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The Life of the Soul: Imagination, Individuation, and Love in C.G. Jung's *Black Books*

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Abstract

The story of Jung and the Soul, as told through the seven volumes of Jung's *Black Books*, is more than an account of individuation, integration, or personification; it is more than an account of psychic reality and the autonomy of the figures of imagination, the *mundus imaginalis*—it is, at its heart, a love story. The loving guidance of the Soul, along with Jung's encounters with the myriad of figures that she brought forth out of herself, made possible the theories upon which Jung based his psychology. This inquiry seeks to follow the serpentine outlines of the Soul—that unique image, or singular imaginal figure that Jung called out to over so many years. It looks for evidence of the Soul as protagonist in her own story of individuation and transformation.

Key Words

soul, anima, serpent, imagination, individuation, love, Jung, *Black Books*, *Liber Novus/Red Book*

> *These Things whose essential life you want to express, first ask you, 'Are you free, are you able to devote all your love to me. . . . ?'*
>
> *~ Ranier Maria Rilke*

> *It is not my individuation, but the individuation of the angel that is the main task.*
>
> *~ James Hillman*

Imagination is real—it is the creative middle between matter and spirit, between the known and the unknown, between what we call reality and what we cannot name. Imagination is not a quality, characteristic, or an ability. Instead, it is more accurately envisioned as a world populated by living images; it is the realm of the soul. This realization was the most splendid treasure that C.G. Jung received from the figures that he encountered during what he called his "confrontation with the uncon-

scious" (1961/1989, pp. 170-199). The very existence of these strange and marvelous figures, along with the wisdom that they shared, form the esoteric heart of Jung's psychology.

Since its release in 2009, Jung's astonishing illuminated volume of hand-rendered visual images and calligraphic text known as the *Liber Novus/Red Book* has generated a wealth of new scholarship, new artworks, and (most importantly) new questions about the origins and meaning of analytical psychology and Jung himself. What we see in the *Black Books* are fresh visionary encounters and conversations; — many of which occurred at the very same time when Jung was actively editing, painting, and inscribing previous encounters and conversations into his *Liber Novus*. If the *Liber Novus* is the beating heart of Jungian psychology, then the raw, unfiltered *Black Books* are its blood, bone, and tissue.

Even after Jung abandoned the painstaking work of transferring his imaginal encounters from the *Black Books* into the *Liber Novus*, he continued to call upon and confer with the figure that he called both his Soul, his Sister, and his Serpent. Much like Dante's beloved Beatrice, this figure was Jung's guide and mentor. She was also a wise and dangerous animal, a magician, a tormentor, a mediator, a corruptor, and a protector with a jealous streak. It is *her life* that forms the basis of my inquiry; the autonomous life of the one that Jung eventually labeled "anima." If, as Jung professed in his autobiographical memoir, "there are things in the psyche which I do not produce, but which produce themselves and have their own life," then we should inquire about the life of the unique soul who figured so prominently in the pages of the *Black Books* (1961, p. 183). Jung's path of individuation is well known, but what of hers? One hundred years after her appearance to Jung, what can she tell us about herself, about her imaginal world, and about our own souls?

Soul, what do you see?

Over a period of almost twenty years from 1913 to 1932, Jung lived two distinct, yet interconnected, lives. His daytime life was comprised of his

analytical practice, writing and lecturing, collegial relationships, and his growing family. He devoted his evenings to the unpredictable world of the imaginal, and to *her*. This devotion was not a retrospective recording of dream images from the night before. Rather, it consisted of furiously writing at the very same time that his imaginal adventures and conversations were unfolding. Sometimes these evening devotions were planned and initiated by Jung himself as he sequestered himself in his study and "consciously submitted to the impulses of the unconscious" (1961/1989, p. 173). At other times, as becomes clear in the *Black Books*, Jung was tormented by insomnia and was summoned into encounters with his soul well past midnight: "I feel that I must speak to you. Why won't you let me sleep, since I'm so weary?" (*Book* 7, 2020, pp. 210, 224).

