

Do 233

## Archetypal and Anagogic Symbols

The evolution of consciousness may be understood as a creative development from below upwards, <sup>in continuity and conformity with</sup> continuing the emergent probability that is the immanent intelligibility of word process. But in addition to a creative vector from below upwards in individual lives and in history, there is a healing movement from above downwards,<sup>37</sup> a movement that begins with the complex mediation of divine love with the existential intention of value and that proceeds from religious and moral conversion to the healing of cognitive operations that Lonergan calls intellectual conversion.<sup>38</sup> The necessary correction on Jung of which mention was made earlier is possible within the framework of Lonergan's affirmation of the complementarity of healing and creating. Thus, the conversion process from above downwards eventually will bring one's intentional

orientation into contact with the psychic energy in which the  
directed  
upwardly but indeterminately dynamism that Jung calls finality  
first becomes conscious. This contact becomes a correspondence of  
synchronicity through a fourth conversion that I have elsewhere called  
psychic conversion.<sup>39</sup> But this correspondence becomes effectively  
realized only through the overcoming of bias in all its forms.<sup>40</sup>

Then the symbolic operators of psychic development and the questions for  
meaning, truth, and value that are the operators of intentional development  
will function together in the promotion of a single creative vector of  
subjective development from below upwards. The healing of consciousness  
to the point of realizing a therapeutically tutored attentiveness to the  
symbolic deliverances of psychic energy thus not only complements  
the creativity of the psyche and of intentionality but even releases  
the creative process itself by making it possible that the symbolic

images of psychic process can be sublated by the successive levels of conscious intentionality.

As we have seen, Jung discovered that what occurs in the transformation of energetic compositions and distributions involves a movement from object-relations to imago-relations. What was once an object of one's energetic reachings -- e.g., the personal mother -- becomes, if successfully negotiated as one moves from childhood through youth into middle life, a symbol of the life that lies ahead, an imago that gives one the nourishing energy to move forward in the creation of one's work of dramatic art. The energy once invested in an object is now concentrated in a symbol which transforms the original investment so as to promote one's movement into an adult future. The movement from object-relations to imago-relations is strictly synchronized with the real states of the

Object in one's life. If one has not successfully negotiated an object-relation, the imago that imitates the object will not be helpful but hostile, even destructive. But the important point for our present heuristic analysis is that it is the transformation from object-relations to imago-relations that accounts for archetypal symbols. A symbol is archetypal when psychic energy has been channeled into a symbolic analogue of its natural object, an analogue that imitates the object and thereby gains for a new purpose the energy once invested in the object.

What Jung did not grasp, however, is that, while the transformation ~~is~~ from personal object-relations to archetypal imago-relations corresponds to the creative development from below upwards, there is another transformation of and by symbols that harmonizes with the therapeutic movement from above

When this healing is conversion,  
and so when it begins with  
the gift of divine love at the  
height of consciousness,  
downwards. The dimension of the symbolic that corresponds to it and  
reflects it is to be distinguished from the archetypal. For the symbols  
that are integrators and operators of this development, while they  
are taken from nature, do not imitate nature as archetypal  
symbols do, but point to, ~~the~~ intimate, even promote the transformation  
of nature itself into a new creation. Such symbols are analogic. They  
can be understood only from a theological point of view, for which  
the ~~limit~~ objective of individual and historical development is  
transcendent and ~~involves~~ the course of one's personal development  
is radically determined by one's participation in the divinely  
originated solutions to the problem of evil. Because Jung lacked an  
adequate understanding of intuitionality, he fared poorly in  
treating the problem of evil and perhaps never came to  
understand the central symbols of the Christian religion in their

anagogic, not archetypal, significance.<sup>41</sup> The unrestricted spontaneity of our desire for intelligibility, the unconditional, and the good is a transcendent exigence, a natural desire to see God.<sup>42</sup> To it there correspond symbols through which the divinely originated solution to the problems of evil penetrates to the sensitive level of human being. There is a transformation of psychic energy under the ~~the~~ influence of the supernatural or transcendent conjugate forms or habits of faith and hope and charity.<sup>43</sup> Through it psychic energy enters a dimension not clearly specified by Jung, the anagogic dimension in which symbols are released that match the unrestricted intentionality of human intelligence, reflection, and deliberation. ~~the~~

Anagogic symbols simultaneously reflect and give the conversion of human sensitivity consciousness to participation in the

divinely originated solution to the problem of evil. They correspond to what Lonergan calls "the image that symbolizes man's orientation into the known unknown."<sup>44</sup> Lonergan aptly explains their function: "Since faith gives more truth than understanding comprehends, since hope reinforces the detached, disinterested, unrestricted desire to know, man's sensitivity needs symbols that unlock its transforming dynamism and bring it into harmony with the vast but impalpable pressures of the free desire, of hope, and of self-sacrificing charity."<sup>45</sup>

These symbols make of the divinely originated solution "a mystery that is at once symbol of the uncomprehended and sign of what is grasped and psychic force that sweeps living human bodies, linked in charity, to the joyful, courageous, whole-hearted, yet intelligently



controlled performance of the tasks set by a world order in which the problem of evil is not suppressed but transcended.<sup>46</sup>

It is in such fashion that the figures of Christ ~~and of Satan~~ have functioned symbolically for the Christian psyche.<sup>47</sup>

It is in such fashion, likewise, that the annals of all the major world religions record experiences of sensitive spontaneity under the transforming influence of the divine solution. There is an ~~generically different~~ intelligibility to the anagogic that is generically different from that of the archetypal. Jung's confusion was to collapse the anagogic into the archetypal. The appropriate alternative is to understand the anagogic as the final hermeneutic determinant of the meaning and value of all other symbolic deliverances, ~~including~~ including archetypal symbols.<sup>48</sup>