

## VOLUME 13: ALCHEMICAL STUDIES

Abstracts of the Collected Works of C. G. Jung

### Volume 13: Alchemical Studies

Commentary on "The secret of the golden flower."

In: Jung, C., Collected Works of C. G. Jung, Vol. 13. Princeton University Press, 1967. 444 p. (p. 1-5).

The text of "The secret of the golden flower," a Taoist text and an alchemical treatise, is cited as the major source of the discovery of the connecting link between Gnosis and the collective unconscious, a link that had been impossible to establish due to the absence of a history of psychic experience. Certain misunderstandings concerning the use of this text are corrected: it is neither a recipe for happiness nor is the commentary on it a description of Jungian psychotherapeutic method. Instead, it is stressed that the idea of the collective unconscious is an empirical concept to be put alongside the concept of libido.

Commentary on "The secret of the golden flower." 1. Difficulties encountered by a European in trying to understand the East.

In: Jung, C., Collected Works of C. G. Jung, Vol. 13. Princeton University Press, 1967. 444 p. (p. 6-10).

Eastern and Western approaches to the understanding of life are compared and contrasted. Without disparaging the Western reliance on science and its necessary dependence on intellect, it is acknowledged that Eastern knowledge has been grounded in the awareness of psychic processes and the experiences of life for thousands of years. In order for the West to advance to a higher state of life, it is necessary to balance intellect and psychic knowledge, hence the turning toward the East in search of a way in which to achieve this balance. Western man is cautioned not to mistake imitation for true understanding and growth. It will be only in combining the insights gained from the East with the highly developed intellectual function of the Western psyche that the full understanding of the human psyche will be achieved.

Commentary on "The secret of the golden flower." 2. Modern psychology offers a possibility of understanding.

In: Jung, C., Collected Works of C. G. Jung, Vol. 13. Princeton University Press, 1967. 444 p. (p. 11-19).

Clinical observations of patients opened a new approach to the concepts of Chinese philosophy, which is explained in terms of the theory of the collective unconscious, a common substratum in the human psyche transcending all differences in culture and consciousness. The contents of

the collective unconscious are expressed in archetypes that come into the consciousness in the form of symbols. The dependence of conscious ideation and action on these common instincts is explored and attention is given to the neuroses that appear whenever the unconscious has been repressed to the point where it is completely out of touch with the primordial images. The unconscious appears to be in full revolt against the consciousness and the unity of the personality seems to have disappeared. It is at this point that one is encouraged to turn to the Chinese philosophy for a way to resolve the conflict. Certain insights concerning this conflict gained from clinical observation are discussed and three observations are made: 1) that patients do not solve the problem but outgrow it, i.e., arrive at a new level of consciousness; 2) that a new potential was discovered stemming either from an outer happening or inner experience; 3) that this new potential was uncovered only by letting things happen, i.e., allowing the fantasy function free reign so that the conscious mind can develop a new attitude towards the activity of the unconscious. Western man is again cautioned to avoid denying his own heritage in favor of the Eastern solution or turning back to the medievalism of the Christian Church; the search is directed to discovering one's inner integrity.

Commentary on "The secret of the golden flower." 3. The fundamental concepts. a. Tao. b. The circular movement and the center.  
In: Jung, C., *Collected Works of C. G. Jung*, Vol. 13. Princeton University Press, 1967. 444 p. (p. 20-28).

The psychological meanings of the concept of Tao and the mandala symbols are discussed. Tao is explained as a conscious way of uniting opposites, a reunion of life and consciousness that can only be accomplished by realization of the unconscious law of being. This union of opposites is neither rational nor relational, but a process of psychic development. Mandala symbols, produced by fantasies, are examined, and the frequent recurrence of the symbol of the circle is documented by reference to medieval Christian, Buddhist, American Indian and Eastern mandalas, such as the cross, flower and wheel. The golden flower, the Taoist mandala that expresses the secret of the Tao, is analyzed as a symbol of the beginning of life where everything is as one. In studying the mandala as it appears in the drawings of patients it is noted that the very expression of the symbol also produces a unifying effect, bringing the patient back to the inner unconsciousness that is the source and goal of the psyche. The circular characteristic of the mandala is examined and the texts from the writings of Chivard Maitland and Hildegard of Bingen are cited as examples illustrating this characteristic. It is concluded that symbols are the key to the unconscious and hence that the individuation process can never be obtained without the symbol. 6 references.

Commentary on "The secret of the golden flower." 4. Phenomena of the way.

a. The disintegration of consciousness.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 13. Princeton University Press, 1967. 444 p. (p. 29-38).

The dangers inherent in the meeting between the conscious and the collective unconscious are due to the autonomous psychic contents of the latter. It was the recognition of this danger that produced the symbolic figure of the protecting circle. At the outset these fragmentary systems are seen as affects; as they grow more complicated they assume the character of personalities and are encountered as such in cases of psychologic splitting of the personality, in mediumistic phenomena and in the phenomenology of religion. Thus it can be said that the activated unconscious psychic contents first appear as projections but are gradually assimilated into consciousness reshaped into conscious ideas. The denial of the existence of the unconscious is seen as particularly dangerous not only to this individual in whom this denial leads to neurosis, but also to nations where the collective delusions take the form of destructive mass psychoses. Insanity is defined as possession by an unconscious content that cannot be assimilated into consciousness since the very existence of the former is denied. Western man is counseled to acknowledge the existence of these dissociative tendencies and to consciously detach himself from their power in order to free himself from subservience to them. 1 reference.

Commentary on "The secret of the golden flower." 4. Phenomena of the way.

b. Animus and anima.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 13. Princeton University Press, 1967. 444 p. (p, 38-43).

The figures of animus and anima as they appear in the *Secret of the Golden Flower* are analyzed and compared to the present concepts of these terms. Animus (hun) is the masculine principle, (yang) a higher breath soul that rises, after death, to the position of spirit or god (shen). Arrima (p'o) is a feminine principle (yin) that descends to the earth after death and becomes a demon (kuei). The Chinese philosophy recognized these two principles as distinguishable psychic factors united in the one human nature. The psychologist recognizes the anima as an autonomous unconscious principle identifiable with the affective side of the masculine psyche and the archetype of all the experiences of man with woman. The term Logos is preferred to that of animus in defining the clarity of consciousness and rationality of the masculine psyche since these characteristics are universal, not personal, and are in sharp contrast to the personal anima. In discussing the psychology of women, the term animus is retained to indicate the quasi-intellectual factor in the feminine psyche, consisting of inferior judgments or opinions. Animus is seen as an inferior Logos just as anima in masculine psychology is best described as an inferior Eros. The

characteristics of Logos are defined as differentiation, clarification, discrimination and detachment; those of Eros as interweaving and relatedness. Anima is further defined as a personification of the unconscious in general, a bridge between the conscious and the unconscious. Eastern and Western views of the source of consciousness are contrasted: the former sees consciousness as an effect of anima whereas the latter sees the unconscious as a derivative of consciousness. Fantasies and their place in Eastern and Western thought are also examined; both reject fantasies: the former because they have already extracted their essence and condensed it in their teaching; the latter because they have not even allowed themselves to experience these fantasies. 3 references.

Commentary on "The secret of the golden flower." 5. The detachment of consciousness from the object.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 13. Princeton University Press, 1967. 444 p. (p. 44-48).

The process of differentiating conscious and unconscious, subject and object, unconscious and world is reviewed. The primitive mentality is characterized by nondifferentiation between subject and object, referred to by Levy-Bruhl as participation mystique. Civilized man retains his own form of nondifferentiation as is evident in an extended identification with parents, affects or prejudices. The resolution of this state of nondifferentiation is seen to require a recognition that both the unconscious and the conscious are determining factors in one's psyche and that the demands of both must be taken into account. The center of gravity of the total personality is then no longer the ego but the self, a hypothetical point between, conscious and unconscious. The arrival at this state of consciousness detached from the world is viewed as originating in middle life and intending to offer a natural preparation for death, seen as the goal of life in the psychological perspective.

Commentary on "The secret of the golden flower." 6. The fulfilment.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 13. Princeton University Press, 1967. 444 p. (p. 49-54).