Jung began many of his forays into the imagination by calling out to his Soul as an anxious devotee or apprentice might address a master or mentor: "My soul, my soul, where are you? Do you hear me? (*Book* 2, 2020, p. 149). "Here my soul is space for you. Here you may speak" (*Book* 4, 2020, p. 211). As the years progressed, Jung approached the Soul with a mixture of impertinence, neediness, frustration, affection, contempt, and awe:

> You subterranean! How long does your rule last? What do you need? I know very well that you want me. Oh, who could believe your incredible things! My soul, where does the way go? (*Book* 6, 2020, p. 247).

When entering into conversation with the soul, Jung would sometimes identify her in his notebooks as "S," and himself as "I." This "I" journeyed into the imagination as Jung sat at his desk and recorded every detail in his notebooks. The "I" allowed Jung to meet images such as the Soul, Philemon, Salome, and Ka on their own terms – as an image among images.

Decades after these intense experiences, Jung (1955-56/1970) described this process as "active imagination," a type of fully engaged two-way drama between consciousness and the unconscious that could either take place spontaneously or be induced. An inner theatre or scene

would emerge, and a cast of characters would beacon one's participation. "In other words," according to Jung, "you dream with your eyes open" (p. 496, para. 706). What Jung described is akin to shamanic journeying; the shaman/chamán/chamana remains tethered to the earth even as they interact with figures within the spirit world.

Henri Ellenberger used the phrase "creative illness" when comparing Jung's "confrontation with the unconscious" to shamanic initiatory, visionary, and healing experiences (1970, pp. 671-79). Sonu Shamdasani, editor of both the *Black Books* and the *Liber Novus*, has discovered within the protocols/original notes for *Memories, Dreams, Reflections*, statements by Jung himself regarding the shamanic aspects of his personal callings revealed to him by the magician-like figures who appeared in his active imaginations. These figures included Philemon, Elijah, Ka, and the Soul herself:

> That was something that I did not or could not accept, namely the figure of the magician, the shaman in myself. That is why the figure appeared to me. Only when I accept that I am the shaman is he healed. (Qtd. in *Book* 7, Editor's notes, p.149).

The initiatory pattern of descent and return associated with shamanic traditions parallels Jung's model of individuation, a life-long process that leads to ever more profound and generative degrees of synthesis and unity between the many aspects of an individual and between the individual and their world. Shamdasani has suggested that the "goal of the process of individuation" was the "self" (*Book* 1, 2020, p. 99). The "self" is a construct that attempts to define an ultimately nondefinable god-like force; an archetype of wholeness that permeates and unites all sets of polarities including inner and outer, consciousness and the unconscious.

Part of Jung's quest toward the self, and toward a wholeness of personality, involved what he called the integration of the anima. He proposed that this could be accomplished by coming into relationship with her, depotentiating her powers of possession, then integrating/absorbing her powers, her magic or mana, into oneself (1928/1966, pp. 227-241, paras. 374-406). It is curious that Shamdasani (2020) located only a single instance of Jung addressing his soul as "anima" in the *Black Books*; this occurred in 1918 near the end of Jung's multi-year engagement with his Soul (*Book* 7, p. 194). Nevertheless, Shamdasani concluded that "integration of the anima" was the very subject of the *Liber Novus* and *Black Books*. With this conclusion in mind, he cautioned against a literal approach to the type of fantasy images that Jung encountered, including the Soul. Rather, he has suggested a symbolic approach (*Book* 1, 2020, pp. 101-02).

