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Shafer, Ingrid Hedwig

THE INFINITE CIRCLE: THE CHILIASTIC SOUL IN HEGEL, JUNG, AND
HESSE WITH PARTICULAR EMPHASIS ON HEGELIAN AND JUNGIAN
ELEMENTS IN HESSE'S "GLASPERLENSPIEL"

The University of Oklahoma

PH.D. 1984

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THE UNIVERSITY OF OKLAHOMA
GRADUATE COLLEGE

THE INFINITE CIRCLE
THE CHILIASTIC SOUL IN HEGEL, JUNG, AND HESSE
WITH PARTICULAR EMPHASIS ON HEGELIAN AND JUNGIAN ELEMENTS
IN HESSE'S GLASPERLENSPIEL

A DISSERTATION
SUBMITTED TO THE GRADUATE FACULTY
in partial fulfillment of the requirements for the
degree of
DOCTOR OF PHILOSOPHY

By
INGRID H. SHAFER
Norman, Oklahoma
1984

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THE CHILIASTIC SOUL IN HEGEL, JUNG, AND HESSE
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IN HESSE'S GLASPERLENSPIEL
APPROVED FOR THE DEPARTMENT OF PHILOSOPHY/INTERDISCIPLINARY

By

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TO GUSTAV EMIL MUELLER

Ψυχῆς εστι τὸ λόγος ἐαντὸν αὐξῶν.
Herakleitos

Tat tvam asi.
Chandogya Upanishad

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PREFACE

This study deals with works originating in three distinct fields of thought, philosophy, psychology and literature. As such it is subject to a number of critical objections. Proponents of the "art for art's sake" school, for example, might argue that the examination of an author's metaphysical commitments is irrelevant to the interpretation of a given work which should be considered solely in terms of inherent aesthetic values. Empirical scientists might argue that philosophical considerations have no place in science apart from simple analysis of the logical validity of a given hypothesis. Philosophers might argue that neither literature nor science may lay claim to genuinely philosophical content, the former because it uses emotive and expressive language and appeals to imagination rather than reason in an essentially subjective manner; the latter (unless the objecting philosophers happen to be logical positivists in which case they would tend to limit philosophical inquiry to that which has traditionally been identified with science) because it tends toward the other extreme, the use of discursive, literal or referential language to describe empirical reality in the form of

experimentally verifiable propositions from an exclusively objective anti-speculative perspective.

In practice, these kinds of distinctions appear not only excessively rigid but ultimately dangerous by encouraging the tunnel vision of experts and discouraging fruitful interdisciplinary inquiry. Human beings are complex creatures and neither the mind nor thought processes can be arbitrarily dissected into mutually exclusive categories without doing serious damage to the organic whole. Philosophers, scientists, and artists are first and foremost men and women who refuse to fit neatly into abstract pigeon-holes. Recent research into the physiology of the brain has developed intriguing theories concerning the biological bases for the kinds of distinctions between science and art, reason and imagination, thinking in terms of parts and sequences versus thinking in terms of connectedness, which underlie the types of objections to interdisciplinary scholarship listed above. Literal and verifiable language generally originates in the left (i.e., dominant among right-handed individuals) hemisphere of the brain; recognition of patterns, use of imagery and metaphor, exploration of ambiguity have their origin in the right hemisphere. Obviously, healthy persons have access to both sides of their brains, even though artists in the broad sense tend to be more in touch with their right hemisphere than their scientific colleagues. This, however, means no more than that...

"left siders" may be less aware than "right siders" of some of the "irrational" sources of their interests and activities.

Philosophers, theoretical scientists, and poets are often possessed by a "vision" of "truth" which they tend to justify and communicate within the limits of their specific medium. This "truth" is generally not the result of activities of analytical reason (i.e., the dominant brain hemisphere) but rather of something Michael Polanyi has called "tacit knowledge" which originates in the psychic dimension called the pre-conscious by Andrew M. Greeley and described by both the psychoanalyst Lawrence Kubie and the philosopher Jacques Maritain as hovering between the rational and the conscious, at the very edge of the unconscious. This pre-conscious speaks in figurative language, painting pictures and telling stories which, in their imaginative immediacy, are ontologically prior to the theoretical propositions of philosophy, theology, or psychology. They are most directly expressed in the visual arts, myths, and literature. They are also, I suspect, experienced by the mystic. By focusing on the "Chiliastic Soul" in this study, I hope to track down one of those intuited "truths" as it appears in the thought and work of a philosopher, a psychologist, and a poet.

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INTRODUCTION

Scope and Purpose of this Study

In this study I hope to demonstrate the presence of certain conceptual parallels in the thought of Georg Wilhelm Friedrich Hegel (1770-1831), Carl Gustav Jung (1875-1961), and Hermann Hesse (1877-1962). Specifically, I intend to offer evidence, based on careful examination and interpretation of representative examples of their writings, for the hypothesis that they share (unconsciously or consciously) an overwhelming "sense of the One"¹, a noetic, ineffable experience of an expanded or all-inclusive self which is somehow independent of space and time which I have called the "Chiliastic Soul."

Whether this notion of the Chiliastic Soul originated in a genuine or consciously appropriated mystical experience cannot be stated with certainty. If Hegel, Jung, and Hesse were indeed, as I suspect, based on other personality

characteristics, such as a high level of creativity and love of their work, metamotivated self-actualizers in Maslow's sense, among whom the incidence of mystical experiences is almost universal, then the probability of their Chiliastic Soul concept as the direct consequence of such an experience is very high, indeed. A detailed analysis of certain aspects of their works in the light of Evelyn Underhill's classic analysis of the mystic way will be undertaken as part of this study.

While it would be possible to demonstrate the presence of the Chiliastic Soul concept in most if not all the works of Hegel, Jung, and Hesse, I shall deal primarily, though not exclusively, with Hegel's Phänomenologie des Geistes, Jung's Mysterium Coniunctionis, and Hesse's Das Glasperlenspiel. The Phenomenology is Hegel's first major work, written in a frenzy of creative speculation in 1806 over a period of only a few months, and sounding, implicitly, the myriad themes which would occupy the remainder of his life and constitute the totality of his system. Both, the Glass Bead Game and Mysterium Coniunctionis are their respective author's final major work and might be considered a summing-up or culminating synthesis of all that has come before.

In this study, however, I do not only intend to offer evidence for the presence of the Chiliastic Soul concept in the works of Hegel, Jung, and Hesse, I also hope to demonstrate fundamental conceptual similarities in the thought of

Hesse and Hegel and Hesse and Jung, respectively. This will be done within the context of discussing the Chiliastic Soul as it appears in Hesse's Glasperlenspiel, particularly as manifested in the Castalian game and the death of Joseph Knecht. This aspect of my study is of particular scholarly interest, since critics have tended to underestimate the fundamental position of dialectics as key to a full understanding of Hesse and, while acknowledging some similarities between Hesse and Jung, generally limit the relevance of Jungian thought to the interpretation of Hesse's early work.

Both Jung and Hesse were students of Chinese and Indian religious and philosophical speculation and habitually referred and alluded to concepts and symbols taken from non-Western cultures in their writings. Consequently, what may to some appear to be an excessive amount of space has been given in this study to the consideration of Eastern thought. I ask the reader's indulgence, and hope that once an inferential chain has been followed to its conclusion, the reasons for my inclusion of certain apparently unrelated materials will become obvious.

