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*Notes on the creation of the Gardens at Little Athanor  
on Jungian, Alchemical and Bachian Imagery  
by M.H.F. Kok de Châtillon de Coque de Crécy.*

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**[A] Notes on the creation of the Gardens at Little Athanor, 43A St. Patrick Rd., Upper Houghton (Houghton Estate, 2098) on Jungian, Alchemical and Bachian Imagery.**

**1 (0) Jungian Psychology.**

Since Little Athanor is the seat of the school of dramatizing and amplifying (see par. 2(1) below) Jungian Psychology, belonging to the Institute de Châtillon Trust, its 23 gardens (“Variations” or “Fugues” or “Canons”) are appropriately (the Sanskrit word *rtā*) based on Jungian ideas.

**2 (1) Alchemy.**

Jung had already “discovered”, if that term be permitted, most of his formal psychological structures when he made another discovery: his psychology was (and is) placed in a potent context, and is so illuminated, by the seventeen hundred years of alchemy and its treatises. Jung and the alchemists would have said that his psychology had been (and still is) *amplified* by alchemy.

**3 (2) Quantum Physics.**

Quantum physics amplify Jungian psychology more than does alchemy. The contents of the recent film and book. *What the Bleep Do We Know*, demonstrate this amplification in the most startling and dramatic way, without mentioning Jungian psychology as such.

**4 (3) The Symbol.**

- 1 (0) The symbol is an analogous image representing (symbolizing) the *unknown* (collective unconscious) so that through it the archetypes of the collective unconsciousness can work their “unknown” magic. “The symbols act as *transformers*, their function being to convert libido (psychic energy in Jung’s terminology) from a “lower” to a “higher” form ..... The symbol works by suggestion: that is to say, it carries conviction and at the same time expresses (concretizes) the content of that conviction.” (Jung: *Collective Works*, Volume Five, par. 344, p. 232.)
- 2 (1) As hundreds of fellow-actors (students) who work or have worked in the Jung school, mentioned above, could testify from empirical evidence, to subject a problem, a neurosis, an illness, a goal, a wish or whatever to symbolization results in a *solution* or more than one solution (*solution and re-solution*) and these solutions and resolutions are superior replacements, at once unexpected, extraordinary, appropriate and wonderful, in the classical sense of the word.
- 3 (2) The one overriding condition is that none should prescribe to the image (as symbol) what to do, how to do it, when to do it and why it should be done. This is to make it a sign (not a symbol) and ineffectual.
- 4 (3) Every plant, every garden, the house itself and everything in it (particularly the paintings by Roger Avice du Buisson on Jungian themes which act as psychological and religious icons) at Little Athanor is a symbol *against* such arrogant *know-it-all-ness*, a strong component of South Africa’s collective shadow, to which state presidents, politicians, religious leaders, scientists, academicians, judges, groups of all kinds (religious ones, cultural ones, language ones, social class ones, astrological birth-sign ones, committees) and many eminent achievers are prone.

- 5 (4) The following is an interpolation, a parenthesis. When I mentioned *religious* as an attribute of Roger Avice du Buisson's icons above, I did not mean that as a creed (Christianity, Judaism, Islam, Buddhism, Hinduism or whatever you will). I meant *religio*, that is to say careful consideration, concentrated (even fierce) attention by way of questions on negative and positive, unconsciousness and consciousness, Yin and Yang until the third thing (the superior replacement or superior replacements, the Tao, the *rtā*) arrives.
- 6 [0] Jung terms this self-righteous imposition on society of one human being's subjective values, *individualism*. Against such individualism, the archetypes of the collective unconsciousness cannot do their transformative and evolutionary work for "the best" since the "not-knowing" humility to effect this is not there. Paradoxically, individualism blocks consciousness. Symbols liberate it. "The religious myth is one of man's greatest and most significant achievements, giving him the security and inner strength not to be crushed by the monstrousness of the universe..... the symbol ..... is the bridge to all that is best in humanity." (Jung: *Collective Works*, Volume Five, par. 343, p. 231.)
- 7 (0) Little Athanor, house and gardens, is also a composite, living symbol for ever-expanding consciousness in South Africa in particular and the entire globe in general.