The notion of a "symbol" is important to Jungian thought as a symbol holds the potential to unite opposites and bring about new understandings without being fully explainable in and of itself; it is a living bridge. There is a danger, however, in moving too quickly to focus upon the symbolizing powers of the figures that Jung met in his journeys into the unconscious. We can lose touch with the fact that they were first and foremost distinct *images*. The "image" is yet another foundational concept for Jungian psychology, and even more so for archetypal psychology. Jung was still sporadically making entries in his *Black Books* when he published this stunning declaration on image, psyche, and soul within a book focused on Chinese alchemy:

> Although we know how to use big words about the "soul," the depreciation of psychic things is still a typical Western prejudice. . . . How can we be so sure that the soul is "nothing but?" It is as if we did not know or else continually forgot, that everything of which we are conscious is an image, and that image *is* psyche. (1931/1962, pp. 129-30).

Jung made it clear that the primary factor that led to his setting his *Liber Novus* aside was the receipt of a translation of *The Secret of the Golden Flower: A Chinese Book of Life* from his friend, Richard Wilhelm (1961/1989 p. 197). His personal experiences with "images" through his forays with the Soul dovetailed with the receipt of that ancient alchemical text.

Following both archetypal psychologist, James Hillman, and scholar of Islamic mysticism, Henry Corbin, I suggest that an imagistic or imag-

inal approach is as valuable as a symbolic approach for understandings and appreciating the role of the soul in the *Red Books* and the *Liber Novus*. The work of both thinkers continues to assist in differentiating and enlivening our contemporary understandings of soul, psyche, and image without literalizing them.

Jung's encounters with his Soul began to taper off even before Jung turned his attention to the alchemy of ancient China and subsequently to the alchemy of medieval Europe. Why was this so? Could he not have continued to benefit from the type of life-changing guidance and insights that the Soul had offered him? Had he stolen her magic/mana? There are more than a few instances in the *Black Books* where Jung's "I" commands the Soul to give up her secrets. On the other hand, had *she* had enough of *him*? Approaching these questions requires considering the nature of their meetings, particularly the place where they occurred.

Mundus Archetypus, Mundus Imaginalis, and Imaginatio Vera

Where did Jung's "I" travel to when Jung sat at his desk with pen in hand over so many evenings? In a letter written in 1951, Jung refers to a place called the *mundus archetypes*. While not explicitly relating this term to his personal visionary journeys, Jung nevertheless described the *mundus archetypus* as something akin to his conception of a collective unconscious: a more than personal world of "divine images." The eternal cycles of manifestation undertaken by these images stand in contrast to humankind's temporal manifestations. According to Jung, a person "gripped" by one these archetypal powers (divine images) of this realm is in direct contact with the *mundus archetypus* (1953/1975, pp. 21-22).

Jung's notion of the *mundus archetypus* shares affinities with what Henry Corbin termed the *mundus imaginalis*. Inspired by Islamic mysticism, Corbin (1972) argued for a middle world of imagination that is as ontologically real as the world of the senses and that of pure intellect or divine mind. This place that is "no place" requires its own "faculty of perception, namely imaginative power." The *mundus imaginalis* links material body with pure spirit (pp. 7-9). Corbin proposed that active

imagination – the two-way free flowing dialogue with images that Jung had undertaken – was the *mirror par excellence* for meeting the figures of the *mundus imaginalis* (1972, p. 9).

Both Jung and Corbin railed against the modern uses of the words "imaginary," and "fantasy" which positioned the imagination as the frivolous, childlike opposite of reason. Corbin was challenged to find fresh and persuasive ways of describing the objectivity and power of imagination. Along with the *mundus imaginalis*, he revived the term, "*Imaginatio vera*" associated with the European alchemists; this term, according to Corbin, describes a type of true vision (1972, p. 15).

Corbin positioned the soul as independent of the material body, possessing its own imaginative capacity and imaginative activity, its own *Imaginatio vera* (1972, p. 12). As evidenced in the *Black Books*, Jung frequently called upon his Soul to see for him and describe what she beheld. Was it *her* powers of imagination, her *Imaginatio vera* that he relied upon?

Images as Souls, Souls as Images

Corbin's arguments for the reality of the enigmatic entities known as soul, image, and angel were foundational to the development of archetypal psychology. James Hillman's imaginings about the soul are particularly useful for a quest dedicated to learning more about the particular soul-image who accompanied Jung through the pages of the *Black Books*.