While the possibility of actual chronological and conscious thematic connections (i.e. Hegel's conceivable direct influence on Jung and Hesse, or Jung's personal and professional relationship with Hesse) will be given ancillary consideration, the major thrust of this study is purposely limited to demonstrating the convergence of their thought

quite apart from the "who borrowed what from whom" preoccupation so frequently encountered in literary scholarship.

Whether Hesse's view of history as developing in stages might have been profoundly and directly shaped by Hegel as well as Jakob Burckhardt (who, after all, could not help being part of a general evolutionary, dynamic, "Hegelian" Zeitgeist) is quite irrelevant for my purposes. The hypothesis that Hegel, Jung, and Hesse develop visions of ultimate unity or non-duality which at times show striking parallels to the metaphysical foundations of the I Ching, Lao-Tze's mysterious tao, or the Vedantic atman-brahman identity, is of crucial importance. The strong likelihood that Hegel would have taken offense at being connected with the "mystical East" presents a certain irony which makes this conjecture even more intriguing.

It is hoped that the reader will not dismiss this study from the outset on the basis that it compares thought manifested in three disparate fields, philosophy, psychology, and literature. To cut off the very possibility of discussing Hegelian echoes in Hesse, for example, as Edmund Gnefkow did in his scathing criticism of Otto Engel² with the summary statement, "Hesse ist kein Philosoph, sondern Dichter, das heisst Schauender"³, seems exceedingly parochial and arbitrary. True scholarship must allow for interdisciplinary inquiry.

As a matter of fact, the interdisciplinary nature of

this study permitted me to approach Hesse and Jung, in particular, in a manner appropriate to their formidably universal frame of reference without being tempted to pigeonhole them into one category or another.

The interdisciplinary approach, however, did present a number of unusual practical methodological challenges. I felt it necessary, for example, to adjust my way of thinking and even my language to the major thrust of a specific section being written, functioning intermittently as philosopher or literary critic. Since I could certainly not presume that potential readers would be familiar with the writings of Hegel, Jung, and Hesse or a number of crucial Chinese or Indian sources, I determined to include what would otherwise be considered excessively long and detailed citations. This study, while dealing in part with German literature is addressed to an English-speaking audience. Consequently, I spent a considerable amount of time analyzing certain German key terms and phrases which tend to be misinterpreted. I am also citing almost all quotations, including Hesse's poetry, in original (unless indicated otherwise in the bibliography) translations, prepared directly from the German source specifically for this study.

In the first part of my study, I intend to develop the Chiliastic Soul concept as the process or path of its own becoming.

First, I shall examine Hegel's "Path of Comprehension"

as it moves through the ascending and expanding spiral of Geist on its way toward absolute self knowledge in the Phänomenologie des Geistes, the spiritual odyssey from the "divine" perspective.

Secondly, I am going to consider Jung's "Path of Individuation," the "journey" toward the innermost core of the individual psyche, the realization of one's true self, the spiritual odyssey from the human perspective leading into the very depths of the collective unconscious which is revealed through religious and alchemical symbolism.

Next, I shall turn to Hesse's "Path of Awakening," another spiral staircase of self-discovery, leading along "stages of humanization" toward the "third realm of the spirit" which might culminate in a fourth dimension of God-man identity, the "realm" of pure spirit or being itself.

Finally, I intend to examine the Paths of Comprehension, Individuation, and Awakening respectively in the light of Evelyn Underhill's "Path of Mysticism."

In the second part of my study I intend to accomplish two things. First, focusing on Hesse's Glasperlenspiel, and specifically on two aspects of the work, the "game" and the death of Joseph Knecht, I shall continue my discussion of the Chiliastic Soul, emphasizing its characteristics as goal of unity rather than the process or path of its own becoming. In the "game" I see Hesse describing the Castalians' attempt to "construct" the Chiliastic Soul on earth (in

a manner for which computer technology has now given us the means), an attempt which, as Hesse (and Hegel) clearly realized, was bound to fail. The death of Knecht, on the other hand, I consider Hesse's final statement, in poetic analogy and imagery, of the genuine realization of the Chiliastic Soul insofar as it can be intuited and symbolically expressed by living and mortal human beings.

Secondly, I hope to present evidence, again within the context of the discussion of the Chiliastic Soul as it appears in the Glass Bead Game, for certain specific connections in the thought of Hesse and Hegel as well as in the thought of Hesse and Jung.

Time and Timelessness

By definition, what I have called the Chiliastic Soul represents the intuited possibility of a form of existence outside the limits of temporality. Thus, it seems only appropriate to insert at this point a survey of a variety of notions concerning the nature of time and timelessness as they have appeared in certain specific contexts of Eastern and Western thought.

To the empirical scientist and the naive observer, time is a common sense datum of the physical environment, inherent in such phenomena as the constant alternations of night and day, the round of the seasons, the ebb and flow of the tides, inhalation and exhalation, systole and diastole.

Cosmic as well as particle existence involves rhythms of creation and destruction. Stars and galaxies are born and die. Every subatomic particle is a pulsating process of emission and absorption. The basis of the physical and organic worlds is essentially dynamic, changing, temporal, "a continual cosmic dance of energy."⁴ Nothing appears more contrary to reason than Einstein's space-time continuum which defines mass and time as functions of velocity and posits at least the theoretical possibility of the slowing down and eventual cessation of the temporal flow as the speed of light is approached and reached.

Thus, some kind of awareness of transience and temporality is inextricably woven into the very fabric of our consciousness. This sense of finitude is countered by an opposing quest for atemporality and eternity. The Hebraic tradition, for example, took time seriously and tended to view history as a record of God's acts in time. Nevertheless, the Hebrews contrasted the eternity of God with the rapid succession of human generations. Christianity is also inextricably tied to time. The Incarnation, giving significance to the entire historic process, occurred at a definite temporal juncture. Augustine viewed history as redemptive drama enacted in linear fashion on a single stage taking us from the point of creation to the second coming of Christ. This temporal process was sharply contrasted with the immutable perfection of the Civitas Dei. History has but one

purpose: to lead toward salvation which involved breaking through the prison of temporality into the freedom of eternity.

In contrast to this linear conception of progressive time, the pagan Greeks and Romans tended toward a cyclical view. Hesiod refers to the repetition of historic eras and Pythagoras sounds the theme of eternal recurrence. Plato as well as Aristotle speculated on the notion of cyclical recurrence.

