

Cartography of the psyche: Jung and his mysterious anagram

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Abstract

In 1916, Jung wrote *Seven Sermons to the Dead* and created the mandala *Systema Mundi totius* which, taken together, are characterized as a gnostic creation myth. The *Sermons* end with an anagram that remained unanswered for over a hundred years. This article presents a hypothesis to decipher this enigma, looking for clues in the

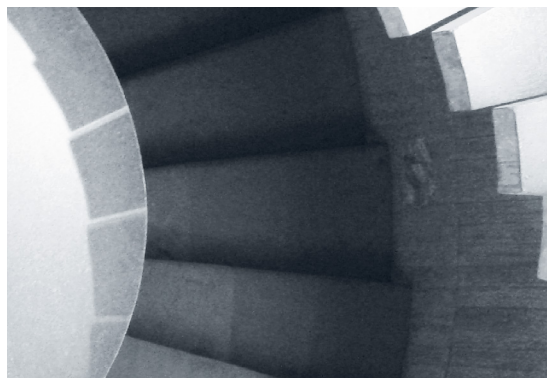
Jungian work itself, emphasizing the importance of fantasy for theoretical research. Reading carefully, the *Sermons* and other works from the same period, his late writings and getting information from his commentators, it was possible to bring up unusual answers to the challenge. Jung's mystery reaffirms his lifelong quest: the communication between ego and unconscious. From an investigation on the influence of gnosis, numbers and geographic coordinates in his work, it was possible to grasp symbolic answers, where the union of opposites of the psyche is represented. ■

Keywords
anagram,
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coordinates,
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Introduction

[...] the sun of ‘masculine’ consciousness, which rises a child out of the nocturnal sea of unconscious [...] (JUNG, 1952, p. 366).

[...] and the mother is hidden in the wilderness [...] (p. 367).

The intense collaboration between Carl Gustav Jung and Sigmund Freud began in 1907, ensuring the expansion of the theoretical scope, action field and institutionalization of psychoanalysis. This lively, intimate, and intellectual debate can be followed through hundreds of letters published by McGuire (1976). Yet, in 1913, the relationship between the two thinkers came to an end. It was a period of extreme uncertainty for Jung, as he mentions about his inner state of *disorientation*. At that time, Jung had a terrifying vision during a train journey: a greater part of Europe was covered by water, and suddenly the sea turned into blood. The same vision was seen two weeks later (JUNG, 1961).

During this emotional stress, the unconscious contents showed intense activity. In one of his statements, Jung remembers that in the autumn of 1913 he felt a psychic pressure that “seemed to be moving outwards, as though there were something in the air” (JUNG, 1961, p. 157). Instead of fighting against the contents that emerged, he preferred to bring the fantasies to the first place. Initially, he wrote them down in *The Black Books* (JUNG, 2020) and later transcribed them with comments into *The Red Book* (JUNG, 2009). Throughout this long process, the fantasies were richly adorned with images.

In August 1914, World War I broke out and Jung’s isolation broadened. His self-experiment with psychic contents became increasingly important. The images that emerged from the unconscious field were directly related to the turbulent emotional situation experienced by Jung at that time. The confrontation with the unconscious began, according to Sonu Shamdasani, as a *practice of the image*, that is, through the search for the “unfolding of dramatic sequences” (HILLMANN, SHAMDASANI, 2013, p. 42). The speech presented in *The Red Book* continued in a kind of *lyrical elaboration*. At this level of comprehension, Jung (1961) expressed himself in emphatic poetic texts and in medieval-style illuminations.

The culmination of this experience came in 1916, with Jung feeling a great distress at home (SHAMDASANI, 2013, p. 37). At first, he didn’t know what it meant. As he mentioned, the atmosphere was heavy, “feeling that the air was filled with ghostly entities” (JUNG, 1961, p. 169). The place *seemed* to be haunted and, besides him, other people also noticed it: at night, the eldest daughter saw a white shape crossing her bedroom; another daughter mentioned that the blanket was torn off twice; and his son had a nightmare. On another occasion the doorbell rang insistently, and when Jung and the two maids went to see what it was, there was nothing. The atmosphere in the house was extremely oppressive, *as if* (VAIHINGER, 2011) it was full of ghosts and, at the limit of this tension, Jung began to write a text presenting a dialogue with the dead. The path for the creation of the analytical psychology was then open. As Jung states: “These conversations with the dead formed a kind of prelude to what I had to communicate to the world about the unconscious” (JUNG, 1961, p. 170-1).