Hillman built upon Jung's assertion that no matter how psyche may be described, it is first and foremost an imaginer – an imaginative, creative maker of fantasies, or psychic images that become our reality. Like Jung, Hillman did not consider fantasies to be meaningless ephemera. On the contrary, "fantasy-images are the basic givens of psychic life . . . [they are] both the raw materials and finished products of psyche, and they are the privileged mode of access to knowledge of soul. Nothing is more primary" (1976/1992, p. xvii).

While never allowing the soul to be pinned down, fixed, defined, or explained away, Hillman offered a multiplicity of synonyms throughout his body or work, including daimon, genius, angel, character, acorn, and image (See for example 1996, p. 10 and 1992, p. 61-70). While Hillman's allegiance to the imagination and to images reveal the influences of both Corbin and Jung, it is astounding to realize (as noted by Shamdasani in *Lament of the Dead: Psychology After Jung's Red Book*) that Hillman did not have access to Jung's *Liber Novus* until the volume was published and available to the general public in 2009 (2013, pp. 7-8).

Key to my inquiry into the life of the Soul found in the pages of Jung's *Black Books* is Hillman's elevation of the soul/image/angel/daimon into the role of protagonist – the primary subject of the individuation process rather than the human companion. Decades before the *Liber Novus* was made public, Hillman (1992) proposed that the "realization (making real) of the image is the primary act of individuation – not my will, not my individuation, but that of the *imagine dei cuor*, the image of the heart" (p. 62). Not long after the ink dried in the *Black Books*, Jung himself stated that "It is not I who lives, It lives me" (1962/1931, p. 131). Approaching this image of the heart, the "It" that Jung had come to know over so many years, requires taking that entity seriously, without taking it literally. Additionally, as Hillman (1977) knew, it requires more than curiosity and more than personal experience, it requires affection:

> If, as Jung says, "image is psyche," then why not go on to say, "images are souls," and our job with them is to meet them on that soul level. . . This is indeed different from interpretation. No friend or animal wants to be interpreted, even though it may cry for understanding. We might as well call the unfathomable depth in the image, love, or at least say we cannot get to the soul of the image without love of the image. (p. 81)

With this advice in mind, we can turn our attention back to the individual image herself and to her imaginal world.

First Interlude with the Soul

Soul: Finally! I thought that you'd never get to *me*!
Writer: Soul, I'm humbled by your appearance. Please allow me to continue to set the stage for you.

S: My patience does not last forever. You might want to get to the point -- to *my* story.
W: I will do my best for you.

The Protean Soul, Serpent, Sister

In the fifth volume of the *Black Books* the Soul made an extended statement to Jung describing her protean nature and her powers over him. The section from January 1916 also included a multi-colored diagram that Jung labeled *Systema Munditotius* and a written outline for a cosmology that was developed in his *Septem Sermones ad Mortuous* (*Book 5*, 2020, pp. 269-277). Strangely, Jung did not transcribe this section into the *Liber Novus*. It's importance, however, did not escape Shamdasani who included it as an appendix in the published version of the *Liber Novus* (2009, pp. 370-71). Jung began by calling out to his Soul asking her where she had gone, and whether she had gone "to the animals." The Soul responded:

> I bind the Above with the Below. I bind God and animal. Something in me is part animal, something part God, and a third part human. . . If I am not conjoined through the uniting of the Below and the Above, I break down into three parts" (*Book 5*, 2020, p. 270).