The cyclical view also predominated in ancient India. The Jains envisioned time as a serpent-cycle, a snake devouring its own tail, forever revolving through alternating "ascending" and "descending" periods. The round of birth and death goes on forever, unless an individual can manage to escape this vicious circle, saving himself through acts of austerity and self mortification.⁵ The Tantric system posits the union of male and female forces as polar manifestations of a single transcendent principle. The male is identified with eternity, the female with time. Their embrace symbolizes the mystery of creation. According to the Māndūkya Upanishad there are two corresponding and identical spheres, that of becoming, of birth and death, and that of eternal, imperishable being which is paradoxically both beyond the former and one with it.⁶ The Maitri Upanishad considers time and timelessness the two forms of Brahma.⁷ According to Shankara, human beings confuse avidya

(ignorance) with knowledge, permitting themselves to be deluded by the multiplicity and fluctuations of forms, remaining bound up in the unrealities of space and time. The ultimate purpose of life consists in going beyond the temporal manifestations of the timeless to the inner core, the impersonal, ineffable essence of the universe, the brahman. He writes, "Therefore the man who has once comprehended Brahman to be the Self, does not belong to this transmigratory world as before. He, on the other hand, who still belongs to this transmigratory world as before, has not comprehended Brahman to be the Self."⁸ Ramanuja, on the other hand, considered the world to be the evolutionary product of a real transformation.⁹ According to the Vaisesika system of atheistic materialism, time is the cause or basis of all produced things, a substance and itself eternal.¹⁰ The Buddha remains silent concerning such things as God, immortality, and eternity. Nevertheless, his teachings are designed to help human beings overcome precisely those ills which are the direct results of finitude. Three of the "four sights" which figured so prominently in the conversion of Siddhartha, aging, illness and death, are images of the ravages of time. The "fourth sight"--that of the sage might be interpreted as referring to one who glimpses eternity on earth.

Another interesting feature which might shed some light on the traditional Indian concept of time concerns the gram-

matical structure of Sanskrit which allows for little discrimination in tense. The present tense can, for example, be used to refer to events in the recent past and future. According to Nakamura, the Indian people are in general unwilling "to comprehend the current of time from past to future in the form of quantitative time through which the length of time is capable of being measured."¹¹

Cyclical time was also prominent among early Taoist speculative philosophers and representatives of Neo-Confucian thought who posited periodic periods of chaos giving way to renewed constructive evolution.¹² Needham theorizes that cyclical models of time tend to support a view of salvation as escape from temporality, such as posited in the Platonic realm of ideas, the spaceless and timeless reality of Plotinus, the Greek mystery religions, and certain schools of Hindu and Buddhist thought. He states further that in Indo-Hellenic thought space predominates over time, so that the temporal world is much less real than the world of timeless forms in contrast to the Judaeo-Christian perspective in which time predominates over space, making temporality directed and meaningful, allowing salvation to take place through, not despite history.¹³

According to Needham, Chinese civilization manifested elements of both traditions. In addition to the above mentioned Taoist-Neo-Confucian cyclical theories there existed a strong tradition emphasizing the linear aspects of time

represented particularly by the Confucian bureaucracy concerned with the study of the past as aid to learning proper conduct for the present and future. Needham fails to mention (or possibly recognize) that this apparent inconsistency actually represents an essential characteristic of Chinese thought, the ability to accept simultaneously two or more views which might appear contradictory to those schooled in the principles of Aristotelean logic. By stressing the linear orientation of Chinese temporal perspectives he misses the opportunity of showing the extensive parallels between Taoist mysticism (which he dismisses as unscientific) and the contemporary quantum-relativistic models of post-Einsteinian subatomic physics.

In the Western philosophic tradition, the problem of time versus eternity was first posed in the dialogue of Heraclitus, the champion of change whose eternal fire symbolized the permanence of transformation, and Parmenides who considered change (i.e. the passage of time) an illusion. It appeared in ever new incarnations until Pascal, this seventeenth century "Existentialist" found himself painfully impaled on the dual prongs of finitude and infinity. For Kant, time was a pure a priori intuition, necessary for constructing the phenomenal world. The noumena exist outside of space and time. Hegel, in a manner reminiscent of Heraclitus, reconciled the opposites in a process of "dialectical timelessness, an eternal returning-upon-itself where the

past was continuously appropriated to the present and history was drawn into the infinite time of final fulfillment which annulled temporal succession.¹⁴ Kierkegaard considered human beings at least potentially capable of stopping time through a conscious "leap of faith" into the "Moment," the nunc stans, the intersection of time and eternity. "Man is the synthesis of the infinite and the finite, of the temporal and the eternal, of freedom and necessity, in short he is a synthesis."¹⁵ Nietzsche sought to escape temporality by restating the ancient concept of eternal recurrence: "You teach that a great year of Becoming exists, a monster of a great year: like a sand glass it must everlastingly turn itself over, so that it can run out over and over again . . ."¹⁶ Camus, in contrast to Kierkegaard, refused the solace of eternity by positing the "absurd man . . . who is not apart from time."¹⁷ Heidegger took the final step toward absolutizing finitude and temporality by defining Man as "being-towards-death," time incarnate. His pessimism was challenged by Jaspers who returns to a concept similar to Kierkegaard's "Moment," "the paradox of a unity of temporality and eternity."¹⁸ It is "a present that has attained fulfillment," permitting us "to cast anchor in the eternal origin. Guided by history to pass beyond all history into the Comprehensive--that is the the ultimate goal which, though thought can never reach it, it can nevertheless approach."¹⁹

Jaspers' "Comprehensive" which can only be approached not appropriated through the process of reason might reveal itself through alternate modes of understanding which are not limited to the categories of ordinary thought and language. Paradoxically, it is at this very juncture that mystical a-rationality intersects with the methods of twentieth century theoretical physics. In the words of Fritjof Capra:

In modern physics, the universe is thus experienced as a dynamic, inseparable whole which always includes the observer in an essential way. In this experience, the traditional concepts of space and time, of isolated objects, and of cause and effect, lose their meaning. Such an experience, however, is very similar to that of the Eastern mystics. The similarity becomes apparent in quantum and relativity theory, and becomes even stronger in the 'quantum-relativistic' models of subatomic physics where both these theories combine to produce the most striking parallels to Eastern mysticism.²⁰

Regardless of how human beings have defined time, there has been, as this selective survey of crosscultural theories of temporality shows, general agreement on considering time, in some manner or another, as inextricably intertwined with its obverse, eternity or "un-time." Eternity, as a dimension outside of temporality, must be strictly distinguished from "bad infinity," to use a Hegelian term, which consists in an endless chain of succeeding temporal moments, and is, in a sense, no more than time multiplied by infinity or infinity expressed in terms of time. While "bad infinity" is generally symbolically envisioned as a line, "un-time" is often represented as a point, a "moment" which is at once never and forever. The term Chiliastic Soul has been

adopted in order to provide a linguistic category for a variety of subjective human experiences of that kind of "moment" of consciously appropriated atemporality, recorded in Eastern and Western religious, metaphysical, and literary writings.

Definition of "Chiliastic Soul"

The term "chiliastic," from the Greek chilioi, a thousand, specifically refers to millenarian thinking, i.e. thinking related to the doctrine that prior to the end of time Christ will reign on earth for a thousand years (or, if the period "a thousand years" is interpreted according to common Hebrew usage, for a very long, possibly infinite period of time). Its more general connotation involves the universal abiding faith in a future era of timelessness and peace with no specific references to Christ.

