



## CULTURE AND COSMOS

*A Journal of the History of Astrology and Cultural Astronomy*

Vol. 22 no 2, Autumn/Winter 2018

Published by the Sophia Centre Press  
in partnership with the University of Wales Trinity Saint David,  
in association with the Sophia Centre for the Study of Cosmology  
in Culture,  
University of Wales Trinity Saint David,  
Faculty of Humanities and the Performing Arts  
Lampeter, Ceredigion, Wales, SA48 7ED, UK.

[www.cultureandcosmos.org](http://www.cultureandcosmos.org)

Cite this paper as: Laura Andrikopoulos, 'Inscapes: Introducing a New Term to Cultural Astronomy', *Culture and Cosmos*, Vol. 22 no 2, Autumn/Winter 2018, pp. 3-15.

British Library Cataloguing in Publication Data  
A catalogue card for this book is available from the British Library

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ISSN 1368-6534

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## Inscapes: Introducing a New Term to Cultural Astronomy

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**Abstract:**

Within the field of cultural astronomy, the terms ‘skyscape’, ‘spacescape’ and ‘landscape’ are in common usage. Whilst all may contain psychological or phenomenological aspects, all are also strongly related to the physical environment. This paper proposes the addition of a new ‘scape’ to the current pantheon, one which prioritises the inner environment and thereby adds to the list of ‘scapes’ under consideration. This is the ‘inscape’, or ‘inner landscape’. The paper gives examples of how this term may usefully be employed to describe certain phenomena of interest within the field, particularly those relating to psychological astrology. It begins by examining the limitation of the existing scapes, before going on to consider the use of the term by archetypal psychologist James Hillman, whose references to inscape inspired this paper. It goes on to consider Carl Jung’s exploration of what I call his inscape as a precursor to the development of his key ideas. It then considers inscape as a way of referring to parts of Corbin’s *mundus imaginalis*. It then proceeds to examine the idea of planetary inscapes within psychological astrology before considering the meeting place or horizon between inscape and landscape through other practices within cultural astronomy.

**Introduction**

Cultural astronomy, the field which examines cultural uses of the sky, already contains a number of ‘scapes’. Fabio Silva, for example, suggests using the term ‘skyscape’ thus:

Skyscapes extend this [the landscape] upwards to encompass the heavens and the celestial bodies and how they relate back down to human beliefs and practices, to their notions of time and place, to their structures and material remains.<sup>1</sup>

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<sup>1</sup> Fabio Silva, ‘The Role and Importance of the Sky in Archaeology: An Introduction’, in Fabio Silva and Nicholas Campion (eds), *Skyscapes – The Role and Importance of the Sky in Archaeology* (Oxford: Oxbow, 2015), pp.1-7 (p.3).

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The term 'skyscape' is therefore employed as a means of discussing the role and importance of the sky in archaeology, drawing attention to the celestial environment in addition to the familiar attention on 'landscape'. 'Spacescape' is also in use, often in the context of imagery depicting outer space; for example, the term 'NASA spacescapes' is used to describe NASA's images of outer space, readily available for cultural use as downloadable computer screensavers.<sup>2</sup> All existing 'scapes' however, primarily relate to the outer, physical world, or at the very least make little sense without some physical reference point or stimulus. There is no 'scape' term exclusively devoted to what might be termed the 'inner' or psychological world, despite the latter having an important role to play in certain areas of cultural astronomy. One such area is psychological astronomies or astrologies, which relate celestially inspired cosmologies to the psyche or inner realm.

My particular focus is the form of psychological astrology which draws on depth psychology. This form is particularly influenced by the ideas of the psychologist Carl Gustav Jung (1875-1961). Its first major proponent in the English-speaking world was Dane Rudhyar, who attempted a synthesis of Jung's work and his own ideas on astrology in 1936.<sup>3</sup> Later twentieth-century astrologers, notably from the 1970s to the 1990s, again turned to Jung, this time more thoroughly embracing depth psychology, particularly its fondness for mythological and alchemical amplification of elements of the psyche.<sup>4</sup> In this paper I propose that another 'scape' is added to the current terminology which is essential for the consideration of key ideas within psychological astrology. This additional scape is 'inscape', a term found in the work of archetypal psychologist James Hillman (1926-2011) and already in use in literary contexts with a slightly different meaning.<sup>5</sup> In a psychological context it can initially be conceived as a contraction of 'inner landscape' or 'inner

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<sup>2</sup> Anon., 'NASA Spacescapes' at <https://support.microsoft.com/en-gb/help/13994/windows-desktop-themes-natural-wonders> [accessed 9 July 2017].