The relationship of psychology to metaphysics and religion is discussed. Eastern philosophers are described as symbolical psychologists; metaphysics is criticized for ignoring the validity of the psyche. The West neither can nor should deny its religious history in its search for enlightenment: there is a vast difference in religious experience between Eastern lack of personification and inwardness and the Western emphasis on the human incarnation of Christ. It is suggested, however, that the Eastern belief that redemption depends on self-realization be applied to the imitation of Christ; rather than aping Christ's actions, one should emulate the courage and self-sacrifice with which Christ arrived at his own self-realization.

This goal, this evaluation of a higher consciousness, is seen to involve a recognition of instincts and the unconscious. 1 reference.

Commentary on "The secret of the golden flower." 7. Conclusion.

In: Jung, C., Collected Works of C. G. Jung, Vol. 13. Princeton University Press, 1967. 444 p. (p. 55-56).

The basic agreement of psychic states and religious symbolism of the East and West is emphasized here. It is through these analogies that the East can be understood without a denial of the Western history and heritage. In exploring the analogies between East and West, consciousness will be broadened and a development in our own psyche will occur. This brief conclusion is followed by illustrations of the European mandalas.

The visions of Zosimos. I. The texts.

In: Jung, C., Collected Works of C. G. Jung, Vol. 13. Princeton University Press, 1967. 444 p. (p. 57-65).

The strange dreams recorded by the Gnostic alchemist Zosimos are interpreted by the dreamer as clues to the alchemical art, the composition of liquids and the art of metals. The images of men being boiled in water, dismembered or consumed by flames are interpreted to refer to the casting off of the body in order to be transformed into spirit. A philosophical interpretation of the dreams is also cited, indicating that the purpose of this vision is to provide the key to the investigation of the arts, wisdom, reason and understanding of alchemy. 1 reference.

The visions of Zosimos. II. Commentary. 1. General remarks on the interpretation.

In: Jung, C., Collected Works of C. G. Jung, Vol. 13. Princeton University Press, 1967. 444 p. (p. 66-69).

Zosimos' visions are interpreted as the recording of a single highly significant experience or dream that may have occurred during the work and revealed the nature of the psychic processes in the background. All the psychic contents that the alchemists projected into the chemical process are present in the vision, especially the emphasis on the miraculous water (aqua divina) which was extracted from the lapis through the torment of fire. The importance given to these dreams and alchemical texts is explained by recalling that the symbolism of alchemy has a great deal to do with the structure of the unconscious and the biological compensation produced by dreams.

The visions of Zosimos. II. Commentary. 2. The sacrificial act.

In: Jung, C., Collected Works of C. G. Jung, Vol. 13. Princeton University Press, 1967. 444 p. (p. 70-90).

The numerous symbols, in Zosimos' dream, many of which are details of archetypes, are examined and compared with similar symbols in Christian literature as well as in other alchemical texts. The image of the 'sacrificer' who is also the sacrificed relates to the concept of Christ sacrificing himself and to the image of the dragon biting his own tail. It is a continuous circle of creation and destruction. The head is a symbolical circle housing the soul. It was thought that by scalping or skinning the head the soul could be released from the body. The circle consists of two parts: outwardly it is water; inwardly it is the arcanum. The head is the symbolic essence of consciousness which must be sacrificed for greater consciousness. The images of the hermetic vessel and of the divine water are also explained: the bowl shaped altar represents a wonder working vessel in which immersion takes place and transformation into a spiritual being is effected, a symbol of renewal or rebirth; the water, commonly associated with spirit or soul, is capable of transforming matter. Zosimos' image of the temple built of a single stone is an obvious illusion to the lapis, the wholeness to be achieved by integrating the contents of the unconscious into consciousness with its corresponding enlightening effect -- an increase in consciousness. It is concluded that the alchemists chose the symbolism of metals to express the concept of the inner man and his spiritual growth. 56 references.

The visions of Zosimos. II. Commentary. 3. The personifications.  
In: Jung, C., *Collected Works of C. G. Jung*, Vol. 13. Princeton University Press, 1967. 444 p. (p. 90-94).

The portion of the Zosimos' text called the introduction is examined as an example of a conscious allegory expressed in alchemical language. The abstracted spirits of the metals are pictured as suffering human beings, a remnant of the primitive and archaic psychology that personified lifeless things because of an unconscious identity with them. This identification is the result of projection, a process that allows the contents of the unconscious to become accessible to consciousness by representing them as qualities apparently belonging to the object. The difference between primitive and modern psychology is said to be qualitative as well as one of degree: whereas civilized man develops consciousness by the acquisition of knowledge and withdrawal of projections recognized as psychic contents to be integrated into the psyche, the alchemists personified all of their important ideas. Thus man is represented as a microcosm representing the earth and the universe and as a macrocosm of the whole of nature. 8 references.

The visions of Zosimos. II. Commentary. 4. The stone symbolism.  
In: Jung, C., *Collected Works of C. G. Jung*, Vol. 13. Princeton University Press, 1967. 444 p. (p. 94-101).

The significance of the symbol of the stone and its attributes is explored. The alchemical lapis is seen as a complementary image of the Christ figure, a symbol of the inner Christ, of God in man. An overview of the stone symbol as it appeared in primitive societies is given. It was as an image of the birthplace of the gods, a container of children's souls, a source of fertility and healing. In a myth originating among the Navaho Indians, the stone took the form of a matriarchal goddess, an anima figure representing the self, particularly the self of a man living in a matriarchal society who is still immersed in his unconscious femininity as can be seen even today in cases of masculine mother complexes. The connection with immortality is also shown to be very ancient. The stone is a panacea, an alexipharmic, a cure for melancholy, a symbol of the Savior and of the Anthropos. I 1 references.

The visions of Zosimos. II. Commentary. 5. The water symbolism.  
In: Jung, C., Collected Works of C. G. Jung, Vol. 13. Princeton University Press, 1967. 444 p. (p. 101-104).

The correlation between historical or ethnological symbols and those spontaneously produced by the unconscious is evident in the lapis as symbol of the self. The principle personified in the visions of Zosimos, the divine water, is analyzed as a representation of the death, rebirth cycle. The dialogue between Christ and Nicodemus is referred to as a possible parallel with Zosimos' vision. It is concluded that the alchemist's symbol of divine water is a reference to the dens absconditus, the god hidden in matter. 2 references.

The visions of Zosimos. II. Commentary. 6. The origin of the vision.  
In: Jung, C., Collected Works of C. G. Jung, Vol. 13. Princeton University Press, 1967. 444 p. (p. 105-108).

Zosimos' dream and its predominant symbol of the divine water is seen as reflecting both an alchemical preoccupation and a psychological drama. In the image of the divine water one finds the expression of the alchemical goal; in the punishment, torment, death and transfiguration motif, one discovers how the process of change is manifested to human understanding. It is in the mystical side of alchemy that parallels can be drawn to the psychological problem of individuation. In the projections of the alchemists is seen a medieval method for allowing the inner factors to come to consciousness. Alchemy is described as a philosophy that provides a valuable source for a psychological understanding of psychic experience. 1 reference.

Paracelsus as a spiritual phenomenon., 1. The two sources of knowledge: the light of nature and the light of revelation.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 13. Princeton University Press, 1967. 444 p. (p. 109-116).

The contributions of Paracelsus to medicine and philosophical alchemy are noted and source of his knowledge examined. The goal of Paracelsus' life was helping and healing; its driving force was compassion. The source of this motivating dynamism is considered to have derived from two feminine figures: his mother and Mother Nature. In addition, he remained faithful to Mother Church despite the criticisms he levelled against her during the Protestant Reformation. Paracelsus himself expressed the conflict he experienced between Nature and Church: one, the source of natural knowledge; the other, of divine. Because of his fidelity to the light of nature, he judged his writings to be pagan. He is praised for his recognition of the authenticity of one's own experience of nature, and credited with liberating science from the authority of tradition. His writings are seen to reflect the knowledge of the dual nature of man, a duality derived from the unity of God. 11 references.

Paracelsus as a spiritual phenomenon. 1. The two sources of knowledge: the light of nature and the light of revelation. a. Magic.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 13. Princeton University Press, 1967. 444 p. (p. 116-122).

