



## Amplification of the Chariot

Anita Morse

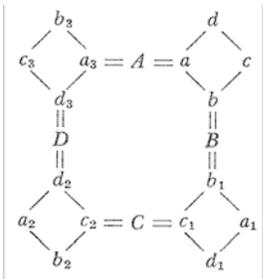
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The word "chariot" comes from Latin *carrus*, or car. Chariots were comprised of a light car that was drawn by one or more horses. Usually two persons would be standing in the car; one would be the driver and the other would be the fighter. Mostly, they were used for battle as illustrated in the ARAS image below, but they would also be used for Olympic races and hunting.



ARAS Number – 2Bd.048, ca. 2500 B.C., *The Ancient World, The Middle East, Pre-Sargonid Period. Four war chariots, warriors armed with axes and spears, prostrate bodies of enemy; soldiers rounding up captives.*

Jung used the image of the chariot, specifically derived from his image of the Vision of Ezekiel as the basis “for his most complex and differentiated formulation of the Self” as described in Edinger: *Mysterium Lectures* (pg 146).



The self, for Jung, represented a person's full potential as a human being, a potential of wholeness and unity. As an archetype, the self strives to coordinate and mediate opposites,

thus the four corners in this image represent a quaternity, (wholeness) or multiples of two, (opposites). The Chariot is a symbol that is comprised of fours (wheels) and a square, which can transport and take someone from one place to another, and therefore carries this potential to create wholeness. Jung envisioned this diagram to be three dimensional, similar to a spiral where there could be vertical movement as well as horizontal, in an ascending or descending manner.

***Vision of Ezekiel:***

*I looked; a stormy wind blew from the north, a great cloud with light around it, a fire from which flashes of lightning darted....in the center I saw what seemed four animals....each had four faces, each had four wings....[Each had a human's face, a lion's face, a bull's face, an eagle's face. And their wings were spread about.]*

*Between these animals something could be seen, like flaming brands or torches, darting between the animals, the fire flashed light,...*

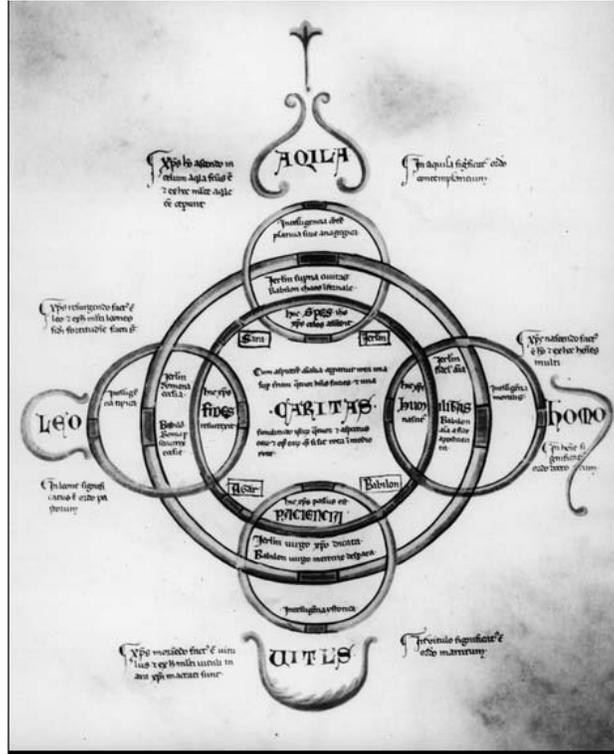
*I looked at the animals, there was a wheel in the ground by each of them,...The wheels glittered as if made of chrysolite....Their rims seemed enormous....and all four times had eyes all the way round. When the animals went forward, the wheels went forward....Over the heads of the animals a sort of vault, gleaming like crystal, arched above their heads; under this vault their wings stretched out to one another,...[and they made a great noise.]*

*(Ezek. 1: 4-28, Jerusalem Bible)*

There are multiples of four in this vision including four faces and four wheels. The chariot has four wheels which correspond to four elements of nature, (earth, air, fire and water), and the four functions, (thinking, feeling, sensation and intuition.) It also represents consciousness and unconsciousness; the eyes around the wheel represent consciousness and the soul-spark, the heavens. The four quadrants in Jung's diagram of the self include from top to the bottom: spirit, animal, vegetable and mineral. This symbolizes totality and wholeness and is represented by the wheels of the chariot.

The energy of the wheel is such that it moves independently, at each corner, but also as a whole. This forward movement has the potential to transform energy. For Jung, these four levels of energy as symbolized by the wheels, start with the spirit and descend down to the animal, (the human being is in this category), then the plant or vegetable level and lastly the mineral or inorganic level. Briefly, the spirit level encompasses heaven and qualities of light and is uplifting; the animal level emphasizes a darker, shadow nature; the plant level encompasses garden symbolism such as a garden with a fountain in the center; and lastly, mineral level and level one represents inorganic material. (Edinger, *Mysterium Lectures* (pg 145-148)) For Jung, this encompasses all levels of the psyche and can be found if only we examine ourselves. In working through these four levels, the potential for wholeness emerges. The chariot symbolism has the potential to carry one through this transformation by the energy of the forward or purposive movement of the wheels as it ascends and descends.