<sup>3</sup> Dane Rudhyar, *The Astrology of Personality* (Santa Fe, NM: Aurora, 1991 [1936]).

<sup>4</sup> See for example: Stephen Arroyo, *Astrology, Psychology and the Four Elements* (California: CRCS, 1975); Liz Greene, *Relating* (York Beach, MA: Weiser, 1976); Liz Greene and Howard Sasportas, *Dynamics of the Unconscious* (York Beach, MA: Weiser, 1988).

<sup>5</sup> Marjorie D. Coogan, 'Inscape and Instress: Further Analogies with Scotus' *PMLA*, Vol. 65, No. 2 (Mar, 1950): pp. 66-74.

spacescape', these longer forms highlighting the 'inner' slant of the inscape but suffering from the unnecessary additions of 'land' and 'space'. Building on this preliminary understanding of what 'inscape' might mean, I firstly further explore why the existing scapes are inadequate for describing key components of psychological astrology. I then examine the term in James Hillman's work before considering how the term is relevant in understanding the work of Carl Jung and the development of his ideas, and how it relates to Henri Corbin's (1903-1978) *mundus imaginalis*. This leads to a discussion of planetary inscapes within psychological astrology and the meeting of inscape and landscape within other cultural uses of astronomy.

### **Existing 'scapes' in cultural astronomy**

The *Concise Oxford Dictionary* defines 'scape' as a term which may be combined with other words to give 'a view or a representation of a view'.<sup>6</sup> Thus 'moonscape' takes either of the following definitions: i) 'the surface or landscape of the moon' and ii) 'an area resembling this; a wasteland'.<sup>7</sup> And 'seascape' is defined as 'a picture or view of the sea'.<sup>8</sup> Thus a 'scape' is often a mixture of physical and psychological features. It may refer to the physical place alone (to the extent this can ever be separated from the perceiving individual) or to a mixture of physical stimulus and imaginative representation, such as a picture of the sea which has been inspired by some actual vision of the physical sea. It is not therefore a question of dismissing all existing scape terms within cultural astronomy as purely physical in nature. Indeed, it would be incorrect to do so, as Tim Ingold has argued.<sup>9</sup> Ingold questions to what extent the landscape is purely physical and argues that the boundaries between nature and culture when considering landscape be loosened, so that it is recognised that the landscape is a record and testimony to those who have dwelled within it.<sup>10</sup> Ingold goes on to suggest a new term, 'taskscape', to help explain what he refers to as the temporality of the landscape. The taskscape is the interactivity with the landscape and helps

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<sup>6</sup> *Concise Oxford Dictionary*, 9<sup>th</sup> edition, ed. Della Thompson. (Oxford: Clarendon Press, 1995), p. 1231.

<sup>7</sup> *Concise Oxford Dictionary*, p. 882.

<sup>8</sup> *Concise Oxford Dictionary*, p. 1247.

<sup>9</sup> Tim Ingold, 'The temporality of the landscape' *World Archaeology*, Volume 25 No.2 (1993): pp. 152-174.

<sup>10</sup> Ingold, 'Temporality of the landscape', p. 152.

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to clarify the continuum between the natural landscape and the cultural activity that has shaped it.

Despite the recognition that existing scape terms within cultural astronomy and related fields do not refer purely to the physical or natural world, I argue that it is still necessary to build on Hillman's introduction of the term within psychology to adequately capture phenomena encountered in psychological astrology with a word that sufficiently emphasises the inner or psychological realm. Whilst all scape terms may pertain to an extent to what the individual sees with their inner eye or in their imagination, the majority are still rooted in the natural world, as opposed to inscape, which I shall argue pertains primarily to a scape depicting an inner landscape accessed through the imagination or through the dream state. As such using simply the term landscape lacks precision, given its association with the world outside the individual psyche.

