

me." This experience, he says, shatters all illusions as to the superior power of consciousness.⁶

Jung points out that the apostle Paul may have had a comparable psychic experience, reflected in his statement, "yet not I, but Christ liveth in me."⁷ Paul was being moved by a part of himself other than his personal identity. However, the Christian means of achieving this experience is markedly different than the Taoist method. The Christian searches for meaning through the "imatio christi," which, according to Jung, has this disadvantage:

In the long run we worship as a divine example a man who embodied the deepest meaning of life, and then, out of sheer imitation, we forget to make real our own deepest meaning--self-realization. . . .

Imitation of Christ might well be understood in a deeper way. It might be taken as the duty to give reality to one's deepest conviction, always the fullest expression of individual temperament . . . with the same courage and the same self-sacrifice shown by Jesus. Happily . . . not everyone has the task of being a leader of mankind.⁸

The Tao, on the other hand, grows out of the individual and is discovered through the adept's work on his or her own body. However, as I see it, this method also has its disadvantages. The alchemical opus, as it was practised in the East, was one-sidedly body-oriented, and ruled out the possibility of any form of enlightenment coming through the mind or the world of ideas. The eastern prejudice against thoughts* severely limited the set of possible

*The Taoist yogins said that thoughts must be sent around a track in the body until they are transformed into pure energy. (Rawson and Legeza, Tao, p. 29)

experiences which the yogin could achieve.

The eastern body practices can be very useful exercises for many westerners striving for detachment from their despotic identities and aspiring to fulfill unknown aspects of themselves. As we have seen, such experiences tend to access the secondary process. In the East, however, body awareness and the experience of "detachment" seem in general to have been more a primary process, for the collective as a whole. Thinking, formulating experiences through ideas, may have been the collective edge. It is my speculation that for easterners, their alchemical practices may have never accessed the secondary process.

The Christian European alchemists, on the other hand, did not work directly on their bodies. Although they also strove for eternal life, they believed they could achieve it through their work in the unknown and mysterious world of matter. They were concerned with the union of substances, through which they hoped to achieve the goal of their work-- the creation of gold or the Key to Immortality. What they saw in matter, they described almost exclusively symbolically. Their thoughts, fantasies and ideas were an essential part of their work. Almost everything they encountered in their vessels was, as we have seen, of psychic origin, and without their allegories, alchemy's rich heritage would have perished long ago.

Gold, because of its remarkable physical characteristics and incorruptible nature, is an appropriate analogy for the perfection alchemists sought to achieve in the transmutation of base metals. Gold has always been associated with the sun, the star which gives warmth and light to life on earth. In Egypt, the flesh of the gods was said to be of gold, and when the pharaoh became a god, his flesh turned to gold. People in all parts of the world throughout time have been eating powdered gold and drinking golden brews, hoping to obtain its perfect qualities.⁹

The golden elixir which the alchemists ultimately hoped to produce was called the Universal Medicine, the Panacea and the Fountain of Youth. In order to obtain this elixir, the alchemists had first to produce the Philosopher's Stone. As the prima materia, called the Stone of the Philosopher's, it was impure. But after having been perfected by the art, it gained its transmutative quality.¹⁰

In Jung's view, the Philosopher's Stone represents the Self.¹¹ We could also refer to it as the awareness of process. Like Mercurius, it stood at the beginning of the work as the prima materia, as well as at the end, as part of the goal of the opus. The alchemist Morienus said, "One is the stone, one the medicine, one the vessel, one the method and one the disposition."¹² This legend expresses the process aspect of the alchemical work. The process flows throughout the work, and as one discovers it, the goal is reached.

The alchemists were not the only group for whom the stone symbolized perfection. Many religious cults used stones to signify their god or mark a place of worship. The black stone in Mecca, the Ka'aba, is the holiest sanctuary of the Islamic world.¹³ In I Corinthians, Christ is called "the spiritual Rock."¹⁴ Australian aborigines believe that certain oblong stones, called "churingas," contain the souls of their ancestors and have the power to promote the growth of crops, increase fertility in men and animals, heal wounds and cure diseases. For the Chinese, jade had the magic power to keep a corpse from decomposing.¹⁵

In alchemy, the Philosopher's Stone, also called the Divine Child, was born during the coniunctio. The coniunctio was described as a "hieros gamos" or royal wedding. The alchemists sometimes depicted this marriage as a love affair between chemicals of opposite natures who "embrace one another passionately."¹⁶

Gerhard Dorn described the coniunctio in great detail.¹⁷ His explanations were unique in that he spoke directly about the psyche. He purported that the final "mysterium coniunctionis" was nothing less than a restoration of the original and perfect state of the cosmos and a merging of the individual consciousness with this divine unconscious world. His formulation was the western equivalent of the fundamental principle of classical Chinese philosophy--the union

of yin and yang in Tao.¹⁸ However, his method of achieving the goal was quite different.

Dorn's conception of the coniunctio enriches Jungian and process-oriented psychology. He divided the coniunctio into three stages. The first phase he called the "unio mentalis."