A second duality in the life of Paracelsus, his fidelity to the Church yet his wholehearted devotion to magic, is discussed. In many ways, his words can be seen not only as a reflection of the times in which he wrote, but also as an expression of a great tension of inner opposites: that of the man who serves God and he who commands God. The former side of his nature was revealed in his spirituality; the latter, in his use of manticism, magic, amulets, spells and talismans. Although Paracelsus believed that he was at one with himself, the analysis of his writings, both in their style and their vocabulary, is seen to reveal the unconscious conflict that made him war against his opponents, unaware that the enemy was within. 2 references.

Paracelsus as a spiritual phenomenon. 1. The two sources of knowledge: the light of nature and the light of revelation. b. Alchemy.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 13. Princeton University Press, 1967. 444 p. (p. 122-124).

Paracelsus' use of alchemy for the purpose of curing the sick is discussed, and a brief review of the major tenets of this secret doctrine is provided. It is obvious from the writings of Paracelsus that he understood the Hermetic literature without being aware of the true nature of alchemy. For him, alchemy consisted of a knowledge of the materia medica and a chemical procedure for preparing medicine as well as a belief in the possibility of



making gold and engendering the homunculi. It is concluded that Paracelsus was not only familiar with the teachings but was convinced of their rightness as well. 5 references.

Paracelsus as a spiritual phenomenon. 1. The two sources of knowledge: the light of nature and the light of revelation. c. The arcane teaching.  
In: Jung, C., Collected Works of C. G. Jung, Vol. 13. Princeton University Press, 1967. 444 p. (p. 124-129).

The study of Paracelsus' writings is seen to reveal many similarities with alchemical concepts. Greek terms in his writings, composed etymologically of the terms for star and matter, allude to the spirit of life in classical alchemy; others are embellishments of the alchemical flores. His philosophical concepts, such as his doctrine of the astrum, again lead back to established alchemical and astrological traditions. It was his belief in the light of nature that links him most closely with the aim of alchemy: to beget this light in the shape of the filius philosophorum. This idea of light coincides with the concept of Sapientia or Scientia. Although Paracelsus is judged to have been unaware of the ultimate insidiousness of this doctrine in which man takes the place of God and the forces of nature serve man as never before; nevertheless, the influence of this doctrine is seen to be evident in his pride and arrogance, a result of his feelings of inferiority springing from his unconscious guilt. 8 references.

Paracelsus as a spiritual phenomenon. 1. The two sources of knowledge: the light of nature and the light of revelation. d. The primordial man.  
In: Jung, C., Collected Works of C. G. Jung, Vol. 13. Princeton University press, 1967. 444 p. (p. 129-132).

Paracelsus' idea of primordial man, that he was the son of God manifested in the form of man, and made up of four elements, is discussed. Paracelsus, the Theophrastus school, and alchemy in general were criticized and accused of Arianism by Conrad Gessner. Although this accusation was unwarranted, other texts of Paracelsus are shown to reveal the use of the Cabala and his belief in the alchemical primordial man, the one through whom the God or the word creating principle was made manifest. Several other names of the primordial man are given and it is concluded that for Paracelsus, as for the Gnostics, this concept was also connected with that of creation and redemption. 9 references.

Paracelsus as a spiritual phenomenon. 2. "De vita longa": an exposition of the secret doctrine. a. The Master.  
In: Jung, C., Collected Works of C. G. Jung, Vol. 13. Princeton University Press, 1967. 444 p. (p. 133-137).

The conditions for Paracelsus' ideas. on longevity which, he maintained,

last up to one thousand years, are presented. Life is defined by Paracelsus as nothing more than a certain embalmed Mumia, preserving the body by means of a mixed saline solution. Incorruptibility was attributed to a special balsam or elixir that keeps the body alive or, if dead, incorruptible. Several arcane remedies were also included in Parascelsus' work on longevity, with special healing powers attached to certain gems. The life principle or balsam corresponded to the balsam or the concept of Iliaster; i.e., that which was considered to be higher than the four elements and determines the length of life. The Waster was thought to have three forms subordinate to man and sorted by means of a chymical wedding. Since there were supposed to be as many Iliastri as there were men, it seems to be a kind of universal formative principle and principle of individuation. 2 references.

Paracelsus as a spiritual phenomenon. 2. "De vita longa": an exposition of the secret doctrine. b. The Aquaster.  
In: Jung, C., Collected Works of C. G. Jung, Vol. 13. Princeton University Press, 1967. 444 p. (p. 137-140).

The Iliaster and the Aquaster are compared, and the latter is described as a spiritual principle whose characteristics correspond to the alchemical concept of the water in prima materia. Christ is said to have taken his body from the celestial Aquaster; Mary, from the iliastric Aquaster. The Aquaster is interpreted as a psychic principle, closely related to the modern concept of the unconscious. In Paracelsus' writings, it was personified as the homunculus. Both Iliaster and Aquaster were believed to extend upwards and downwards, assuming a spiritual form as well as a quasi-material one; in this respect they are seen to resemble the alchemical prima materia. 15 references.

Paracelsus as a spiritual phenomenon. 2. "De vita longa": an exposition of the secret doctrine. c. Ares.  
In: Jung, C., Collected Works of C. G. Jung, Vol. 13. Princeton University Press, 1967. 444 p. (p. 140-142).

The alchemical concept Ares is discussed and compared to the Paracelsan Aquaster. In the alchemic view, Ares is presented as the determiner of individual form and species, hence, an intuitive concept for a preconscious, creative and formative principle to individual creatures. Paracelsus endowed Ares with a watery character, bringing it into relationship to the body. The Paracelsan concept of Ares is seen to be scarcely distinguishable from that of Aquaster, a situation not uncommon in alchemy where concepts are seen to take the place of one another ad infinitum. 3 references.

Paracelsus as a spiritual phenomenon. 2. "De vita longa": an exposition of

the secret doctrine. d. Melusina.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 13. Princeton University Press, 1967. 444 p. (p. 142-144).

The nature, characteristics and psychological significance of Melusina are presented. Melusina is in the same category as the nymphs and sirens who dwell in the "Nymphidida." Melusines, on the other hand, dwell in the blood. These fabulous nymph-like, sexless creatures belonged to the watery realm, were paradisaal creatures with no genitals, who after Adam and Eve's Fall went on living in the human blood in their paradisaal state. Melurina can be interpreted as a spirit, an anima figure, whose birthplace was the unconscious. 3 references.

Paracelsus as a spiritual phenomenon. 2. "de- vita longa": an exposition of the secret doctrine. e. the filius regius as the arcane substance. (Michael Maier).

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 13. Princeton University Press, 1967. 444 p. (p. 145-148).

The concept of filius regius as it appears in several alchemical texts is examined and explained. It is pointed out that the longing of the Paracelsan Mclusines for a soul and redemption is similar to the alchemical idea of the kingly substance hidden in the sea. This substance, in Michael Maier's work, was antimony, a secret transformative substance which had fallen into the darkest depths of matters and was awaiting deliverance. Many Biblical passages are cited to show parallels to the idea of an interior being longing for a redemption and deliverance, although the alchemical vision of the king who was capable of redemption was more positive than that of the Church Fathers, who saw the dark depths as evil itself to which the king had been attached by his own sinfulness. 10 references.

Paracelsus as a spiritual phenomenon. 2. "De vita longa": an exposition of the secret doctrine. The production of the one, or center, by distillation. In: Jung, C., *Collected Works of C. G. Jung*, Vol. 13. Princeton University Press, 1967. 444 p. (p. 148-152).

The process of distillation as a means of extracting the spirit from the body is presented in both Paracelsan and alchemical writings and related symbolically to the psychic concept of the self. The distillation, which in some way turned back upon itself after starting from the center, was intended to purify the human body so that it would unite with the inner spiritual man and partake of its longevity. The emphasis on the center is seen to reflect a fundamental alchemical idea akin to the gold, paradise, fire, God. The terms spogyric process, fetus and birth are explained and shown to relate to the creation of the inner, eternal man in the shell of

the outer, mortal man, the *filius philosophorum*. The importance of fire and balsam in maintaining longevity is explored and it is concluded that the distillation process was intended to activate and develop a psychic center, -- in psychological terms, the self. 8 references.