It is in this latter sense that the twelfth century monk Joachim of Fiore prepared his followers for the dawning of the Age of the Holy Ghost which, he believed, would supersede and fulfill the earlier eras of the Father and the Son, respectively. The Father's reign of law marked by slavish submission and the Son's reign of grace marked by filial piety would yield to perfect love, absolute freedom and the fullness of knowledge. The Augustinian struggle between the two antithetical cities would be resolved. To Joachim, the persons of the trinity represented stages or

moments of cosmic development, of divine and human self actualization. His chiliasm is pervaded by his ardent longing for a "new man," a kind of "overman," liberated from the fetters of individualistic isolation, selfishness and time. Joachim's teachings, while officially condemned by the Fourth Lateran Council in 1215, continued on as a powerful undercurrent of medieval thought in the form of the Holy Ghost movement.²¹

The term "soul" refers to the immortal or spiritual essence of a person or, by extension, particularly if combined with "world" or "absolute," the immaterial, essential center of the universe as expressed in the Hindu atman-brahman and the Chinese tao.

By combining the two terms "chiliastic" and "soul" we arrive at a concept of "soul" which is cosmic as well as individual, in the future as well as outside temporality, representing therefore a coalescence of time and timelessness with the added characteristics of perfect knowledge, peace and unity, the unio mystica of the European Middle Ages and the atman-brahman identity (advaita, non-duality)²² of the Vedanta. The Chiliastic Soul involves a stepping-out of the spatio-temporal world of discrete selves and conflicting demands into a timeless, transcendent realm of spiritual values where the objective and subjective are reconciled into wholeness, a revolutionary change in human consciousness, a dimensional leap, an ascent to a realm

beyond being and nothingness, the ontological self.

Obviously, the term Chiliastic Soul does not refer to something whose independent existence can be objectively verified. From a scientific point of view its status must remain purely psychological and subjective. It can be known and examined solely as a creation of human minds. This, however, does not impinge upon its essential role as conscious or unconscious shaper of thought. Carl Gustav Jung who has investigated such experiences extensively writes:

Not unnaturally, we are at a loss to see how a psychic experience of this kind . . . can be formulated as a rational concept . . . We could compare this only with the ineffable mystery of the unio mystica, or tao, or the content of Samadhi, or the experience of satori in Zen, which would bring us to the realm of the ineffable and of extreme subjectivity where all the criteria of reason fail. Remarkably enough, this experience is an empirical one in so far as there are unanimous testimonies from the East and West alike, both from the present and the distant past, which confirm its unsurpassed subjective significance. . . . It is and remains a secret of the world of psychic experience and can be understood only as a numinous event, whose actuality, nevertheless cannot be doubted any more than the fact that light of a certain wavelength is perceived as "red"--a fact which remains incomprehensible only to a man suffering from red-green blindness.²³

PART ONE: THE PATH OF BECOMING

CHAPTER ONE

THE CHILIASTIC SOUL IN HEGEL

The Path of Comprehension

The original title of Hegel's Phenomenology was Wissenschaft der Erfahrung des Bewusstseins. It is impossible to translate this title into English (or even to understand it in German) without having first comprehended the work to which its refers. "Wissenschaft" for Hegel is most emphatically not "science" in the sense of natural or empirical science. Neither is it limited to "a systematic and comprehensive analysis of concepts,"¹ although this interpretation comes much closer to Hegel's meaning than the former. Wissenschaft in the context of Hegel's philosophy refers to the "systematic unfolding of the life of the absolute Concept."² Hegel's philosophy ultimately collapses world into Christ³, conceiving of God as Being Itself, oscillating between cause and substance while transcending both, the living center from which everything proceeds in an eternal, self-generating process, the dialectical movement of infinite substance uniting with finite subject. For Hegel,

religion and philosophy have the same content which they express in the modes of mythos and comprehension respectively. The purpose of philosophy is knowledge of God, the content of faith to be rendered in speculative and systematic form.⁴ The content of Christianity as well as of philosophy is the divine become flesh,⁵ a paradox to human reason⁶ which fails to comprehend that it is within its own finitude that true consciousness of the divine is posited.⁷ Knowledge of Christ can only be realized in recognition of the path of world history understood as the unfolding of the Concept and the ascent of the finite spirit to reconciliation. Since Hegel identifies the Concept with God we might consider translating Wissenschaft as "theology." Iljin describes the self-determination of the absolute Concept as constituting simultaneously a "wissenschaftlicher und theogenetischer Prozess"⁸--a speculative-scientific and theogenetic process. Every speculative law, every category of Wissenschaft, he writes, is also a mode of divine being. Hegel's systematic philosophy constitutes the living history of divine struggle, suffering and ascent. Wissenschaft is the reconciliation of all fundamental dualisms such as soul-body, subject-object, finite-infinite, possibility-actuality. As it evolves it both cancels and preserves each successive stage of its unfolding. It is negation as it recognizes all finite positions as essentially futile. It is affirmation as it creates itself.

Erfahrung is not simply "experience." The German word contains the root of fahren, driving or riding in some kind of vehicle. Erfahrung has connotations of moving, journeying, exploring, learning by travelling.

Bewusstsein is more than its dictionary equivalent, consciousness. Literally it means "being conscious" or "conscious beingness."

Based on the above, a possible alternative translation of Wissenschaft der Erfahrung des Bewusstseins might be "Systematic Theological Exploration of Consciousness."

Phänomenologie des Geistes, the full title by which the work is now known, presents another linguistic puzzle. What, exactly, does Hegel mean by Geist? In standard translations the word has been rendered either as "spirit" or "mind." Neither term precisely captures the German connotation which is somehow richer and more inclusive as well as more ambiguous than its English "equivalents." Referring to Hegel's placement of a Heraclitus quote, "the soul - psyche - is that which augments itself out of itself," as introductory motto on the title page, Gustav Mueller argues for the possibility of translating Geist as "soul."⁹ Hegel's "Absolute Spirit" might yet reveal itself as "Absolute Soul," an intriguing proposition, considering the topic of this study.

The Phenomenology starts out with Geist as consciousness completely immersed in organic nature, that is, rudimentary awareness of internal states and the environment

necessary for individual survival. In time it liberates itself from this safe but confining womb and eventually achieves universality of comprehension, becoming conscious of others as well as self. Individual consciousness is transcended in corporate consciousness of society with its moral and pedagogical demands, and finally reaches absolute status in the spheres of art, religion and philosophy.

Hegel describes this process in his "Preface" to the Phenomenology as analogous to the bud evolving the blossom which in turn transforms itself into the fruit.¹⁰ While from a limited perspective each of those separate manifestations could be viewed as a false form to be supplanted by one more true, Hegel insists that all the passing stages are inherently connected by the internal necessity of the essential nature of the unfolding Whole, that as moments of an organic, dynamic process each of them is equally true and necessary to the life of the Whole.

This analogy is useful in exploring Hegel's notion of dialectic as the essential mode of life of the Concept as a continuous splitting apart into ever new contradictory sub-concepts.¹¹ The dialectic is the a priori condition of the speculative object. The very fabric of reality is an oscillating process. The philosopher thinks dialectically only because his object, the Concept, lives dialectically.¹² According to Iljin, this dialectical "process" is independent of either space or time since the speculative Concept

has neither physical extension nor duration. It creates "immortal" contents which are both mutually exclusive and reconciled, remaining forever suspended in speculative synchronicity.¹³ To the human mind, accustomed as it is to thinking of process solely in temporal terms this statement must appear a meaningless exercise in fatal sophistry.

In the following, I shall sketch out a somewhat more detailed itinerary of the path taken by Geist on its way toward self-comprehension and realization.