We conclude that meditative philosophy consists in the overcoming of the body by mental union. This first union does not yet make the wise man, but only the mental discipline of wisdom.¹⁹

This description is a clear reflection of Dorn's Christian background. He believed that the body has a disturbing effect on the rationality of the mind and that it is essential to separate the two in order to achieve "freedom from bodily appetites and the heart's affections." This separation, however, was only a temporary one, during which time a bond was formed between the hostile elements in the mind-- which he called "spirit" and "soul."²⁰

According to Jung, this "unio mentalis" represents an introverted, introspective and meditative phase in analysis when an individual must make a careful investigation of his or her desires and motives. The goal of this process is the attainment of full knowledge of the heights and depths of one's own character.²¹

The alchemists achieved this state through "meditatio," which is described in Ruland's, A Lexicon of Alchemy, as:

an Internal Talk of one person with another who is invisible, as in the invocation of the Diety, or communion with one's self, or with one's good angel.²²

The "meditatio" of the alchemists seems to be close to what Jung calls "active imagination," a technique whereby individuals place themselves, as they are, within the drama of their fantasies and dreams in order, through their criticisms and reactions, to create a counterbalance to the unconscious. This produces a rapprochement with the unconscious that, according to Jung, creates the beginning of the individuation process and is characteristic of the "unio mentalis."²³

Jung describes a person who has achieved insight and self-knowledge through active imagination:

He alone has a genuine claim to self confidence for he has faced the dark ground of his self and thereby has gained himself. This experience gives him faith and trust . . . in the ability of the self to sustain him, for everything that has menaced him from inside he has made his own. . . . He has arrived at an inner certainty which makes him capable of self-reliance, and attained what the alchemists called the unio mentalis.²⁴

The process-oriented psychologist understands the "unio mentalis" as one type of awareness, rather than a stage in a linear process, as Dorn did. Sometimes using the mind or intellect in order to become aware of processes is crucial, and at other times it may not be useful at all. In extreme cases it could be detrimental. Let's consider a hypothetical example.

Suppose a woman has a dream which she works on when she wakes up in the morning. She takes some time, does active imagination and decides, through her work that the

dream seems to indicate that it would not be beneficial for her to enter into fights and conflicts actively. The dream, according to her understanding, suggests that she should rely on her inner strength and the feeling of solidity within her body, when she gets into relationship conflicts. She meditates on the meaning, sits and feels her inner strength for a few moments and then brushes her teeth and goes off to work.

During coffee break, her boss approaches her looking angry. He falsely accuses her of irresponsibility and treats her unfairly. She begins to get heated up, and she is about to argue when suddenly and spontaneously she remembers her dream. She thinks about herself, recalls that she often reacts too quickly and that it gets her into trouble and she meditates on her dream. Thinking about her dream causes her body to relax. She takes a deep breath, sits up straight and waits patiently. After a few moments the boss apologizes profusely, invites her to a dinner party and ends up giving her the afternoon off to make up for the unwarranted attack.*

In this case, using her mind to control her affect has been very valuable. She avoided an unnecessary fight. However, this does not always prove to be the case.

*It is important to note that it is up to the individual to determine the meaning of signals in the environment. A positive outer situation may not necessarily be a "reward" nor a negative one a "punishment."

Thankful to the wisdom of her dream, and pleased with herself that she is learning to rely on her inner strength, she leaves the office and begins walking to the spa. A stranger approaches and begins to harass her. She is very mistrustful, but remembering what has just happened, she decides she should remain passive. She notices that her fists are tightly clenched, ready to swing and her body is suddenly filled with tremendous energy, but she chooses to ignore the signals. She is determined to feel the inner solidity that her dream suggested, but cannot access the feeling. Her body remains excited. In the meantime, the stranger has run off with her purse.

This time, the overcoming of the body in the "unio mentalis" has been to her disadvantage. Probably it would have been wiser for the woman to have paid attention to her clenched fists and body energy, the strongest signals which were trying to come to her awareness in that moment. Instead, she ignored the momentary signals in order to follow an idea, a programmed awareness which she had gained that morning and was trying to retrieve. The outer mishap, in this case, may be instrumental in her further learning.

This brings us to the second stage of the coniunctio which Dorn called the "unio corporalis." This stage represented the reuniting of the "unio mentalis" with the body. This was a difficult issue for Dorn, whose Christian background left him with a deep prejudice against the "wayward physical body" which had succumbed to the original sin.

However, the alchemists believed that the body could be redeemed. Through the art, they believed that they could extract its quintessence, which corresponded to the original material named "caelum," from which the world had been created. It represented the physical manifestation of God and was therefore worthy of being united with the "unio mentalis."²⁵

So in Dorn's thinking, the body is not simply overcome; rather it must be combined with the spiritualized mind and transformed. It was this union of body and mind in the "unio corporalis" that produced the Philosopher's Stone, the panacea which could cure all psychic and physical ills. It was the "living stone" or "stone that hath spirit," mentioned in the New Testament. It was alive because it signified the presence of God in matter and thus it radiated magical power and had the ability to transform the impure into the pure. Because it represented the union of opposites, it was also called "the hermaphrodite" and could multiply itself indefinitely.²⁶

The union of the "unio mentalis" and "caelum" is also described as "the King reunited in the Fire of Love with his blessed Queen."²⁷ The king, according to Mindell, symbolizes the process itself, while the queen stands for the servant of the process. She is the loving attitude that is receptive to that which happens and believes in process, whatever it may be.²⁸

This "hieros gamos" of king and queen implies a new and expanded level of awareness. It denotes the ability to

catch, amplify and follow momentary processes, no matter how irrational, strange or contrary to conscious intention they may seem. The marriage of the royal pair produces a stone, a material substance. The wisdom of process is in this stone, and the individual can now rely on his or her own body to provide contact with the wisdom of process.

Let's return for a moment to the case of the woman who was intent upon following her morning dream insight. A queenly attitude would have given her the ability to change with the flow of her process. When she noticed her tightly clenched fists and the intensity of her body energy, she would have realized that her process wisdom had temporarily moved out of her ideas and into her body. She would have believed in her fists and her energy and discovered the hidden process they were carrying. Maybe they wanted to shake in the harasser's face and run away; maybe they wanted actually to hit him. The exact process they were carrying is unknown.

