

MYSTERIUM CONIUNCTIONIS (Mitocosmobiography), 1973-1984

The same etymology is at the base of the words **Tempus** and **Templum**. The **Mysterium Coniunctionis** is a work, or better an opus, on which I have worked from many years [the first initiatives came in 1973; and the conclusion (?) is of 1984]. It contains a strong objective presence, global and symbolic ('*syn-bolon*' is, etymologically, the coin broken in half, which will serve - reconstructing it - for the reciprocal recognition of the possessors), but, at the same time, it is a theoretic and psychological, or spiritual, work. Here is included the rapport with the... distant village of '*Monte folle*', where, with Rosa, my wife, we have our **Lab oratorium** [that is, in reality, our summer home-studio], with its Windows opened on to the immense plain in which are contained three Lakes and a chain of mountains,... with Time diasynchronic of its Suns; its Heavens so rich in Symbols and profound events... If you wish: you are invited!

The **Mysterium Coniunctionis** implies the reconstruction of astronomic and mitocelstial representations, realised by the cosmographer of the Serenissima Repubblica of Venice, M.V. Coronelli, for the Sun King in 1693, and dedicated to the future year 1700. My intervention is not, however, addressed to the construction of a traditional celestial globe, but proposes two large **Stellar Cupolas**, overturned, or open **Cups of the Heavens**; and also two large **Canvases**, with the gores of the **Celestial Hemispheres**. All this is in relationship with the open Skies, thought out by my father, Luigi Patella, astronomer and humanist, an inhabitant, with us, of *Montefolle*. At the centre of the **Heavenly Tondos**, derived from paternal cartography, I have placed Rosa's head and mine, respectively, in two Mandala or Renaissance medaglions.

On the two 'Twin Columns' are placed the two **Vasa physio-nomica** (the rapport between 'physis' and 'nomos': nature, pulsion, Inconscious; and norms, culture, Conscious): from a careful examination of how these classic vases stand out against the white background of the wall and also from the observation of their respective shadows, one can discover, with surprise, that they are exactly formed - on a lathe - from the physionomic profiles of Luca and Rosa; in coloured and veined marble, with symbolic colours and in the same measurement as the heads. Patella, on the other hand, is the diminutive of '*Patera*', the '*vas*' sacrificial,... we can also say the head as vase of alchemic transformation; or we can say the Constellation of the Austral Heaven: '*Crater*'.

One will note then the relationship between: the two heads inscribed within cups of the skies / and the two cups formed from the same heads.

Other elements complete the whole, which: the azure **phosphorescent Heavens** in which, in the dark, shine the stars, freed from their ties within the Constellations. The small **Sacellum of the Tempus/Ternplum**, which, with its small wooden panels, closes and opens on the totality of another 18th century heaven, and also a '*rotundum aureum*' and certain '*cosmic words*' (*con-sider-are* = to observe carefully the stars; *dis-aster*, *con-sol-ation*, etc.). Or the **Twisted Staves**, which screw together and link the height to the base, with colours of psycholological functions. Finally, the booklet accompanies the work: I wrote in fact a '**Maniere de montrer lesjardins Celestes du Mysterium Coniunctionis**' (... Louis XIV had compiled a '*Maniere de montrer les Jardins de Versailles*'). The script (l'ecrit: le cri?!) begins in the moment in which Artemis (the moon, the Inconscious) deceived by her brother Apollo (the Sun, the Conscious) draws an arrow (... the Constellation '*Sagitta*') and hits the head of the giant '*Orion*', the great primordial hunter ('*prima materia*'), her lover, who is arising from the horizon...

Here - one could say - begins the work and the mysterious differentiation and '*coniunctio*' between the Conscious and the Inconscious. The descent of the hero (the "Ego"), which could be 'Heracles' or 'Perseus' (observe the corresponding Constellations) into the other-world kingdom, and the successive successful exit.

The book and the work offer comprehensible reading (but not completely revealing) of the Myths written in the oneiric profundity of the Heavens, and the 'movement' between them. Here I have applied some alchemic keys, that is psychological; my work makes dialectic always between an imaginary dimension, of outpouring creativity, and my parallel scientific and psychoanalytical formation: the way today is opened to research and to art I believe that is that of an authentic concrete and global activity, consisting of encounters, clashes, trespasses, on the creative plane, on the ethical plane and on that of semiologies. The **Mysterium Coniunctionis** is, in conclusion, conceived as a projective voyage in the personal psychological sphere and archetypal: the innumerable eyes of Argus of the Night, placed on the '*tail of the Peacock*' of Hera. The mandala of the great Cosmic Clock show and spin the Figures of Time of profound History and our own history, that we create with adventure, danger, differences... I repeat to you: not only Luca and Rosa will be able 'to lean out of or 'reflect' on the Cups of the Heavens and of the Vases, but perhaps: all the visitors will be able to do so! [Use the Celestial Maps on pag. 2-3, and 34-33]