5 (4) **Number.**

Number helps more than anything else to bring order to chaos. In Little Athanor's Gardens I am concerned with the *psychology* of number and not its mathematical logic. "It may well be the most primitive element of order in the human mind.....we define number psychologically as an *archetype* (archetypes are the forms, structures of the collective unconsciousness) *of order* which has become conscious.....from this it follows.....that the unconscious (collective unconscious) uses number as an ordering factor (in consciousness)" (Jung: *Collective Works*, Volume Eight, par. 870, pp. 456-457.) There appears to be no ordering in the unconscious but this also appears to be sometimes contradicted. The psyche is paradoxical.

6 [0] **Numbers used in these Gardens.**

- 1 (0) The *quinta essentia* of alchemy or the quincunx or centred four (all the same thing) is the most employed number in these gardens. I distinguish between the *quinta essentia* (5) and five (5) in its own right. The number 5 (in its own right), 11, 17, 23, 29 are also employed as are 1 (One), 2, 3, 4, 6, 7, 8, 9, 14, 19, 22.
- 2 (1) Five (the *quinta essentia*) is divided into 0 1 2 3 4. Plants are either arranged with a plant (as nought) in the centre and four other plants surrounding it (this nought) in the four "corners" or quadrants of a square or circle, or all the plants are in a straight line of 0 1 2 3 4 (the *quinta essentia*) but not 1 2 3 4 5 (five in its own right). The attitude to the five (5) is what *counts*, psychologically. The pun is intended.
- 3 (2) In consciousness, all numbers have characteristics. Some numbers share characteristics. For instance, the numbers one (1) to nine (9) are "sacred". Each one of these also have characteristics individual (particular) to itself.
- 4 (3) According to Jung, as long as a psychic content is unconscious, it merges with the universal unknown, the collective unconscious, that is to say, this psychic content is not distinguishable from the contents of the collective unconscious. These contents of the collective unconsciousness are the archetypes (the forms) and the psychisized (Jung's term) instincts (the energy) by way of images, itself a paradox. (In the body,

the instincts are drives, in the psyche, they are images.) This psychic content has no characteristics in the collective unconscious. It is not individual. But as soon as this selfsame psychic content becomes conscious, then the four function-types of consciousness lend it characteristics: sensation, thinking, feeling (evaluation), intuition. Each of these function-types is divided by the attitude types, extraversion and introversion. There are then eight modes of perception; at the most, four are employed. The psychic content, now made conscious, is also now an object of experience. “It is *perceived* as something that exists (sensation); it is *recognized* as this and *distinguished* from that (thinking); it is evaluated as pleasant or unpleasant, etc. (feeling); and finally, intuition tells us where it came from and where it is going.” (Jung: *Collective Works*, Volume Ten, par. 774, pp. 407-408.)