Dorn went a step further with his idea of the coniunctio and purported that the wisdom in matter does not limit itself to the body only, but that this wisdom is present in all aspects of reality. He said that underlying everything in the multiplicity of the empirical world is a "one world," a unified whole where psyche and matter are one. He called this one world the "unus mundus," and said that the final goal of the alchemical process is the uniting of the "caelum" with the "unus mundus."²⁹

The "unus mundus," a medieval concept having parallels in many earlier philosophies, has taken root in the science of psychology, astronomy and physics today. For Dorn, the "unus mundus" was a theological idea referring to the potential world which existed before Creation, when nothing was yet divided and corrupt, but all things one and simultaneous. The "unus mundus" referred to the perfect mental model of the world in the mind of God.³⁰

There are varying conceptions of the "unus mundus." In many creation myths, it was the initial condition from which the world was created. This "one world," which was known as emptiness, darkness, non-being, silence or the void, represented a pre-conscious totality, according to von Franz. It had to be split apart in order for the world as we know it to come into being.³¹

According to Taoist philosophy, the "unus mundus" will always exist. Lao-tsu gave the following description of Tao in the Tao Teh Ching:

There is something formless yet complete
That existed before heaven and earth.
How still! how empty!
Dependent on nothing, unchanging,
All-pervading, unailing.
One may think of it as the mother of all things
under heaven.
I do not know its name.
But I call it "Meaning."
If I had to give it a name, I should call it
"The Great."³²

Modern cosmological theories recognize the basic oneness of the universe, as well. The astronomer Fred Hoyle reports the following:

Present day developments in cosmology are coming to suggest rather insistently that everyday conditions could not persist but for the distant parts of the Universe, that all our ideas of space and geometry would become entirely invalid if the distant parts of the Universe were taken away. Our everyday experience even down to the smallest details seems to be so closely integrated to the grand-scale features of the Universe, that it is well-nigh impossible to contemplate the two being separated.³³

The idea that all aspects of reality are interrelated has revolutionized the world of physics in this century. The eighteenth and nineteenth centuries were characterized by the Newtonian, mechanical model of nature. This model held that the universe functioned like a giant machine which was completely causal and determinate. Every event had a definite cause which gave rise to a definite effect, and the future of any part of the system could be predicted with certainty, given sufficient information. Such a world could be described objectively without mentioning the human observer.³⁴

The discoveries made in this century by quantum mechanics have shown us that the Newtonian model cannot account for processes which occur in the microscopic realm. Investigations into the sub-atomic realm have revealed a basic interrelatedness of people, objects and events. For physicists such as David Bohm, quantum logic implies

a new notion of unbroken wholeness which denies the classical idea of the analyzability of the world into separately and independently existing parts. . . . We have reversed the usual classical notion that the independent 'elementary parts' of the world are the fundamental reality, and that the various systems are merely contingent forms and arrangements of these parts. Rather, we say that the inseparable quantum

interconnectedness of the whole universe is the fundamental reality, and that the relatively independently behaving parts are merely particular and contingent forms within this whole.³⁵

Jung, as well, says that the background of our empirical world has a unitary nature. For Jung,

the idea of the unus mundus is founded on the assumption that the multiplicity of the empirical world rests on an underlying unity, and that not two or more fundamentally different worlds exist side by side or are mingled with one another. Rather, everything divided and different belongs to one and the same world, which is not the world of sense but a postulate whose probability is vouched for by the fact that until now, no one has been able to discover a world in which the known laws of nature are invalid. That even the psychic world, which is so extraordinarily different from the physical world, does not have its roots outside the one cosmos is evident from the undeniable fact that causal connections exist between the psyche and the body which point to their underlying unitary nature.³⁶

Causal connections between the psychic unconscious and the physical body are fairly easily demonstrable. Physical conditions influence the psyche and the psyche affects the body. These connections can be statistically formulated and psychosomatic medicine has begun to do research in this field.³⁷

However, a further and non-causal relationship appears to exist between psyche and matter, which proves to be much more startling to the rational mind. This phenomenon, which Jung has labeled "synchronicity," refers to the coincidence in time of two or more psychic and physical events which are connected, not causally, but by their identical meaning.³⁸ Von Franz explains synchronicity succinctly:

This phenomenon consists of a symbolic image constellated in the psychic inner world, a dream, for instance, or

a waking vision, or a sudden hunch originating in the unconscious, which coincides in a 'miraculous' manner, not causally or rationally explicable, with an event of similar meaning in the outer world.³⁹

Synchronicity is another channel through which evidence of the "unus mundus" breaks through into the empirical world.

Synchronistic phenomena are, according to Jung, a special instance of a general principle of nature which he calls "acausal orderedness." This wider conception of the acausal orderedness of nature is evident in the physical world by factors such as the discontinuities in physics, of radioactive decay, for example. In the psychic realm it is indicated by the uniformity of people's associations to natural numbers. Such a priori factors have existed from eternity and occur regularly.⁴⁰

Synchronistic events, however, are not only regular and constant manifestations of the acausal orderedness of nature, but also momentary and special instances which Jung calls "acts of creation in time."⁴¹ Synchronicities are only recognized in certain moments, when the individual becomes aware of the similarity in meaning between the psychic and the physical event. In these special moments, the "unus mundus" is perceived directly by the individual.

This heightened level of awareness on the part of the observer represents the union of the "caelum" with the "unus mundus." It implies a consciousness which perceives itself not only through dreams, body signals and other such personal experiences, but through outer events as well. It recognizes

its individuality and momentary experiences as well as its place as part of a larger and eternal order.