Paracelsus as a spiritual phenomenon. 2. "De vita longa": an exposition of the secret doctrine. g. The coniunctio in the spring.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 13. Princeton University Press, 1967. 444 p. (p. 152-156).

The Paracelsan description of the transformation process is likened to the gathering together of all psychic processes for the transformation. It follows the separation of Saturn from Sol, a separation produced through the drug Melissa. When the separation has been completed and the body purified, the coniunctio can take place within the inner man. From this union comes Enochdianus whose power or virtue is called Iloch or Anindus. In the connection between this process and the spring, the renewal of life is perceived, and several references to other associations with spring are mentioned: the hierospamos of Poliphilo, and the reign of Venus, and the power of the nettles (youthful lust). The Aniada or Anachnus (indistinguishable in Paracelsus' work) are said to be extracted at this time in order to enjoy longevity. Several photographs and drawings are given as illustrations of some alchemical concepts. 3 references.

Paracelsus as a spiritual phenomenon. 3. The natural transformation mystery. a. The light of the darkness.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 13. Princeton University Press, 1967. 444 p. (p. 157-163).

The importance of Paracelsus' contributions to psychology and the use of symbolic language as a means of expressing these psychic experiences are discussed. Although Paracelsus recognized that he was not completely following the doctrinal order that Christianity had set up, he was naive about the substantial differences implicit in his views. In reality, he can be considered the forerunner of the new religion of nature that was not only chemical and physical but also psychical. As a physician he is credited with recognizing the important role that psychic occurrences play in diseases and in their cures. The goal of Paracelsus and of all the philosophical alchemists is seen as an attempt to grasp the nature of the soul, interwoven with the world and matter, filled with demonical figures and the source of life shortening diseases. Unlike the church with its attempts to exorcise and banish demons, the alchemists sought to unite the conscious with the unconscious. This goal reflects the light of nature with its own transformation of death and rebirth, unifying the opposites rather than denying the validity of one of them. It is considered appropriate that Paracelsus and the alchemists expressed themselves in parables and symbols

when describing their work. Since they were probing the depths of the psyche, the use of symbols and mythologems allowed not only a visualization of the psychic experience, but more significantly, a reexperiencing of it. 4 references.

Paracelsus as a spiritual phenomenon. 3. The natural transformation mystery. b. The union of man's two natures.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 13. Princeton University Press, 1967. 444 p. (p. 163-167).

Man is said to have two life forces: one natural and one aerial, corresponding to the modern terminology physiological and psychic. Longevity is perceived by Paracelsus as the result of having led the aerial life. The explanation given by Paracelsus is clarified by analysis: psychic means the soul is not only prevented from escaping from the body, but also brought back to the center of the heart, where it enjoys freedom from bondage of the body and a certain tranquility; in this state the soul can echo the higher entities: Aniadus, Adech, and Endochinum -- designation for the inner homo maximus, the deathless original man. 7 references.

Paracelsus as a spiritual phenomenon. 3. The natural transformation mystery. c. The quaterarity of the homo maximus.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 13. Princeton University Press, 1967. 444 p. (p. 167-170).

In discussing the Paracelsan concept of the homo maximus, it is concluded that Paracelsus discovered the quaternary symbol in man by introspective intuition rather than by rational conscious thought. The union of four seasons, the four gates of heaven and the four elements are viewed as a quaternary expressing totality. This is viewed as an archetypal arrangement of the four aspects of consciousness: thinking, feeling, sensation and intuition. A comparison is drawn between Ruland's and Dorn's perception of this quaternary and that of Paracelsus. The difficulties and dangers that the alchemists experienced in their attempt to discover the prima materia are explained by analogy to the difficulties encountered whenever an attempt is made to come to terms with the unconscious, the dark or shadow side of man. 1 reference.

Paracelsus as a spiritual phenomenon. 3. The natural transformation mystery. d. The rapprochement with the unconscious.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 13. Princeton University Press, 1967. 444 p. (p. 170-172).

The alchemical opus of Paracelsus and others is viewed as an attempt to come to terms with the unconscious, to understand the archetypal world of the psyche and, at the same time, to avoid the sanity threatening

fascination with the depths, paradoxes and heights of psychic truths. At the point where the conscious mind meets the unconscious, an encounter between mortal ego and immortal self, finite consciousness and its archaic foundations, is felt. The doctrine of the Anthropos, the collective preconscious state from which the individual ego arose, was considered dangerous because it was at variance with the teachings of the Church. 1 reference.

Paracelsus as a spiritual phenomenon. 4. The commentary of Gerard Dorn. a. Melusina and the process of individuation.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 13. Princeton University Press, 1967. 444 p. (p. 173-180).

Paracelsus' concluding chapter in the *Vita longa* is presented and followed by a commentary by Dorn in which the obscurities of the former text are explained. Further clarification is provided by an analysis of the functions of consciousness (*Sciolae*) and the role of the anima (*Melusina*). The figure of Melusina, part fish and part human, is shown to have appeared in many legends and myths, one of which is recounted. She appears at the moment of catastrophe, as a vision or dream, to guide the adept out of the darkness of not-knowing. Many qualities attributed to her were also characteristic of the alchemical mercurial serpent, or the Wise Old Man and Mercurius. It is the inner man guided by the conscious functions and in search of the self that gives rise to the fantasy images of Melusina. The adept, however, must apply critical judgment to the visions and acts of Melusina (anima) in order to extract wisdom from the deceptive phantasms she presents. 6 references.

Paracelsus as a spiritual phenomenon. 4. The commentary of Gerard Dorn. b. The hierogamos of the everlasting man.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 13. Princeton University Press, 1967. 444 p. (p. 180-183).

The process of reuniting the conscious and unconscious in order to produce the one man is presented as it appears in Paracelsus' writings. Melusina, the anima, must not remain in the projected state but must become integrated into the conscious mind of the adept, thus producing the longed after *coniunctio* of conscious and unconscious. This union is defined as an experience that cannot be stated in words but that is accompanied by a sense of eternity or timelessness. Allusion is made to the Paracelsan description of the characters of Venus, and a comparison is drawn between the union with the feminine personification of the unconscious and the sacred marriage of the Lamb and the Virgin found in the Apocalypse. The experience of unity is seen to include an awareness of atonement, not only within the self, but also with the multiplicity of all being.

Paracelsus as a spiritual phenomenon. 4. The commentary of Gerard Dorn. c. Spirit and nature.

In: Jung, C., Collected Works of C. G. Jung, Vol. 13. Princeton University Press, 1967. 444 p. (p. 183-185).

The reasons for Paracelsus' choice of the pagan images of Venus and Mars to describe the union of the conscious and the unconscious are discussed. Despite the fact that Paracelsus lived in a Christian age, he chose pagan symbols to express his thoughts. It is proposed that in an era that neglected the natural spirit and expressed everything in the light of culture or reason, nature was making her own demands. Paracelsus is credited with having recognized the light of nature and with raising it to a principle, in which the workings of the unconscious can be observed. The importance of attending to the unconscious is stressed: it is an autonomous entity capable of extending beyond consciousness and, with its symbols, anticipates future consciousness; it is capable also of correcting the biases and aberrations of the conscious attitude. 1 reference.

Paracelsus as a spiritual phenomenon. 4. The commentary of Gerard Dorn. d. The ecclesiastical sacrament and the opus alchymicum.

In: Jung, C., Collected Works of C. G. Jung, Vol. 13. Princeton University Press, 1967. 444 p. (p. 185-188).

Paracelsus' work is assessed in terms of its relation to Christianity. As an alchemist, his language is seen to be an expression of renewed archetypal experience, resulting from the projections of his own unconscious. Despite the fact that the procedure he was describing was clearly intended to attain immortality, his belief in the light of nature enabled him to express himself in terms of Venus and Amor rather than in the Christian language of the sacraments of the Church. Nevertheless, though an alchemical philosopher, he is judged to be a Christian who saw his art as a means of bringing the divine will implanted in nature to perfection. 4 references.