### **The 'inscape' in the work of James Hillman**

As mentioned above, this paper has been inspired by the use of the word 'inscape' in the work of James Hillman, a Jungian-trained psychologist, who was also very strongly influenced by Henri Corbin, and who became known for archetypal psychology, a school of post-Jungian psychology.<sup>11</sup> This is a form of psychology which prioritises the idea of archetypal images, aims to put 'soul' back at the heart of psychology, and which equates psychology with mythology, particularly classical Greek mythology, which Hillman considers the basis of Western consciousness and thus the Western psyche.<sup>12</sup> The aim of this psychology is the cultivation of a perspective on life which celebrates the imagination and views the world in mythological terms, recognising all realities as symbolic and metaphorical. Hillman's main case for a revision of psychology along these lines is set out in his 1976 *Re-visioning Psychology*.<sup>13</sup> It is in this work that the term 'inscape' appears:

'Greece' persists as an inscape rather than a landscape, a metaphor for the imaginal realm in which the archetypes as Gods have been placed. We may therefore read all the documents and fragments of myth left from antiquity also as

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<sup>11</sup> Andrew Samuels, *Jung and the Post-Jungians* (London: Routledge), pp. 241-248.

<sup>12</sup> Roberts Avens, 'James Hillman: Toward a Poetic Psychology', *Journal of Religion and Health*, Vol. 19, No. 3 (Fall, 1980): pp.186-202.

<sup>13</sup> James Hillman, *Re-Visioning Psychology* (New York: Harper, 1992 [1976]).

accounts or witnesses of the imaginal. Archaeology becomes archetypology, pointing less to a literal history than to eternal actualities of the imagination, speaking to us of what is going on now in psychic reality.<sup>14</sup>

Hillman juxtaposes inscape against landscape, locating the latter purely in the physical realm rather than a more nuanced definition which might incorporate an additional experience of the inner landscape. Greece in this passage is not the physical country or landscape but a word encapsulating an imaginal realm, a world accessed through the imagination which contains the gods of classical Greek mythology, a realm with continuous relevance to the psyche regardless of historical time and place. The reference to the imaginal realm shows Hillman's reliance on Henri Corbin. As Thomas Moore notes, the *mundus imaginalis* is the matrix for all of Hillman's theorising.<sup>15</sup> The term 'inscape' is used here as a particular internal landscape, accessed through the imagination. In this case it is one connected with the metaphorical 'Greece' and all its associated mythology. This inscape is part of the imaginal realm, an area of psychic geography. Just as a landscape has particularity, so does a skyscape situated in a particular location, so inscape, at least in this example, has a particularity, 'Greece'.

Hillman also uses 'inscape' when describing his view of the psyche, saying that psyche may be defined as '*an inscape of personified images*'.<sup>16</sup> Here, 'inscape' is again used to mean 'inner landscape'. Although 'psyche' is defined in this quote, Hillman is referring to the essential nature of psyche rather than psyche as the medium through which all experience is perceived. His meaning is that psyche is essentially a terrain of psychic geography that encompasses imaginal persons. Such imaginal persons are present in each individual's inscape rather than being available in the physical world. They are not part of the physical landscape, but are met in the inscape, the psychic landscape.

Like Jung before him, Hillman had a long love-affair with psychological astrology.<sup>17</sup> He was familiar with his own birthchart, and used astrological placements to stimulate his own psychological

<sup>14</sup> Hillman, *Re-Visioning Psychology*, p. 30.

<sup>15</sup> Thomas More (ed.) and James Hillman, *A Blue Fire* (New York: Harper Perennial, 1989), p. 6.

<sup>16</sup> Hillman, *Re-Visioning Psychology*, p. 33.

<sup>17</sup> James Hillman, 'Heaven Retains Within Its Sphere Half of All Bodies and Maladies' at <http://www.spingpub.com/astro.htm> [accessed 1 July 2000].