For three days¹, Jung produced a poetic text, inspired by the gnostic tradition (HOELLER, 1990; JUNG, 2011a), entitled *Seven Sermons to the Dead*, signed with the name of Basilides of Alexandria. As soon as he started writing, the ghosts vanished. On the second day, the tension was back, but with less intensity. On the third and final day, the house was again at peace. This unusual experience shifted between two worlds: one with psychic images and the other at Jung's house. Jung's explanation is restricted to the psychological aspects, maintaining his well-known *epistemological delimitation* (SHAMDASANI, 2006), that is, guaranteeing the *strict principle of psychological application*: "Jung thus employed himself – often to the amazement of his public – in stripping various esoteric doctrines of their metaphysical wrappings and making them objects of psychology" (HOELLER, 1982, p. 71).

The *Sermons* written by Jung as a dialogue with the dead present an attempt to elaborate a completely unusual phenomenon through lyrical language. Gradually, however, the Swiss psychiatrist enters in a level of conceptual elaboration (HILLMAN, SHAMDASANI, 2013) and it can also be added that a methodological elaboration takes place too. Thus, passive fantasy, that arises exclusively from unconscious processes, gives way to active fantasy. In this case, there is a conscious disposition to approach unconscious images, which need to be understood (JUNG, 2011b). The initial opposition between the fields of consciousness and the unconscious generates tension, allowing a confrontation in which the two points of view are considered, and the dichotomy can be overcome. Jung called this process by the term *transcendent function*, which "arises from the union of conscious and unconscious contents" (JUNG, 1957, p. 69).

Jung's (2011d) early studies led to the creation of an introspective method of elaborating unconscious contents. It starts focusing on a certain image that has emotional value and the fantasies are objectively written down. Over time, there is a series of images, and this image flow is observed in detail. Following the unconscious images, symbolic transformations are highlighted. Hence, the emotional situation is the starting point and, at the same time, the object of observation and confrontation that takes place through the meticulous and objective recordings of the fantasies and its development (JUNG, 2011c).

The confrontation with unconscious images enables the transcendent function (JUNG, 2011c) and can occur through the analysis of dreams (JUNG, 2011e), the sandplay technique (KALFF, 2003) and active imagination (JUNG, 2011f). Jung's elaborations regarding active imagination are found in three types of creation: in his self-experimentation (JUNG, 2009; 2020), in the practice of psychotherapy (JUNG, 2011g) and in alchemy as an expression of historical-philosophical comparison for the grounding of his analytical psychology (JUNG, 2011h; JUNG, WILHELM, 2013). In relation to the poetic-gnostic text *Seven Sermons to the Dead*, we can say that it is part of his self-experiment and, together with other images, fantasies and dreams that took place between 1913 and 1916, is the seed of his later work.

Surrounded by mysteries, Jung's first edition of the *Sermons* was handmade and shared with just a few friends. Later, it was included in *Memories, Dreams, Reflections* (JUNG, 1961), in *The Red Book* (JUNG, 2009) and, more recently, in *The Black Books* (JUNG, 2020). One of the differences between the three issues is seen in the author's name: Jung (*The Black Books*), Philemon (*The Red Book*) and Basilides (*Memories, Dreams, Reflections*). In the final version, the conversation with the dead that had returned from Jerusalem in search of answers, is signed by Basilides of Alexandria. Basilides is the he-

¹ In the book *Memories, Dreams, Reflections* (JUNG, 1961) it is said that the *Sermons* were written in three days. However, in a study on Gnosticism, Stephan Hoeller (1982) mentions that Jung probably developed his writing from December 15, 1916, to February 16, 1917.

retical Gnostic who would have stated the divine character of the devil and the sinfulness of God (TISSOT, 1996). Alexandria, on the other hand, is the city called by Jung as the place where East meets West.

After completing the last sermon, Jung draws his first mandala, called *Systema Munditotius*, a kind of map or path that enables one to enter the psychic world, a configuration of the Self (HORTEGAS, 2016). According to Sonu Shamdasani, the *Sermons* and the first mandala represent ideas that interact. The former means a psychological cosmology – “a gnostic creation myth” (SHAMDASANI, 2009 p. 205) – and the latter a pictorial cosmology of the *Sermons*.