Paracelsus as a spiritual phenomenon. 5. Epilogue.

In: Jung, C., Collected Works of C. G. Jung, Vol. 13. Princeton University Press, 1967. 444 p. (p. 189).

The value of Paracelsus' contributions to modern psychology are assessed. Although the preceding pages have neglected Paracelsus the Christian and physician, they have not denied that, in Paracelsus, the Christian and primitive pagan lived together to form a conflicting whole. Despite the conflict, Paracelsus is seen to have been spared the split between faith and knowledge that was to afflict later generations. In the person of Paracelsus can be seen the division which would lead to a higher consciousness, a greater synthesis. He is considered, then, the forerunner

of the modern psychology of the unconscious.

The spirit Mercurius. Part 1: 1. The spirit in the bottle.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 13. Princeton University Press, 1967. 444 p. (p. 191-198).

Grimm's fairytale, "The Spirit in the Bottle" is analyzed in terms of its psychological content and its relation to the teachings of the alchemists. In the tale, certain spontaneous statements of the unconscious about itself are disclosed: the forest is the synonym for the unconscious; the oak, a prototype of the self, the still unconscious core of the personality. It is concluded that the hero of the tale is profoundly unaware of his self. The key to the personality of the hero is buried and imprisoned against its will. Several of the symbols are interpreted as references to the alchemical concepts of the four elements, the spiritus vegetativus, the alchemist magician who has imprisoned Mercurius. The fact that Mercurius, i.e., the principle of individuation, has been confined against his will is taken as an indication that this principle was considered to be a source of evil, a view held by Schopenhauer and Buddhist philosophy, as well as by the Christian doctrine of original sin. However, in that the spirit is only contained not banished, it is concluded that the intent was to isolate the spirit from the surrounding medium. Insofar as the spirit is called by the alchemic name Mercurius, identical with the German Wotan, it is concluded that the tale was of alchemical origin, interpreting the evil spirit as a pagan god forced into the underworld by Christianity and morally disqualified. In this sense, identification is established between Mercurius of this tale and the devil. 4 references.

The spirit Mercurius. Part 1: 2. The connection between spirit and tree.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 13. Princeton University Press, 1967. 444 p. (p. 199-201).

The connection between the mythical symbol of the voice in the oak tree and psychological facts is established and analyzed. The evil spirit confined under the oak tree is, in psychological terms, a reference to the evil spirit hidden in the roots of the self, in the principle of individuation. Five stages of consciousness, progressing from primitive times to the present, are charted. In the primitive the contents of the unconscious were projected on the object, making them appear as one; in the second stage a differentiation was made between object and unconscious content, achieving an act of enlightenment. At the third level, evil was attributed to the psychic content, separated from the object; in the fourth level, that of the present day, the objective existence of the spirit is denied. However, it is proposed that, at the fifth level, the existence of a phenomenon arising from the unconscious is recognized and real existence is granted to the unconscious. This final view requires the acceptance of the spirit as a



reality and accepts the necessity of examining the problem of good and evil in relation to the unconscious.

The spirit Mercurius. Part 1: 3. The problem of freeing Mercurius.  
In: Jung, C., Collected Works of C. G. Jung, Vol. 13. Princeton University Press, 1967. 444 p. (p. 202-203).

In conclusion of the tale of the spirit of Mercurius, the freeing of Mercurius, frustrated evil in man, is examined in the light of the alchemical process. Although the tale reveals the subsequent good fortune of its hero, nothing is said about the consequences of freeing Mercurius by any voluntary alchemical process. The experienced alchemist would have wished, at all costs, to retain the elusive Mercurius in captivity in order to transform him, so great was the association between Mercurius and the demonic arcane substance. It is concluded then that the ending of the tale is to be regarded as alchemically incorrect. 1 Reference.

The spirit Mercurius. Part II: 1. Introductory.  
In: Jung, C., Collected Works of C. G. Jung, Vol. 13. Princeton University Press, 1967. 444 p. (p. 204-206).

The alchemical spirit Mercurius is studied with the intention of elucidating some of the psychological phenomena contained in alchemy. The philologist Reitzenstein is credited with having discovered the mythological and Gnostic ideas imbedded in alchemy, particularly the doctrine of the Anthropos with its redemptive role. Through practical experience and observation with the projections of patients, it was possible to understand the primitive state of identity between subject and object, or, in the case of the alchemists, the projections of the collective unconscious on metals. The original sources for this study are fourfold: the texts by ancient authors, especially Greek and Arabic texts dating from first to eighth centuries and edited by Berthelot; Latin texts, translated from Arabic or Hebrew, dating from the ninth to the 13th centuries; later Latin texts, the principal source, ranging from the 14th to 17th centuries; and some texts in modern European languages from the 16th to 17th centuries, with a few references to 18th century texts. 2 references.

The spirit Mercurius. Part II: 2. Mercurius as quicksilver and/or water.  
In: Jung, C., Collected Works of C. G. Jung, Vol. 13. Princeton University Press, 1967. 444 p. (p. 207-208).

The numerous names given to Mercurius are cited and explained. The first and widely accepted term applied to Mercurius was quicksilver, crude or philosophic, the latter being the arcane substance to be produced by alchemy. Because of its fluidity, quicksilver was also defined as water,

with many variations in its description to point to the spiritual nature or golden tincture of this arcane substance. 8 references.

The spirit Mercurius. Part. II: 3. Mercurius as fire.

In: Jung, C., Collected Works of C. G. Jung, Vol. 13. Princeton University Press, 1967. 444 p. (p. 209-210).

The alchemical definitions of Mercurius as fire are presented, and the paradoxical nature of this designation indicated. As natural or elemental fire, he was considered to be the source of mystical knowledge, a kinsman of the ancient Hermes. Although not ungodly by nature, the mercurial fire was believed to contain the fires of hell, which was considered to be a component of the deity since God was a coincidence of opposites. The locus of this mercurial fire was thought to be the center of the earth where the heavenly spiritual powers are rearranged in the chthonic world of matter. Therefore this evil hell fire was considered to be identical in substance with its spiritual counterpart. Mercurius, of course, could not be destroyed by fire, but because of his fiery nature, he rejoiced in it. 3 references.

The spirit Mercurius. Part II: 4. Mercurius as spirit and soul.

In: Jung, C., Collected Works of C. G. Jung, Vol. 13. Princeton University Press, 1967. 444 p. (p. 211).

The contradiction between the fiery nature of Mercurius that fire itself does not change and the vaporous nature of quicksilver under heat is examined and explained as an indication of the highly specialized projection of psychic content. Since the alchemists themselves identified this arcane substance as spirit or soul, it is evident that they too recognized its psychic nature. However, because of the ambiguous nature of these concepts, it is necessary to proceed slowly in order to understand the full import of these alchemical terms.

The spirit Mercurius. Part II: 4. Mercurius as spirit and soul. a.

Mercurius as an aerial spirit.

In: Jung, C., Collected Works of C. G. Jung, Vol. 13. Princeton University Press, 1967. 444 p. (p. 212-213).

The aerial aspect of Mercurius, the counterpart of Hermes and the Egyptian Thoth, is discussed. The terms -pneuma, spiritus, volans, spiritualis -- applied to the aerial aspect of Mercurius indicate a gaseous state of aggregation. Other terms, combining an understanding of Mercurius as visible yet impalpable, suggest the contamination of the two separate realms of spirit and matter: he was considered to be the spirit of the world embodied in the earth. 5 references.

The spirit Mercurius. Part II: 4. Mercurius as spirit and soul. b.  
Mercurius as soul.

In: Jung, C., Collected Works of C. G. Jung, Vol. 13. Princeton University Press, 1967. 444 p. (p. 211).

The basic duality of Mercurius is most apparent in the designations of spirit and soul that are discussed. In that the basic characteristic of "breath soul" is to animate and be animated, Mercurius can be considered a life principle, as the term anima, a feminine being, also suggests. Several other terms referring to Mercurius as spirit are given with attention drawn to the identification between Mercurius and the anima mundi. In this latter appellation, the alchemists were combining the Platonic concept of world/soul and the Christian concept of the Holy Spirit to emphasize the identity of matter and spirit as well as the procreative quality of Mercurius. 9 references.