As previously mentioned, the journey begins with unmediated consciousness manifested through atomistic individuals incapable of communicating awareness of particulars. This stage of encapsulated awareness gives way to Wahrnehmung, "grasping as true," perception, which is in turn transcended in conceptual comprehension which is characterized by the dual movement of object (or other) and self recognition. The crucial point of self-consciousness has been reached.

The self-conscious subject initially posits himself exclusively in relation to others, using them as means toward self-aggrandization. As master (Herr), he confronts the serf (Knecht),¹⁴ without realizing that the apparently dependent slave is essentially free in relation to the products of his creative labor while he, the supposedly free master, is in actuality utterly dependent on the former as affirmation of his imagery independence and superiority.

The next stage is that of Stoic resignation and Sceptic despair. Consciousness has become narcissistic, seeking chimeric freedom by denying relations to others. The expanding and ascending spiral of the dialectic has completed its first full revolution, arriving on a higher level at the equivalent of the initial stage of atomistic isolation, the "unhappy and internally divided consciousness," "das un-glückliche, in sich entzweite Bewusstseyn."¹⁵

Consciousness evolves Vernunft, comprehension. In its theoretical incarnation as abstract reason it reduces living nature to logical abstraction, a dead, ossified system. In its practical incarnation as comprehensive self-consciousness, it retraces, again on a higher level, the experiences of simple self-consciousness, seeking to posit itself, passing through stages of encapsulated self-involvement, recognizing the limitations of the spiritual zoo, "das geistige Thierreich,"¹⁶ and finally finding temporary moorings in corporate practical activity within the context of the human community. Geist has been reached, but the "divine" odyssey has barely begun.

The lowest level of the social sphere of communal life is represented by Sittlichkeit, unreflective morality which is characterized by unquestioning obedience to rules, laws and institutions. This rigid adherence to uncomprehended forms eventually causes the disintegration of society as individual reactions struggle to assert themselves. In the

resulting era of social fragmentation, Geist assumes once again the guise of alienation and self-estrangement. As countermeasure to this unpleasant state of affairs, a new incarnation of the alienated Geist appears on the stage, Bildung, intellectual and artistic cultivation or education.

The spiral path continues on. Comprehensive consciousness manifests itself in two forms, the one called base or niederträchtig and its counterpart, called noble or edelmüfig. In a manner reminiscent of the previously discussed master-serf relationship, noble consciousness feeds on the repression of its subjects who demonstrate their actual nobility by revolting against meaningless authority and institutions.

The unhappy and internally divided consciousness takes on a new identity as lacerated consciousness, zerrissenenes Bewusstsein, incapable of resolving its internal conflicts. Two kinds of temporary resolutions develop, irrational faith in an imaginary heaven of absolute perfection and the pure, disinterested contemplation of the Enlightenment, die reine Einsicht. This stage of abstract subjectivity reveals itself as ultimately barren and impotent and explodes into revolutionary conflagration. Another manifestation of Geist has negated itself in attempted self-affirmation.

Alienated Geist has abolished itself, only to emerge as true morality, a higher stage of Sittlichkeit, reflective rather than blind. This, seiner selbst gewisse Geist

(Geist, "spirit," certain of itself), introduces the notions of duty and obligation, requiring responsible mediation of conflicting goods. This kind of moral universe presupposes the assumption of a divine law giver as well as personal immortality. These abstract guardians of morality eventually undermine its very foundation by seeking to replace individual accountability by rigid rules. Gewissen (conscience) internalizes morality by comprehending itself as free agent identical with universal moral law. It gives concrete form to previously abstract notions of obligation.

Conscience participates in a community of free moral agents who acknowledge their guilt and engage in reciprocal forgiving. Self and other are reconciled in awareness of essential subject-object identity. The theme of Ich = Ich, I = I, a formulation reminiscent of the Vedantic atman = brahman equation, is sounded for the first time and introduced as "God appearing in the midst of those who know themselves as pure knowing."¹⁷

This stage of moral reconciliation is no more than a necessary moment in the evolution of the Whole. The religious sphere is traversed next. Again the initial levels of sense-awareness, perception, and comprehension are retraced. From indeterminate animism, Geist proceeds by way of natural polytheism to the worship of idols, artistic attempts at giving finite shape to the infinite. Geist finds a voice in the songs of mythic poets and attains self-consciousness in

tragedy. Unhappy consciousness appears in yet another incarnation, the comic irony of having inessential divine substance confronted by an essential human subject.

While divine substance has come close to subjectivity in the artistic religions the process is not completed until Geist becomes fully conscious of itself as concretely existing self-conscious soul or spirit in revealed religion. Infinite substance unites with the finite subject in the concrete universal. That which reveals itself, the Concept, Begriff, and that to which it reveals itself, comprehensive human consciousness, are two forms of absolute prime reality, the identity of identity and non-identity. "The incarnation of the divine essence, the fact that it has the immediate and essential form of self-consciousness, that is the simple content of absolute religion."¹⁸

In revealed religion, Geist has almost achieved self-comprehension, but is still dependent on another, the congregation, the subjective substance of the world, which relies on representational rather than conceptual thinking and is not yet identical with its knowledge of itself as spiritual self-consciousness. It has not yet fully become the absolute Geist which it only apprehends through faith as another, the separate God of Christianity.¹⁹ Thus, Geist in absolute religion appears as self-consciousness which does not yet know itself as such. Yet another delusion must be left behind.

The resolution again consists in the dialectical negation of negation. Time, the fate and necessity of the unperfected Geist must be transcended.²⁰ Geist is the process of its own becoming, the transformation of the in itself into the for itself, of substance into subject, of object of consciousness into object of self-consciousness, the transcended object or Concept. It is the circle which returns into itself, presupposing for its beginning that which it only reaches in the end. The essential truth is the living and self-conscious Geist comprehending itself in and as the Concept. "Aus dem Kelche dieses Geisterreiches schäumt ihm seine Unendlichkeit."²¹ "Out of the chalice of this realm of spirits foams his own infinity." With these words Hegel concludes the Phenomenology. There is nothing static, closed or final about this image. Hegel's "circle which returns into itself"²² is the philosophical equivalent of the ancient uroboros, the serpent devouring its tail, self-destructive and generative, a symbol of the ultimate "One, who proceeds from the clash of opposites, . . .".²³ All of history, six hundred odd pages of the Phenomenology, time itself are collapsed into this moment, this nunc stans which is simultaneously not stans at all, in the sense of static duration, but bubbles forth (the particle physicist's bubble chamber comes to mind) in ceaseless activity the foam-illusion which is infinity-ultimate-reality. The uroboros has become the circular edge of the chalice, Chris-

tian symbol of the mystery of transubstantiation and transformation. The "end" of history is not an end at all. It is an a-temporal, eternal moment of perfect comprehension and insight into the essential-existential reality of the ultimate, the dynamic "structure" of the Whole, the Concept which is at once itself and the process of reflecting upon itself as process reflecting upon itself and so on ad infinitum. Absolute Geist in the form of Absolute "Knowledge" which explodes all categories of finite rationality is "that which augments itself out of itself"--the "Chiliastic Soul."

