

The Jupiter Project

Investigating Ways to Connect to the Symbolism of Planet Jupiter

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Canterbury, MA Myth, Cosmology & the Sacred, 8 May 2015

Abstract

The Jupiter project was set up to experientially investigate the symbolism of Jupiter by connecting myself in different ways to this planet. To this end a range of creative, imaginal, symbolical and cognitive activities was carried out. The webpage <http://astrozolder.nl/category/the-jupiter-project/> shows these activities and the products that came out of it. In this essay the background, set up and main results of the project are described. The results are theoretically reviewed. The dynamic between Jupiter and Saturn is discussed in the light of Jung's concept of enantiodromia. The nature of the connection to Jupiter is discussed, particularly the role of transpersonal consciousness in experiencing the symbolism coming to life. Spangler's ideas on personal and pure (soul) will are used to explain the different ways in which the connection is established. It is concluded that pure will opens up the possibility of a vivid connection to the symbolism. Personal will seems to work in the opposite direction: it closes the gateway to this experience.

Introduction

In astrology planets represent symbolical realities. As any astrologer I experience some of these realities more lively than others. The realities represented by the planet Jupiter are not the ones I feel most strongly connected to. The Jupiter project was set up to experientially investigate this (lack of) connection.

Theoretically the project was inspired by examples of renaissance (astrological) magic in which the power of Jupiter is invoked by acts of alignment at the proper times, using symbols and conducting rituals. Ficino, for example, describes the importance of the conjunction of Jupiter to the moon and the sun to invoke its powers (Kaske & Clark 1989: 96). Agrippa describes some symbols that connect to Jupiter (ed. Tyson 2013: 102-104, 318-322, 397-399). In *The Picatrix*, a famous grimoire of astrological magic, a ritual is described to attract the power of Jupiter (Greer & Warnock 2010-211: 188-189). I was most interested in the mechanisms that lie behind the 'creation of reality', such as the role of will, consciousness, attention and receptiveness.

The idea was to make use of a variety of creative, imaginal, symbolical and cognitive methods, explicitly employing an experiential and transformative approach. Braud speaks of 'organic inquiry'. Some important features of this kind of research are: opening up to the possibility of the 'trans-egoic, liminal, or transliminal', the use of transpersonal resources (such as dreams, contemplation, inner dialogue, synchronicities), the idea that research not only aims at information but also at transformation, the inclusion of alternative modes of knowing (for example through intuition, imaginal and symbolical ways), and the invitation to the audience of the research to open their hearts as well as their heads to what is being presented (Braud 2004: 18-19).

Hereafter the symbolism of Jupiter will shortly be discussed, followed by a description of the project and a summary of some important experiences. These experiences will be theoretically reviewed. The essay ends with some conclusions.

The symbolism of Jupiter

In Greek mythology Cronus (Roman: Saturn) castrated his father Ouranos (Roman: Uranus) and took over rulership. It was predicted that one of his sons would overthrow his rulership in turn. To prevent this, Cronus swallowed all his children. By a trick of Cronus' wife Rhea the youngest son Zeus (Roman: Jupiter) escaped this fate: he grew up in a cave, hidden from his father. Later in life Zeus forced his father to disgorge the stone he believed was Zeus and all his swallowed children (by giving him a vomitive). Together with his brothers (Poseidon/Neptune, Hades/Pluto) he then overpowered Cronus. There are different versions of what happened next. In one version Cronus is dismembered and thrown into the worst part of the underworld, Tartarus. According to Hesiod Cronus came back and resisted Zeus' power and there was a terrible war with the Titans that lasted for ten years, which was eventually won by Zeus. In another version Zeus and Cronus made peace from the beginning and Cronus was sent to the Islands of the Blessed to rule there. In a later version Zeus and Cronus split up the rulership. Cronus was sent to Latium and ruled the less fertile part of the land. After the chaos of the war(s) between Zeus and Cronus, Zeus got rulership over the

heaven and his brothers became to rule the seas (Poseidon) and the underworld (Hades). The earth was ruled by the three of them (Barz 1988: 32-34).¹

Jupiter was considered 'the king of the gods, the god of sky and weather, law, order and fate. He was depicted as a regal man, mature with sturdy figure and dark beard. His usual attributes were a lightning bolt, royal scepter and eagle.' (Theoi, n.d.)