The spirit Mercurius. Part II: 4. Mercurius as spirit and soul. c.  
Mercurius as spirit in the incorporeal, metaphysical sense.

In: Jung, C., Collected Works of C. G. Jung, Vol. 13. Princeton University Press, 1967. 444 p. (p. 215-216).

'Me specifically spiritual nature of Mercurius is examined, showing that the alchemists did associate him with the pure world of spirit -- hyperphysical and incorruptible, incorporeal and of celestial or possibly demonic origin. The association of this arcane substance with the goddess of love is also noted. It is concluded that the alchemists themselves conceived Mercurius as a psychic phenomenon and never ceased drawing attention to the psychic nature of Mercurius. The nomenclature suggests a union of opposites; hence, the psychologem Mercurius indicates an essentially antinomian dual nature. 6 references.

The spirit Mercurius. Part II: 5. The dual nature of Mercurius.

In: Jung, C., Collected Works of C. G. Jung, Vol. 13. Princeton University Press, 1967. 444 p. (p. 217-220).

Numerous names indicating the dual nature of Mercurius are listed, among them such opposites as waking/sleeping, dry/moist, good/evil, water/fire, male/female, husband/wife, lover/beloved. He was identified with hermaphroditic first man, the Adam Kadmon, and the Gnostic Anthropos -- a concept that coincides with the psychological concept of the self. Mercurius is undoubtedly identified with the most extreme opposites. 30 references.

The spirit Mercurius. Part II: 6. The unity and trinity of Mercurius.

In: Jung, C., Collected Works of C. G. Jung, Vol. 13. Princeton University Press, 1967. 444 p. (p. 221-224).

The symbols and terms referring to the alchemical concept of the unity of Mercurius are examined and the relationship between his triadic nature, and the Christian dogma of the Holy Trinity is explored. Several references to earlier triads are given of the underworld and of ancestors, which are most often associated with attributes of the gods. From all of the alchemical names referring to the threefold nature of Mercurius, it is concluded that he corresponds not only to Christ but to the triune divinity as well, a parallel most clearly seen in the name Azoth applied to Mercurius in the "Aurelia occulta." In addition, he is considered to be the Logos (Christ) become word, an indication of his identification with the collective unconscious. Another attribute of Mercurius that relates him to the Godhead is his ability to beget himself like the uroboros dragon. This identification with trinity does not exclude his continued sharing of the quaternity of the lapis, thus causing him to exemplify the axiom of Maria Prophetissa, the dilemma of the three and four. 17 references.

The spirit Mercurius. Part II: 7. The relation of Mercurius to astrology and the doctrine of the archons.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 13. Princeton University Press, 1967. 444 p. (p. 225-229).

The identification of Mercurius with the planets -- Mercury, Venus and Saturn -- is discussed in terms of the attributes he was to have shared with them. The most important astrological relationship was with Saturn through association of lead, prima materia, with both the planet and Mercurius drawing the eternal water and being hermaphroditic in nature. The spirits of Saturn and of Mercurius were also linked, particularly in terms of the transformation of the lion. In addition, Saturn was perceived as the dwelling place of the devil, a parallel to the alchemical belief that the masculine principle of Mercurius was diabolus. Mercurius' nature is described as beginning with evil and ending with good. In the poem Verus Hermes, the transformation of Mercurius is described as a projection of the individuation process which takes place even without the participation of consciousness, however when consciousness does participate in the process, all the emotions associated with a religious revelation are experienced; hence the identification of Mercurius with Sapientia or the Holy Ghost. 25 references.

The spirit Mercurius. Part II: 8. Mercurius and Hermes.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 13. Princeton University Press, 1967. 444 p. (p. 230-234).

The similarity between Hermes and Mercurius is discussed by showing the resemblance between the values and ideas attributed to both as well as by the numerous names ascribed to Mercurius in the alchemical texts. Both are

described as pointing the way, revealing divine secrets, and being transformed from evil into good. The dark Mercurius, associated with the demiurgic principle and the mother/son incest, is interpreted as an allusion to the initial *migredo* state. His transformation or redemption is contrasted with that of Christ: the latter descends from heaven and then ascends; Mercurius is raised from earth to heaven and then returns to earth. His nature is circular, like the uroborous, and symbolized by the *circulus simplex*. It is suggested that the union of Hermetic and Aristotelean philosophy may be possible in the future but only if a psychological definition of religious and scientific views has been completed. 15 references.

The spirit Mercurius- Part II: 9. Mercurius as the arcane substance.  
In: Jung, C., *Collected Works of C. G. Jung*, Vol. 13. Princeton University Press, 1967. 444 p. (p. 235-236).

The complex nature of Mercurius is illustrated by the identification with the arcane substance, *prima materia*, *lapis*. He is not only the beginning and end of the alchemical opus but the process in between, hence the names Mediator, Servator, Salvator that are applied to him and the parallel drawn to Christ. In the macrocosm of nature he holds the position that Christ holds in the world of reason of divine revelation. In his capacity for self-generation, selftransformation, self-reproduction and self-destruction, he is considered to be a principle coeternal with God. 15 references.

The spirit Mercurius. Part II: 10. Summary.  
In: Jung, C., *Collected Works of C. G. Jung*, Vol. 13. Princeton University Press, 1967. 444 p. (p. 237-250).

A summary of the multiple aspects of Mercurius is provided; a comparison is made between the figure of Christ and that of Mercurius; and the psychological significance of this alchemical figure is explored at length. Mercurius is presented as a symbol of all conceivable opposites, as a process of transformation, as a dual God/devil image, and as a representation of the self, the individuation process and the collective unconscious. Both Christ and Mercurius are viewed as archetypes: the former of consciousness; the latter, of the unconscious; both are preconscious, autonomous images from which knowledge of psychic conditions can be derived. Since the development of the Christ image resulted in a strengthening of consciousness and a neglect of the unconscious, the compensatory tendencies of the latter created the figure of Mercurius, who stands in compensatory relation to Christ and whose object is to bridge the abyss separating the conscious from the unconscious. It is this new knowledge springing from the unconscious that must be integrated into consciousness in order to complete the individuation process, allow the

emergence of the self, and reveal the collective nature of the self. The evil, dark side of Mercurius is not to be interpreted as an image of the Christian devil but of the shadow side of the self. The alchemists' discoveries in terms of metals is not considered unusual since the concentration on one topic or problem causes the psyche to express itself in terms of the material under observation. 6 references.

The philosophical tree. I. Individual representations of the tree symbol. In: Jung, C., *Collected Works of C. G. Jung*, Vol. 13. Princeton University Press, 1967. 444 p. (251-271).

Thirty-two descriptions of a series of pictures drawn by patients to express their inner experiences are given. The symbol of the tree as it appears in all of the pictures is analyzed in terms of the expression of psychic content with references made to the similarities between these spontaneously created symbols and alchemical or mythical concepts. Many of the descriptions reveal allusions to psychological processes: the union of opposites, the awareness of the value of the unconscious, regression, the danger of identification with the self, the process of individuation or discrimination between self and ego, the personification of animus, and several others. 6 references.

The philosophical tree. II. On the history and Interpretation of the tree symbol. 1. The tree as an archetypal Image. In: Jung, C., *Collected Works of C. G. Jung*, Vol. 13. Princeton University Press, 1967. 444 p. (p. 272-274).

The history and interpretation of the tree as a symbol are examined. As an archetypal image, the symbol of the tree has undergone changes of meaning throughout the centuries. As a whole, however, the tree is associated with growth, protection, life, unfolding of form, old age, personality, death and rebirth. Despite the amount of material derived from myth, fairytale and poetry, the patients who drew them were unaware of the sources of their images. Three explanations for this lack of awareness are given: little thought is ever given to dream images or myth motifs; sources have been forgotten; or the sources sprang from archetypes and are, therefore, of a collective nature. The collective nature of the image makes it difficult to establish its full meaning from the associative material of a single individual. Since this awareness is important for therapy, comparative research into symbols is encouraged. Medieval natural philosophy, alchemy and Hermetic philosophy are believed to be a reservoir of the most important and enduring mythologems of the ancient world. 3 references.

