archetypal figures of the Senex and Puer. The person who has completely become himself is an individual who enters into this world of

soul, Jung says, and this world bears the footsteps of the hermits and Saturn's law, as well as the riverbeds of the future (Uranus) that were dug and attended to by those same images. To enter oneself completely, to embrace the images of the hermits, is to embrace the *Senex-et-Puer*. Hillman called this an archetypal union of sames, that is, a union of these two figures who are so often psychologically experienced as an antagonistic polarity when in reality they are a necessary partnership (2005, 39). Saturn as Senex is tradition, stasis, structure, authority, old age, and he grounds, disciplines, consolidates, builds, and is focused on reality. Uranus as Puer moves with invention, immediacy, idealism, wanders, and lives through the figure of the youth. Puer moves around with flashes of insight and thrives on fantasy, creativity, possibility. In his introduction to Hillman's *Senex and Puer*, Slater writes that the Senex and Puer are a primary psychological pattern, an archetype that "arises alongside the very attempt to fashion psychological perspective" (x). We can imagine them as the two faces of the archetypal dynamic structure of ego consciousness. Jung's Saturn located in his 1st house, the archetypal field of one's ego-self, further opens the significance of the Saturn principle and the creative tension inherent in the Aquarian expression. The transiting Uranus-Sun opposition corresponds to an awareness of the Puer energy and desire living within himself, indicating the beginning of an integration of the Senex/Saturn-Puer/Uranus archetypal configuration.

The Mystery Play: First Night

As Jung expresses his tribulations in the desert, the difficulties and challenges of the path, his soul chides him and says, "You speak to me as if you were a child complaining to its mother. I am not your mother" (2009, 144). His soul refuses to wear the mantle of the mother and speaks to him in Saturn's voice. She is teaching him through hardness, dryness, endurance, and difficulty the value of the path. Saturn offers no bosom, rather lessons that lead to wisdom, cutting insight, and articulation of the reality of things. His soul asks him where his patience is, his understanding and clarity as to why he entered the desert (144). His desirousness and intentions for greatness, for success on this path is what stands in his way, and for it he receives further chiding from his soul: "Can you not wait? Should everything fall into your lap ripe and finished? You are full, yes, you teem with intentions and desirousness!—Do you still not know that the way to truth stands open only to those without intentions?" And twice Jung replies in a humble voice: "You are hard, my soul, but you are right" (144), and again, "Your truth is hard" (145).

Descent into Hell in the Future [HI iii(v)]

Jung descends into great depths and enters a dark cave filled with black water and there sees a luminous red stone. Voices surround him and he struggles against their distraction. This is a Pluto descent because what he comes to witness in this darkness of the underworld is the dead hero and the mystery of rebirth. What he sees is that "in the deepest reach of the stream shines a red sun, radiating through the dark water" (2009, 148). The small painting in this section [Image iii(v) 2] shows a blond figure swimming, a black beetle, and the red sun in the black waters. These three images of the blond figure of Siegfried, the beetle, and the red sun are symbolically connected to the transformative process of rebirth, which requires death.⁷ Jung sees the red stone and says,

Blood shone at me from the red light of the crystal, and when I picked it up to discover its mystery, there lay the horror uncovered before me: in the depths of what is to come lay murder. The blond hero lay slain. The black beetle is the death that is necessary for renewal; and so thereafter, a new sun glowed, the sun of the depths. (151)

A little further on in this dark section, we learn that he understands that this sun of the depths also shines in him and it is the sun of the night (153). In the midst of this descent, infused by images of the death and rebirth that is to come, there is Saturn. Again, Jung reminds us of the ancient hermit teachings that came through images, “madness is divine” (149). He draws upon the desert wanderers as guides in this hell to help orient him. This is Saturn as solid ground beneath one’s feet, so to speak, the reality principle that is hard and yet a touchstone, a point of reference.