- 5 (4) The *quinta essentia* is not a fifth element (unit) added to four. Rather “it represents the most refined, spiritually imaginable unity of the four elements. It is either initially present in (and extracted from) them or produced by the circulation of these elements among one another. Whereas the pentagon (as representative of five in its own right, to use my terminology) *with its five angles* (my italics) geometrizes the number five in its quantitative and additive form, the quintessence (*quinta essentia*) represents the quincunx as the *centre of four* (my italics).” Thus Dr. Marie-Louise von Franz, whose *Number and Time* (pp. 120-121) so confuses many rationalists with poorly developed feeling, evaluation functions. Such rationalists are probably the largest source of individualism in the global, human community.
- 6 [0] Four, Jung stresses, is the psychic image of wholeness, produced by the unconscious, the symbol of the Self (archetype) in mandala form, four or its multiples. “These structures not only express order, they also create it. That is why they generally appear in times of psychic disorientation in order to compensate a chaotic state or as formulations of numinous experiences.” (Jung: *Collective Works*, Volume Eight, par. 870, p. 457.)
- 7 (0) Four, the centred-four (quincunx, *quinta essentia*), five in its own right, well expressed by the pentagon, are all employed in the patterns arranging the plants and the forms, shaping the gardens at Little Athanor.
- 8 (1) I prefer to explain the emergence of an unconscious psychic content from the collective unconscious into consciousness by way of the centred four, the *quinta essentia*, rather than four (4). The nought (0) at the centre symbolizes the roots in the *dark* collective unconscious. The four functions of consciousness symbolize the growth and flourishing of the tree in the *daylight* of consciousness. In this regard I am reminded of the following, much-quoted passage in Volume Twelve of Jung’s *Collective Works*: “No noble, well-grown tree ever disowned its dark roots, for it grows not only upwards but downwards as well.” This quotation is particularly appropriate: the gardens at Little Athanor are predominantly those of indigenous trees and shrubs.
- 9 (2) Eleven is the way of the Tao. (*Number and Time*, pp. 123-124.) Five (5) is the centre of the first decade’s *uneven* numbers: 1 3 [5] 7 9. Six (6) is the centre of the first decade’s even numbers: 2 4 [6] 8 10. As the sum of five (5) and six (6), eleven (11) is the way of the Tao in uniting these two *centres*, “like a gnomon or a tree raised up in the centre of the cosmos”, to quote Marcel Granet (*Pensée Chinoise*, p. 81) Granet’s book is a source much quoted in *Number and Time*. I have already mentioned above the significance of trees to the gardens at Little Athanor. To this I need to add the following sentence from Dr. von Franz: “As an image, this tree-symbol points once again to a “realization” of the coming to consciousness of an individual which occurs through personality-growth.” (*Number and Time*, p. 124.)

The primary goal of the school of Jungian psychology of the Institute de Châtillon Trust is to stimulate personality-growth, the psychic process of individuation. (See par. 1(0))

- 10 (3)** The following number-chain is significant to the gardens at Little Athanor. The first segment is a centred-four: 1, 2, 3, 4, 5. The first link (of one unit) is six (6). The second segment of a centred-four is 7, 8, 9, 10, 11. The first two segments are consequently represented by five (5) and eleven (11) respectively. They are united by the first link, six (6). Thus, there is another approach to eleven (11). Thus too the recurring pattern (figure) of this number-chain is established. (See par. 6[0] 13(0) below)
- 11 (4)** The second link (of one unit) is twelve (12). The third segment is 13, 14, 15, 16, 17. It is represented by 17. The third link is eighteen (18). The fourth segment is 19, 20, 21, 22, 23. It is represented by twenty-three (23). The fourth link is twenty-four (24). The fifth segment is 25, 26, 27, 28, 29. It is represented by twenty-nine (29).
- 12 [0]** Thus in this number-chain there are five (5) segments and four (4) links. Added together (5+4) arrive at nine (9).
- 13 (0)** The numbering of the number-chain and conventional numbering relate to each other as follows:

1	(0)	19	(0)
2	(1)	20	(1)
3	(2)	21	(2)
4	(3)	22	(3)
5	(4)	23	(4)
6	[0]	24	[0]
7	(0)	25	(0)
8	(1)	26	(1)
9	(2)	27	(2)
10	(3)	28	(3)
11	(4)	29	(4)
12	[0]		
13	(0)		
14	(1)		
15	(2)		
16	(3)		
17	(4)		
18	[0]		

- 14 (1)** In medieval number symbolism, nine (9) symbolizes the Holy Spirit. (*Number and Time*, p. 163, note 19.) The characteristics attributed to the Holy Spirit (Paraclete) brings it in close relationship with symbols. John 14:12: "He that believeth on me, the works I do he shall do also, and greater works than these shall he do." Jung writes: "He (Christ) is in the Father and the Father is in Him. The disciples are in Him and He in them, moreover they will be sent the Holy Ghost as Paraclete (Comforter) and will do works that are greater than His." (Jung: *Collective Works*, Volume Fourteen, par. 530, p. 375.) In terms of Jungian psychology, this would probably be through

symbolization. There lies the magic.