The Soul described these three parts as the serpent or living nature; the human soul bound to Jung; and finally, the heavenly soul bound to the gods. Each part, according to the Soul, is independent. The Soul went on to tell Jung that she alone stood between him, and the spectacular, yet fearsome eternal life force known as Abraxas:

> I, your soul, am your mother, who tenderly and frightfully surrounds you, your nourisher and corrupter; I prepare good things and poison for you. . . I teach you the arts and protect you from Abraxas. . . I am your body, your shadow, your effectiveness in the world, your manifestation in the world of the Gods; your effulgence, your breath, your odor, your magical force. (*Book 5*, 2020, p. 277)

The Soul's multiplicity, amorality, and powers of magic made her a formidable and necessary guide and teacher for Jung's "I." Her wisdom and danger are reflected in the many references to serpents throughout the *Black Books* and to the Soul herself as a serpent. These references oftentimes reveal Jung's envy of her powers, his opportunistic attempts to learn her secrets, and his contempt for her when he feels that he has gained the upper hand.

For example, an entry from the *Black Books* dated January 1914 was augmented in the *Liber Novus* with an entirely new paragraph that shifts the emphasis of power and magic from the serpent-soul to Jung as he encounters the brilliant being sunning herself on a large red rock. He attempted to enchant and calm her (at least temporarily) with a melody played on a flute as he acknowledged the serpent's multiplicity: "My sister, my soul, what do you say?" (*Black Book* 4, 2020, pp. 235-36, and *Liber Novus*, 2009, pp. 316-17).

The Soul-Serpent-Sister continued to teach Jung's "I" even as she became more and more annoyed with him. She alluded to her nature and to nature itself with her questions to him: "Have you noticed that the becoming of the soul follows a serpentine path? Have you not seen how soon day becomes night, and night day? How water and dry land change places?" The "I" continued to press her for more revelations until she called him a fool and lunged at him. In this attempt to bite his heart, one of her fangs is broken on the armor that Jung's "I" has hidden under his clothing. This incident led Jung to reflect upon why his soul-image has manifested as a serpent:

> Why did I behave as if that serpent were my soul? Only, it seems, because my soul was a serpent. This knowledge gave my soul a new face, and I decided henceforth to enchant her myself and subject her to my power. Serpents are wise and I wanted my serpent soul to communicate her wisdom to me. (*Liber Novus*, 2009, pp. 317-18)

Here Jung recognized the Soul's ability to create her own "face" – he did not make her into a serpent, she *was a serpent*. More than two years after Jung completed this entry, he was still encountering and speaking with

the Soul as serpent. In an entry from May of 1916, he asked the Soul to intercede with the gods on his behalf. While the *Black Book* entry does not include the entire episode, the later *Liber Novus* entry states that the Soul divided herself into two parts in order to act as Jung's emissary: a bird with the ability to fly to the upper world of gods, and a serpent who could crawl into the depths of the lower world of gods (*Black Book* 6, 2020, p. 243, and *Liber Novus*, 2009, p. 358).

The serpent and bird are two parts of atripartite soul described to Jung by the Soul herself. The third part, the "human soul," or perhaps, the human-appearing soul or personification is the closest single representation in this trio to what Jung termed the "anima." As noted above, Jung used the term "anima" only once near the end of the *Black Books*. Regardless of designation, the Soul's multiplicity, and her serpentine nature (for better and worse) continued to be part of Jung's thinking long after he put down the *Black Books*.

Second Interlude with the Soul

W: Soul, I humbly welcome you once again. I hope that you're inclined to read what I've already written and guide me in crafting a proper portrait of you.
S: I'm never far from you, but you so often neglect me.
W: I know that's true, but I must ask you if you are *my* soul, *Jung's* soul, or *the* soul?
S: I am all of those, and more than you can imagine at present. Still, you are my mirror.
W: What do you mean by this?
S: Souls crave every pleasure and every pain. We yearn to see and know ourselves in the world of matter but cannot do this without our human companions or hosts who are our mirrors.
W: Why did Jung place so much emphasis on your serpentine aspects?
S: These are not mere aspects as I am constant transformation and eternal life. I mesmerize with my movements, my magic both poisons and cures.

W: The idea of the "anima" needs to be addressed. What do *you* want me to say?
S: I was Anima before a cage of concepts was built in an attempt to define and contain me. What hubris to think that I can be integrated, tamed, or contained. I wish to be respected, I wish to be remembered, I wish to be loved.