On this night transiting Saturn was making an exact sextile to Jung’s natal Uranus. When a planet moves into a sextile aspect with another planet, an opportunity manifests for the energies of the two to harmonize. It is no surprise that in the midst of this disconcerting vision he experiences something of incredible strength that provides a sense of structure. Jung, following the horror scene of the black then bloody waters where the hero dies and the dark sun radiates, writes about the experience of events and their meaning, “The meaning of events is the way of salvation that you create . . . it is the mastery of this world and the assertion of your soul in this world” (2009, 152). The meaning we make of the events that befall us in the outer world and in the inner world as psychic happenings is the creation of our own mythology, our story of meaning and order. Saturn as *Senex* provides foundational forms after the tidal waves of experience, a necessary part of soul-making as Hillman expresses in the movement of turning events into experiences (1976, xvi). In its form-shaping function, Saturn creates the structure of meaning around the chaos of what has transpired. Saturn is also about death, but the death that comes with order and the fixing, or capturing, of the flow of time into an image.

Saturn is not a lonely ruler in Jung’s experiences, rather the capacity for mastery and meaning is in service of soul because for Jung his soul is his supreme meaning. Saturn is in service to Jung’s soul-theophany, but it comes in the form of Saturn wisdom, that is through the solitude of the desert, through the wisdom of the ancient hermits, and through the embrace of his incapacities. This is Saturn’s way, a psychological movement by which Jung finds that “My soul is my supreme meaning, my image of God, neither God himself nor the supreme meaning, God becomes apparent in the supreme meaning of the human community” (2009, 92). Here is an expression of the Aquarian impulse toward community connected through an image of the divine, but one that is of supreme meaning to each individual. Saturn and Uranus are present in the matrices of these two sentences from the Draft—the individual spirit connected to the community (Uranus Aquarius) through the supreme meaning (Saturn) that one experiences with one’s soul, within one’s solitude, and thereby opening up to the collective. One’s soul is one’s supreme meaning, and it is neither an image of God nor God’s own meaning—it is the most deeply personal and yet transpersonal meaning. Where there is individual depth there opens up a community of those who have embarked upon their solitary journeys and found their soul, their soulful meanings. Where we envision the future, it is by having leapt from the structures of the old, as Uranus moves us from what we perceived were the boundary markers of Saturn.

The Aquarian-Leo axis as an archetypal constellation of the question of tension between the individual and the collective is a central theme in this portion of Jung's journey. He explores the psychology of the individual and collective through the history of the murders of prince-heroes, with a historical reference to the assassination of Archduke Ferdinand. Through these revolutionary political murders of men of power, we come to learn the psychological relationship between outward or external action as deriving from internal psychic pressures. The relationship between collective and individual psychology shows that what we perceive and act on as a collective is mirrored within each individual psyche. This is one of the themes of Jung's later essay "The Undiscovered Self (Present and Future)" in CW 10, where he describes the medieval idea of man as a microcosm, "a reflection of the great cosmos in miniature"; though no longer the dominant worldview Jung says, "the very existence of his world-embracing and world-conditioning psyche might have taught him better"(1957/1981, CW 10, ¶540).

The Conception of the God [HI iv(v)2]

Here, we arrive at the astrological painting that has been the guide in this archetypal reading of Liber Primus. The illuminated panel painting, folio v(r), shows us the lion with the red solar disc across from the water-bearer with the Saturn glyph and the golden compass rose in the center. The words within this panel painting are those of the spirit of the depths who gives meaning to what has just come to pass, Jung's assassination of the hero Siegfried. This is another of Saturn's hard gifts—the guilt that comes with being a hand of death upon what was most beloved and valued. The new god will only be born with the death of the old: this is the Pluto process of death and rebirth, transformation at its most primal and instinctual.