An enigma is added to the cartography of the psyche presented by Jung from the city of Alexandria and the mandala *Systema Munditotius*: at the end of the last sermon there is, without any explanation, a four-line anagram, never solved along these more than one hundred years of existence. According to Mary Dian Molton (2021), C. G. Jung’s son, Franz, reports that some fruitless attempts were made to solve the enigma left by the anagram. On one occasion, a group of scholars brought together Jung’s family to present the result, which was denied by his son and other family members. The argument for refusal was that the words presented were not consistent with Jung’s knowledge and work. Later, still according to Franz Jung, Aniela Jaffé made another attempt, using her knowledge of Jung’s work, her personal relationship with him and her intuitive capacity. She presented an outcome but the words she found were not so interesting as expected. It is about Jung’s anagram that we will develop this study: *NAHTRI-HECCUNDE / GAHINNEVERAHTUNIN / ZEHGES-SURKLACH / ZUNNUS* (JUNG, 1961, p. 342).

Jung’s anagram: from letters to numbers

An anagram is a wordplay that makes the reader an investigator. The person becomes the responsible for elucidating its mystery by rearranging the letters in search of some mean-

ing for the words. Jung’s anagram should follow this pattern. Since he first published it there has been a lot of speculation. After all, what language was used? Were they scrambled letters in German? Or would it be the composition of more than one language? If so, would German, English and Swedish be important? Would the possible words be subjected to other variables, such as images? What if they were numbers that, ordered from some logic, would unravel the concerns of this irreverent psychiatrist? What could be written in those four lines?

We are currently facing an enigma proposed by an experienced therapist and researcher, who was used to the intricacies of psychological contents. In this sense, we recall, for example, that a patient at the Hospital Burghölzli referred to herself as *the bank-note Monopoly* or *queen of the orphans* and, four years later, as *Germania and Helvetia of exclusively sweet butter*, among other enigmatic descriptions. Would these sentences be meaningless? Over time, Jung says that “the pathological nonsense has greatly increased” (JUNG, 1908, p. 154). The sentences were regarded as unintelligible and the patient as a patent example of *delusional ideas*. However, from his experimental studies, based on the *word association test* (JUNG, 2011j), these various self-definitions were analysed and started to configure meanings: the patient claimed to be Socrates, Mary Stuart, Lorelei, a Swiss woman, Schiller’s bell, Hufeland etc. The meanings given in these fragmented propositions were then traced, as comparable to oneiric contents (JUNG, 2011i).

The unconscious expressions that come from dreams place us, initially, in unpredictable processes. However, following the series of images of the unconscious allow us to establish which themes are repeated and unfolded in a cyclical way. As the material is often difficult to understand, Jung started to use associations and analogies to configure a possible meaning. This amplification of contents “is always appropriate when dealing with some obscure experience

which is so vaguely adumbrate that it must be enlarged and expanded by being set in a psychological context in order to be understood at all” (JUNG, 1944, p. 289).

No matter how enigmatic the delirium and images of dreams are, there is a possibility of recognizing their meaning. Facing Jung’s anagram, we find ourselves exactly into the same perspective, as it is a content that is difficult to grasp – perhaps impossible – but, following the clues and methods left by its author, we can approach the scrambled letters of this anagram and try to glimpse a meaning for it. In addition to all the consistent theoretical framework offered by Jung, the use of active imagination, dialogue with fantasies and creativity have always been important tools in his work. Would it be possible, as researchers, to bring these possibilities to the intellectual theoretical exercise that we were dealing with? Thus, articulating fantasy and rationality, we dare to think so. With this, we realized that apart from language, expressed by words and images, symbolic representations can be configured through numerical language² (FRANZ 2012; JUNG, 2011k; VALE, MELO, 2019).