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reflection. Astrology, for Hillman, with its plethora of planets easily equated to Greek deities, was a way to tap into the mythological consciousness he promoted as the purpose of his psychology. He did not, however, go as far as to link the term 'inscape' with psychological astrology in any explicit manner. This is the task of this paper – to expand on the usefulness of the term within psychological astrology, an important component of cultural astronomy.

### **C.G. Jung and his exploration of his inner world**

In his autobiography, Jung recounts an experience particularly potent between late 1912 and 1918 which he terms his 'Confrontation with the Unconscious'.<sup>18</sup> This was a period in which Jung experienced what he described as an overwhelming number of images arising from his unconscious. Far from trying to contain or control such images, however, Jung actively engaged with them, developing a technique he later called 'active imagination'.<sup>19</sup> This technique involved actively engaging with the images and personages who arose, dialoguing with them and recording the overall experiences in black leather notebooks which were later transcribed to a red leather-bound book eventually becoming 'The Red Book'.<sup>20</sup> Jung identified this encounter with the unconscious as his meeting with the 'mythopoetic imagination', which immediately suggests an 'inscape' experience, that is an experience of a 'scape' which need have no exact reference point in the outer, physical world. For example, the experience of seeing a castle in a forest through one's imagination need not be a memory of a castle that actually exists in the outer world. Jung accessed his inscape through his imagination or his dreams; this was not a landscape found in the actual physical or natural world. Writing in the last years of his life, in the early 1960s, Jung recounted the importance of this period:

To-day I can say that I have never lost touch with my initial experiences. All my works, all my creative activity, has come from those initial fantasies and dreams which began in 1912, almost fifty years ago. Everything that I accomplished

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<sup>18</sup> Carl Gustav Jung, *Memories, Dreams, Reflections*, trans. R. and C. Winston (London: Fontana, 1995), pp. 194-225.

<sup>19</sup> Sonu Shamdasani, *Jung and the Making of Modern Psychology* (Cambridge: Cambridge University Press, 2003), p. 259.

<sup>20</sup> Jung, *Memories, Dreams, Reflections*, p. 213.

in later life was already contained in them, although at first only in the form of emotions and images.<sup>21</sup>

That this period of inscape exploration was vital to Jung's later writings is clear from this passage. The full formulation of his key ideas, the majority of which post-date 1918, are by his own admission strongly coloured by his inscape experiences. This suggests that the subsequent development of depth psychological astrology, which incorporated various Jungian theories, has itself been strongly influenced by Jung's exploration of his inscape, even if not explicitly recognised by those astrologers incorporating Jung's work into astrology.

### **Inscapes and the *Mundus Imaginalis***

The idea of an inscape may also relate to the term '*mundus imaginalis*'. This was coined by Henri Corbin, to describe the place of the imagination although not imaginary in the sense of unreal.<sup>22</sup> An inscape, being an inner scape accessed through the imagination or through dreams, could be said to take place within the wider *mundus imaginalis*, where this is conceived as an intermediate realm of the imagination, a place of psychic geography.<sup>23</sup> Corbin's term has already been attractive to some seeking a philosophical home for modern astrological practice. Geoffrey Cornelius has suggested that the *mundus imaginalis* as a concept helps to rehabilitate the imagination in modernity.<sup>24</sup> He argues that this intermediate realm of the imagination is a necessary concept for all astrological interpretation, which proceeds via analogy. An astrologer confronting a real-world problem must translate back and forth between the problem and the astrological symbols shown in any horoscope cast. Such a process requires the imagination to be exercised and an overlap of everyday and imaginal realms to occur. If this argument is accepted, and

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<sup>21</sup> Jung, *Memories, Dreams, Reflections*, p. 217.

<sup>22</sup> Henri Corbin, *Swedenborg and Esoteric Islam*, trans. Leonard Fox (West Chester, PA: Swedenborg Foundation, 1999), pp. 1-34.