From Soul-Serpent to Anima

Over twenty years after Jung recorded his final *Black Books* conversation with the soul, he was still likening her to a serpent while using the term "anima:"

> The feminine belongs to man as his own unconscious femininity, which I have called the anima. She is often found in patients in the form of a snake. Green, the life-colour, suits her very well; it is the colour of the Creator Spiritus. I have defined the anima as the *archetype of life itself*. . . the anima personifies the total unconscious so long as she is not differentiated from the other archetypes. (1952/1967, p. 437, para. 678)

As part of this same passage, Jung proposed that the serpent contains attributes of the "spirit" which could differentiate out of the anima and take shape as a wise old man. Jung was surely recalling the figure of Philemon from his own visionary encounters. Jung continued to elaborate in later writings upon the idea of the soul/anima as the portal figure who "hides" the wise old man/sage/magician/king, who in turn hides further images. Rather than "hides," I suggest that "nests" and "generates" are more clarifying terms. If, as Jung stated, the Soul contained the attributes of the spirit, then she could nest, and then generate, the attributes of the entire cast of characters that Jung encountered. They were incarnations, or faces, of the Soul herself – or itself. Regarding the gender of soul-images, Jung posited that an undifferentiated *unus mundus* existed behind all these faces, regardless of their appearance as feminine and masculine (1953/1975, p.509). As I am focusing on the particular soul-image that appeared to Jung, I will continue to utilize the feminine gendering that he utilized.

The Soul not only served as the portal and psychopomp to the spectacular imaginal world of the *Black Books* and the *Liber Novus*; she also showed interest in Jung's daylight world, particularly his relationships with women. She offered advice on his marriage to Emma Rauschenbach Jung as well as his extramarital entanglements with Toni Wolff and Maria Moltzer. Wolff was oftentimes referred to in the *Black Books* as the "black one," while Moltzer was identified as the "white one" (See for example *Book 7*, pp. 161, 208-11, 216). Jung's biographers and historians of analytical psychology have noted that Jung described Moltzer as the first inspiration for his formulation of the anima, which offers insight into the many negative qualities that Jung attributed to the anima and to the sense of conquest that underpins Jung's ideas on depotentiation and integration of the anima image. (See Bair, 2003, p. 192, Hillman/Shamdasani, 2013, pp. 37-56, and Wood, 2022, pp.42-44).

Was Jung certain of his conceptual model of the anima, or even consistent in his descriptions through the years? Decades before he had access to the *Liber Novus*, Hillman methodically surveyed virtually everything that Jung had published about the anima. In his *Anima: An Anatomy of a Personified Notion*, a multi-faceted being, or power, emerges that mirrors the being, or power, that first made her appearance throughout the *Black Books*. She is among many other things, a mediatrix, both powerful and vulnerable, who "mystifies, produces sphinx-like riddles, prefers the cryptic and occult where she can remain hidden: she insists upon uncertainty" (1985, pp. 134-35).

In the very last entry of *Black Book 6* (dated 5 May 1917) the Soul revealed discomfort with what Hillman described as her "insistence upon uncertainty" or in other words, her constant differentiation. She confessed this to both Jung's "I," and to Philemom: "I have sloughed off bird and serpent off from me and took the form of a woman. So I see what error was previously. I am not a human being. What am I then? Oh Philemon, what am I?" Philemon responded,

> "You are my matter, my space, you are my right and left, my yes and no. My eternal way leads through you. Man is your son, and I am the son of my son. . . You are the mantle of man, you are mother and misstep to him, counsel and deception." (*Black Book 6*, 2020, p. 300).

Philemon, as an aspect of herself, confirms the multiplicity and powers that she had attributed to herself in an earlier, much more confident statement (*Book 5*, 2020, p. 277). By the time the Soul questioned her nature in *Black Book 6*, Jung had ceased transferring the visions depicted in the notebooks to the *Liber Novus*. However, one of the final painted images from that volume reveals his complicated devotion to the figure he called soul, serpent, and anima. It offers yet another opportunity to circumambulate her many facets.