The numbers are shown in Jung’s scholarship in their quantitative and qualitative aspects, and they can be seen in several categories: reaction time in the word association tests and intensity of psychic energy, psychic content, organizational element of the psyche, numinous quality, unpredictable magnitude between myth and reality, an element present in synchronistic phenomena and as an archetype of order that entered the field of consciousness (VALE, MELO, 2021). According to Jung (2011k), the psychology of the number is concerned to something mysterious and makes it possible to organize the world from the recognition of

a hitherto unknown regularity. The number as a factor of organizing the world confronts us with the mystery of the undivided psyche (*anima mundi*), the oneness of psyche and matter, the unity of the world (*unus mundus*). All these issues are addressed in several works by Jung (2011k; 2011) and Marie-Louise von Franz (2002; 2012), being summarised in a letter written by Jung to Stephen Abrams, on October 21, 1957: “I have a distinct feeling that Number is a key to the mystery, since it is just as much discovered as it is invented. It is quantity as well as meaning”. And concludes: “It seems that I am too old to solve such riddles, but I do hope that a young mind will take up the challenge. It would be worthwhile” (JUNG, 1959, p. 400).

From this perspective, the number has quantitative, qualitative, and ordering aspects and is enveloped by the same mysteries that are related to themes about the unity – of the psyche, psychophysics, and the world. The number would be, like the anagram proposed by Jung (1961), an enigma. This enigma, however, can also be configured as a possible key to the mysteries mentioned above. In this regard, Jung (2011m) emphasizes the archetypal aspect of numbers, as they are defined as aprioristic configurations and that they have a considerable rate of autonomy in relation to consciousness.

Based on these propositions, we can ask if, to solve the enigma of the mysterious anagram, would it be necessary to transform letters into numbers? Would this substitution solve the enigma, or would it just feature a random numbering? If the numbering has any meaning, would it establish a straight line? Or perhaps it would indicate a system of coordinates?

We must remember that Jung’s *Sermons* are addressed to the dead, but they would not have the ability to answer questions and, to do so, they would need the living beings, that is, those who inhabit a three-dimensional world (SHAMDASANI, 2013, p. 41). The original images (archetypal) present themselves “in space-timelessness [...] perhaps as a diffuse cloud of cognition”

² This possibility was suggested by the son of one of the authors of this article, David Alex Devitta Macdillen. Talking to his mother, the 15-year-old boy intuitively suggested to try this path. From this happy suggestion, all the research work advanced to the present hypothesis and results.

(JUNG, 1961 p. 269). As for the dead in the *Sermons*, to gain new knowledge, it is necessary to consider ageless configurations, but in confrontation with the field of consciousness, establish a system of coordinates, a kind of cartography of the psyche.

Where East meets West

There are imaginary lines that divide the planet horizontally and vertically. At the intersection of these various lines, precise points appear on the Earth's surface establishing locations in time and space, called geographical coordinates. The horizontal lines represent the parallels, which circle the Earth from the Equator:

All points on the terrestrial equator have a geographic latitude of 0° . Points located north of the equator have latitudes greater than 0° , ranging up to 90° , which is the latitude of the north geographic pole. In the same way, latitudes south of the terrestrial equator vary, from 0° to 90° , latitude of the south geographic pole. To differentiate the values, a positive sign is assigned for northern latitudes and a negative sign for southern attitudes (SEBEM, MONGUILHOTT, 2010, p. 27).

The vertical lines stipulate the meridians, with the North and South Poles as nodal points: "Geodesic or geographic longitude: is the angle between the planes of the Greenwich meridian and the meridian that passes through the point in question, being positive in the East (0 to $+180^\circ$) and negative in the West (0 to -180°)" (SEBEM, MONGUILHOTT, 2010, p. 27). These coordinates are measured in degrees, minutes, and seconds. In this system, each degree is divided into sixty minutes; each minute is divided into sixty seconds; and so on, reaching smaller and smaller fractions, which are the milliseconds that are negligible in cartographic terms. This information is important for us to understand how we are going

to replace the letters of the anagram with numbers, as well as the results.

Thus, we established a simple correlation system in which, for each letter of the alphabet³, a number was stipulated: A = 1; B = 2; C = 3 etc. Each line of the anagram now has a numerical series and, to find the geographic coordinate, the numerical series was divided into two proportional parts, showing, respectively, the latitude and longitude. In this regard, in the first line, for example, we have 14 letters, the first seven would correspond to latitude and the other 7 to longitude. In line 2 of the anagram, the number of letters is odd, which made it impossible to divide proportionally, so it was decided to discard the last letter, which would already be discarded because it is part of the milliseconds. Thus, we obtained the degrees, minutes, and seconds and discarded the numbers referring to the divisions of the milliseconds of each part of the lines. We added zero in front of the unit numbers, enabling the conversion into coordinates.

