

Editorial Note: Jung here delves into the Zeitgeist and creative spirit that informs great personalities;

Part I

Paracelsus (lecture, 1929)

- 1: total Scorpio;
- 2: Alps as neighbors imbued in Paracelsus qualities like obstinacy, courage, and pride;
- 3: Swabian on father's side, illegitimate, but land is our father as well;
- 4: illegitimate, blood is influence as well;
- 5: lived to avenge his father
- 6: Paracelsus the runt, sounds like a fish face;
- 7: used opium painkillers; travelled, possibly to Egypt; his appointment in Basel;
- 8: betrayal from fav student; got into philosophy in middle-age shift;
- 9: still a good Catholic, but an intellectual pagan; paganism was the spirit of the day, a compensation for the Catholicism, a turn back to materialism;
- 10: unconscious irruption of the day
- 11: highest cosmogonic principle as Yliaster, or cosmic matter;
- 12: as above so below spiritualism but more like materialism in that materialism comes first but still corresponds to the spirit; entia are animate particles;
- 13: it follows that diseases are natural; doctrine of signatures, shape of plant indicated its purpose;
- 14: disease not only natural, but necessary;
- 15: vulnerability when we lose our illusions; outside the church there is no salvation;
- 16: resembled Gnosticism, if reality matters then maybe evil is real re archons; we make similar transition now as we realize the psyche is real;
- 17: Paracelsus paved the way;

Paracelsus the Physician (lecture, 1941)

- 18: Jung thinks Paracelsus needed an editor, talk about projection;
- 19: Paracelsus had a pugnacious temperament; didn't like academics at the time; not a joiner, but nice to his patients, sympathy toward the Church;
- 20: was into new-age healing, or at least wanted to include tradition with the new scientific surgery of the day;
- 21: shunned, scoffed at by contemporaries; Paracelsus thought each organ aligned to a star;
- 22: Arianism was a capital offense;
- 23: let's look at Paracelsus the physician, and he'll speak for himself;
- 24: for Paracelsus, the study of disease was a rich tapestry;
- 25: thought it was all connected so would learn about medicine via external phenomena;
- 26: everything is true, the only question is what it's true of; correct method in that he was conceptual, but
- 27: stresses importance of alchemy, and to understand disease via analogy;
- 28: alchemy as psychological as yoga;
- 29: astronomy indistinguishable from astrology; the light within is a reflection of the light without, and vice versa;
- 30: emphasis of the two heavens;
- 31: emerald tablet reference, expanded;
- 32: more emphasis on heaven and earth connection;
- 33: doctor's intention, his constitution, matters;
- 34: medicine as an art; light of nature triggers innate ideas;
- 35: not great with nomenclature;
- 36: astrology uber alles;
- 37: philosophy for Paracelsus was occult; in order to get philosophy back to concepts based in reality, we had to rest on Paracelsus's psychological projections at first;

- 38: scientia as arcane influence hidden in nature;
- 39: deeper meaning in matter, which became alchemy then chemistry;
- 40: the magic becomes chemistry;
- 41: Paracelsus's delve for a deeper meaning had positive psychological effects on the patient, like Dr. Nick and Grampa;
- 42: Paracelsus, a man of compassion and love
- 43: the Luther of medicine;

PART II

Sigmund Freud in his Historical Setting (1932)

- 44: Freud has a historical context, and he's not as deep as he thinks; implies there's merits to him though;
- 45: Freud was answer to repression and last ditch attempt to keep middle ages alive;
- 46: too much scientific reductionism, only views religion through materialistic lens;
- 47: Freud's criticism of religion is based on a strawman, a persona of the middle class at the time;
- 48: Freud only criticizes a defensive version of religion;
- 49: Freud did well to destroy the unquestioned moral supposed truths of the 19th century;
- 50: though Freud's criticism goes too far and is misplaced;
- 51: too much and false denigration of middle class morality;
- 52: Freud offers no solution, only destruction of past pretenses, which is necessary of course;
- 53: Jung thinks sublimation is a false answer
- 54: Freud backward-looking only, not everything's a scandal;
- 55: wanted to make a situation seem to be a scandal, when there is no scandal; da Vinci and two mothers as example;
- 56: partial truths need rigidity and dogmatism;
- 57: Adler complements Freud and in so doing indicates his one-sidedness that is Freud's;
- 58: wut
- 59: Freud too narrow yet still useful only in his milieu;