- 15 (2)** Throughout these notes, I use conventional numbering as well as that of this number-chain. (See par. 6[0] 13(0) above.) The four links in this number-chain are placed in square brackets. They are centres as much as the noughts in the five centred-fours (quincunxes) of this number-chain are centres.
- 16 (3)** Note the play on five (5) and six (6), the two “centres” of eleven (11) as the way of the Tao. (See par. 6[0] 8(1) above.)
- 17 (4)** In the number-chain, however eleven (11) has three centres: in the first centred-four (quincunx), one (1) replaces nought (0) as a centre; in the second centred-four (quincunx), seven (7) replaces nought (0) as the centre; and these first two centred-fours (quincunxes) are linked by six (6) as nought [0], as the first link in the number-chain and as a centre. (Each link in this number-chain is a centre. And each link is related to nought as a centre.)
- 18 [0]** In ancient Chinese number theory, *five as the centred-four*, as the quincunx is at the *centre* of the first number series, 1234 [5] 6789 (before ten). In old China, the number five represents “the element of earth carrying and centering all things at the centre of the foundations of existence”. (Marie-Louise von Franz: *Number and Time*, p. 123.) The yellow of the earth characterizes it as a spiritual principle and not as the concrete soil of the earth. The centred-four is the *numerical formation* of all quaternary structures, of all mandalas. The centred-four, quincunx, *quinta essentia* is the primal one manifested, concretized, materialized, actualized. Its progressive ordering effect on the number hierarchy is recognized in the number fifty (50) as a symbol “de la grande expansion”. Thus Marcel Granet (in his *La Pensée Chinoise* (Paris, 1968), pp. 168f, 217, 241, 253f.) The centred-four symbolizes fullness, completion.
- 19 (0)** *Six (6)* is the first number of the series to represent the sum of its divisors (one, two and three). This quality determines the “form” or ‘structure’ of six. This attribute is its predominant characteristic. Six (6) plays a large part in the construction of the gardens at Little Athanor, as much in its own right as a component of eleven. (See par. 6[0] 9(2).)
- 20 (1)** *Twenty-Nine (29)*.
- 1 (0)** *Twenty-Nine (29)* is extraordinarily important in understanding the construction of the gardens at Little Athanor. It represents the final (last) segment of the number-chain.
- 2 (1)** It is represented by two (2) and nine (9), which together adds up to eleven (11). Eleven (11) is the way of the Tao, the *Yin* and the *Yang* and more than the sum of them, thus the Tao, thus the third thing, the solution and the *resolution* (it is an on-going, dynamic business), of Jung’s transcendent function, the place where the coincidence of opposites with immeasurable equipoise settles itself as a bird (hen) on the eggs in her nest. Eleven (11) is represented by two “Ones” the one One (1) looking backward, the other looking forward, the point where unconscious and conscious, unknown and known, dark and light, evil and good meet. Eleven (11) represents, symbolizes the very unity, the very integration of creation, arising out of the psychoide, the void, the Pleroma, *Unus Mundus*, the Limitless Potential, the Day Before Creation. At the end of his singularly provocative creation, *Mysterium Coniunctionis*, Volume Fourteen of his Collective Works, Jung writes: “.....it seems to me very much more cautious as

reasonable to take cognizance of the fact that there is not only a *psychic* (my italics) but also a *psychoid* (my italics) unconscious .....” (par. 788. p. 552.) Eleven (11) could comfortably symbolize the gnostic god, Abraxas, especially Jung’s version of him. “This Jungian conception of Abraxas may be summed by declaring that it represents the dynamism of the *fullness* (my italics) of being.” (Stephen A. Hoeller: *The Gnostic Jung and the Seven Sermons to the Dead*, p. 105.) The predominant characteristic of Abraxas is that he is *alive*, vital in the abundance he stimulates, even provokes in *uncommon, outrageous* growth. The gardens at Little Athanor are distinguished for their lush, voluptuous even, growth, some would say, outrageous and supernatural growth.