It is important to highlight that latitudes cannot exceed 90° and longitudes cannot exceed 180° . For example, in line 1 of the anagram we could only have latitude 14, because if we were to add the 1 of the letter A we would have 141 and that number would exceed 90° , which is the maximum number of a latitude. We proceeded in this way on all lines of the anagram, respecting the maximum value of latitude and longitude. Similarly, the minutes and seconds of latitudes and longitudes cannot exceed 60, as an hour has a maximum of 60 minutes, and a minute has a maximum of 60 seconds. Another issue that must be explained is the choice of directions for each latitude (North or South) and longitude (East or West). The city we took as a reference

³ The *Sermons* were originally written in German. We could think that this would have been the language used for the elaboration of the anagram. In the anagram, however, there is no vowel with an *umlaut* symbol, or the letter *eszett*, β , typical of the German alphabet. We decided to keep the correlation between letters and numbers based on the Latin alphabet.

Figure 1. Anagram.

Anagram – line 1

LATITUDE						LONGITUDE							
Degree	Minute	Second							Degree	Minute	Second		
N	A	H	T	R	I	H	E	C	C	U	N	D	E
14	1	8	20	18	9	8	5	3	3	21	14	4	5

Latitude: 14, 01, 08

Longitude: 5, 3, 3

Final Result: 14° 01'08"N 5°03'03.0"E

Location: Birni-N'Konni, Niger

Anagram – line 2

LATITUDE						LONGITUDE										
Degree	Minute	Second							Degree	Minute	Second					
G	A	H	I	N	N	E	V	E	R	A	H	T	U	N	I	N
7	1	8	9	14	14	5	22	5	18	1	8	20	21	14	9	14

Latitude: 7, 1, 8

Longitude: 5, 18, 1

Final Result: 7°01'08.0"N 5°18'01.0"E

Location: Ala-efosan, Nigeria

Anagram – line 3

LATITUDE						LONGITUDE							
Degree	Minute	Second							Degree	Minute	Second		
Z	E	H	G	E	S	S	U	R	K	L	A	C	H
26	5	8	7	5	19	19	21	18	11	12	1	3	8

Latitude; 26, 5, 8

Longitude: 21, 18, 11

Final Result: 26°05'08.0"N 21°18'11.0"E

Location: Kufra, Libya

Anagram – line 4

LATITUDE			LONGITUDE		
Degree	Minute	Second	Degree	Minute	Second
Z	U	N	N	U	S
26	21	14	14	21	19

Latitude: 26, 21, 14

Longitude: 14, 21, 19

Final Result: 26°21'14.0"N 14°21'19.0"E

Location: Murzuq district, Libya

Figure 2. Map.



Source: Google Earth.

was Alexandria⁴, located at Latitude: 31°12'56" N Longitude: 29°57'18" And, based on this orientation, it was decided that latitudes would be North and longitudes East.

By drawing a line connecting the four locations found, we created an arrow that heads to the fifth coordinate, the key to the enigma, the city of Alexandria, city of the Gnostic Basilides, the name used by Jung (1961) to sign the Sermons. Jung's anagram does not offer us the co-

ordinate of this city; however, it points us in its direction. This arrow would be the last symbolic act for understanding the anagram, the city that highlights the encounter between East and West, as shown in the Figure 2.

The geographic analogy

Space is studied in several areas of knowledge, for example: in the *human geography* of Milton Santos (2012); in the philosophy of Maurice Merleau-Ponty (1999), as part of the *phenomenology of perception*; on the *poetic images* addressed by Gaston Bachelard (1996) in the relation between poetry and archetype imagery; in Mircea Eliade's (1996) original way of establishing the relation between sacred and profane spaces; and in Jung's (2011k) studies on synchronicity.

⁴ Alexandria is not shown in the anagram as a coordinate. It is reported as the city where East meets West and where Basilides comes from, in the *Sermons*. From the text, we infer that Alexandria could be the key to the mystery, since, symbolically, it represents the union of opposites, the Self, the origin and goal of the soul (JUNG, 2011q) and, from there, we started our calculations and we also reached it as our conclusion, as alpha and omega, beginning and end, preexistence (JUNG, 2011e) and purpose of life (JUNG, 2012a). All these thoughts are developed throughout the article.