In astrology Jupiter is seen as a beneficial planet, sometimes even called 'the greater benefic', because of its essential qualities: it is moderately hot and moist, therefore fertile and active (Ptolemy 1940: 39). Ficino describes the wonderful qualities of this planet: 'For no star supports and strengthens the natural forces in us - indeed all the forces - more than does Jupiter, nor does any star offer more or more prosperous things. And to receive him is beneficial in all circumstances... For Jupiter is always beneficial...' (Kaske & Clark 1989: 94). William Lilly describes its positive qualities as follows: he [is] magnanimous, faithful, Bashful, aspiring in an honourable way at high matters, in all his actions a lover of fair dealing, desiring to benefit all men, doing glorious things, ...religious,...full of charity and godliness, liberal, just, wise, prudent, thankful, virtuous...' (Lilly 2004: 62).²

The beneficial qualities of Jupiter are most easily seen, but there is another side to the planet as well. (Jackson 1986: 9). Twentieth century humanistic astrologer Dane Rudhyar argues that the idea of Jupiter as a planet of good luck is psychologically false. According to him Jupiter will always lead to renewal and expansion (of consciousness) in the end, but the process leading up to this is often a heavy ordeal (Rudhyar 1978: 255).

Goals and design of the project

The particular goal of the project was to learn more –in an experiential way- about the symbolism of Jupiter and discover whether it is possible to make this symbol a more living and conscious reality in my life. More generally I was interested in the way symbolic realities are consciously and unconsciously created and how I play a role in this. The research

¹ The mythological description is limited to the relation of Jupiter with his father Saturn, because this is the most relevant theme for the project. For further myths on Zeus/Jupiter, see <http://www.theoi.com>.

² Lilly also describes in great detail the rulerships of Jupiter (Lilly 2004: 61-65).

questions related to these goals were: how do Jupiterian realities become my reality? And what do these realities look like? if I consciously connect to the symbolism of Jupiter, will it be (immediately) there? What happens when I use different modes of connecting (imagination, magical practice, meditation, material/talismanic)? And what magical methodologies are around and how do they work (out)?

To answer these questions I planned on a range of activities to consciously connect myself to the symbolism of Jupiter, using a variety of cognitive, creative, imaginal and symbolical activities. I specifically planned the following activities:

- Reading on Jupiterian mythology and symbolism and on (astral) magical practice
- Check astrological charts of events and relevant moments during the project
- Make a Jupiterian talisman (and carry this with me)
- Make a few drawings inspired on Jupiter or of Jupiterian symbols
- Perform a ritual honouring Jupiter
- Prepare a Jupiterian meal for friends (based on Jupiterian ingredients and discussing Jupiterian topics)
- Make a trip to a Jupiterian place and take pictures there of everything Jupiterian
- Meditation on a Jupiter symbol.

These activities were spread out over a period of approximately 6 months, but most activities were undertaken in the last 10 weeks before the presentation of the project.

On 19 April 2015 the project was presented in Canterbury, by performing an astrological constellation. This is based on the methodology of systemic or family constellations, developed by German psychotherapist Bert Hellinger (Cohen 2006). The starting point in a family constellation is a person (a seeker) who has a question about an unresolved family issue. The facilitator seeks participants to represent family members and the seeker places them in a space (and sometimes participates as well). The participants will then experience and (re)create the family situation of the seeker (without having any knowledge of the person and the system they are representing). The constellation can lead to more awareness for the seeker and it can also be used to solve the matter at hand (symbolically). The process works both ways: the participants are not only an instrument in illuminating and solving the seeker's issue, they will also have a meaningful and potentially revealing experience relating

to their own life. In the astrological constellation I used three volunteers, one representing me, the others representing 'my' Saturn and 'my' Jupiter. I set up and facilitated the constellation myself.