- 21** (2) Twenty-Two (22), as in the case with twenty-nine (29), is closely associated with eleven (11). Twenty-two is a “sacred” number. It represents two elevens (11) “.....one mirror reflecting another with no shadow between them.” (D.T. Suzuki: *Mysticism: Christian and Buddhist*, p. 35.) It also represents two Twos (two sets of coincidence of opposites) doing the same dynamic thing of mirroring one another. And the two Twos added together arrive at four (4), the number of wholeness, order and healing. (See par. 6[0] 6[0] above.)
- 22** (3) *Fourteen (14)* is also a “sacred” number. As it is represented by one (1) and four (4), it has a close association with the centred-four. Johann Sebastian Bach would appear to have employed number, particularly fourteen (14) and six (6) in his compositions not unlike my celebratory use of them in the “contrapuntal” construction of the gardens at Little Athanor. Bach employed *gematria*, the pairing of numbers with the letters of the alphabet. *BACH*, by this procedure, is fourteen (14) and *J.S. BACH* forty-one (41). Malcolm Boyd in his book on Bach writes: “It is a drawback of all such theories that, no matter how much the evidence might support them, the *workings of coincidence* (my italics) can never be discounted in a particular case.” (*The Master Musician Bach*, p. 223.) But why would Professor Boyd want to discount such unconscious workings (such coincidence of opposites) of the archetypes of the collected unconscious? Is he conscious that the chapter in which he presents this numerological information on Bach is the fourteenth (14<sup>th</sup>) one in his book?
- 23** (4) *Nineteen (19)*. This is, with eleven (11) and the centred-four, the most employed and most important number in the construction of the gardens at Little Athanor as it is in my experiences of synchronicity. The first verse of the Qur’an has four (4) words and nineteen (19) letters and translated, it says: “*IN THE NAME OF GOD, THE COMPASSIONATE, THE MERCIFUL.*” The four words of this first verse are repeated nineteen (19) times or multiples of nineteen times in the rest of the Qur’an. The first word is *NAME*. It is repeated nineteen (19) times in the rest of the Qur’an. The second word is *ALLAH*, and it is repeated 2, 698 times in the rest of the Qur’an. As a multiple of nineteen (19), 2, 698 is 19 x 142. The third word is *AL-RAHMĀN* and it is repeated 57 times in the rest of the Qur’an. As a multiple of nineteen (19), 57 is 19 x 3. The fourth word is *AL-RAHIM* and is repeated 114 times in the rest of the Qur’an. As a multiple of nineteen (19), 114 is 19 x 6. (Rashād Khalīfa: *The Perpetual Miracle of Muhammad*, Tucson, Arizona, U.S.A; 1976?, Islamic Productions International Inc., pp. 2-3.)
- 24** [0] *Four (4)*. Jung, in a sense, devoted his whole life-work to demonstrating the vast psychological importance to this number. If we related it (four) to the four (4) functions of consciousness, there is always one which is not entirely under the control of the ego, under the control of consciousness. This is the recalcitrant one of the four. This unruly function is connected to the shadow in the individual psyche.