The Problem of Intellectual Intuition

In order to establish at least the possibility of considering Hegel's Absolute Geist a philosophical version of the Chiliastic Soul which is essentially a mystical concept, I must deal with the myth, partially rooted in Marx' distorted interpretation, of Hegel as uncompromising, rigorous rationalist who rejected all types of intuition. My discussion takes exception to Stanley Rosen's analysis in "Hegel and Intellectual Intuition: A Critique" in the concluding chapter of G. W. F. Hegel: An Introduction to the Science of Wisdom.

Rosen states, quite correctly, that Hegel severely criticizes and ultimately rejects Greek noetic intuition as well as the Neo-Kantian intuition of Fichte and Schelling as either empty of all determinate content or expressive of the

immediate and incomplete element of form as separate abstraction.²⁴ Intuition is inextricably tied to sensuous images. The insights it achieves can at best be felt not rationally comprehended. In contrast, Rosen argues, Hegel's goal is a

world, which is the resolution of the classical separation of "Whole" from "All" and is itself understood, or rendered fully rational, by dialectico-speculative reason, which grasps the Absolute as the pulsation-process externalizing itself in its finite productions.²⁵

Rosen considers Hegel's rejection of intellectual intuition a fatal flaw in his philosophic system because Hegel presents no acceptable alternative for traditional modes of intuition while paradoxically remaining ultimately incapable of demonstrating

how he is able to explain the formation process or to identify the Absolute in and as the dialectical oscillations of its productions. What we require is an account of intuition that sees both forms and their oscillations, or determinations and their negations, and so is the appropriate foundation for a logical account of the Whole as a One differentiating itself I suppose this was Hegel's intention, Nevertheless, . . . , I am unable to see that Hegel carried out his intention successfully.²⁶

This criticism can be countered in two ways. First of all, Hegel's Vernunft which yields absolute knowledge or the Concept as discussed in the previous section of this chapter cannot be identified with reason. Even the term "comprehension," while constituting a far more acceptable alternative, is somehow pale and bloodless compared to Hegel's apotheosis of Vernunft. Vernunft, precisely because it is the ontolog-

ical a priori as well as the logical consequent of intuition, Einsicht, both cancels and preserves intuition as necessary moment in the life of the Whole. In the light of absolute knowledge all previous contradictions have been resolved. Absolute knowledge "contains" within itself the oscillating polar forces of discursive reason and intuition. It is the alternative to traditional modes of intuition which Rosen fails to see.

Rosen's failure to do so is intimately connected with my second challenge to his criticism. Despite his brilliant analysis of Hegelian thought, Rosen ceases to think dialectically precisely when this mode of thought is most essential. He sees only contradiction not reconciliation. He recognizes that intuition is "present at the beginning (as the antecedent of representation and thinking) and at the end of knowledge."²⁷ But he does not dare take this insight to its radical conclusion that Hegel's Vernunft is at once "intuitive reason"²⁸ and "thinking intuition."²⁹ Iljin, realizing that it is futile to attempt to "prove" the dialectical process as the objective mode of life of the speculative object³⁰ which can only be revealed to the "eye of thought"³¹ concludes that "Hegel, according to his philosophical method was not a dialectician but an intuitionist; or more appropriately expressed, Hegel is and remains an intuitively-rational clairvoyant."³² This proposition directly contradicts Rosen's assertion that intuition "is not

a functioning component of the dialectico-speculative thinking itself.³³ Intuitive contemplation emerges not merely as "functioning component" in Hegel's thought but as essential element.

Thought which became contemplation while nevertheless remaining thought; and contemplation which completely permeated thought without losing the latter's abilities and gifts opened up for the philosopher access to the object which contained within itself the tendency toward "internal contradiction."³⁴

It is Hegel, the "intuitively-rational clairvoyant," who envisions world history as the passage of God through time, a process of divine and human self-actualization which culminates in the transcendent reality of the Chiliastic Soul. It is only after he has intuitively grasped the fundamental one-ness of reality that he seeks to explain it in terms of the dialectic.

CHAPTER TWO
THE CHILIASTIC SOUL IN JUNG

The Path of Individuation

While Hegel, the philosopher, tackles the staggering task of describing the path of Geist as it becomes conscious of itself as Geist, the spiritual odyssey from the absolute, "divine" perspective, Jung, the psychiatrist appears to be less concerned with divine actualization than human self-actualization. His major concern, at least initially, is the development of individual men and women into what they are meant to be, the spiritual odyssey from the human perspective.

This process of realizing one's true selfhood, Jung calls "individuation," which he defines as "the process by which individual beings are being formed and differentiated; . . . distinct from the general, collective psychology."¹ He also refers to it as "becoming a single, homogeneous being, . . . becoming one's own self,"² stating that we "could therefore translate individuation as 'coming to selfhood' or self-realization."³ Individuation occurs through the recognition and assimilation of certain archetypal elements.

types and thereby becoming conscious of at least some of the activities of the collective unconscious.

By archetype Jung means a "primordial image" which is "common to entire peoples or epochs."⁴ It is a dynamic fragment of the psyche, representing a "mode of psychic behavior,"⁵ an "'irrepresentable' factor which unconsciously arranges the psychic elements so they fall into typical configurations, much as a crystalline grid arranges the molecules in a saturated solution."⁶

By unconscious Jung means "an exclusively psychological concept, and not a philosophical concept of metaphysical nature."⁷ It refers to "all psychic contents or processes that are not conscious, i.e. not related to the ego . . . in any perceptible way."⁸ It consists "of two layers: a superficial layer, representing the personal unconscious, and a deep layer, representing the collective unconscious."⁹ The former contains "the still active residues of the past as well as the seeds of the future"¹⁰ as they pertain to one's individual history. The latter contains the "mythological associations, the motifs and images that can spring up anew anytime anywhere,"¹¹ the remnants of our primordial past, previously considered under "archetype."

According to Jung the path of individuation involves the conscious appropriation of certain archetypes. Thus, paradoxically, we attain a higher level of individual self-hood, that is uniqueness, precisely by extending our

personal roots into the common waters nourishing all of humanity.

In a process analogous to Hegel's Geist actualizing itself along a "path of doubt and despair"¹² which involves the painful realization of the futility of all finite positions, individuals, according to Jung must face the truth about themselves, must stop pretending that appearance is reality. On our journey of self discovery we first encounter the shadow, "that hidden, repressed, for the most part inferior and guilt-laden personality whose ultimate ramifications reach back into the realm of our animal ancestors and so comprise the whole historical aspect of the unconscious."¹³ The shadow represents everything we despise and do not wish to admit about ourselves and which, as long as it remains unconscious, we tend to project on others, hating them for that which we dare not admit about ourselves. Difficult though it may be, the shadow must be confronted, not in order to be exorcised or totally repressed but in order to be "put to a useful purpose."¹⁴

Next we must come to terms with the anima/animus syzygy, the woman in the man and the man within the woman, an archetype symbolizing "all those common human qualities which the conscious attitude lacks."¹⁵ Anima and animus are the complements of the persona, the conscious mask we wear for all to see. They must be conquered and transformed into functions of the relationship between the conscious and the

unconscious. "In the second half of life," writes Jolande Jacobi, "the goal is above all the psychic coniunctio, a union with the contrasexual within one's own inner world and with its image-bearer in the outer, in order that the 'spiritual child' may be born."¹⁶ The "spiritual child," of course is none other than the realized self.