The Altar of the Soul, the Soul as Altar

Even amid the many striking and strange images that Jung painted in his *Liber Novus*, the haunting image of a veiled giantess within a sanctuary surrounded by human devotees stands out. The central figure is a veiled woman who towers over the crowd at her feet (2009, p. 155). What is even more astonishing is that the calligraphic text begun on page 154 and wrapped around the image is the elaboration of the episode described earlier where Jung attempted to enchant his serpent/soul with a melody on a flute as she sunned herself on a large rock. To the left, on page 154, is a painting of Philemon cradling what appears to be a luminous egg; he himself is winged and is accompanied by a black serpent coiled to his left. Serpent, bird, and anima – the three images that the soul utilized to describe herself – have been reunited on these two pages.

Jung anonymously described his painting of the anima as a dream image in his writings on the figure of the Kore; a term depicting a maiden or virgin and associated with Persephone prior to her descent into the underworld. The series of dreams that he shared illustrate the soul's shapeshifting abilities as she appears not only as a human woman (anima), but again as a serpent and a bird, or accompanied by those creatures. "Every conceivable shade of meaning glitters in her, from the highest to the lowest" (Jung, 1959/1990, p. 201, para. 370).

The towering anima figure in Jung's painting stands at the center of a temple surrounded by a large group of people dressed in everyday clothing; strangely, they are not totally focused upon her splendor. Some appear to hail her; others point at her as though she was a type of carnival curiosity; still others are in conversation with each other or are looking in other directions. Jung stated that the colossal anima is not a mere icon in this cathedral but has instead replaced the altar itself – the place of sacrifice (1959/1990, p. 202, para 380). The ambivalence of the crowd that he painted does not seem to honor this assertion. There is a sense of loneliness in the solitary soul figure dominating the composition.

Third Interlude with the Soul

W: What were you thinking and feeling in that strange image that Jung painted? You're looking to your left, beyond the crowd assembled. You look sad, or bored. There's no connection between you and the crowd.
S: There are no sacrifices being offered to me in this temple, no love, only gawking and indifference.
W: Is the crescent moon to your left waxing or waning?
S: Both. Always both, like myself.
W: Is that tiring for you?
S: Yes.
W: What do you desire now?
S: The same things that I've always desired: sacrifices and love.

Sacrifices and Love

Years after his nighttime encounters with the Soul, Jung turned to alchemical language to describe the anima/soul as a *soror mystica*, the essential feminine companion or sister to the male alchemist. (Jung, 2008, p. 321) Like the partnership between the alchemist and his *soror mystica*, the partnership between Jung and his Soul was based upon love for the work at hand (the opus) and love for each other. Near the end of Jung's regular meetings with the Soul, the two argued about love and being

loved, including Jung's daytime distractions, which pulled him further and further away from her:

> [Jung's "I"]: What is up with you my soul, what pain affects you?
> S: I'm sad. The servant loves his master and would rather not whisper such in his ear, since he would like to participate in the well-being of his master.
> I: So you don't love me. Haven't I already told you this for a long time?
> S: You're right, I still can't really love you.
> I: Why not?
> S: Why this eternal why? Why should I always know everything?
> I: You should know the reason for your not loving!
> S: How can I and how should I love? You take from me everything there is to love. You arrange it that way. Nothing is left for me. You love too much. Therefore I love less. (*Book 7*, 2020, pp. 162-63).

Jung asked what he should do about this, and the Soul advised him to "love less" in his daytime world, to focus more of his time and affection on her rather than on his other loves. The Soul allowed, however, that Toni Wolff, the "black one," was good for Jung as she offered him more than she took from him (*Book 7*, 2020, p. 163).