The philosophical tree. II. On the history and interpretation of the tree symbol. 2. The tree in the treatise of Jodocus Greverus. In: Jung, C., *Collective Works of C. G. Jung*, Vol. 13. Princeton University

Press, 1967. 444 p. (p. 274-278).

The central position of the tree in mythology is illustrated in the work of the 16th century writer Greverus. His tree stands in a well tended garden grown in soil of the purified Mercurius. Planets form the trunk; the moon and sun supply its seeds. The planetary names correspond both to metals and temperaments or psychic factors. Greverus sees his work as having a universal purpose, containing the secret of the undivided oneness of the holy trinity. The alchemists' insistence that a parallelism existed between their ideas and those of religion is noted and interpreted as a recognition that ideas are organized by the same psychic laws, the archetypes. In the process of synthesis, the triad of sun, moon and Mercurius combines in a fourth, tetrasomia. The four elements then become joined in the union of persons. 5 references.

The philosophical tree. II. On the history and interpretation of the tree symbol. 3. The tetrasomia.

In: Jung, C. G., *Collected Works of C. G. Jung*, Vol. 13. Princeton University Press, 1967. 444 p. (p. 278-283).

The historical background of the tetrasomia, the reduction or synthesis of a quaternio to unity, is studied. Two dyads one benevolent, the other maleficent make up the quaternion to be synthesized. The fourfold Mercurius, the four forms of the Hellenistic Hermes, Ezekiel's vision of four cherubim, the cross, the four gospels as pillars of Christ's throne, and the four animals in Daniel's vision are all considered to be images of the quaternity. It is shown that the incest motif, which extends into Christian tradition and medieval alchemy, had its origins in the Egyptian myth that Horns begat his four sons with his mother Isis. The images of quaternity are considered to represent the self or man's wholeness in the symbolism of the unconscious. It is concluded that the alchemical tetrasomia and its reduction to unity form an archetype of a totality divided into four parts but possessing one central nature. 6 references.

The philosophical tree. II On the history and interpretation of the tree symbol. 4. The image of wholeness.

In: Jung, C. G., *Collected Works of C. G. Jung*: Vol. 13. Princeton University Press, 1967. 444 p. (283-285).

The image of wholeness in mythology and alchemical symbolism is reviewed: water, Mercurius, lapis are all totality images with their own wholeness. Zosimos's whole is a microcosm, a reflection of the universe. Here, microcosm and macrocosm are identical: the microcosm attracts the macrocosm in a restoration of individual elements to the original wholeness. The outline of the associative background of the tree is considered a necessary prelude to explaining the place of the tree in alchemy. 5 references.

The philosophical tree. II. On the history and interpretation of the tree symbol. 5. The nature and origin of the philosophical tree.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 13. Princeton University Press, 1967. 444 p. (p. 286-289).

The nature and origin of the philosophical tree are outlined in the work of the 17th century Platonist, Gerard Dorn. He drew a vivid picture of the growth, expansion and death of the tree. He envisaged it as a system of blood vessels -- with the branches as veins -- extending throughout the earth. Its blood like liquid coagulates into its fruit which dies only to create new life. To Dorn, the archetypal tree was projected on the empirical world. His view is totalistic, embracing the whole of organic and inorganic nature as well as the spiritual world. The battle between those who advocate objectivity and those who support a psychology based on psychic premises is seen as a parallel to Dorn's opposition to the scientific empiricists of his time. 5 references.

The philosophical tree. II. On the history and interpretation of the tree symbol. 6. Dorn's interpretation of the tree.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 13. Princeton University Press, 1967. 444 p. (p. 289-292).

Dorn's description and interpretation of the philosophical tree as a living thing, a metaphorical form of hidden substance, is quoted and criticized. His distinction between living things of nature and material organisms is not clear. It is suggested that he may be referring to the existence of archetypes in the comprehensive Platonic nature which he envisages. 1 reference.

The philosophical tree. II. On the history and interpretation of the tree symbol. 7. The rose-coloured blood and the rose.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 13. Princeton University Press, 1967. 444 p, (p. 292-297).

Historical precedents for Dorn's rose-colored blood and the rose are examined. The alchemists conceived of a body as composed of the four elements and capable of uniting all opposites. The stone was a primordial religious experience to be reconciled with Christian beliefs and hence the parallel between it and Christ. It was this lapis/Christ parallel that introduced the mystique of the rose into alchemy. To the alchemists, the rose-colored blood of the alchemical redeemer was derived from rose mysticism and expressed the healing effect of a certain kind of Eros. This alchemical redeemer (*servator cosmi*) is seen as a representation of the still unconscious idea of the whole man. Christianity's call to practice love of neighbor is viewed as a compensation for a corresponding social



defect and an attempt to educate man to consciousness and responsibility, thereby illuminating the interior world of the psyche. 8 references.

The philosophical tree. II. On the history and interpretation of the tree symbol. 8. The alchemical mind.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 13. Princeton University Press, 1967. 444 p. (p. 297-302).

The significance of the alchemists' efforts to discover the stone is discussed. According to Petrus Bonus, the alchemical opus anticipated throughout history the sacred myth of the generation, birth and resurrection of the Redeemer, although they could not resolve the lapis/Christ parallel, little by little the meaning of the stone and its relationship to man himself became clear. Only in later centuries was their projection into and from matter abolished with the recognition of the psyche. Dreams, along with mythologems and alchemical symbols, are viewed as attempts to translate unconscious thought forms, the common property of mankind, into the language of consciousness. This new consciousness is seen as threatening and isolating; hence, collective or archetypal images are produced as compensations. Religion is seen as one way of linking the individual to the instinctual powers of the unconscious. In the absence of religion, compensating primordial images appear in the form of mythologems or dreams. The alchemist reduced his symbols to chemical substances, modern man to personal experiences. Freud is criticized for reducing everything to the archetype of incest. Instead, it is suggested that the meaning of symbols be explored, recognizing that they compensate an unadapted attitude of consciousness. Consequently, the analyst is exhorted to give full attention to the symbolic aspects of his patient's problems, since healing comes only from what leads the patient beyond himself and beyond his entanglement in his own ego. 2 references.

The philosophical tree. II. On the history and interpretation of the tree symbol. 9. Various aspects of the tree.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 13. Princeton University Press, 1967. 444 p. (p. 302-308).

In an effort to determine the meaning of the tree to the alchemists, many sources are compared. The tree of paradise, both as an abstraction and as a living plant, the magical tree, and the truncated tree all appear in alchemical symbolisms representing the alchemical process, the journey of shaman, and transformation. The motif of the dead tree, prefiguring the tree of the forbidden fruit, is not common in alchemy but does appear in the Judaeo-Christian tradition. Four elements -- the quaternity, the symbol of wholeness -- are often associated with the flowering and fruit bearing tree. In alchemical tradition, God appears as the fruit of the philosophical tree, the product of the opus whose goal is to liberate the world creating

spirit of God. 19 references.

The philosophical tree. II. On the history and interpretation of the tree symbol. 10. The habitat of the tree.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 13. Princeton University Press, 1967. 444 p. (p. 308-311).

The various habitats of the philosophical tree, especially the sea and the mountain, are considered. Mountain and tree are seen as symbols of personality, of the self, and of Christ. The association of the tree and water suggests an allusion to Mercurius, who unites the opposites in himself since he is metal and liquid. The symbolism of fire and metal is found in many philosophies. The golden tree is related to the seven metals, seen as the seven planets. In such a connection, it becomes a world tree.

The philosophical tree. II. On the history and interpretation of the tree symbol. 11. The inverted tree.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 13. Princeton University Press, 1967. 444 p. (p. 311-315).

Numerous examples from medieval, Indian and Cabalistic sources are cited as illustrations of the inverted tree. Man is perceived as an inverted tree rooted in paradise. Both in East and West, the tree symbolizes a living process as *weu~u*, process of enlightenment. To the alchemists, it representettheir opus. It also appears as having various substances, all of which have some moral significance. 13 references.