Some important experiences

A webpage serves as a showcase for the project (<http://astrozolder.nl/category/the-jupiter-project/>). Twenty-two posts present a selection of fragments from my personal and dream diary, accounts of activities, creative products and a short account of the presentation. For more detailed descriptions of activities, products and the like, I refer to this source. Here I limit myself to some headlines which will be theoretically reviewed in the next paragraph.

Instant connections

The idea for this project popped up during the lecture that was dedicated to the creative project. I had thought about doing something like this in the past and I realized that the creative portfolio would be the ideal vehicle to launch this plan. Immediately the idea generated a Jupiterian atmosphere. I started writing frantically, because ideas kept on coming. In a very short span of time I had written down the whole idea, completely inspired. I felt joy, enthusiasm and hope while writing it all down. I also wrote: 'I feel the importance of it' and 'I feel fiery and energized'. On sharing my plan with the group –during the same session- I had some profound new insights that came to me like shockwaves.³ My diary mentions that the weekend this all took place was also the weekend I wholeheartedly decided to continue with the MA.⁴

The immediate presence of Jupiter when the idea popped up, was very powerful. I think I recognize it so well because it seems so different from my usual or dominant 'state'. I had

³ Unfortunately I didn't write them down, my notebook only mentions this happening.

⁴ A few months earlier I had decided to quit the program.

this experience on one or two other occasions during the project. Every time I felt the importance and meaning of what was happening.⁵

Jupiter is invisible

The Jupiterian atmosphere and outlook stayed with me for some time (for about two to three months). At this time Jupiter was a very visible reality in my life. I saw the symbolism all over the place, as if Jupiter revealed himself everywhere. Nevertheless, I felt the connection as different from the one described above: less strong and less personal. An interesting aspect of this period was that other people in my life, especially astrologers, pointed to Jupiterian symbols in and around me that I was not able to see or experience myself. I could only see them after they had explained it to me. One example: two people said to me that they experience me as a very Jupiterian person, and that this might be related to the fact that Jupiter is conjunct to Venus in my birth chart. I never made this connection, but it was immediately clear to me that this very well describes the realities in which Jupiter is around in my life. I also did some additional reading on the symbolism of Jupiter, which showed me that Jupiter is much more present in my life than I realise.

Hereafter a period of at least three months followed in which Jupiter went underground completely. The 'opposing' planet Saturn seemed to rule this period. My projects and plans all failed, I felt very isolated from other people and the world around me (the experienced loss of connection became a big issue in my dreams as well) and I felt intensely blocked to connect to all things Jupiterian.

At this time I wasn't able to realize my plans for this project: I could not find the right talisman, I kept on changing my mind on the Jupiterian trip (and never decided), I tried to buy the proper crayons for my drawings, but I kept on coming home with the 'wrong ones', et cetera. In a broader sense this period was very much characterized by things coming to an end and the absence of a new perspective. This was, amongst other things, symbolized by the death of a dear colleague and friend whom I considered an example and whose presence

⁵ A few astrological facts: at the start of the project (on 27 September 2014, around 11: 30 AM) transiting Jupiter (in the 7th) was opposite my natal mercury in Aquarius/1st house. The opposition was almost perfect. In the chart of the start of the project (date/time mentioned above) Jupiter is in the ninth house.

in my life had been one of 'guiding me on my path'. When he got ill and died, I literally wondered: 'so now I have to do it all myself?' and 'Am I already able to step into his place?'⁶ It felt like a father figure had died and now I had to stand on my own feet.

Powerful retrospective recognitions

The situation of paralysis ended about four/five weeks before the presentation. I decided I could not afford to stay in this situation and 'worked' myself out of it. There was still a number of activities on my list (of this project) that needed to be done. Therefore, I started planning the remaining activities and I started building the webpage, describing the activities that already had taken place and uploading some creative products and entries from my (dream) diary so far.