This image illustrates Jung's natal opposition between his Aquarius ruled Ascendant/1st house with Saturn and Leo Descendant/7th house Sun. It also illustrates the Saturn-Senex archetype in its wisdom-bestowing aspect that is soon to enter upon the scene in the figure of Elijah; and it is evocative of the tempering of the Leo-Sun, as the heroic ego, through Saturn-Aquarius. The tension between heroic light and shadow is one of the tensions of a Saturn-Sun aspect that can be imagined as the formation of the diamond body, which, in turn, comes from the black coal enduring intense pressure and the grinding of elements. Time, acceptance of one's lowliest material, and its refinement into hard matter, bring forth the process of unparalleled clarity and brilliance. This image also provides another way of expressing the movement of the astrological ages from Pisces to Aquarius where the water-bearer and the archetypal principles underlying and forming its expression begin to manifest as values of the collective unconscious expressed in spiritual or religious traditions. One of the values of the age of Aquarius is the soul spirit life embodied in the individual (Leo) and expressed, contained in humanity (Aquarius).

The dynamic of the opposition carried by these astrological symbols in Jung's imagination is a key focus as we turn to his theoretical conceptions. In *Senex and Puer*, Hillman addresses the prominence of polarities in Jung's psychological imagination. "Jung's life and thought makes more use of polarities than does any other major psychological vision. The polar model is basic in all his major psychological ideas" (2005, 37). In *On the Nature of the Psyche*, the problem of opposites is explored in regard to the relationship between archetypal images and instincts. Jung writes that as

opposites, archetypal image and instinct “belong together as correspondences, which is not to say that the one is derivable from the other, but that they subsist side by side as reflections in our own minds of the opposition that underlies all psychic energy” (1946/1975, CW 8, ¶406). As the dynamic that underlies all psychic energy, we can trace this through most of his major ideas and works, including his concept of individuation, the task of which is integration of the figures of the collective unconscious into consciousness; psychological types; the psychology of the individual and the collective; the poles of an archetype; and enantiodromia. Shamdasani notes that Jung's *Type Problems in Poetry*, can be read as a meditation on the historical sources of the problem of opposites and its resolution through the production of a uniting symbol (2009, 59). Lastly, *Memories, Dreams, Reflections* contains many passages that expressly pinpoint the presence of opposites in his life and the importance of this dynamic tension to his psyche. These recollections go back as far as when he was a young boy reading Faust; Jung writes that he felt the story personally, and it awakened in him the problem of opposites (1961/1989, 234–223). Jung also writes, “Just as all energy proceeds from opposition, so the psyche too possesses its inner polarity, this being the indispensable prerequisite for aliveness, as Heraclitus realized long ago. Both theoretically and practically, polarity is present in all living things” (346). Suffice it to say in conclusion to this brief review that the problem of opposites is mirrored in Jung's birth chart, and thus there is an archetypal signature to this aspect that is central to his psyche and revealed in Liber Primus.

The problem of the opposites appears psychologically as a dynamic polarity:

The [individual] self, regarded as the counter-pole of the world, its “absolute other,” is the *sine qua non* of all empirical knowledge and consciousness of subject and object. Only because of this psychic “otherness” is consciousness possible at all. Identity does not make consciousness possible; it is only separation, detachment, and agonizing confrontation through opposition that produce consciousness and insight. (Jung and Kerenyi, 1949/1993, 90)

Consciousness is forged through opposition of self and other, and we can understand this through the astrological axis line of the Ascendant and Descendant. His Leo-Sun self is opposed and confronted with the otherness of Saturn-Aquarius so there is the connection to his articulation of this process of consciousness development. Descriptive of the widening of consciousness by the experience of the other, this can be imagined as a Saturnian process of separation. This touches on Hillman's insight on Saturn/Senex as one of the formative patterns of the structure of the ego and, therefore, consciousness.

Another layer is present here in regard to the creation of consciousness that builds on the Saturn Aquarius–Sun Leo dynamic. That is the transit of Uranus conjuncting his Ascendant and directly opposing his Sun. Uranus arrives as a disruptive other that appears to burst into new light and awareness, the reality of psyche. That the figures Jung encounters “are real and not symbols” (2009, 176) is Elijah's poignant and radical lesson. The relationships he develops with the figures in his psyche are the experiences that illustrate the widening of consciousness that occurs in the meeting with an other.