In Memory of Sigmund Freud (1939)

- 60: Freud a cultural impact;
- 61: non philosophical; again that mark of the consultant room;
- 62: history of Freud's thought, origin of unconscious affects;
- 63: repression connected to sexual trauma along with infantile sexuality, which was more a reinterpretation of everyday occurrences;
- 64: dream correspond to neurosis;
- 65: the mere investigation of dreams, given the milieu, was a step forward;
- 66: other books mentioned;
- 67: Future of an Illusion, not approved by Jung as mentioned in previous essay; Freud like Moses, led others to promised land but unable to set foot in it himself;
- 68: Freud's reductionism is not only incomplete, but it's unhelpful precisely because it's incomplete; neurotics may not be complicit in their sickness;
- 69: Freud killed the idols, but doesn't erect new ones;
- 70: to fight against dogma is to inevitably fall victim to another partial truth;
- 71: "crush the infamous," thought awareness would bring enlightenment;
- 72: helpful to ask why we have an idea in the first place, what psychological purpose it could serve us;
- 73: likens Freud to Faust's assistant, Wagner, too concerned with intellect;

PART III: Richard Wilhelm: In Memoriam (1930, eulogy)

- 74: sinology, study of China; created a bridge between East and West;
- 75: his genius was to see the truth of Chinese philosophy sans western bias;
- 76: feminine shapes what is strange and gives it a familiar form, to make sense of the irrational;
- 77: Wilhelm's translation superb;
- 78: east is a great complement to the west;
- 79: I Ching appears to be unscientific;
- 80: yes, synchronicity is a science of sorts;
- 81: still trades synchronicity in for causal points;
- 82: Jung vacillates on nature of astrology, indicated here;
- 83: yarrow stick and coin flips;
- 84: now makes it clear scientific validity if I Ching is irrelevant;
- 85: west has gotten away from synchronistic thought though it's still there in trace amounts;
- 86: reductionism without integration ruins universities, and people will go elsewhere for enlightenment;
- 87: Wilhelm got east is a complement;
- 88: we cannot use east as distraction, rather incorporate it into the west;
- 89: Tao, after all, is the integration of opposites;
- 90: Europe is now to the east like Rome was to the mystery cults; psychological colonization;
- 91: gnostic movements now parallel the ones at the new age;
- 92: speaks of the east as needed, which Wilhelm understood;
- 93: Wilhelm had to put his European psyche in the back seat to see China for what it is;
- 94: enantiodromia, which China got, played itself out in Wilhelm's life;
- 95: Wilhelm's spiritual crisis aggravated his weakened body to kill him;
- 96: Asian ideas confirmed what Jung thought;

PART IV

On the Relation of Analytical Psychology to Poetry (1922, lecture)

- 97: some overlap between art and psychology, since art creation is psychological;
- 98: likewise, psychology cannot explain essential nature of religion, though the expression of religion is psychological, not sure I agree with this, will require more thought;
- 99: art cannot be reduced to psychology and vice versa;
- 100: art cannot be reduced to neurosis and vice versa;
- 101: art criticism can go too far and be bad taste masquerading as intellectualism;
- 102: caustic criticisms are shallow, implication is you need to know someone to analyze what they do;
- 103: reductionism based on medical model, or empiricism without abstraction;
- 104: what Freud believes, neurosis is sexual repression;
- 105: more detail, unconscious forces irrupt and make themselves known in the conscious; and in dreams;
- Jung thinks symbols have significance beyond sexuality; points out reductionism begs the question;
- 106: for a scientific theory, psychoanalysis isn't that scientific;
- 107: art is good or effective to the extent it speaks for humanity; to the quotation of art makes the intellectual visceral, the intellectual for Jung would be the archetypes;
- 108: good are also integrates personal with the collective;
- 109: there are two types of art, introversion;
- 110: and extroversion
- 111: introverted is an assertion of intention, extroverted art springs forth with artist as medium; Schiller as introverted; second part of Faust and Zarathustra as extroverted;
- 112: or think of it in terms of identification with process vs not;
- 113: an autonomous complex can be creative;
- 114: there's both direct and indirect proof for the autonomous creative complex;