In this period I started reading again about matters related to this project and I was led to a part of Jung's autobiography -'Memories, Dreams, Reflections'-, on the confrontation with the unconscious (Jung 1965: ch. 6). Reading this chapter was one big eye-opener. Although the concrete elements of Jung's experiences are very different from mine, I felt I was reading about my own experiences. Jung explains in this chapter how he handled a period of uncertainty after breaking up with Freud, and how he decided to investigate his personal myths and dreams by 'consciously submitting himself to the impulses of the unconscious' (1965: 163). There were powerful synchronicities involved in reading this chapter. For example Jung writes that at some point he receives the Richard Wilhelm manuscript of 'The secret of the Golden Flower'. In this book he recognized many themes that he had been working on and he considered receiving and reading this manuscript as very meaningful (a synchronicity), because it opened up new avenues for him and led him to his personal myth (Jung 1965: 184). Reading Jung's chapter was a turning point in my project in much the same way Wilhelm's manuscript was a turning point for Jung in his journey through the unconscious.

⁶ This person was the leader of 'Menwork' (a group that organizes activities for men on personal growth). His departure means the other team members (of which I am one) have to step up.

In the days and weeks that followed I had some profound experiences. I started (re)connecting to Jupiter again, sometimes in very powerful ways. On the webpage of the project I have given some examples of this. I started recognizing the presence of Jupiter that had previously been totally hidden from me. The word 'recognition' is actually too weak to describe these experiences: the insights sometimes struck me like lightning. The story of the Jupiterian talisman is a strong example: In the 'blocked period' I was not able to make myself a proper Jupiterian talisman. Then I retrieved a little piece of paper that belonged to two gifts I had received shortly after the start of this project (around October of last year). This piece of paper explained the very Jupiterian nature of these gifts.⁷ One of them was even a talisman that I had been carrying around for about six months. I had never connected it to Jupiter or to this project.

Further insights through the presentation

The perceived strong presence of Saturn (and the simultaneous absence of Jupiter) during an important part of the project fascinated me and I decided to set up an astrological constellation with myself and these two planets, as a way of discovering the dynamic between these two planets and me.

Both planets were already very present in the preparation, giving me opposite advices ('prepare it well' versus 'leave it open and trust whatever the process brings you' or 'you can't do' it versus 'You know you can do this', et cetera).

The constellation brought me some new insights. One came to me immediately, as the constellation was taking place: my represented me said she was afraid of Jupiter. This came as a shock: why would I be afraid of Jupiter? Later I learned the truth of it, at least to some degree, when I looked back on Saturn's role in the constellation. I experience Saturn mostly as an austere father figure. The fearful and 'whining' Saturn in the constellation irritated me. I thought: 'Where is the strength?' It was difficult for me to identify with the fearful part of

⁷ The giver had no knowledge of this project and of the Jupiterian symbolism involved. For a more detailed description of this experience, see: <http://astrozolder.nl/the-jupiter-project/the-sequoiadendron-talisman/>

Saturn that was shown. Anyhow, fear was somehow connecting me to both Saturn and Jupiter.

Another insight came in the early morning after the presentation. My represented me had 'faced' Jupiter with the help of Saturn. This image, I suddenly realized, was opposed to how I had been dealing with issues so far: while aiming for Jupiter, I had turned my back on Saturn. After the constellation my represented me came up to me and told me: 'honour the melancholy'.

Theoretical review of the experiences

Three aspects of the project will be reviewed here, as provisional answers to the following questions: firstly, what can be learned about the symbolism of Jupiter and Saturn, and particularly about the dynamic between these two? Secondly, what does it mean to be connected to either of these or any other planet, what is the nature of this connection? Thirdly and lastly, how is this connection established?