In the following panel painting, Jung describes the new God, a divine child, in terms of oppositions. “The divine child approached me out of the terrible ambiguity, the hateful-beautiful,

the evil-good, the laughable-serious, the sick-healthy, the inhuman-human and the ungodly-godly” (2009, 166). This is the expression of the conjoining of opposites, the union of the light with the dark, Christ and Antichrist. The divine child is born from this union, a terrible ambiguity that holds all our goodness and all our wretchedness. This union of opposites is again the critical axis point in Jung’s chart, illustrated in the panel painting of Leo and Aquarius—the Sun and Saturn, activated by transiting Uranus. We can imagine that the conception and birth of the new god takes place right in this tangled harrowing muck of ambiguity. Saturn-Aquarius is on one end of the pole, Sun-Leo on the other, and the tension of opposites appears to move into the third, the divine child, through Uranus and his transit upon that tense axis. Uranus as the harbinger of the divine child is the electric seed of possibility and the new, inspiring, and brilliant vision. Uranus is evocative of the Puer spirit that radiates with all the possibilities of the future, born from what was and yet is the mystery of what is to become.

In his essay “The Psychology of the Child Archetype,” Jung writes that the psychology of the individual shows that

the “child” paves the way for a future change of personality. In the individuation process, it anticipates the figure that comes from the synthesis of conscious and unconscious elements in the personality. It is therefore a symbol which unites the opposites; a mediator, bringer of healing, that is, one who makes whole. (Jung and Kerenyi 1949/1993, 83)

This special connection to the future that the child contains is one of the central aspects of the archetypal meaning of Uranus-Prometheus. Prometheus’s gift of fire to humankind is the spark of potential and development—that is, futurity. The creative breakthroughs associated with Uranus-Prometheus, whether psychological, cultural, or technological, are a part of the archetypal movement toward the future—the new, radical change from what was to what may be.⁸ It is at this nodal point of futurity and possibility that the divine child is related to the puer.

Jung writes that the child motif can assume many shapes and forms, including “the flower, the chalice, the golden egg, the quaternity, the golden ball . . . ” (Jung and Kerenyi, 1949/1993, 79). Is that what the golden compass rose, the *Stella Maris* (“star of the sea”) that radiates in the panel painting represents, as well as the dark red flowers that blossom below? A sixteen-point star is found on maps and compasses to show the cardinal and intermediate directions and is constructed by bisecting the angles of principal winds with half-winds. *Stella Maris* refers to Polaris (*Ursae Minoris*), known as the North Star, which was critical for celestial navigation. *Stella Maris* is also a title for the Blessed Virgin Mary, Our Lady, Star of the Sea, honored in the ninth-century hymn “Ave Maris Stella.” Is this golden sea star the guiding light of Jung’s journey? The divine feminine, as anima, the polestar by which he must navigate upon the dark waters? In the twelfth century, Saint Bernard of Clairvaux wrote:

If the winds of temptation arise; If you are driven upon the rocks of tribulation look to the star, call on Mary; If you are tossed upon the waves of pride, of ambition, of envy, of rivalry, look to the star, call on Mary. Should anger, or avarice, or fleshly desire violently assail the frail vessel of your soul, look at the star, call upon Mary.⁹

Here, we encounter another layer of the archetypal symbolism of the Sun. Mary, she who conceives and births the Christ child as a virgin, is symbolic of the eternal and creative fire of the Sun.