To illustrate this point I would like to return to our previous example. Let's take another look at the woman whose purse was stolen, but this time, let's endow her with a special awareness of her ideas, her own dreaming body and the processes manifesting in the world around her. Suppose she is right in the middle of her encounter with the harasser. She is in conflict with herself, torn between following her dream and swallowing her mistrust and anger, or believing in her fists and allowing herself to react. For a split second she is distracted and glances to the right. She notices that she is in front of a television and appliance store and in that moment, in the window of the store, on a television screen, the news is being broadcast. The world champion fighter is shown accepting his one million dollar first prize.

Immediately, the woman becomes aware that the outer world is also a channel for her process in that moment. Suddenly she knows that it is time to fight. In a flash, she gains a new understanding of her dream. She realizes that her dream was not recommending a program of nonaction and passivity, as she had originally thought. The dream, which has been following her around all day, is teaching her that following her inner strength means having the courage and fluidity to change with her changing process. She shakes

her fists in the harasser's face, ready to fight, if necessary, and he runs away in inexplicable fear.

At that moment, Mindell would define this observer's relationship to process as "the fluid ego."

When this person feels a tendency trying to happen in his body, in a conversation, or a fantasy he lets himself change, moving into the body experience, mood or fantasy. . . . The fluid ego lets go of his identification with time, space and cultural tradition, with his conscious intent and primary process. He temporarily lets his definition of himself and the world stop, and experiences its strangenesses as parts of himself. He follows his secondary processes guided by momentary experiences and not by a pre-arranged reality program. When this person gets sick or has trouble with his world he experiences his body and world as a dreambody or a dreamworld process; not as a disease or an outer problem but as something which he himself is trying to express. . . . He becomes an unpredictable and mercurial person who lives in one world [*italics mine*], participating in it as if it were him.⁴²

The moment when the "one world," or the dreamworld process, manifests itself in a synchronistic event can be worked with practically. It gives the process worker another channel through which to help individuals become aware of their split-off parts. The seemingly random events which affect individuals in strong ways prove to be as significant as the images which come to them through their dreams or the symptoms of their bodies.

Dorn's teacher, Paracelsus, used this dreamworld process to determine the remedies for his sick patients.

He said,

From the external we can learn to know the internal. . . .
For the hand that divided light from darkness, and the hand that made heaven and earth, has done likewise in

the microcosm below, having taken from above and enclosed within man's skin everything that heaven contains.⁴³

And a seventeenth century alchemist added that

to know the heaven and earth of man, is the same as to have a full and complete knowledge of the whole world and of the things of nature.⁴⁴

It should now be clear why western alchemists worked on material substances. They imagined that within the microcosm of their vessels existed the entire created world, as well as the spirit of God that made it all possible. The alchemical flask, the Philosophical Egg, provided a vessel for deep religious, philosophical and psychological probings which would have otherwise been obstructed by their faith.

The notion of the "unus mundus," in both ancient and modern times, points to a holographic concept of the universe, where all aspects of the world are interconnected and any one aspect contains the same information as the whole. The process scientist, according to Mindell,

sees the individual as a world unto himself or understands the universe as a unity of parts such as people and objects. These parts think they are independent beings and sometimes forget that they themselves are channels for a greater process happening right now.⁴⁵

According to process theory, the "ideal" for a "whole" person refers to someone who can be fluidly involved in this "unus mundus" or unity of parts, while simultaneously maintaining the distance and objectivity necessary to understand it. This implies congruence of primary and secondary processes. He or she would sometimes be oriented by the body, sometimes by ideas, sometimes by fights with friends and sometimes by

car crashes or thunderstorms, participating with awareness in the processes that are occurring. Such an enlightened observer would not pre-program awarenesses but would acknowledge the spirit Mercurius wherever he may be. He or she would be able to do this, not just within the confines of the therapist's office, but right on the street in the midst of everyday life.

Such individuals would immediately recognize that their congruence is likely to affect the world around them. They are unique individuals and as channels of larger dream-world processes, they may upset the environmental systems of their friends and enemies, whose paradigms they no longer conform to. Others might be forced over their edges in the presence of such people and groups may be compelled to examine themselves, as well. For such "whole" people, relationship problems may abound.

The gold that has been created does not turn out to be perfection, a key to immortality or a panacea for all ills. In fact "whole" people are still, in my mind, quite ordinary in the everyday sense, surely have troubles and may lead lonely lives. Certainly they cannot sit back and relax for the rest of their lives, for as soon as awareness slips away, secondary processes are likely to intervene. Constant and total awareness of all channels is probably an impossible ideal and new edges will continually arise. Ironically, "whole" people are still sometimes "split," but have an easier time recognizing their splits and dropping old

identities in order to meet the new challenges which arise from one moment to the next.

The gold that has been created has two aspects. It brings to the individual a momentary awareness--a feeling of being connected to one's deep inner self and to all of nature, and of being able to respond to both, in one's own individual way. And it also implies a constant and long-term awareness--an openness to the stream of process flowing through everyday life.

In keeping with alchemy, I am unable to conclude.

"The opus proceeds from the one and leads back to the one."⁴⁶
A grand finale is unthinkable. A golden elixir is nowhere to be found. We have started out in a primordial chaos, split the world apart, reorganized it with our awareness and we discover that we are caught in a hologram. We've begun in "participation mystique," taken back our projections and we learn that we are participators nevertheless. But our efforts have not been in vain. The tree is bearing its precious fruit. We are learning something of value. We are learning to become aware of the moment--to ask ourselves what we are perceiving right now, to take notice, to feed the fire and to collaborate actively with whatever is, as we create whatever comes next.

Postscript

Originally, when I planned this work, this Opus Magnum of mine, I intended to write about creativity directly. I intended to paint a great deal and write about my creative experiences. But the great spirit Mercurius has led me far astray from my initial goal. I have only briefly mentioned any of the traditional creative pursuits such as painting, dancing, writing, composing, etc., the activities one usually thinks of when pondering the mysteries of creativity, and I have rarely painted a picture. Mercurius, my friend and foe, has guided me to approach the topic from a rather unique standpoint.