Dynamic between Jupiter and Saturn

The strong symbolical presence of Saturn during a time I consciously wanted to connect myself to the 'opposing' planet Jupiter, is the most eye-catching experience of this project. Only near the end of the project I was able to see (some part of) my reality described in the mythology of the battle between Jupiter and Saturn. Psychological astrologer Liz Greene refers to this battle in terms of a confusing period in which one ruler has stepped down (Saturn) to give way to a new ruler (Jupiter). However, the new ruler has not established his power yet and 'he might not live to fulfill his potential'. Hence the confused state of affairs (Greene 1984: 193).

This experience has raised the question whether these two planets represent 'different realities' or, as I came to believe, two versions of one reality. Jung's term 'enantiodromia' may shed some light on this. He borrowed the idea from Heraclitus' notion that a force going in one direction will always attract its opposite, like a magnet. Jung connected this principle to his theory of the unconscious, explaining how the unconscious compensates for 'anything

of importance [that] is devalued in our conscious life'. (Jung 1970: ¶175; 1971: ¶709). The hidden quality of Jupiter while focusing on Saturn and the strong presence of Saturn while focusing on Jupiter seem clear illustrations of this. Jung also showed how the repressed unconscious can 'attack you from the rear' (Jung 1966: ¶112). There is certainly an element of this present in my experience. Underlying my desire to connect to Jupiter was a hidden wish to 'get away' from Saturn, a resistance to what Saturn has to offer. A dream pointed me to this: there were six owls hiding in the dark, one of them attacked me, while I thought I was safe behind a window. The owl is a very Saturnine animal: its wisdom comes from the ability to see in the dark.

The myth of Saturn and Jupiter and the notion of enantiodromia have led me to believe that the opposing qualities of Jupiter and Saturn do not represent different realities, but different mythmaking qualities of one reality. A concrete example of how the two planets seem to describe two poles of the same continuum, is the following: during the 'Saturnine period' I felt a strong desire for an 'opposite' reality. I came to realize that this longing for Jupiterian qualities, and experiencing his absence, was actually a strong indication of Jupiter's (latent) presence. The psychic content had not disappeared, but changed form. As Jung (2001: 214) put it: 'No psychic value can disappear without being replaced by another of equivalent intensity.'

I usually strongly identify with the myth of Saturn, whereby Jupiter stays mostly latent and hidden (but becomes very visible to others?). When I turned this around in the project, Saturn showed me that his version of reality is very powerful in my life and that resistance of this myth can lead to a strong counter reaction. I was replacing one form of one-sidedness with another. The fact that important insights about Jupiter started coming when I started working again (Saturn), and the fact that in the presentation Saturn was an essential part of the meeting with Jupiter, make it clear that these planets also have the ability to help each other to manifest.

Jung speaks of the importance of a balance between the opposing forces and not identifying with one of the opposites (Jung 1960: ¶425). This experience has learned me that the process of identifying, the personal mythmaking, is crucial in understanding this dynamic: the stronger one identifies with one side, the stronger the counter reaction of the opposite side will be. As if the poles of the magnet become stronger attractors. Less identification –

staying in the middle - makes this process less forceful, creating more space to consciously choose from the options that reality always offers.

Maybe this is what Ficino meant when he wrote:

‘But it is not only those who flee to Jupiter who escape the noxious influence of Saturn and undergo his propitious influence; it is also those who give themselves over with their whole mind to the divine contemplation signified by Saturn himself. The Chaldeans, Egyptians, and Platonists think that by this method one can avoid the malice of fate.’ (Kaske & Clark 1989: 133).

Nature of the connection

The connection to Jupiter has taken different forms. Firstly, there was the immediate and conscious presence, the vivid realisation of the symbol in me. Secondly, there was the vivid retrospective realisation of its presence.⁸ Thirdly, there were moments of imaginal as well as mental connection (seeing or understanding the symbolism), but without the inner realisation of the symbolism.⁹ Fourthly and lastly, there were the unconscious connection to Jupiter and the perceived absence of connection. In both cases the symbolism was (surely or probably)¹⁰ present, but I was not connected to it.