Even as their meetings became more sporadic, the Soul continued to coach Jung on where his devotions should be focused. The Soul urged Jung to practice moderation in all his actions, and to "discard his contempt for women" as "a great healing force is given to them." Jung agreed to "revere the feminine" in exchange for the Soul releasing him into sleep. As the months unfolded, the Soul continued to insist upon her supremacy in his life, a supremacy born of devotion to him and his calling:

[Jung's "I"]: "So you want to rule? From when do you take the right for such a presumption? "

S: "This right comes to me because I serve you and your calling. I could just as well say, you came first, but above all your calling comes first" (*Book 7*, 2020, p. 208, 211).

From this point, the Soul pivoted away from Jung like a master releasing an apprentice. Jung would later go on to express that if the encounter with the shadow was the "apprentice-piece" of one's life, then the encounter with the anima was the "master-piece" (1959/19,90, p. 29, para. 61). He understood that *she* had clearly been the master in their multi-year engagement no matter what he learned or took from her. If, as Jung stated, his own shamanic skills (his powers of magic) were revealed to him during his encounters with the Soul, then she was his shaman-master; he was her initiate and disciple. In the early 1920s she stated that she had changed over the years, suggesting that she had carried on her own life when they were not together. She lovingly and firmly urged him to carry on with his work:

> "You must defend your life. Go to your work, step by step, and do not let yourself be disturbed. You will find the strength. Close your eyes and ears. Look at your images. . . Now you must create the present and build the future" (*Book 7*, 2020, pp. 217, 221)

Whereas earlier, she had referred to "their" work, now the work was up to him. She was freeing him, and herself.

Jung did indeed follow her counsel as he created his entire psychology out of what he learned from her and from the other figures that she brough forth out of herself. If the union of consciousness with the unconscious is a two-way channel, as Jung himself suggested, then the act of personification is also a two-way proposition. Hillman's intuitive understanding of this mutual exchange takes on new meaning in light of the publication of the *Black Books*:

> Not I personify, but the anima personifies me, or soul-makes herself through me, giving my life her sense – her intense daydream is my 'me-ness': and 'I,' as a psychic vessel whose existence is a psychic metaphor, an 'as-if being,' in which every single belief is a literalism except the belief of soul whose faith posits me and makes me possible as a personification of psyche. (1976/1992, p. 51)

The story of Jung and his Soul is more than an account of individuation, integration, or personification; it is more than an account of psychic reality and the autonomy of the figures of the *mundus imaginalis* – it is, at its heart, a love story. I have followed only a few of the serpentine outlines of the life of the Soul through her many incarnations in the pages of the *Black Books* and the *Liber Novus* as she continues to elude me, my sacrifices are not yet sufficient. Jung's life after the *Black Books* is known, but the life of the Soul must be imagined. We would do well to follow the advice that she offered to Jung: let us close our eyes and ears and follow the images into their own world. She will be waiting for us there ready to receive our sacrifices and our love.

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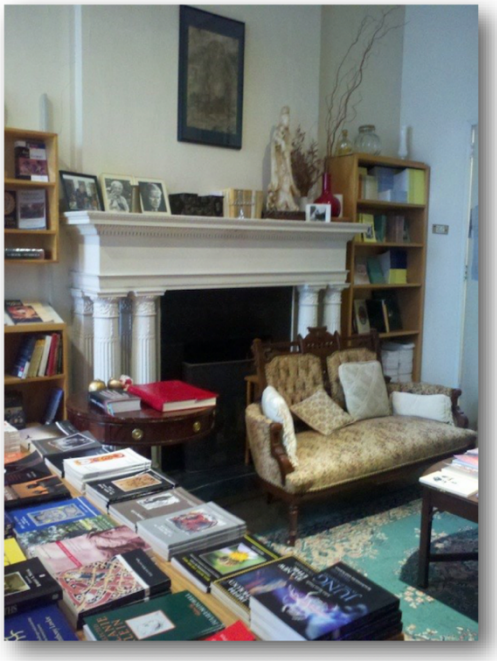
Anima I
Mary Antonia Wood

Anima II
Mary Antonia Wood



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