The anima/animus assimilation may prepare the way for yet another encounter, one not quite as universal as those discussed previously but of crucial importance when it does occur--the encounter with the wise old man/Great Mother syzygy, also referred to as the mana personality,¹⁷ a mysterious figure appearing both as demon¹⁸ and a being of "superior wisdom" or "superior will"¹⁹ reminding us of "our unfortunate kinship with the gods."²⁰ The dissolution-assimilation of the mana personality leads us to the central archetype, the self, originally experienced as "an actual, living something, poised between two world-pictures and their darkly discerned potencies."²¹

This "something" is strange to us and yet so near, wholly ourselves and yet unknowable, a virtual centre of so mysterious a constitution that it can claim anything - kinship with beasts and gods, with crystals and with stars. . . .²²

I have called this centre the self. Intellectually, the self is no more than a psychological concept, a construct that serves to express an unknowable essence which we cannot grasp as such, since by definition it transcends our power of comprehension. It might equally well be called the "God within us." The beginnings of our whole psychic life seem to be inextricably rooted in this point, and all our highest and ultimate purposes seem to be striving towards it. This paradox is

unavoidable, as always, when we try to define something that lies beyond the bourn of our understanding.²³

The Expanding Self

The central problem, the very crux of Jungian psychology has revealed itself as something which cannot be captured within the net of analytical thought. Again and again, throughout his work, Jung seems to check himself, to make a serious and concerted effort to remain a scientist and nothing but a scientist, and again and again he fails--unable and ultimately unwilling to abandon his vision of the whole. He writes,

Sensing the self as something irrational, as an indefinable existent, to which the ego is neither opposed nor subjected, but merely attached, and about which it revolves very much as the earth revolves round the sun--thus we come to the goal of individuation. I use the word "sensing" in order to indicate the apperceptive character of the relation between ego and self. In this relationship nothing is knowable, because we can say nothing about the contents of the self. The ego is the only content of the self that we do know. The individuated ego senses itself as the object of an unknown and superordinate subject. It seems to me that our psychological inquiry must come to a stop here, for the idea of a self is itself a transcendental postulate which, although justifiable psychologically, does not allow of scientific proof.²⁴

He does not follow his own advice, written down at some point between 1912 and 1934.²⁵ His "psychological inquiries" did subsequently not only not "come to a stop here," at the edge of rationality, but instead concentrated with ever more pressing urgency not merely on "psychological

facts on the borderline of the knowable"²⁶ but on the ineffable beyond. This obsession takes him from the private worlds of his clients' dreams and visions into the realms of alchemy, astrology, mysticism and Oriental religions. There he finds what might be considered one-dimensional traces or projections of a multi-dimensional reality which in itself must remain an unknowable noumenon. He also finds a new voice--a peculiar language of highly charged images and symbols, a metaphoric language traditionally characteristic of religious and poetic expression and scrupulously avoided by those who call themselves "scientists."

One of Jung's favorite symbols for the self is the mandala, originally "the ritual or magic circle used in Lamaism and also in Tantric yoga as a yantra or aid to contemplation."²⁷ Mandalas are regular, geometric forms, usually based on the circle, square, and more rarely, the polygon. They symbolize the process of making order out of chaos and are representations of the personality's efforts in finding its true center, the "mid-point" or self.

Ultimately, the mandala, whether it appears in the form of the t'ai-chi t'u, the Chinese "Diagram of the Supreme Ultimate," or the Christian cross, represents that paradoxical union of all opposites which we call the self. The cross is the symbol of Christ not merely or even primarily because of the historic event of the crucifixion (which Jung might consider an instant of synchronicity). It is the symbol of

Christ because the dogmatic figure of the God-Man can only be described as a fusion of opposites. He is the intersection of finitude-infinity and individuality-universality. "As a historical personage Christ is unitemporal and unique; as God, universal and eternal. Likewise the self: as the essence of individuality it is unitemporal and unique; as an archetypal symbol it is a God-image and therefore universal and eternal."²⁸

"The mandala symbolizes," Jung writes, "by its central point, the ultimate unity of all archetypes as well as the multiplicity of the phenomenal world, and is therefore the empirical equivalent of the metaphysical concept of a unus mundus."²⁹ According to Jung, the Western equivalent of the Eastern mandala mysticism is the alchemical mysterium coniunctionis. Quoting from Gerard Dorn's Theatrum Chemicum,³⁰ Jung writes

We conclude that meditative philosophy consists in the overcoming of the body by mental union [unio mentalis]. This first union does not as yet make the wise man, but only the mental disciple of wisdom. The second union of the mind with the body, shows forth the wise man, hoping for and expecting that blessed third union with the first unity [i.e., the unus mundus, the latent unity with the world]. May Almighty God grant that all men be made such, and He may be one in All.³¹

Jung then goes on to describe how Dorn considered a mental union merely the first step of a process, leading to a second stage in which the spirit-soul unity is joined to the body, and culminating in a future consummation of the mysterium coniunctionis by complete merging of the unity of

spirit, soul, and body with the original unus mundus, the chymical marriage. "Already in the sixteenth century, Gerald Dorn had recognized the psychological aspect of the chymical marriage and clearly understood it as what we would today call the individuation process."³²

If readers should begin to feel uncomfortable with Jung's methodology and his habit of interpreting data in a manner most conducive to supporting his theories, they should remember that it is not the purpose of this study to point out reasons for agreeing or disagreeing with Jungian conclusions but merely to find elements of the "Chiliastic Soul" in Jung's thought, whatever its origins or scientific validity. Jung's discussion of Dorn is relevant precisely because it ultimately reflects the Jungian concept of self.

Dorn correctly recognized that the entity in which the union took place is the psychological authority which I have called the self. The unio mentalis, the interior oneness which today we call individuation, he conceived as a psychic equilibration of opposites "in the overcoming of the body," a state of equanimity transcending the body's affectivity and instinctuality. The spirit which is to unite with the soul, he called a "spiracle [spiraculum] of eternal life," a sort of "window into eternity" (Leibniz), whereas the soul is an organ of the body and the body an instrument of the soul. The soul stands between good and evil and has the "option" of both. It animates the body by a "natural union," just as, by a "supernatural union," it is endowed with life by the spirit.