- 25 (0)** Proportions, all shapes, all patterns require number for their most primitive, that is to say, basic delineation, characterization. Such delineation brings order. These delineations, for all the precision of their numbers, allow for uncertainty. Dr. von Franz writes: “The Chinese emphasize the fact that all concepts, even those of number and of fate, contain a degree of concrete meaning and of uncertainty, thus preserve *room for play*, (*Number and Time* p. 299.) The elements of play and the uncertainty of unexpected play are prevalent in the gardens at Little Athnor. The unexpected, often with profit, is always happening there. Rarely do matters turn out as I plan them numerically. Mostly what happens are superior replacements.
- 26 (1)** *Eastern Wall of Courtyard in Southern Group of Gardens.* (See Section C 2(1) 1(0) below.) The pots and their plants characterize fourteen (14) divided into four (4), nine (9: a centred-four, plus 4) and one (1). Taken from north to south, the four (4) consists of two tall ribbed terracotta pots with lavender (Margaret Roberts) in them and two tub-like, dark bronze (bronze dolomite) pots with *Gardinia Thumbergia* (Starry *Gardinia*) growing in them. The nine (9) consists of five (5) beige pots (as the centred-four) and four (4) terracotta pots. The five (5) of the centred-four have roses in them: one (1) Othello rose, three (3) Garden-Queen roses and one (1) Garden Perfume rose. The four pots have Margaret Roberts Lavender growing in them. Finally, the one (1) is a large pot in which grows at its centre an *Acacia Natalitia*, surrounded by four miniature roses: Ginger Nut, Teddy Bear, Antique Gold, Maverick. Thus this one (1) is, within itself, a centred-four. Construction by number allows for a large amount of intricacies and subtleties.
- 27 (2)** The Eastern Rose garden and its 17 roses, constructed as if in the number-chain. (See par. 6[0] 13(0))

*Deep Pink Centred-Four:*

- 1 (0)** Bewitched
- 2 (1)** Ecstasy
- 3 (2)** Electron
- 4 (3)** Peter Frankenfeld
- 5 (4)** Rina Hugo

*Pink Link:*

- 6 [0]** *Queen Elizabeth*

*Yellow and Gold Centred-Four:*

- 7 (0)** Randfontein Gold
- 8 (1)** Goldmarie 82
- 9 (2)** Harry Oppenheimer
- 10 (3)** The JSE Rose
- 11 (4)** Limelight

*Pink Link:*

- 12 [0]** Roberto Capucci

*Deep Velvet Red Centred-Four:*

- 13 (0) Papa Meilland
- 14 (1) Mister Lincoln
- 15 (2) Oklahoma
- 16 (3) Black Pearl
- 17 (4) Heather Elms

**7 (0) *House Divides Gardens.***

The house divides the gardens into the northern group of fourteen (14) gardens and the southern group of nine (9) gardens. There are twenty-three (23) gardens at Little Athanor. Together, they constitute a single *opus* (work).

**8 (1) *Three Psychic Centres.***

The house itself is its own psychic centre. The alchemical pond (see Section B 3(2) 10(2) below) is the psychic centre of the northern group of fourteen (14) gardens. The atrium (see Section C2(1) 2(1) below) is the psychic centre of the southern group of nine (9) gardens.

**9 (2) *Stones.***

There are white stones and brown stones. These stones contrast with the grass. The white stone symbolize mountains. The grass symbolizes valleys. The brown stones symbolize rivers.

**10 (3) *Green.***

Nature's green is the dominant feature of many Japanese gardens. Little Athanor's gardens have myriads of shades of green. It is one of their dominant features.

**11 (4) *Temenos.***

In alchemy the centre (often a fountain) and circle (magical, protective circle) represented the lapis, the philosopher's stone. Western cloisters have fountains and gardens. In Islam, it is the mosque and ritual wash-house. In late alchemy, the philosopher's stone was a symbol for self-knowledge.

**12 [0] *Hedges in the gardens at Little Athanor.***

These hedges allude to the temenos. And they symbolize the containment of self-knowledge in the unfolding of personality, the individuation process, central to Jungian psychology.

**13 (0) *The Alchemical Pond as a Garden in its own right at Little Athanor.***

The pond is the squaring of the circle. This is a symbol of the coincidence of opposites. The four vases symbolize containment. The colours are the blackening (*Nigredo*), the whitening (the *Albedo*), the greening, "engreening" (*Viriditas*) the "reddening" (*Rubedo*). These colours symbolized different aspects to different alchemists. In the case of Little Athanor, the *Nigredo* symbolizes the pregnancy of any psychic process. *Albedo* symbolizes the coming into consciousness of that process. *Viriditas* symbolizes the

growth and maturation of that process. *Rubedo* symbolizes its completion.