I believe that I have illustrated the most creative of all creative processes--that one which might be called the archetypal creative process--the way in which individuals participate in the process of creating themselves. I have shown how people can function as "the Creator" by connecting with the spirit that guides them in their dreams and fantasies, in their bodies and in their outer lives.

When painters, for example, put paintings on canvases, they create themselves in another form. They make what is probably a visual and nonhuman representation of some aspect of their personality. At least this was my experience. Previously I was a painter exclusively, and when I became

interested in psychology, it was this phenomenon that I wanted to study. I was intrigued by the fact that with each new canvas which seemed to "live," I had the sense of having produced some distant part of myself. But I was always mystified about exactly what that something was.

As a psychologist and a person interested in knowing and living as many parts of myself as is humanly possible, I often experience a similar feeling of creating myself, as well as a similar sense of awe at the unknown. Each time I discover my own double signals, go over my edges and allow a new part of my personality to live just a little bit more--whether it is a part of myself that I favor or that I despise and fear--I am once again the artist. Only this time my canvas is my life and my creation is literally living and breathing. In such creative moments, I thank God that I too can sometimes participate in the work of God.

As Jung said,

If I accept the fact that a god is absolute and beyond all human experience, he leaves me cold. I do not affect him, nor does he affect me. But if I know that a god is a powerful impulse of my soul, at once I must concern myself with him, for then he can become important, even unpleasantly so, and even in practical ways, which sounds horribly banal--like everything belonging to the sphere of reality.¹

Footnotes

Introduction

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2. For a complete description of Jung's concept of the archetypes and the collective unconscious, see C. G. Jung, The Collected Works of C. G. Jung, eds. Sir Herbert Read, Michael Fordham, Gerhard Adler, trans. R. F. C. Hull, 19 vols. (London: Routledge and Kegan Paul, 1953-), vol. 9i, "Archetypes of the Collective Unconscious" (hereafter cited as Jung, CW).
3. Jung, CW, vol. 13, par. 253.
4. Richard Grossinger, ed., Alchemy: Pre-Egyptian Legacy, Millennial Promise (Richmond, Cal.: North Atlantic Books, 1979), p. 183.
5. Jung, CW, vol. 12, par. 394.
6. Arnold Mindell, River's Way (London: Routledge and Kegan Paul, forthcoming), p. iii.
7. Gary Zukav, The Dancing Wu Li Masters: An Overview of the New Physics (New York: William Morrow and Co., 1979), p. 9.
8. Werner Heisenberg, Physics and Philosophy (New York: Harper & Row, 1958), p. 8.
9. Ibid., p. 58.
10. For a simplified description of many of the radical new discoveries of quantum physics, see Zukav, Dancing Wu Li Masters.
11. See pp. 143-44 below. See also "Synchronicity: An Acausal Connecting Principle," Jung, CW, vol. 8.

12. Zukav, p. 56.
13. For a description of these and many other modern psychological theories, see Joel Kovel's A Complete Guide to Therapy: From Psychoanalysis to Behavior Modification (New York: Pantheon Books, 1976).
14. C. G. Jung, Analytical Psychology: Its Theory and Practice (New York: Vintage Books, 1968), pp. 140-41.
15. Mindell, River's Way, p. 1.
16. Ibid., p. ii.
17. Marie-Louise von Franz, Alchemical Active Imagination (Dallas, Tex.: Spring Publications, Inc., 1979), p. 16.
18. Jung, CW, vol. 12.

The Prima Materia

1. Jung, CW, vol. 12, par. 387, citing Symbola aurea mensa duodecim nationum.
2. Ibid., par. 335.
3. Ibid., par. 425.
4. Ibid., par. 433.
5. Ibid., citing Opera omnia chemica.
6. Ibid., vol. 13, par. 148; Von Franz, Alchemical Active Imagination, p. 32; [Thomas Aquinas], Aurora consurgens, ed. Marie-Louise von Franz, trans. R. F. C. Hull and A. S. B. Glover (London: Routledge and Kegan Paul, 1966), p. 242.
7. Jung, CW, vol. 12, par. 387, citing Symbola aurea mensae duodecim nationum.
8. Ibid., par. 378, citing Theatrum chemicum I.
9. Ibid., par. 40. For a detailed description of the individuation process, see CW, vol. 7, Part II.

10. Ibid., vol. 14, par. 104.
11. See below, pp. 41-2. This idea is contained in Mindell's forthcoming manuscript (untitled at this time) on relationship processes.
12. Jung, CW, vol. 11, par. 609.
13. [Aquinas], Aurora consurgens, pp. 57-61.
14. Kovel, Guide to Therapy, p. 76.
15. Private conversation with Dr. A. Mindell, Herrliberg, March, 1984.
16. Jung, CW, vol. 13, "The Spirit Mercurius."
17. Arnold Mindell, The Dreambody: The Body's Role in Revealing the Self, eds. Sisa Sternback-Scott and Becky Goodman, with an introduction by Marie-Louise von Franz (Santa Monica, Cal.: Sigo Press, 1982), p. 58.
18. Lu K'uan Yü, Taoist Yoga: Alchemy and Immortality (London: Rider & Company, 1972).
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21. Jung, CW, vol. 13, par. 267.
22. Ibid., par. 261, citing Theatrum chemicum I.

The Nigredo

1. Stanislas Lossowski di Rola, Alchemy: The Secret Art (London: Thames and Hudson, 1973), p. 11.
2. Ibid.
3. Marie-Louise von Franz, "The Process of Individuation," in Man and His Symbols, ed. C. G. Jung (Garden City, N.Y.: Doubleday & Company, Inc., 1964), p. 162. Von Franz's article contains a complete and simple description of Jung's conception of the structure of the psyche.

