

Preface

Do you think that somewhere we are not Nature, that we are different from Nature? No, we are in Nature and think exactly like Nature - Carl Gustav Jung

Within each I Am lies the great source of all being
Light from within, that's our illumination¹ - Robert C Atchley

The intention of Nature is the limitless expansion of potential. As Carl Gustav Jung (1895-1961) pointed out, given that human beings are *in or a part of* Nature, this potential is also within us. Jung termed this limitless potential the Self; the organising principle of the psyche which is synonymous with soul. This potential is the blueprint of Nature within us, and is identical with Nature in its intention for infinite growth. The intention of Nature is the same wherever Nature presides, which is in everything. That a human being is defaulted with this potential is no different from the fox being defaulted with its own unique potential, or the solitary heron as it sits in wait on the river bank, or the oak tree which does what it only knows to do, and as the poet Mary Oliver asks in her poem about soul:

“Why should I have it, and not the anteater
who loves her children?
Why should I have it, and not the camel?
Come to think of it, what about the maple trees?
What about the blue iris?
What about all the little stones, sitting along in the moonlight?
What about the roses, and lemons, and their shining leaves?
What about the grass?²”

Nature's intent is for continuous growth of everything, which includes the growth of creative ideas of all kinds. Carlos Castaneda takes this view a step further when he writes that “intent is the force that exists in the universe. When sorcerers (those who live of the Source) beckon intent, it comes to them and sets up the path for attainment, which means that sorcerers always accomplish what they set out to do.³” This means that human beings are, by virtue of being *part of* Nature, potential co-creators *with* Nature, or creators against Nature as you will see in the following pages. Taking this assumption to be true, the main thrust of this present work is that the beckoning of intent is possible, and consists of adopting ways of being which bring you into greater alignment with Nature's intention (as best we can).

The springboard for this way of being is Jung's method of active imagination; a confrontation with the content of the psyche which lies just beneath the threshold of the awareness. One of the key pathways of Nature's intent is through participating in active imagination. Another pathway is through dreams, which Jungians Edward C. Whitmont and Sylvia Brinton Perera, in paraphrasing Jung, describe as a portal to the source⁴.

A cornerstone of this work is the assumption that Nature's intent is dependent on a principle of like attracting like. This means that the intention of Nature is

¹ The Journey, Atchley, R.C. (1996) *The Journey*

² Mary Oliver (1986) “Some Questions You Might Ask” in *Dream Work*, The Atlantic Monthly Press.

³ Carlos Castaneda (2000) *The Active Side of Infinity*

⁴ Edward C. Whitmont & Sylvia Brinton Perera (1990) *Dreams, a Portal to the Source*. Routledge.

influenced by human beings through strongly held thoughts (beliefs, attitudes, values) and feelings, often supported by symbolic actions (rituals or ceremonies). These become magnets inviting Nature to manifest the fruits of intention, and is supported by the ancient dictum “as below so above; as above, so below” in the Hermetic Alchemical text *The Emerald Tablet* attributed to Hermes Trismegistus, god to the alchemists as Hermes was to the ancient Greeks. The invitation from the alchemists was to follow in the footsteps of Nature. The engraving below, from Michael Maier’s *Atalanta Fugiens*⁵, shows the feminine figure of Nature holding a bunch of flowers (also a symbol of the feminine) followed by a man with an oil lantern on a moonlit night (another symbol of the feminine). Perhaps the stick which he holds in his right hand is an extension of his will of intention, or the rule of discipline, to follow Nature’s Way, or a pointer on a map, or the necessary staff to carry some of the burden on a long journey. The oil lantern then might be a symbol of discernment on the way. Notice, too, that his search for Nature is at night. This is a time when the ego lends itself to the service of the night, when the psyche turns its energy towards dreaming. This is a time when the eyes of the day turn inward for seeing. This is also a time for seeing with imagination rather than with a psychical sense. It appears, too, that he has crossed a bridge. Perhaps, like Parsifal, this is the bridge from the conscious to the unconscious, or might represent a crossing over to another side of reality, a turning away from preoccupations of the day of consciousness to the mystery which night so often represents in mythology. Or more simply, perhaps the earnestness of his desire to follow Nature wakes the man up to continue his search at night which he may have begun during the day.



It is like this: Nature’s intention is towards perfection⁶; in perfection is beauty. We are part of Nature. We can influence Nature’s unfolding as it manifests in our individual lives by virtue of the (as if) principle of attraction; we are prefixing “as if” to the principle to indicate a non-absolutist position. Because

⁵ Epigramma XLII engraved by Johann Theodor de Bry or by his son-in-law, Matthäus Merian. From Michael Maier’s *Atalanta Fugiens* (*Atalanta Fleeing*) which was published at Oppenheim in 1617 by the firm of Johann Theodor de Bry

⁶ Cf. Aristotle’s “Nature strives towards perfection.”

ego consciousness by definition believes itself to be separate from Nature our intentions are often *against* Nature, but *for* ego or personality. This means that ego consciousness is typically out of alignment with Nature. We have fallen from Paradise Garden, when our intention was the same as Nature's intention, before we exercised our will to be separate. Estrangement from the Source or Nature allows consciousness to believe that in its considered separateness from Nature it knows best. This is dangerous because it assumes a godly position, which inevitably brings about a fall.

Unfortunately, potential is not always positive, and there can be limitless negativity as well as limitless creativity. As Carl Jung pointed out, one of the great dangers to threaten human beings is psychic danger⁷. We will consider this further in the following pages, but our main focus is on creative potential; the longing for the beautiful.

One of the main assumptions in what follows is that it is possible to make a journey back to the Source. This is the natural journey of the psyche. Through actively engaging in the process of return (re-turn) you become a sorcerer (Sourcerer), and more consciously (although perhaps not wholly) aligned with Nature. This is the process which Carl Jung terms individuation. The following pages describe a "how" of this re-turn journey to the Source, and which we are calling *a path of attainment*.

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⁷ C G Jung *Collected Works* Vol. 18 para. 1358