**14 (1) *South African Flora.***

With more than 22, 000 species of flowering plants and ferns, South Africa's flora is unequalled for its diversity by any equal sized area on earth. Our plants are of uncommon beauty and horticultural potential.

**15 (2) *Indigenous Plants.***

They (in the gardens at Little Athanor) symbolize the vast, almost limitless potential, particularly psychic potential of South Africa and South Africans.

**16 (3) *Roses.***

They (in the gardens at Little Athanor) symbolize South Africa's place in the global village.

**17 (4) *South African Lilies.***

These lilies, among the most beautiful on earth, play a large role in the gardens at Little Athanor. Clivias. Agapanthus. Arums. Others.

**18 [0] *Architect.***

Mr. Michael Scholes designed Little Athanor. It was built in 1989.

**19 (0) *The Two Athanors.***

Mr. Scholes divided *Upper Athanor*, 8 St. Paul's Road from *Little Athanor*, 43A St. Patrick Road. By agreement with Mr. Marc Edsell van der Spuy and the Institute de Châtillon Trust, the Athanors are to be united again. Mr. Pete Wolmarans is the architect for the alterations to Upper Athanor. Mr. Matheuw Obel is the builder involved in them.

**20 (1) *Man-Made Forest.***

Johannesburg is the largest man-made forest on earth. Because of that, ours is a beautiful place. Some of its buildings are particularly attractive. Some of those are in Hillbrow.

**21 (2) *Gardens.***

Gardens since time immemorial have been forces, agents for civilization and culture.

**22 (3) *Our flawed Constitution.***

South Africa's constitution does not protect animals, parks, plants, buildings. And so we witness the Rape of Hillbrow among other rampant and persistent ravishes.

**23 (4) *Active Imagination and Bach's "Art of the Fugue".***

This (active imagination) is a Jungian, therapeutic procedure. However, many writers use it. The person who is doing the *active* imagining must be in the *play* or *drama* of his imagination. It must have a theme; for instance, a fragment of a dream. There are many forms of active imagination; dancing or movement, for instance. Jung suspects Bach's *Art of the Fugue* is an active imagination. In this work, Bach wrote fourteen (14) fugues and

four (4) canons on a single theme.

**24 [0] *Active Imagination and the 23 gardens at Little Athanor.***

For me, these twenty-three (23) gardens were, and are, an active imagination, using as a theme the aesthetic arrangement of indigenous plants and roses in principles of gardening drawn from Europe and the far East.

**25 (0) *Bach's Goldberg Variations as Active Imagination.***

Around 1742 Bach published a set of thirty (30) variations for a harpsichord with two manuals on an Aria whose bass melody is a ciaconna (chaconne in French). Each variation repeats that bass melody.

**26 (1) *Ciaconna (French: chaconne).***

A baroque variation and dance form. It originated in Latin America and was popular in Spain and Italy in the seventeenth century. In the "Goldberg Variations" it is this bass melody, repeated in each of its thirty (30) variations, that is, so to speak, the "theme" of the "Goldberg Variations" as an active imagination.

**27 (2) *Figure (motif) and Leitmotif.***

The figure or motif is a short musical idea, melodic, harmonic or rhythmic, or all three. Each of the thirty (30) variations of the "Goldberg Variations" is based on one or more of these. The leitmotif is a clearly defined idea or theme that symbolizes a person (in opera) or object or even emotion. Wagner's operas are associated with it, but it has a long history going back to Renaissance times. The gardens at Little Athanor employ figures and leitmotifs. Leitmotifs, for instance, are roses, indigenous trees and shrubs, the greens, hedges. Figures are stones and certain categories of plants, such as clivias, arums, agapanthus.

**28 (3) *Bach's Aesthetics in his Leipzig years.***

Bach became involved with finely woven textures in these years with no gaps, no halts, no jolts. I constantly had, as an image, in creating the gardens at Little Athanor that one plant should "match" and compliment another, while everything should be dramatic and arresting. Something akin to this happens in the "Goldberg Variations".