The idea of synchronicity was developed from personal experiences, other people's narratives, Joseph Banks Rhine's studies of parapsychology, potent dialogues with the physicist Wolfgang Pauli (MEIER, 2000) and, also, from philosophical conceptions as *pre-established harmony* of Gottfried Wilhelm Leibniz and *simultaneity* of Arthur Schopenhauer. In the specific case of Schopenhauer (2014), it is a coordinate system. In this "geographical analogy" (JUNG, 1950, p. 373), events happen simultaneously, as a connection between two distinct patterns, configured by parallels and meridians. Thus, each person's life would be constituted, at the same time, by two different connections: one objective and the other subjective; one of the events itself and the other in each personal inner experience.

From the coordinate system presented by Schopenhauer, it is possible to formulate acausal relations between psychic images and tangible events (JUNG, 2011k). In this way, the spatial reference positions, with the determination of degrees, minutes and seconds that appear from the transposition of the letters of the anagram into numbers, are coordinate systems that indicate the connection between the person in the world and the world in the person. On one hand, we have Niger and Nigeria, bathed by the Niger River; and, on the other hand, Libya, with its large desert. The Niger River is also called the Great River or River of Rivers, the one that fertilizes, having the attributes of a *spermatic river*, the water of life (JUNG, 2011h). And, in Greek mythology (GRIMAL, 1993), Libya gave birth to three sons of Poseidon, the god of waters (BRANDÃO, 2004). Then, in Jung's anagram, there is the conjunction between a fertile river and an oceanic nymph, indicating the path to Alexandria.

We inferred that the coordinate system indicates an arrow that leaves Nigeria, passes through Niger and Libya, to Alexandria, the promised city in Jung's *Sermon*. Symbolically, therefore, we have the encounter of the desertic Libya with the fertile River of Rivers, giving birth to Alexandria. This is the city indicated in the title

of the Sermons and presented on the map that we created from the anagram. Etymologically, Alexandria means, from the Greek Ἀλέξανδρος (Alexandros), guardian of men, advocate of humanity. This is the theme of Jung's seventh and final sermon. There he says: "Man is a gateway" (JUNG, 2012b, p. 341). So it is no longer Jerusalem, ground of Christianity and where the dead came from finding no answers. Alexandria promotes the encounter between East and West, articulates Christianity and Gnosticism, makes the one who signs the *Sermons*, Basilides, respond to the dead and soothe the intensity of the externalized emotions. Alexandria therefore points to a change in attitude, summarized in the words of Stephan Hoeller (1990):

Jerusalem, the ancient city of peace, which served as both the abode of the Jewish God and the place of the life and death of the Christian Son of God, was and remains much more than a simple city. Like Alexandria, she represents an archetype, but her psychic sense is of a different order. [...] the Egyptian city of the Delta symbolizes freedom, creativity, spiritual pluralism [...]. In Alexandria, gods and goddesses walk the streets side by side with prostitutes, bishops, and fishmongers (p. 108-9).

Alexandria is a symbol of the union of opposites. More than a territorial region, Alexandria springs from the coordinates for an understanding of the totality of the psyche, as man as a portal to the interior of himself, the very protector of his greatest treasure: "The dead travel to Jerusalem in vain, being forced to return to Alexandria, to life and to Gnosis" (HOELLER, 1990, p. 109).

This symbol of totality was made at the same time of the first mandala painted by Jung (2013), called *Systema Munditotius*. Thus, a pictorial cosmology is added to the gnostic creation myth (SHAMDASANI, 2009). It is an image of the psychic wholeness: "mandala structures have the

meaning and function of a centre of the unconscious personality” (JUNG, 1951, p. 165).

The *Sermons* have symbols of the union of opposites, such as god Abraxas (JUNG, 1961). The mandala that was drawn expresses the idea of the Self (HORTEGAS, 2016) and it is possible to think that the coordinate system created from the anagram heads to the city of Alexandria, which also presents itself as a symbol of unity. The primary theme is, therefore, the union of opposites. In Jung’s 1916 writings, this subject is poetically presented in the *Sermons* and on the mandala, being developed as an object of study in two theoretical texts: *The Transcendent Function* (JUNG, 1957) and *Two Essays in Analytical Psychology* (JUNG, 1928).

Jung uses the term transcendent without any metaphysical connotation. It is about the confrontation between two opposing positions: consciousness and the unconscious field. From this struggle, a conjunction of opposites takes place, indicating a change in attitude, the result of alternation of arguments and affects, enabling the synthesis of psychic contents. Through this process, there is a possibility of recognizing the effects of unconscious contents on consciousness and a gradual differentiation between these two fields, called by Jung (2011b) by the term individuation.