15. The Spirit in Man, Art, and Literature

- 115: complex indicated in that art is produced despite the artist; introverts accepts more readily to the complex as it irrupts;
- 116: we could probably tell the difference between the two different kinds of art; extroverted art would be more pregnant, more symbolic;
- 117: Schiller vs Faust II and Zarathustra;
- 118: extraverted type would illustrate archetypes;
- 119: symbolic work grips us but lacks aesthetic enjoyment;
- 120: humility about analytical
- 121: art may not have meaning but too bad because humans are meaning-making machines;
- 122: what it means for a complex to have autonomy, to be incontinent; which isn't a problem until it is;
- 123: libido wears out from conscious control and deeper parts and their associations arise, is expression of a complex;
- 124: when a creative complex is autonomous, it brings with it primordial images;
- 125: distinction between personal and collective unconscious clarified;
- 126: clarification of innate ideas in collective unconscious, not ideas so much as predilections, epistemological patterns;
- 127: archetypes are when memes go to genes;
- 128: archetypal experiences have a profound effect on us;
- 129: archetype as a collective voice;
- 130: so great art is great because of it's archetypal nature
- 131: implication is we need to live an abnormal life to access such psychic crevices; art as self-regulation;
- 132: this lecture lacks examples, which is its limitation;

Psychology and Literature (1930)

- Introduction: psychology grows, helps bring light to old issues; a single theory of psychology at least at this point would be dogma; let's gather information for now; psychology criticism of literature to add to the tapestry;
- 133: psychology of the art and of the creative process both worthy of elaboration;
 - 134: psychologizing art is shallow criticism;
 - 135: psychology can only make causal claims of the base mental processes, so definitely not art and creativity;

1. The Work of Art

- 136: psychological criticism focuses on different aspects than literary criticism;
- 137: non-psychological novels are more ripe for analysis because the psychology is implicit;
- 138: Faust part one is psychological, so less ripe; part two rich in implication;
- 139: psychological work more shallow, visionary more deep; sounds like introverted vs extroverted from previous chapter;
- 140: psychological as psychologically intelligible;
- 141: compares part one of Faust with part two;
- 142: examples of visionary work; what's interesting is we can learn about these symbols and now the psychological can appear visionary, like Star Wars or Mulholland Drive perhaps;
- 143: visionary work begs us to analyze it;
- 144: source obscure in the visionary; repression of the vision creates the demons;
- 145: now Jung will theorize what's the source of the visionary art; gee wonder what it's gonna be;
- 146: bad vibes when you reduce a vision to experience;
- 147: work of artist in visionary can be separate from psychology of artist on personal level; the artists themselves are often of no help re the analysis;
- 148: the fear of an unconscious chaos in the psyche noted, so part one gives way for part two;
- 149: primitive man turns to magic and ritual to rid himself of fear, and so does the poet;

- 150: sun wheel, or cross in a circle, as one of these expressions;
- 151: modern visionary poets have similar expression of primordial images;
- 152: primordial images can appear in new guise, suitable to the culture; can be a compensation;
- 153: archetypal expression as compensation for limited perspective;
- 154: this is what art does, it's a compensation for the milieu;

2. The Artist

- 155: Freud's criticism of art is limited to personal experience of the artist, correct but shallow;
- 156: Freud has negative, low view of neurosis, not something that helps us convalesce; Freud views artistic expression as a neurosis by the transitive property;
- 157: description of the extroverted artist, art happens through him, he is merely a conduit; Carus describes the autonomous creative complex;
- 158: the inner conflict between the two drives puts strain on the artist; like narcissistic abuse, the artists desire to create is the abused need to protect;
- 159: the artist as an archetype, he tunes in to primordial images to save society when it goes off track;
- 160: same forces restore psychic balance in individuals;
- 161: archetypes are neutral, so visionary art is morally neutral or ambiguous;
- 162: get wrapped up in art, as in alchemy, as in all participation mystique;

PART V

Ulysses: A Monologue (1932)