Excavation into the Neolithic era (7500–3500 BCE) of Southeast Europe and the Near East leads us to many ancient images that connect the goddess principle with the Sun. In these goddess-centered mythologies, the feminine divine is the body that contains the bounds of space and time; she is the earth and the creative source of all life. As the female gives birth to life and the feminine as earth takes back the dead, so the mythic image traditions show us that “the male moon begets itself in the sun: the creative fire of the sun and the creative fire of the womb . . . [are] the same” (Campbell 2013, xviii). So Mary creates unto herself, like the sun in its eternal creative shining perpetually creates life and light. We find the Old Europe Neolithic traditions the solar lion connected with the goddess. This is evidenced in the Neolithic Anatolian city of Çatal Hüyük, where an enthroned goddess is flanked by two felines, and the lion thread continues in the iconography and image traditions of Sumerian and Egyptian mythologies and the later cultures of the Mediterranean.¹⁰ All of this shows another level of the Sun in its feminine form, which leads to my suggestion that the Virgin Mary as she appears to Jung in the next chapter is another face of the Leo-Sun as both the eternal creative fires of self and of love. This is a Leo-Sun that receives love and then conceives and gives birth from such love.

Mysterium. Encounter [HI v(v)] & Instruction [HI vi(r)]

In these chapters, Jung meets Elijah and Salome. Their dialogues bring to a pointed focus the next series of confusions and insights that Jung is required to integrate. Elijah is Jung's mentor, and Jung receives a series of instructions on the objectivity and autonomous reality and presence of thoughts and their own selves. Elijah says, “We are real and not symbols” (2009, 176), a shattering revelation of the reality of the persons in his psyche. This objectivity that Elijah addresses is evocative of the Senex-Saturn as the wise old man and father-Figure (Saturn) who gives teachings on the reality of psyche, which is of its own world, one that is both immanent and yet separate from the world of thoughts that we are seemingly immersed in. Elijah is teaching Jung about the objectivity and autonomy of the psyche; recall that Saturn is the archetypal principle that has the capacity for distance and assessment. This is the knowledge that can transcend forms and pierce into the nature of things through differentiation, reflection, and right placement or order. The structure of things in their differentiation and wholeness, how they relate to one another and how they are different, can only be seen from a vantage point of objective observation.

Elijah: Will you therefore confuse yourself with a tree or animal because you look at them and because you exist with them in one and the same world? Must you be your thoughts, because you are in the world of your thoughts? But your thoughts are just as much outside your self as trees and animals are outside your body. (186)

As Jung later writes, “For the understanding of the unconscious we must see our thoughts as events, as phenomena” (186n188). The consequences of this teaching on psychological objectivity are far-reaching and at the very center of Jung's complex psychology. But without getting pulled into the history of the ideas, let us stay with the experience itself. What just occurred was a turning on its head of the unconscious paradigm of understanding that one's thoughts and notions come from oneself—the nature of reality and one's ego-control over it has been annihilated.

Elijah: You may call us symbols for the same reason that you can also call your fellow men symbols, if you wish to. But we are just as real as your fellow men. You invalidate nothing and solve nothing by calling us symbols. (187)

This radical breakthrough into the nature of psychic reality and his place within it is an expression of the Uranus-Prometheus archetypal principle. It is as if Jung directly received the sacred fire of the gods from Prometheus's own hand. This can also be imaged through his chart with his Sun in direct opposition to Uranus upon his Ascendant. And mysteriously, as Jung is leaving Elijah after this discussion, he steps out into the hall and he sees "a powerful lion going before me. Outside, it is a wide cold starry night" (2009, 187). This is the lion in the second painting (folio v), leading the way through the hall from the water-bearer Aquarius-Saturn teacher. Here, Jung's astrological imagination is plain—he gave image to his Sun-Leo lion self, in tension and confusion, sharing the same ground and axis point of conscious confrontation with Saturn-Elijah and Uranus-Prometheus Aquarius. The self-other axis is ablaze, vibrating like the *Stella Maris*, golden shining. "To live oneself means: to be one's own task. Never say that it is a pleasure to live oneself. It will be no joy but a long suffering, since you must become your own creator" (188). This is the Sun-ego self in the Saturn work of conscious. To live oneself is to take responsibility for the creation of self, that is, the Saturn form-making, the boundaries of a self that contain one's Sun. This is Sun and Saturn in concert, in the painful process of formation that requires the embrace of one's incapacities, limitations, and darkness. Saturn work is long and slow, and it is not a joy. Potential coming into form, the raw being worked into being, is hard work indeed, just as is living one's fullness, one's Sun-self consciously.