The *Seven Sermons to the Dead* are written amid an experience of intense unconscious activity and externalized at the same time (JUNG, 1961). The writing of this poetic text has gnostic references, based on metaphysical considerations. Jung (2011c; 2011b), however, addresses these issues with a psychological approach, emphasizing the confrontation of consciousness with unconscious contents, in an attempt to overcome opposites. This process does not have a previous model that must be followed. Its symbolic expression must be understood in order not only to heal the symptoms, but also in “rounding out of the personality into a whole” (JUNG, 1939, p. 269).

Conclusions

The Black Books (JUNG, 2020) and *The Red Book* (JUNG, 2009) show the expression of unconscious images and the confrontation of consciousness with these contents. This living experience guided Jung’s theoretical work since then. These are genuine manifestations of the cartography of the psyche, with symbols of the union of opposites, the mandala *Systema Muditotius*, the multiple personifications, and the anagram. To understand these processes, Jung sought to investigate different traditions and fields of knowledge, including Gnosis. In his early days, studies on Gnosis brought important analogies about the manifestations of the unconscious field, notably about the Self as a central archetype (JUNG, 2011n).

In this context, the poetic text *Seven Sermons to the Dead* played a fundamental role, constituting the intuitive foundation for theoretical elaborations. Amongst so many symbolic expressions, we have Jung’s anagram, which confronts us with an enigma. Following the clues left by Jung throughout his work, we considered the possibility of substituting letters for numbers and then composing a coordinate system, indicating parallels and meridians in a cartographic process that structures a path that passes through Nigeria, Niger and Libya, pointing to Alexandria as the main goal: “The psyche is the world pivot [...] [and] the smallest alteration in the psychic factor, if it be an alteration of principle, is of the utmost significance as regards our knowledge of the world” (JUNG 1946, p. 194). Considering a psychological approach, we have a symbolic path, in which the waters of the river fertilize and give life to desert lands, and from this union of opposites we reach the goal, the central point where East and West finally meet, the Self. ■

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Resumo

A cartografia da psique: Jung e seu anagrama misterioso

Em 1916, Jung escreveu Sete Sermões aos Mortos e criou a mandala Systema Munditotius que, em conjunto, caracterizam-se como um mito gnóstico da criação. Os Sermões terminam com um anagrama que permaneceu sem resposta por mais de cem anos. Este artigo apresenta uma hipótese para decifrar esse enigma, buscando pistas na própria obra junguiana, enfatizando a importância da fantasia para a pesquisa teórica. Lendo com atenção, os Sermões e outras obras

do mesmo período, os escritos posteriores e obtendo informações de seus comentadores, foi possível trazer respostas inusitadas ao desafio. O mistério de Jung reafirma sua busca ao longo da vida: a comunicação entre consciência e inconsciente. A partir de uma investigação sobre a influência da gnose, dos números e das coordenadas geográficas em sua obra, foi possível apreender respostas simbólicas, onde se representa a união dos opostos do psiquismo. ■

Palavras-chave: anagrama, Carl Gustav Jung, cartografia, coordenadas, fantasia

Resumen

La cartografía de la psique: Jung y su misterioso anagrama

En 1916, Jung escribió Siete Sermones a los Muertos, y creó la mandala Systema Munditotius, que en su conjunto se caracterizan como un mito gnóstico de la creación. Los Sermones terminan con un anagrama que permaneció sin respuesta durante más de cien años. Este artículo presenta una hipótesis para descifrar este enigma, buscando pistas en la propia obra junguiana, enfatizando la importancia de la fantasía para la investigación teórica. Mediante la lectura cuidadosa de los Sermones y otras obras del

mismo período, sus escritos posteriores y con la obtención de información de sus comentaristas, fue posible aportar respuestas inusuales al desafío. El misterio de Jung reafirma su búsqueda a lo largo de la vida: la comunicación entre la conciencia y el inconsciente. A partir de una investigación sobre la influencia de la gnosis, de los números y de las coordenadas geográficas en su obra, fue posible aprehender respuestas simbólicas, donde se representa la unión de los opuestos del psiquismo. ■

Palabras clave: anagrama, Carl Gustav Jung, cartografía, coordenadas, fantasía

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