The philosophical tree. II. On the history and interpretation of the tree symbol. 12. Bird and snake.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 13. Princeton University Press, 1967. 444 p. (p. 315-317).

The significance of birds and snakes associated with the tree is explored in the context of Biblical, alchemical and classical quotations. The stork in alchemical literature stands for the opus and its consummation just as the ingrown lea,~es represent the opus contra naturam and introversion. The snake, with its obvious reference to the Biblical story of the Fall, is also seen as the mercurial serpent or arcane substance, transforming itself and giving life. A quotation from the "Scripturn Alberti" reveals analogies to Christ and to the transformation process in the symbols of the dragon and the stork. This latter symbol is also viewed as an allegorical representation of piety and of Christ the judge. Just as the snake is the chthonic numen of the tree, so that stork is its spiritual principle and a symbol of Anthropos. 5 references.

The philosophical tree. II. On the history and interpretation of the tree

symbol. 13. The feminine tree-numen.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 13. Princeton University Press, 1967. 444 p. (p. 317-319).

The feminine and maternal significance of the tree, as the seat of transformation and renewal, is discussed. This symbolism is found in both ancient and biblical tradition as well as in alchemical texts. The dual nature of the tree is identified by the alchemists: the division of the tree soul into a masculine and feminine figure is said to correspond to the alchemical Mercurius, the hermaphrodite, as life principle of the tree. 7 references.

The philosophical tree. II. On the history and interpretation of the tree symbol. 14. The tree as the lapis.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 13. Princeton University Press, 1967. 444 p. (p. 319-322).

The significance of lapis, the philosophical stone, as both first and last matter, is investigated. The stone, as prima materia, is an oily water. Since oil and water do not mix, the oily water represents the double or contrary nature of Mercurius. The stone is seen as identical with the tree and both are identified as symbols of wholeness or self, as proven by quotations from Arabic and Persian writings. Psychologically, the first meeting with the self may be accompanied by all those negative qualities which characterize an unexpected encounter with the unconscious. It is concluded that a psychosis could result if the conscious mind were unable to assimilate, either intellectually or morally, the contents of the unconscious. 7 references.

The philosophical tree. II. On the history and interpretation of the tree symbol. 15. The dangers of the art.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 13. Princeton University Press, 1967. 444 p. (p. 322-326).

The quotations from several alchemical texts are examined and the dangers of practicing the alchemical art are explored. Death, either physical or spiritual, and demonic agents are cited among the dangers for those who lacked spiritual understanding. Since the mystery of the stone pervades alchemy and was considered by the alchemists as a miracle, it was consequently associated with a fear of mental disturbance. A second century Chinese alchemist's warnings of the dire consequences of making mistakes during the opus are described both in their physiological and psychic manifestations. The alchemist was involved in the development of his own individuation, in a difficult process of unifying consciousness with the shadow and the anima. He was exposed to the dangers of the demands made on both his intelligence and moral qualities. 10 references.

The philosophical tree. II. On the history and interpretation of the tree symbol. 16. Understanding as a means of defence.

In: Jung, C., Collected Works of C. G. Jung, Vol. 13. Princeton University Press, 1967. 444 p. (p. 327-328).

The need to defend against the power of the philosophical stone was recognized by the alchemists. They realized that the stone was stronger than they and sought to try to understand it, By attempting to guess the secret name, the alchemists sought to gain power of the dangerous force. This process is seen to have its parallel in psychotherapy: neurotic symptoms can often be rendered harmless by conscious understanding and experience of their contents. However, it is important to remember the autonomous nature of these contents and recognize them as the source of individuation. Just as the alchemists attempted to use the symbols produced by the unconscious as spellbinding names, so does modern man use intellectual concepts for the purpose of denying the unconscious, hopeful that reason and intellect can destroy its reality. 1 Reference.

The philosophical tree. II. On the history and interpretation of the tree symbol. 17. The motif of torture.

In: Jung, C., Collected Works of C. G. Jung, Vol. 13. Princeton University Press, 1967. 444 p. (p. 328-333).

The ambiguous meaning of torment in alchemical work is explored. It afflicts both the body and the soul, the raw materials and the arcane substance of the alchemists. In their most important discovery, the alchemists projected their own psychic processes into chemical substances. Therefore, it is not surprising that suffering and sadness should have been associated with the Christ's cross and its connection with the tree. Quaternity, the symbol of the cross, also applies to the tree wherein four elements are united. The analogies of the sword on the tree and the serpent on the cross in mythological and Christian tradition are discussed. The snake represents two aspects of the unconscious: its cold and ruthless instinctuality and its quality of natural wisdom. In the snake symbolism, Christ personifies the unconscious, hung on the tree in sacrifice, a sacrifice in which the unconscious is overcome.

The philosophical tree. II. On the history and interpretation of the tree symbol. 18. The relation of suffering to the coniunctio.

In: Jung, C., Collected Works of C. G. Jung, Vol. 13. Princeton University Press, 1967. 444 p. (p. 334-337).

The relation of suffering to union -- coniunctio -- is examined. According to Gnostic tradition the feminine figure of wisdom, not primordial man, was cast out into darkness. The masculine element thereby escaped the danger of

being swallowed up by the dark powers and from the sufferings of wisdom arose the entire created world. This creation myth is interpreted as psychological representation of the separation of the female anima from the masculine, spiritually oriented consciousness which is seeking the victory of the spirit over the world of the senses. Wisdom's unconscious state, its formlessness and darkness characterizes the anima of man who identifies himself absolutely with his reason and spirituality. By his separation from the anima he risks the loss of the compensating powers of the unconscious. In such a case, the latter makes itself felt with violent emotions and man loses touch with reality. In the language of myth, Christ -- the principle of masculine spirituality -- perceives the suffering of Wisdom -- the psyche -- and thereby gives her form and existence. She is, however, left to suffer. In a parallel with masculine neuroses, a man can perceive psychic suffering but may not become conscious of its reasons in the unconscious. Masculine spirituality withdraws into the light and shuts out the darkness. Wisdom will not give up her dark emotions with the result that original unity is split into irreconcilable halves. In this symbolism, the quaternity of two pairs of opposites again appears.

The philosophical tree. II. On the history and interpretation of the tree symbol. 19. The tree as man.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 13. Princeton University Press, 1967. 444 p. (p. 337-341).

A concern with the conceptual relationship of tree to man has recurred throughout history. The tree is seen as an intermediate form of man since, on the one hand, it springs from primordial man and, on the other, grows into a man. The feminine tree numen is an accurate symbol of the self for women, but for the alchemists it represented a projection of the anima figure. When the anima, (man's femininity) or the animus, (woman's masculinity) is not sufficiently differentiated and integrated into consciousness, the self is only potentially present. The spontaneous products of the unconscious in modern man depict the archetype of the tree and the historical parallels, not the biblical associations. Instead, the tree image seems to portray an inner process of development independent of consciousness or will. 7 references.

The philosophical tree. II. On the history and interpretation of the tree symbol. 20. The interpretation and integration of the unconscious.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 13. Princeton University Press, 1967. 444 p. (p. 341-349).

The origins and treatment of psychic disturbances are reviewed. Treatment of such disturbances involves the integration of contents which have become dissociated from consciousness. The more negative the conscious attitude, the more aggressive the dissociated content becomes. To be effective, the

therapy must establish communication with the splitoff part. In attempting to interpret a complex dream in which an eagle reappeared recurrently, it was discovered that the eagle was associated with the patient's experiences in a concentration camp and with his basic beliefs. Since neuroses are symptoms of maladjustment the neurotic regression into an infantile state can be analyzed by means of the symbols produced by the unconscious to compensate this regression. When these symbols are understood objectively a change in attitude occurs whereby the dissociation between man as he is and man as he ought to be is bridged. The psyche needs to know the meaning of its existence, of the images and ideas originating in the unconscious. The conscious psyche is of a personal nature but it is not the whole of the psyche. Dream symbols have a reality that reveals unknown factors of the unconscious. When their meaning is understood, the unconscious can be integrated and the dissociation overcome. The study of the alchemical laboratory experiences, of the theories and the 11 philosophic tree," is considered important because of the relevance of these discoveries to the modern psychological study of the unconscious.