**29 (4) *Bach's skill in Composition.***

In the last ten (10) years of his life, Bach was acutely aware of what he was doing, and he paid powerful attention (*religio*, see par. 4(3) 5(4) above) to detail. I have considered carefully every centimeter of the gardens at Little Athanor and what is appropriate (*ritā*, see par. 1(0) above) for them in terms of indigenous plants or roses, according to my evaluation.

**30 [0] *The Composition techniques of other composers.***

The composition practices of other composers may well amplify my approach to the gardens at Little Athanor: Palestrina, Mozart, Brahms, Ravel, especially if their works were analyzed by number.

**31 (0) *The play of Light and Shade.***

The gardens at Little Athanor have a play of light and shade in different ways at all times of the day and in all seasons of the year. It is a sort of living chiaroscuro. Many people have observed this.

**32 (1) *Humming Stillness.***

Many people have also observed the stillness (one woman described it as “a humming stillness”) particularly in the group of fourteen (14) northern gardens, although Little Athanor is on St Patrick Rd. a busy thoroughfare.

**33 (2) *Greek Theatre.***

The greater forest and the lesser forest (as the auditorium) and the swimming pool (as the orchestra) at the northern end of the Central Pillar of the northern group of gardens have the shape and look of a Greek theatre. (See section [B], 6(4), 7[0], 8(0) below.)

**34 (3) *Lord Popcorn.***

This brown, male neutered Burmese cat plays a large part in the life of the gardens at Little Athanor.

**35 (4) *Athanor.***

This was the furnace in which the alchemists meant to effect their transformations.

**[B] The Northern Group of fourteen (14) Gardens.**

1 (0) In enumerating this group of gardens, I go from north to South and from west to east.

2 (1) There are three pillars to this Northern Group of gardens: (i) The Western Pillar, (ii) the Middle Pillar and (iii) the Eastern Pillar (This recalls the Tree of Life of the Kabbalists.)

3 (2)

***The Western Pillar.***

1 (0) The North Western Grove: Lady Emma’s Faery Garden.

2 (1) The Central, Western Copse and the Western Japanese Garden lie side by side,  
3 the Central Western Copse to the west, the Japanese Garden to the east.

4 (2) The Western Shrubbery.

5 (3) The Paved Square for Pots around the Grandiflora Magnolia Tree.

***The Central Pillar.***

6 (4) The Greater Forest.

7 [0] The Lesser Forest.

8 (0) As one unit, the Swimming Pool and Three Rose Gardens, (i) the North Western Rose Garden, (ii) the Western Rose Garden, (iii) the Eastern Rose Garden.

9 (1) The Central Green (Lawn).

10 (2) The Alchemical Pond.

***The Eastern Pillar.***

11 (3) The North Eastern Terrace and Grove.

12 (4) The Central, Eastern Copse and the Eastern, Japanese Garden lie side by side, the

13 Central, Eastern Copse to the east, the Eastern, Japanese Garden to the West.

14 [0] The Eastern Shrubbery.

**[C] The Southern Group of nine (9) Gardens.**

1 (0) The Southern Group of nine (9) Gardens are divided into two sets: Three (3) Gardens near the House and Six (6) Gardens on the Pavement.

2 (1)

***The Three Gardens near the House.***

1 (0) The South Western Courtyard.

2 (1) The South Central Atrium.

3 (2) The South Eastern, Mauve Garden: Margaret Roberts Lavender, Agapanthus, Tulbaghia violacea (wild garlic).

***The Six Gardens on the Pavement.***

4 (3) The South Western Roadside Strip.

5 (4) The Western Pavement Garden.

6 [0] The Upper Central Pavement Garden.

7 (0) The Lower Central Pavement Garden.

8 (1) The Eastern Pavement Garden.

9 (2) The South Eastern Roadside Strip.

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