4. Calvin S. Hall, A Primer of Freudian Psychology (New York: New American Library, 1954).
5. Mindell, River's Way, p. 14.
6. Jung, CW, vol. 9i, "Archetypes of the Collective Unconscious."
7. Ibid.
8. Mindell, River's Way, p. 14.
9. Ibid.
10. Ibid.
11. Jung, CW, vol. 14, par. 791.
12. Ibid., vol. 7, par. 78. See also "On Psychic Energy," vol. 8.
13. I Ching, or Book of Changes, Bollingen Series XIX, trans. Richard Wilhelm, rendered into English by Cary Baynes, with foreword by C. G. Jung (Princeton: Princeton University Press, 1977), p. 298.
14. Mindell, River's Way, p. 31.
15. Von Franz, "Process of Individuation," p. 168.
16. Jung, CW, vol. 14, par. 708.
17. Von Franz offers a clear and simple definition of projection in Patterns of Creativity Mirrored in Creation Myths (Zuerich: Spring Publications, 1972), pp. 6-10. See also the glossary in Jung, CW, vol. 6.
18. Mindell, River's Way, pp. 48-68.
19. Ibid.
20. See Mindell's forthcoming manuscript on relationships.
21. Mindell, River's Way, p. 67.
22. Mindell often uses this analogy to talk about global problems.

23. Jung, CW, vol. 11, par. 659.
24. Ibid., par. 660.
25. Ibid., par. 659.
26. For Jung's psychological interpretation of this book, see ibid., "Answer to Job."
27. Job 1:7.
28. Exodus 20.
29. Job 13:15-18.
30. Ibid., 16:21; 23:3,8.
31. Jung, CW, vol. 11, par. 567.
32. Job 23:13.
33. Ibid., 38-41.
34. Jung, CW, vol. 8, "The Transcendent Function."
35. Ibid., vol. 7, par. 186.
36. Ibid., vol. 11, par. 631.
37. See pp. 70-71 below. For a complete analysis, see "The Lapis-Christ Parallel," Jung, CW, vol. 12.
38. Carlos Castaneda, Journey to Ixtlan: The Lessons of Don Juan (New York: Simon and Schuster, 1972), p. 29.
39. Jung, CW, vol. 12, citing Artis auriferae II.
40. Ibid., par. 436.
41. Ibid., par. 437.
42. Mindell, River's Way, p. 187.
43. Allison Coudert, Alchemy: The Philosopher's Stone (Boulder, Col.: Shambala Publications, 1980), p. 158, citing Theatrum chemicum I.

44. Coudert, Philosopher's Stone, p. 99.
45. Jung, CW, vol. 12, par. 440.
46. Coudert, Philosopher's Stone, p. 100.
47. Mircea Eliade, The Forge and the Crucible, trans. Stephen Corrin (Chicago: University of Chicago Press, 1956), pp. 150-52.
48. Mircea Eliade, Shamanism: Archaic Techniques of Ecstasy, Bollingen Series LXXVI, trans. Willard R. Trask (Princeton: Princeton University Press, 1964), pp. 41-2.
49. Klossowski di Rola, Alchemy, p. 17.
50. Jung, CW, vol. 13, "The Visions of Zosimos."
51. Ibid., par. 86.
52. This case was reported to me by Mindell, in a private conversation, Herrliberg, 1984.
53. Mindell, River's Way, Part I.
54. Ibid., p. 15.
55. Mindell, Dreambody, pp. 3-6.
56. Hall, Primer of Freudian Psychology; Wilhelm Reich, Character Analysis (New York: Farrar, Strauss & Giroux, 1968); Fritz Perls, Gestalt Therapy Verbatim (Lafayette, Cal.: Real People's Press, 1969); Berkeley Holistic Health Center, The Holistic Health Handbook (Berkeley, Cal.: And/Or Press, 1978).
57. Mindell, River's Way, p. 16.
58. Ibid., pp. 29-30.
59. Marie-Louise von Franz, "The Inferior Function," Lectures on Jung's Typology (New York: Spring Publications, 1971), p. 1. See also Jung, "General Description of the Types," CW, vol. 6.

60. Von Franz, "Inferior Function," pp. 23-54.
61. Ibid., pp. 1-23.
62. Castaneda, Journey to Ixtlan, p. 267.

The Albedo

1. [Aquinas], Aurora consurgens, p. 91.
2. Ibid., citing Hymn for Pentecost.
3. Jung, CW, vol. 13, par. 103, citing Collection des anciens alchimistes grecs.
4. Ibid., citing Turba philosophorum.
5. Klossowski di Rola, Alchemy, p. 11.
6. Ibid.
7. Mindell, River's Way, p. 195.
8. Jung, CW, vol. 12, par. 334.
9. Chang Chung-Yuan, Creativity and Taoism (New York: Harper Colophon Books, 1970), p. 5.
10. The Secret of the Golden Flower: A Chinese Book of Life, trans. Richard Wilhelm, with a Foreword and Commentary by C. G. Jung (New York: Harcourt Brace Jovanovich, 1962), pp. 9-11.
11. Jung, CW, vol. 8, par. 3.
12. Golden Flower, p. 21; Mindell, River's Way, p. 194.
13. Golden Flower, pp. 21-67.
14. Ibid., p. 11.
15. Ibid., p. 33.
16. Jung, CW, vol. 13, par. 148.
17. Ibid., par. 163.