<sup>23</sup> Corbin, Henri, 'Mundus Imaginalis, the Imaginary and the Imaginal'. *Spring*, 1972 pp.1-19. <http://hermetic.com/moorish/mundus-imaginalis.html>; Henry Corbin '*Mundus Imaginalis*, or the Imaginary and the Imaginal', trans. Ruth Horine, in Benjamin Sells, ed., *Working with Images: The Theoretical Base of Archetypal Psychology* (Woodstock, CT: Spring Publications, 2000), pp. 70-89

<sup>24</sup> Geoffrey Cornelius, 'Astrology and Imagination', *The Astrological Journal*, Jan/Feb 2014, pp. 12-15.



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all astrological interpretation requires some sort of entry to the imaginal realm, the *mundus imaginalis* becomes a crucial concept within discussions of astrological practice. A different term from *mundus imaginalis* should be used, however. Corbin developed this term for the highly specific context of mystical Islam.<sup>25</sup> It is also very broad, giving little specific colour to what occurs during an astrological interpretation or experience. The addition of the term 'inscape' could therefore be beneficial, denoting the particular inner landscape accessed by the astrologer to make astrological interpretations, an inscape which is particularly concerned with the analogies that form the basis of translating astrological symbols to real world problems and questions.

### **Planetary inscapes in psychological astrology**

The exploration of the psyche by psychological astrologers and their embrace of mythological imagery are exemplified by Australian astrologer Brian Clark. Exploring the inner landscape of a 'Pluto transit', which is a term used to describe a period in life when the planet Pluto is making a significant relationship to an individual's birth horoscope, Clark writes:

Metaphorically we may be drawn into Hades through the caves and empty places formed from our depression or despair. Grief and loss of meaning in our lives may also draw us into the Underworld. Or we may descend through a chasm that has been opened by a volcanic blast of buried feeling.<sup>26</sup>

In astrology, and particularly psychological astrology, which often draws heavily on mythology, Pluto is associated with Hades, caves, the underworld, and buried, often dark, feelings, namely any imagery which conjures up the underworld or descent or something very frightening.<sup>27</sup> These meanings are passed on to generations of astrologers through astrological books and websites and taught through astrology courses. Similar sets of meanings exist for the other planets; these are clusters of

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<sup>25</sup> Tom Cheetham, *Imaginal Love: The Meanings of Imagination in Henry Corbin and James Hillman* (Thomson, CN: Spring, 2015), pp. 186-191.

<sup>26</sup> Brian Clark, 'The Landscape of a Pluto Transit' at <http://www.astrosynthesis.com> [accessed 12 May 2017], p. 8.

<sup>27</sup> See for example, Chapter 3 of Liz Greene, *The Astrology of Fate* (York Beach, ME: Weiser, 1984).

words, associations, myths and processes which centre on a particular theme. For example, the planet Neptune, in addition to partaking of some of the imagery associated with the mythological Poseidon, is also associated with dreams, water, illusions, delusions and mystical experience.<sup>28</sup> Such meanings revolve around what is vague, intangible and beyond everyday reality, like the vast and mysterious seas and oceans which Poseidon was said to rule.

Clark's article is entitled 'The Landscape of a Pluto Transit' but might just as well be called 'The Inscape of a Pluto Transit'. Clark speaks of metaphorically being drawn but what he describes is the sort of images and feelings that might be experienced should an individual enter imaginatively into the experience of the Pluto transit, i.e. the particular inscape of the planet Pluto. The inscape of the Pluto transit is grasped by entering an imaginal space which consists of an underworld landscape, perhaps caves, chasms and frighteningly dark paces. Such places are accompanied by feelings of depression, despair and loss of meaning. The collection of images, inner geography and associated feelings together form the Pluto inscape, a particular inner place that may be visited through the imagination. There is once again a particularity to this inscape, yet at the same time this inscape, in similar if not exactly replicable form, is available to anyone also undergoing a Pluto transit or experience of astrological Pluto in their birthchart. Whilst a physical landscape might be accessed in more or less exact form (albeit it filtered by individual perceptions and elements of each individual's inner landscape) by two different people at two different times, an inscape may be accessed by more than one person but not in exactly the same form. There would however be common themes; in the case of Pluto, the common themes are underworld or frightening imagery, accompanied by dark feelings.