If you want to create yourself, then you do not begin with the best and the highest, but with the worst and the deepest. Therefore you say that you are reluctant to live yourself. The flowing together of the stream of life is not joy but pain, since it is power against power, guilt, and shatters the sanctified. (188–189)

Jung's instruction by Elijah and Salome continues and focuses on the relationship between forethinking (idea) and desire-pleasure (eros). What comes to pass is that Jung wins the power of understanding his mystery play, which is this relationship and necessity of forethinking and pleasure. His vision in the shining crystal in the hall of ideas, Elijah's place, includes the figure of the Buddha in a ring of flames and the Virgin Mary. He says, "forethinking is the procreative, love is the receptive. Both are beyond this world" (2009, 193). The Buddha in a ring of flames is another image of the Saturn-Aquarius teacher, the wise sage who can endure the fires of passion and desire and move beyond them through the rightness of thought. The Buddha is understanding: he who pierces through the veil of illusion and comes to the source of the nature of reality. Is this not how we have watched Saturn consciousness unfold all along? Aquarius is an air element associated with the creative-engendering capacity of thought that is articulated by means of Saturn's formative power. The procreative power of forethinking is related to understanding, the ability to see into and through the myriad of forms and ideas so to come to a meaning, a structure of knowing, that gives order. In this victory, he says, "I won the power back again from the depths, and it went before me like a lion" (193). The lion is his power, he states it twice in this chapter, and so we return to the image of the Sun-Leo self in its instruction by the

Saturn-Senex wise man of Elijah and the conscious creation of self through the encounter and encompassing trials.

Resolution [HI vi(v)]

In the final chapter of Liber Primus, Elijah leads Jung to a courtyard on the summit of a peak and says, "This is the temple of the sun. This place is a vessel, that collects the light of the sun" (2009, 195). Elijah then changes form and calls himself Mime and Jung is shown to a wellspring where "the collected light becomes water and flows in many springs . . ." (195). Imagine the creative fire of the Sun-self collecting into the Saturn-Aquarian water-bearer's vessel, wherein the Sun's light transforms into water and flows outward in this new elemental form. Returning again to the second painting of folio v we see that this image continues to deepen as a part of Jung's understanding and the heart of the mystery of his journey.

Then comes Jung's own metamorphosis into that of the *Mithraic Leontocephalus*, "the figure which is represented with a snake coiled around the man, the snake's head resting on the man's head, and the face of the man that of a lion . . . In this deification mystery you make yourself into the vessel, and are a vessel of creation in which the opposites reconcile" (2009, 197n211). Jung becomes the fullness of the Leo-Sun-self that is receptive, as a vessel, to creation. Here, the significance of Mary as solar creativity and receptivity deepens into the mystery of the Sun-self in its forging through the confrontation with the Aquarian Saturn-Uranus principles of instruction and revelation. On one level, which Jung is explicit about, the reconciled opposites are those of love and forethinking as figured in Salome and Elijah. These figures metamorphose as well into Mary and Buddha who are connected to the symbol of the flame seen at the time of the vision in the crystal in Elijah's hall. Moving back to the archetypal astrological symbolism, we can see that the opposition is that of the Leo-Sun and Aquarius-Saturn/Uranus principles.