- 163: as opposed to Homer's Ulysses, Joyce's Ulysses is passive expression of perceptual awareness;
- 164: each page in Ulysses is a day in the life of various men on June 16, 1904; emptiness is the theme;
- 165: it's a book about nothing; continues to pull the football of expectation away until you resign yourself to it; notes the passage that made him fall asleep, began to read it backwards haha;
- 166: Ulysses written with the sympathetic nervous system of a worm, aka the lower of the mental level from Janet, aka visceral thought;
- 167: Jung jokes, silly for him to want to understand a book, to think a book has something to say;
- 168: irritation occurs when you cannot get to the crux of a problem;
- 169: each word or page or chapter is segments on a tapeworm; it's boredom of nature; what emerges is Joyce's personal problems;
- 170: critics believe there to be patterns, but Jung didn't notice nor care to notice;
- 171: Jung writes about Ulysses because a publisher asked him to, more on this in the appendix; some fear of the book because of its bad vibes;
- 172: Ulysses is uncooperative, don't try to meet Jung halfway as at least his patients do;
- 173: likened to schizophrenics; but has flux a schizophrenic would not; perhaps this is a cover for genius; all sense and intuition, no thought or feel;
- 174: like cubism, Ulysses is reflection of reality, a certain aspect of it, whether lower or higher we don't know;
- 175: postmodern art as way to represent a concept with its supposed opposite;
- 176: Akhenaton as founder of modern monotheism; baroque and classical styles as an extension of religiosity;
- 177: Ulysses as the next iteration of this baroque mitigation;
- 178: even Faust and Zarathustra made some attempt to make sense;
- 179: the fact that Ulysses is difficult to get through may expose our latent medievalism; the problem is inherent when concepts are divorced from reality;
- 180: Joyce's implicit Catholicism accidentally connects him with others;
- 181: Ulysses popularity is a revelation;
- 182: Ulysses as a compensation and redemption for the medieval man;

15. The Spirit in Man, Art, and Literature

- 183: atrophy of feeling in Ulysses is again compensation for too much false feeling; similar we could say the destruction of Notre Dame at time of revolution is wrong, but perhaps such destruction was necessary to usher in a new way of thought;
- 184: artists as prophets in that they represent the nascent unconscious;
- 185-187: what it means to be symbolic, to have hidden meaning; nothing hidden in Ulysses, though perhaps we think there would be; detached consciousness is the ultimate goal here;
- 188: no ego in Ulysses, everyone in the same dream;
- 189: considers the image of the yogi in meditation, with a proliferation of men out of his head;
- 190-191: the dissolution of the ego so only the self remains; brothel scene in Ulysses likened to Walpurgisnacht in Faust;
- 192: Ulysses as the Faust of Joyce, the Zarathustra of Nietzsche; that which represents a transcendence of opposites; the book itself is Ulysses, banned from its home;
- 193: Ulysses as a man who, through his struggles, becomes detached;
- 194: the boredom of Ulysses is great like the struggles of Ulysses the man were great;
- 195: that which is low, seemingly, is ultimately high; ugh these quoted passages are terry;
- 196: truffles found in the earth, and so forth; as above, so below, and so forth;
- 197: Jung contemplates if Joyce is an aspect of Ulysses's psyche;
- 198: Ulysses, therefore, or his psyche as the characters in the book and Joyce himself;
- 199: masculine creative in Ulysses turns into a feminine submission;
- 200: the book ends on the 17th; wut;
- 201-203: Ulysses as the western man's repetition of nonsense until unified with the One; Jung has seem to gone through a transformation of his own here;

Appendix: background and inception of this review, monologue; Jung was later asked to write an introduction to a German edition of Ulysses; Jung wrote to Joyce, a summary of he preceding thoughts; Jung's copy of Ulysses has a thank-you note from Joyce;

Picasso (1932)

- 204: only speaks to the psychology of the art; considers Picasso a brother of Joyce;
- 205: likens Picasso to his patients, just go with it;
- 206: Picasso's art originates from the inside;
- 207: art therapy, make the unconscious conscious so it doesn't split off;
- 208: neurotic pictures are more unified, schizophrenic pictures are fractured; Picasso's art is schizophrenic; if Picasso was to have a psychological issue, he would be schizophrenic;
- 209: like Joyce, Picasso aims to obscure if he was even to have an aim; but what about his study of African masks;
- 210: Picasso speaks to the modern ascent of the unconscious;
- 211: harlequin theme in Picasso, harlequin is chthonic;
- 212: harlequin travels through various forms of art ie unconscious, as does Faust, as do Jung's patients;
- 213: post madness is the coniunctio motif;
- 214: Picasso's final stage of development may send him to the nut house;