I would apply the term 'Pluto inscape' to Liz Greene's description of a Plutonic experience, although she herself does not use the term. In *The Astrology of Fate* Greene recounts the dream of a client she has identified as struggling with problems of a Pluto nature:

I am in a rock quarry. In front of me is a bottomless pool of black water which goes down into the rocks. Something is floating to the surface from very far below. I am rooted to the rocks with terror and cannot move. I wake up before the

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<sup>28</sup> Liz Greene, *The Astrological Neptune* (York Beach, ME: Weiser, 1996).

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thing surfaces, but I have seen it through the water. It is an Egyptian mummy, wrapped in bandages.<sup>29</sup>

This example, taken from a dream, is similar in content to the inner landscape described by Clark, giving an example of how a particular inscape may be similar in quality although not exactly similar in content. It comprises an experience of being in dark and deep places that reveal underworld entities such as Egyptian mummies with accompanying feelings of fear and terror. This example also stems not from an imaginative experience whilst awake, but from a dream. From this it can be inferred that entering what I am calling the Pluto inscape may be either through the imagination whilst awake or through falling asleep. Both routes potentially take the individual to the same place, a different world from that seen in everyday waking life, accessed through a descent to the inner or dream world.

Both Clark and Greene discuss the Pluto inscape as a correlate of actual planetary positions in or related to a birth horoscope. The Pluto inscape, however, could conceivably be entered without any correlating astrological chart or planetary movement. Astrological charts are not therefore required for entry to astrological or planetary inscapes. The technical detail of astrology becomes unimportant if the inscape itself is prioritised. The word 'inscape' becomes a valuable term for describing related imaginative or dream experiences of a particular type and quality regardless of any related astrological claim. Just as there is a Pluto inscape, so there could be a Neptune inscape or a Saturn inscape. In the latter case, the inscape might consist of images of landscape and feelings traditionally associated with the planet Saturn, such as high mountain places and harsh rocky terrain, with accompanying feelings of tough lessons to be learnt, perseverance through duty, and loneliness as the harsh realities of the world are faced.<sup>30</sup>

### **Inscape meets landscape in cultural astronomy**

The example inscapes explored to date operate independently of physical land, sky or spacescapes. They are accessed through the imagination or dream state and represent a particular internal landscape. Yet inscapes may combine with other 'scapes'. An example of inscape meeting landscape may be found in the Greek Odyssey tours offered by Brian Clark. These tours involve a series of visits to places in Greece (this time

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<sup>29</sup> Liz Greene, *The Astrology of Fate* (York Beach, ME: Weiser, 1984), p. 60.

<sup>30</sup> See Liz Greene, *Saturn* (York Beach, ME: Weiser, 1976).

actual not metaphorical Greece) associated with classical Greek mythology and often attract those with an interest or familiarity with astrology. The tour group visits the landscape supposedly corresponding to various classical Greek myths. The visit is then supplemented by mythological and astrological exposition given by Clark and his co-tour guides whilst at the site in question, with those on the tour encouraged to use their imagination and knowledge of mythology to amplify their experience of the place. For example, a potential attendee currently exploring their relationship with astrological Pluto might be attracted by the idea of visiting the supposed location, Feneos in the Peloponnese region of Greece, of the mythological River Styx, the entry to the underworld.<sup>31</sup> In advertising one such tour, the 'Sea, Sky and Earth' tour in April and May 2015, the flyer stated:

Over the years we have constantly experienced the grace and wonder of being in Greece. No wonder we think of it as the land of the Gods. When you honour them then they appear: Hermes is there to guide, Demeter to nurture, Asclepius to heal and Artemis to protect. The landscape is the home of the god, and so on our journeys we experience that archetypal backdrop much more acutely.<sup>32</sup>

The bringing together of landscape and the inner world, which I am arguing is encapsulated by the term 'inscape', is deliberate, a particular setting or landscape is used as the physical location for the participants to enter actively into their imagination. Greece is identified as the land of the gods, and as such one has a better chance of meeting them there, in the inscape, than elsewhere. Hermes appears to guide and assist with astrological and mythological reflection, whilst Artemis gives protection on the simultaneous inner and outer journey. A similar coming together of inscape and landscape may be found in many such tours linked to cultural astronomy, for example, those of the 'landscape zodiac' given by Anthony Thorley around Glastonbury in England.<sup>33</sup> One such walk is

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<sup>31</sup> Edith Hamilton, *Mythology* (Middlesex: Mentor), p. 40.