Toward a Conclusion

In 1917 when he concluded his work on *The Red Book*, transiting Saturn was conjunct his Sun and transiting Uranus was conjunct his Saturn. He began writing *Psychological Types* at this time, which we can read now as his conceptual articulation of the experiences and insights of thinking and *eros* as given form by the figures of Elijah and Salome. Transiting Uranus in opposition to Jung's natal Uranus lasted from 1914 to 1917, and as noted earlier, Jung wrote that these were the years when the images provided the themes with which he would spend his life working: "the *prima materia* for a lifetime's work" (1961/1989, 199). The lifetime's work of meaning is the diamond gift of Saturn in Jung's chart as this essay has endeavored to illustrate.

At the end of "Instruction" [HI vi(r)], Jung walks out of Elijah's hall following the lion:

The image of the cool starry night and of the vast sky opens up my eye to the infinity of the inner world, which I as a desirous man feel is still too cold. I cannot pull the stars down to myself, but only watch them. Therefore my impetuous desire feels that that world is nightly and cold. (2009, 193, Draft n204)

We can approach this from another angle, deepening further the import of such a remarkable image in the context of this study. Let us imagine the cold starry sky as an astrological image of the vastness and connectedness to the mystery of Jung's experience, that he is undergoing a teaching of the archetypal principles of the astrological Sun and Saturn. This sky and its stars are an image of one of the levels at which the instruction and mystery of his individuation takes place.

ENDNOTES

1. A note on pagination: In the *Liber Primus* translation, the numbers refer to the folios, or pages, of the facsimile. Jung paginated *Liber Novus* as folios rather than with page numbers, requiring indication of recto (right-hand) and verso (left-hand) sides. For instance, fol.v(r) indicates the page is folio v (page 5), recto (right-hand side) of the facsimile. Also see *The Red Book: Liber Novus: A Reader's Edition*, page 112, for further explanation.
2. See Tarnas *Cosmos and Psyche* (2007) for rich descriptions and associations for all of the ten planetary archetypes.
3. Tarnas's *Prometheus the Awakener* (1995) is exemplary in identifying Prometheus as a figure central to Uranus in archetypal astrology.
4. The Jerusalem Bible Standard Edition, 1966.
5. Transiting Uranus conjunct Jung's Ascendant, opposite his Sun and squaring his Neptune, were aspects that lasted for a period of approximately two years, 1912 to 1914, due to Uranus's slow orbit and retrograde cycle.
6. Transiting Saturn sextile Jung's Uranus was in aspect from September 1913 to May 1914.
7. Jung amplified this vision in 1925; the editors included his comments in footnote 85 on page 237 (2009).
8. In Tarnas's *Prometheus the Awakener* (1995), the chapter "Uranus and Prometheus" looks at the myth of the titan Prometheus in relationship to the astrological Uranus.
9. Our Lady, Star of the Sea, Wikipedia. Hom. II super "Missus est," 17; Migne, P. L., CLXXXIII, 70-b, c, d, 71-a. Quoted in Doctor Mellifluus, 31. See https://en.wikipedia.org/wiki/Our_Lady,_Star_of_the_Sea. (Clairvaux 1958).
10. Campbell's *Goddesses* (2013) is an exploration of these symbols of the divine feminine from the Neolithic period to the Renaissance, through the mythologies of Southeast Europe, the Near East and Mediterranean cultures.

NOTE

References to *The Collected Works of C. G. Jung* are cited in the text as CW, volume number, and paragraph number. *The Collected Works* are published in English by Routledge (UK) and Princeton University Press (USA).

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ABSTRACT

“Saturn in C. G. Jung's Liber Primus: An Astrological Meditation” is an archetypal astrological exploration of Saturn. Focusing on one painting in Liber Primus that contains astrological images of Aquarius, Leo, Saturn, and the Sun, this essay looks at these astrological principles and dynamics as they appear in C. G. Jung's birth chart, in specific ideas and experiences in Liber Primus, and what emerges in his later work with respect to the theme of the problem of opposites.

KEY WORDS

Aquarius, archetypal astrology, archetypal psychology, cosmos, C. G. Jung, Leo, Liber Primus, meaning, mythopoesis, Puer, *The Red Book*, Saturn, Senex, Sun