Underlying these experiences are two basic dimensions: a dimension of consciousness (present in the first three cases, absent in the last one) and a dimension of aliveness of the symbolism (living symbolism in the first two cases, dead symbols in the last two). The question is whether the third form (seeing or understanding symbolism without inner realisation) can be considered a conscious connection, because of the symbolism staying dead here. Consciousness may be more than just the mental appreciation of analogy. Cornelius speaks of realised interpretation of astrological symbols and defines this as follows: ‘Real-isation is the mysterious function by which the allegory is seen as reality and

⁸ This might actually not be very different from the first form, as the symbolism comes alive *in the actual moment*, looking back on something of the past.

⁹ Maybe the imaginal connections are mental as well, because in these cases mental activity might be needed to create the ‘idea of connection’.

¹⁰ See the previous paragraph concerning the ‘probable’ presence of Jupiterian symbolism in the case of perceived absence.

thereby we make real the allegory. (...) It is like a bodily sense, indescribable to one who does not experience it. (...) The idea of *symbolical realisation should be clearly distinguished from a rational inference involving symbols*' (Cornelius 2003: 293). These descriptions are indeed very close to my personal experiences, but the question remains: what is the nature of this realisation, this knowing beyond cognition?

In discussing Ficino's outlook on astrology, Voss (2000: 35) mentions his idea of uniting mind and soul to 'facilitate a mode of knowing which is at once temporal, in that man is observing an event in time and space, and eternal, in that his *faculty of perception* transcends time and space.' According to Hermes divinatory knowledge requires a participation in *Nous*. (Voss 200: 35). In Plato's cosmology *Nous* is the primary power in the physical universe, it is an intelligence that is present in the ensouled world, and it connects the human soul to the world soul (Nightingale 2004:169-171). The idea of participation, which is present in classical as well as in modern thought (Cornelius 2014, Tedlock 2001), more or less describes my experiences at some points. The powerful recognitions of Jupiterian symbolism seemed not self-generated (like the mental images I had of Jupiterian symbolism). The experience of (gaining) consciousness was more like a moment of opening up to a bigger reality, or a bigger reality that was being revealed to me.

Consciousness as a personal versus a transpersonal concept explains to me the difference between the mental images of Jupiter that did not come to life and the instantaneous realisation of Jupiterian symbolism. The former seems an act of personal creation, the latter one of receiving a gift. In some cases it literally felt like being struck by lightning, as if illumination came down from the heavens with Jupiter's lightning bolt.

Jung describes the experience as if an external agent is operating on the individual. He reflects on his attempt to consciously connect to the unconscious, and comes to the conclusion that he wrongly assumed that *he* was conducting an experiment. Retrospectively it appeared to him that the experiment was conducted *on* him (Jung 1965: 167). I have experienced the Jupiter project in quite the same way.

How the connection is established

The project consisted of various methods and activities to connect to Jupiter. There were no prior theoretical expectations to how these would work out. Looking back on the different experiences, I am not able to contribute moments of realisation to specific creative or symbolical activities. Quite to my surprise I discovered that moments of realisation were all related to 'mercurial activity': thinking, reading, speaking or writing about the project generated the strongest connections to Jupiterian symbolism. Loose, seemingly meaningless experiences became connected and meaningful, for example by writing about them (a process that continues in writing this essay). Even a straightforward activity such as writing about some known details in my astrological chart, brought out new insights. The mercurial activities connected my personal experiences in the project to a higher faculty of knowing, one that seemed to come from outside. I have never been actually aware of this process, although the astrologer in me knew for a long time that Mercury is the divine messenger that travels between worlds (Barz 1988: 74).

David Spangler's ideas on 'The Law of Manifestation' are in my view most informative in understanding why the Jupiterian connection was sometimes present and seemingly absent at other times. Manifestation, according to Spangler, is not to be confused with magic, since it is not a magical act (like a ritual), but a natural ongoing process in which one state of being is changed to another; a dynamic state of consciousness (Spangler 1979: 13-17). This conception of manifestation mirrors Jung's concept of enantiodromia: nothing new is created: manifestation is the conversion of potential to actual reality, and every actual reality contains latent (counter) qualities.