<sup>32</sup> Brian Clark 'Elemental Greece: Sky, Sea and Earth' at <http://www.astrosynthesis.com> [accessed 1 May 2017].

<sup>33</sup> Anthony Thorley, 'Walking the Landscape Zodiac' at <http://www.thealchemicaljourney.co.uk> [accessed 7 July 2017].

termed 'Walking the Capricorn figure'.<sup>34</sup> This involves walking a section of the land associated with the astrological sign of Capricorn. Whilst traversing the physical landscape, walkers are encouraged to access their inner world through their imagination: 'through one mode of seeing, we imagine Pan, the goat-foot god of wild hills and wooded glens, famed for his sexual powers, and who, in his fish-tail form, was placed in the heavens as the constellation of Capricorn'. Here the outer landscape merges with the inscape at what might be called a horizon point, as the stimulus of the actual land evokes access to an inscape consisting of imagery fitting to the sign of Capricorn. I suggest that the term 'inscape' is still appropriate here; it is not sufficient to tack the inner experience on as phenomena of the landscape. There is a quite deliberate entry to an internal realm, accessed through the imagination, albeit made simultaneously with the experience of being in a particular physical landscape.

### **Conclusion**

This paper argues that the word 'inscape' as used by James Hillman should be added to the existing 'scape' terminology already used in cultural astronomy, namely 'skyscape', 'spacescape' and 'landscape'. The inscape is the inner land, sky or space scape, which is entered through the imagination during the waking state, or through dreams when asleep. An individual accessing a particular inscape by entering the imaginal realm may experience inner landscapes the like of which are not seen in the actual physical world; inscapes contain the possibility of meeting mythological imagery and characters and of dialoguing with imaginal figures.

The term 'inscape' is essential for understanding key themes and theories in depth psychological astrology. This form of astrology arose principally from the work of Carl Jung, although more recently has been influenced by the work of psychologist James Hillman. Jung's own exploration of a particular inscape he visited during his 'confrontation with the unconscious' contained the basis for many of his ideas which were then subsequently adopted into depth psychological astrology. 'Inscape' is also a preferable term or useful subdivision of the broader term *mundus imaginalis*, the imaginal realm in which it has been argued that all astrological interpretation takes place. This term is problematic,

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<sup>34</sup> Anthony Thorley, 'Walking the Capricorn Figure' at <http://www.thealchemicaljourney.co.uk/uncategorized/walking-the-capricorn-figure> [accessed 1 January 2018].

having been coined in relation to mystical Islam. A non-religious replacement or more specific term, pertinent to the space in which astrological interpretation takes place, is therefore desirable. 'Inscape' was a word used by the archetypal psychologist James Hillman, with similar meaning to that I have suggested here, i.e. an inner landscape accessed through the imagination or dream state. Hillman did not, however, make the explicit link to psychological astrology, despite being a life-long lover of astrology himself.

Perhaps the richest potential use of the term 'inscape' comes when what I have called planetary inscapes are considered. These terms describe the psychological states which astrologers claim are entered during particular planetary movements in relation to an individual birthchart. Thus in psychological astrology the Pluto inscape is evoked when a strong movement of Pluto occurs in relation to a particular person's birthchart. This is a state accessed through the imagination in which a 'Plutonian' inner landscape is experienced, that is one which has underworld imagery and feelings of darkness and descent. Finally, inscape becomes a useful term to contrast with landscape in the situations in cultural astronomy in which both overtly come together to a horizon point, such as in Clark's Odyssey tours to Greece or Thorley's walks through the landscape zodiac. Taking all of the above into account, I suggest the adoption of the term 'inscape' as part of the standard terminology of cultural astronomy.