18. Ibid., par. 162, citing Amphitheatrum sapientiae aeternae.
19. Jung, CW, vol. 13, par. 163. See also "The Lapis-Christ Parallel," CW, vol. 12.
20. Ibid., vol. 12, par. 451.
21. Matt. 27:46.
22. Jung, CW, vol. 9ii, "Christ, A Symbol of the Self."
23. Ibid., par. 116.
24. Jung, CW, vol. 14, par. 455.
25. Von Franz, Alchemical Active Imagination, p. 55, citing Theatrum chemicum I.
26. Von Franz, Creation Myths, pp. 5-8.
27. Heisenberg, Physics and Philosophy, p. 58.
28. Von Franz, Creation Myths, p. 13.
29. Silvano Arieti, Creativity: The Magic Synthesis (New York: Basic Books, Inc., 1976), p. 243.
30. Barbara C. Sproul, Primal Myths: Creating the World (San Francisco: Harper & Row, 1979), p. 17.
31. Von Franz, Creation Myths, p. 16.
32. Ibid., citing Mircea Eliade, The Myth of the Eternal Return.
33. Mircea Eliade, Myth and Reality, trans. Willard R. Trask (New York: Harper & Row, 1963), p. 30.
34. Von Franz, Creation Myths, pp. 118-22.
35. Ibid., pp. 128-29. For another version of this myth, see Sproul, Primal Myths, p. 285.
36. Ibid.

37. Private conversation with Mindell, Herrliberg, March, 1984.
38. Casteneda, Journey to Ixtlan, p. 60.
39. Zukav, Dancing Wu Li Masters, p. 54, citing J. A. Wheeler, K. S. Thorne, and C. Misner, Gravitation (San Francisco, Cal.: Freeman, n. d.), p. 1273.
40. David MacLagan, Creation Myths: Man's Introduction to the World (London: Thames and Hudson, 1979), p. 17.
41. *Ibid.*, p. 16.
42. Von Franz, Creation Myths, p. 97; Sproul, Primal Myths, p. 202.
43. Von Franz, Creation Myths, "The First Victim."
44. *Ibid.*, pp. 61-2.
45. *Ibid.*, p. 65.
46. *Ibid.*, pp. 92-3.
47. *Ibid.*, "Deus Faber."
48. *Ibid.*, pp. 92-3.
49. *Ibid.*, p. 64.
50. See pp. 51-2 above.
51. Arieti, Creativity, p. 15.
52. Von Franz, Creation Myths, pp. 62-3
53. Jung, CW, vol. 12, par. 449, citing Artis auriferae I.
54. Jung, CW, vol. 13, par. 459. For a complete discussion of the tree symbolism in alchemy, see "The Philosophical Tree."
55. Roger Cook, The Tree of Life: Symbol of the Center (London: Thames and Hudson, 1974), p. 126.

56. Jung, CW, vol. 13, par. 375, citing Theatrum chemicum I.
57. Ibid., par. 384, citing Aquarium sapientum.

The Rubedo

1. Von Franz, Commentary to Aurora consurgens, p. 304, citing Theatrum chemicum V.
2. Ibid., p. 305.
3. Von Franz, Creation Myths, p. 85.
4. Jung, CW, Vol. 14, par. 307.
5. Eliade, Forge and Crucible, pp. 47-51.
6. Ibid., p. 44, citing Le Mercure Indien.
7. Ibid., p. 50, citing Bibliothèque des philosophies chimiques.
8. Jung, CW, vol. 12, par. 338, citing Opera omnia chemica.
9. Eliade, Forge and Crucible, p. 47, citing Études encyclopédiques IV.
10. Ibid., pp. 169-78.
11. Coudert, Philosopher's Stone, p. 161.
12. Ibid., pp. 164-66.
13. See pp. 66-8, above.
14. John Blofield, "The Yellow and the White," Taoism: The Road to Immortality (Boulder, Col.: Shambala, 1978); Rawson and Legeza, Tao, pp. 27-31.
15. Blofield, "Yellow and White," ibid., p. 130.
16. Rawson and Legeza, Tao, pp. 29-30.
17. Eliade, Yoga: Immortality and Freedom, p. 268.

18. Ibid., pp. 270-72.
19. Ibid.
20. Joan Halifax, Shaman: The Wounded Healer (London: Thames and Hudson, 1982), pp. 9-10.
21. Castaneda, Journey to Ixtlan, pp. 299-300.
22. Eliade, Forge and Crucible, p. 47, citing Études encyclopédiques IV.
23. Jung, CW, vol. 9, par. 155.
24. Mindell, River's Way, p. 108.
25. Zukav, Dancing Wu Li Masters, p. 179.
26. Jung, CW, vol. 8, "On Psychic Energy."
27. Mindell, River's Way, p. 108.
28. C. A. Meier, "Psychosomatic Medicine from the Jungian Point of View," Journal of Analytical Psychology 8 no. 2 (1963), pp. 104-12.
29. Mindell addressed this theme in a lecture entitled, "Individuation und tödliche Krankheiten," June 18, 1984, Zuerich. Also see chapter on death processes in Mindell, Working with the Dreaming Body (London: Routledge and Kegan Paul, 1984).
30. Jung, CW, vol. 8, pars. 950-51.
31. Mindell, River's Way, p. 90.
32. See p. 61 above.
33. Kate is a pseudonym. This and all other quotes from Kate were transcribed directly from a tape in my private records. The session took place in November, 1983, Zuerich.
34. Klossowski di Rola, Alchemy, p. 10.
35. Mindell, River's Way, p. 178.