Spangler distinguishes between two forms of manifestation. One originates from the personal conscious level (the ego). On this level the process is one of *invocation*: something is pulled from the perceived 'outside' into manifestation (material goods for example). The nature of this manifestation is receiving or taking. The second form of manifestation originates from the soul. Here the process is one of *evocation*. The soul does not know separation, so there is no need to pull something from an outside world (there is nothing missing). Evocation is about revealing the interconnectedness of being from the illusion of separateness. Its nature is giving. The nature of will power, a crucial precondition for manifestation, differs between these two forms as well: at the ego level will power is a

manipulating force that changes states of being on the material plane. At the soul level will power is mainly a clarifying force of essence, one that automatically creates changes that support the unfolding of the soul and expansion of consciousness (Spangler 1979: 26-30).

Spangler's theory very neatly describes and explains my experiences: both levels of manifestation have been present in this project. The theory of manifestation is powerful, maybe more powerful than some of the theories connected to magical practice, since these practices are limited to specific events, times and (symbolical and creative) activities.

Magical practice can be considered a delimited form of manifestation.¹¹ By focusing on (describing and explaining) conscious magical practice, one might miss the 'hidden magic' that takes place outside of this context. A personal experience illustrates this: just after I had started this project I told somebody about it and about my interest in the working of magic to invoke Jupiterian qualities in my life. This person responded by saying that the opposite qualities that I was clearly experiencing, were obviously already unconsciously manifested. This remark helped me to understand that the laws that govern magical practice don't limit themselves to this practice.

Conclusion

The Jupiter project has been an extremely rich experience, despite the fact that I am left with more questions than I started with. For example, there is the issue of timing, so important in astrology, that seems to have played a vital role in the background: during this project Jupiter turned retrograde in the sky for about three months, and the chart of the project shows Jupiter in the ninth, but Saturn ascending in Scorpio.¹² This symbolism was definitely around during the project. Then the issue of the birth chart conditions: in my case Saturn is more prominent in the birth chart than Jupiter. What does this mean for magical practice? How changeable are these realities and at what level? How about Jupiter's 'bad' side? Is it possible that what I have attributed to Saturn is really Jupiter's unseen other side?

¹¹ Regardie (2011:190-191) considers the [magical] ceremony as a temporary necessity to train the will into a habit.

¹² It took some time before I took notice of these astrological facts. I only discovered the retrogradation of Jupiter near the end of the project.

And what about the factors bringing about magical effects or manifesting realities? Regardie (2011: 191-195) mentions will, imagination and mantic frenzy (wild enthusiasm) as the most important ingredients. Spangler (1979: 19-21) adds belief and activity (if you don't do anything, nothing will happen on the material plane). I have developed some very provisional ideas on these factors, but much (read: most) remains a mystery.

There is an interesting chapter in the Picatrix, probably the shortest, that gives us a clue to how this mystery is to be discovered: 'The ancient sages who have spoken of the occult sciences and magic in their books wrote them as obscurely as they could, so that no one would be able to gain any benefit from them, except by means of wisdom and continual study and practice in them.' (Greer & Warnock 2010-2011: 142). The wisdom, one's state of consciousness, is without a doubt the threshold as well as the gateway to the mystery. The pure will, as Spangler (1979: 32) calls it, the will of the soul, lowers this threshold and broadens the gateway. The personal will works in the opposite direction.

In the Picatrix 45 aphorisms are cited from a book called 'The Secret of Secrets'. They describe principles that enhance the results of magical science. The first one reads: 'If you work on those things which pertain to a planet, and draw upon those things that are of the nature of the planet with which you desire to work, and do not part from this, you will have the greatest assistance in attracting the strength, virtue and power of that planet' (Greer & Warnock 2010-2011: 245). I finally accepted the truth in this aphorism, but this project has learned me that the purity of will is a crucially important condition to realise this. Impurity, acting on personal will, may lead to opposite results.

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