One can see the similarity between this image (ARAS record 5Ek.074) which is an allegorical interpretation of the wheels of Ezekiel; "four," the outstanding number used; and Jung's complicated diagram of the self.



ARAS Number – 5Ek.074, ca. 1250-1350, *The Western World, Medieval Period, 13<sup>th</sup>-14<sup>th</sup> Century.*  
Joachim of Floris.

It is interesting to note that this image, created over 500 years before Jung formulated his diagram of the self, also relates to the symbolism of the Chariot's four wheels (as man, lion, calf and eagle), and that these four points/wheels are compared to four human virtues, (hope, faith, patience and humility.)

### **The wheels on the Chariot**

The wheel is connected to the opus circulatorium of alchemy. It takes its rise from the prima materia, (which means what is basic within, such as all opposites mixed together in an undifferentiated mass of feelings and thoughts). The wheels are turned by

the four seasons with the potential of the four quarters becoming the quaternity, a unity or whole.

An important aspect of the chariot is its movement, the “*transitus*”. Its movement can go up and be uplifting, towards the heavens, or descend below. Jung said that we should recognize that life is a “*transitus*” as we move up and down as needed for our own individual growth; movement is growth. The symbolism of the chariot can move us toward transformation.

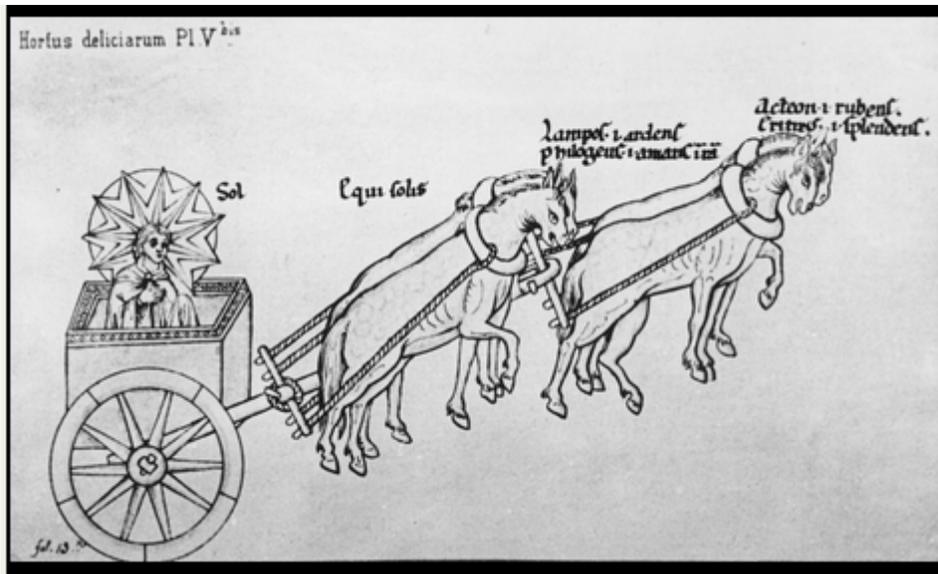
For example, if one dreams of a chariot, or any mode of transportation, it could be emblematic of a psychological growth and development, a shift or movement in an attitude that could illuminate a different vision for the future. One may experience an anger towards a parent or a significant other that has the potential at this time to move from an unconscious process, or *prima materia*, to conscious awareness. In terms of Jung’s diagram of the self, this could conceivably come from a place of shadow, representing darker internal material. Where we are in this “*transitus*” would be symbolized by where the chariot was going in the dream and who was driving.

In this image, Apollo, the sun, stands for truth, (Fabius Planciades Fulgentius (fl. ca. 480-550) so his journey is movement towards honesty and correctness. He is assigned a four-horse chariot, for the reason that he goes through the cycle of the year in the four changes of the seasons, or that he divides up the space of the day into a fourfold division. The miniature illustrates Fulgentius *metaforalis*, attributed to John Ridewall, (I, 12-17).



*ARAS Number – 5Fn.102, ca. 1424, The Western World, Early Renaissance, 15th Century, MSS (not alchemical) [magic-science]*

This is another image where crowned Apollo is riding in a chariot, wearing armor and golden cape--a golden sun chariot drawn by four horses.



ARAS Number – 5Dn.020, ca. 1159-1205. The sun personified as a young man in a chariot

Placing these two last images over the template of Jung's diagram of the self, one can also find multiples of four, as in the wheels and horses. Apollo, as the sun, is undertaking an adventure, bearing truth. Both persons in the chariot are personified as the sun: the sun as representative of consciousness, of that which is in the light and illuminated and which takes us on this journey of individuation, unity, wholeness.