36. Jung, CW, vol. 13, par. 209.
37. Ibid., vol. 12, par. 433, citing Opera omnia chemica.
38. For a concise description of the theory and practice of gestalt therapy, see Perls, Gestalt Therapy Verbatim.
39. Rawson and Legeza, Tao, pp. 28-30.
40. Mindell, Dreambody, pp. 30-40.
41. B. K. S. Iyengar, Light on Yoga, with a Foreword by Yehudi Menuhin (New York: Schocken Books, 1966), pp. 43-5.
42. Mindell, River's Way, p. 179.
43. Jung, CW, vol. 14, par. 545.
44. Mindell, River's Way, p. 179.
45. See p. 65 above.
46. Jung, CW, vol. 9i, pars. 713-14. For further information about mandala symbolism in dreams, see "Concerning Mandala Symbolism." See also "The Symbolism of the Mandala," CW, vol. 12.
47. Ibid., par. 714.
48. Ibid.
49. See p. 101 above.
50. Iyengar, Light on Yoga, p. 419.
51. Ibid., p. 41.
52. Ibid., p. 419.
53. Jung, CW, vol. 9ii, par. 373.
54. Eliade, Yoga: Immortality and Freedom, p. 225.
55. Ibid., p. 223.

56. Mindell, River's Way, p. 176.
57. Jung, CW, vol. 14, par. 5.
58. Ibid., vol. 13, par. 185.
59. Ibid., par. 186.
60. Ibid., par. 187, citing Physica Trithemii.
61. Jung, CW, vol. 14, par. 10.

The Coniunctio

1. Jung, CW, vol. 12, par. 404, citing F. Sherwood Taylor, "A Survey of Greek Alchemy," Journal of Hellenic Studies (London), L (1930), pp. 109-39.
2. Ibid., citing Artis Auriferae II.
3. Ibid.
4. Rawson and Legeza, Tao, p. 31.
5. Ibid., p. 32.
6. Jung, Commentary to The Secret of the Golden Flower, p. 131.
7. Gal. 2:20.
8. Jung, Commentary to Golden Flower, pp. 133-34.
9. Coudert, The Philosopher's Stone, p. 194.
10. Klossowski di Rola, Alchemy, p. 8.
11. Jung, CW, vol. 14, par. 757.
12. Ibid., vol. 12, par. 404f, citing Artis Auriferae II.
13. Von Franz, "Process of Individuation," p. 210.
14. I Cor. 10:4.
15. Coudert, The Philosopher's Stone, p. 153.

16. Jung, CW, vol. 14, par. 654.
17. For a detailed account of Dorn's "coniunctio," see Von Franz, Alchemical Active Imagination, or Jung, CW, vol. 14, "The Conjunction."
18. Jung, CW, vol. 14, par. 662.
19. Ibid., par. 663, citing Theatrum chemicum I.
20. Ibid., par. 671.
21. Ibid., par. 674.
22. Ibid., par. 707.
23. Ibid., par. 753.
24. Ibid., par. 756.
25. Ibid., par. 774.
26. Ibid., par. 770.
27. Klossowski di Rola, Alchemy, p. 12.
28. Mindell, River's Way, p. 200.
29. Jung, CW, vol. 14, par. 760.
30. Von Franz, Creation Myths, p. 240.
31. Ibid., p. 155. See chapter entitled "The Two-Fold and Four-Fold Division of the Universe" for specific myths.
32. Jung, CW, vol. 8, par. 918, citing Lao Tze, The Way and Its Power, trans. Arthur Waley (London, 1934).
33. Fritjof Capra, The Tao of Physics: An Exploration of the Parallels Between Modern Physics and Eastern Mysticism (New York: Bantam Books, 1975), p. 196, citing Fred Hoyle, Frontiers of Astronomy (New York: Harper, 1955), p. 304.
34. Ibid., p. 45.
35. Ibid., p. 124, citing D. Bohm and B. Hiley, "On the Intuitive Understanding of Non-locality as Applied by Quantum Theory," Foundations of Physics, 5 (1975), pp. 96, 102.

36. Jung, CW, vol. 14, par. 767.
37. Marie-Louise von Franz, Number and Time: Reflections Leading Towards a Unification of Psychology and Physics, trans. Andrea Dykes (London: Rider & Company, 1974), p. 5.
38. Jung, CW, vol. 8, "Synchronicity: An Acausal Connecting Principle."
39. Von Franz, Number and Time, p. 6.
40. Jung, CW, vol. 8, par. 965.
41. Ibid.
42. Mindell, River's Way, p. 87.
43. Jung, CW, vol. 15, par. 30, citing Das Buch Paragranum.
44. Ibid., vol. 14, par. 554, citing Theatrum chemicum VI.
45. Mindell, River's Way, p. 90.
46. Jung, CW, vol. 12, par. 404, citing Artis Auriferae II.

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Title page

Mercurius in the vessel.

Elementa chemiae, 1718.

Reproduced in Jung, CW, vol. 12, p. 237.

1. Alchemists praying.

Mutus liber, 1702.

Reproduced in Jung, CW, vol. 12, p. 3.

2. Preparation.

Speculum veritatis, 17th century.

Reproduced in Klossowski di Rola, Alchemy, plate 11.

3. Serpent as prima materia.

Elementa chemiae, 1718.

Reproduced in Jung, CW, vol. 12, p. 253.

4. Losing head and limbs.

Splendor solis mss, 1582.

Reproduced in Coudert, Philosopher's Stone, p. 125.

5. Spirit freed.

Sapientia veterum philosophorum sive doctrina eorundem
de summa et universali medicina, 18th century.

Reproduced in Jung, CW, vol. 12, p. 341.

6. Old and new kings.

Splendor solis mss, 1582.

Reproduced in Coudert, Philosopher's Stone, p. 130.

7. The uroborus.

Collection des anciens alchimistes grecs, 11th century.

Reproduced in Coudert, Philosopher's Stone, p. 143.

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