But in order to bring about their subsequent reunion, the mind (mens) must be separated from the body--which is equivalent to "voluntary death"--for only separated things can unite. . . . The aim of this separation was to free the mind from the influence of "bodily appetites and the heart's affections," and to establish a spiritual position which

is supraordinate to the turbulent sphere of the body.³³

The unio mentalis, then in psychological as well as alchemical language means knowledge of oneself. In contradiction to the modern prejudice that self-knowledge is nothing but a knowledge of the ego, the alchemists regarded the self as a substance incommensurable with the ego, hidden in the body, and identical with the image of God. This view fully accords with the Indian idea of purusha-atman. The psychic preparation of the magisterium as described by Dorn is therefore an attempt, uninfluenced by the East, to bring about a unity of opposites in accordance with the great Eastern philosophies, and to establish for this purpose a principle freed from the opposites and similar to the atman or tao. Dorn calls this the substantia coelestis, which today we would describe as a transcendental principle. This "unum" is nirdvandva (free from opposites), like the atman (self).³⁴

Jung points out that Dorn, in seeing the consummation of the mysterium coniunctionis as the union of the caelum with the unus mundus, expressly meant a unio mystica with the potential world, not an adaptation of the individual to the environment. This realization, Jung argues, is the result of Dorn's underlying assumption that ultimately all division and differentiation arise out of and return back into the One. Furthermore, this intuition of unity rests on the "basic psychic structure common to all souls, which, though not visible and tangible like the anatomical structure, is just as evident as it."³⁵

At times, Jung comes very close to committing himself openly to a monistic point of view. "The background of our empirical world thus appears to be in fact a unus mundus."³⁶ He is careful to use the term "appears to be" instead of

"is." This does little to reduce the force of conviction, particularly with the addition of the "in fact." He also attempts to mitigate this assertion by referring to it as a "probable hypothesis which satisfies the fundamental tenet of scientific theory: 'Explanatory principles are not to be multiplied beyond the necessary.'"³⁷ But again, this appears no more than a polite nod in the general direction of the scientific community.

The importance of alchemy in the study of the self lies for Jung not in the particular claims made concerning the nature of the physical world nor the experiments themselves or the surface denotations of the writings. It lies in its symbolic significance, that toward which it points rather than that which is directly stated. Jung studies the Theatrum Chemicum as he might analyze the psyche of one of his clients. As a cultural phenomenon it provides him with clues concerning the mysterious depths of the collective unconscious. We might use the analogy of a sailor, observing the ripples and changing colors upon the surface of the sea, looking for subtle indicators of the hidden world below, using his skill and years of practical experience to interpret signs which might be utterly meaningless to the unschooled eye.

Let us examine this process at work. Jung quotes a lengthy passage from Albertus Magnus' Liber octo captiulorum de lapide philosophorum, of which I am citing relevant

parts.

Quicksilver is cold and moist, and God created all minerals with it, and it itself is aerial, and volatile in the fire And it alone is the living spirit . . . It is the perennial water, the water of life, the virgin's milk, the fount, the alum, and [whoever] drinks of it shall not perish. . . . It is the serpent that rejoices in itself, impregnates itself, and gives birth in a single day, and slays all metals with its venom³⁸. . . As it is transmuted, so it transmutes

He then proceeds to interpret the passage as follows:

By introducing the modern concept of self we can explain the paradoxes of Albertus without too much difficulty. Mercurius is matter and spirit; the self, as its symbolism proves, embraces the bodily sphere as well as the psychic. This fact is expressed particularly clearly in mandalas.³⁹

If we stop for a moment and consider the above statement we must surely realize that it cannot possibly refer to "facts" in the ordinary sense. Mercury is a metal. In itself it has nothing to do whatsoever with the self. It becomes significant only after it has first been made into a symbol and consequently has been transformed into a metaphor pointing to another level of reality. As such it is one of the ripples on the surface of the collective unconscious.

Jung continues:

Mercurius is also the "water," which, as the text emphasizes, occupies a middle position between the volatile (air, fire) and the solid (earth), since it occurs in both liquid and gaseous form, and also as a solid in the form of ice. Mercurius shares this "aquaesitas" with water, since on the one hand he is a metal,, and on the other hand is liquid and evaporable. The deeper reason why he is so frequently compared with water is that he united in himself all those numinous qualities which water possesses. Thus, as the central arcanum, the . . . aqua permanens dominated alchemy from those remote

times when it was still the holy and blessed water of the Nile until well into the eighteenth century. In the course of time, . . . , it took on the significance of the Nous, with which the divine krater was filled so that those mortals who wished to attain consciousness could renew themselves in this baptismal bath; later it signified the aqua doctrinae and a wonder-working magical water. Its very ancient identification with the hydrargyrum, quicksilver, drew the whole Hermes Trismegistus tradition into the immemorially numinous sphere of the water's significance. This could happen all the more easily since its maternal aspect as the matrix and "nurse of all things" makes it an insurpassable analogy of the unconscious. In this way the idea of the "water" could gradually develop into the tremendous paradox of Mercurius, who as the "age-old son of the mother," is the Hermetic spirit, and, as a chemical substance, a magically prepared quicksilver.

The "serpent rejoicing in itself" (luxurians in se ipso) is the Democritean physis (natura) "which embraces itself" and is symbolized in the uroboros of Greek alchemy, a well known emblem of Mercurius. It is the symbol of the union of opposites par excellence The uroboros symbolizes the goal of the process but not the beginning, the massa confusa or chaos, for this is characterized not by the union of the elements but by their conflict.⁴⁰

The self is the uroboros, the unity of all its antithetical and complementary opposites, it is the dynamic process of its own becoming, the mysterious center which contains the whole, it is manifested in countless symbols and called a million names. It is everywhere and nowhere, temporal and timeless. It fuses the forces of light and the powers of darkness. It is the Abraxas of old. It is beyond the categories of understanding and yet it must somehow be grasped if we wish to realize our human potential.

Jung's path of individuation provides one method of catching fleeting reflections of the self, it is a path parallel in many respects to that taken by mystics all over

the world. Jung specifically refers to "the koans of Zen Buddhism, those sublime paradoxes that light up, as with a flash of lightening, the inscrutable interrelationships between ego and self."⁴¹

The self may reveal itself in events of synchronicity, "a coincidence in time of two or more causally unrelated events which have the same or similar meaning, which provides the a-temporal basis for symbolic meaning,"⁴² The casting of the coins, the counting of the yarrow stalks of the I-Ching are ancient ways of touching the unconscious by allowing us to grasp a situation as a whole and thus place "the details against a cosmic background--the interplay of the Yin and Yang."⁴³

Concerning synchronicity and the self Jung writes,

The "absolute knowledge" which is characteristic of synchronistic phenomena, a knowledge not mediated by the sense organs, supports the hypothesis of a self-subsistent meaning, or even expresses its existence. Such a form of existence can only be transcendental, since as the knowledge of the future or spatially distant events shows, it is contained in a psychically relative space and time, that is in an irrepresentable space-time continuum.⁴⁴

The fact that we are totally unable to imagine a form of existence without space and time by no means proves that such an existence is in itself impossible . . . It is not only permissible to doubt the absolute validity of space-time perception; it is in view of the available facts, even imperative to do so. The hypothetical possibility that the psyche touches on a form of existence outside space and time presents a scientific question mark that merits serious consideration for a long time to come.

The nature of the psyche reaches into obscurities far beyond the scope of our understanding. It contains as many riddles as the universe with its

galactic systems, If, therefore, from the needs of his own heart, or in accordance with the ancient lessons of wisdom, or out of respect for the psychological fact that "telepathic" perceptions occur, anyone should draw the conclusion that the psyche, in its deepest reaches, participates in a form of existence beyond space and time, and thus partakes of what is inadequately and symbolically described as "eternity"--then critical reason could counter with no other argument than the "non liquet" of science.⁴⁵

Consciously or unconsciously, Jung, in more than ten thousand pages of scholarly writing extending across almost six decades of creative outpouring, ultimately sought but one goal which by its nature is forever denied to the exertions of reason--the vision of ultimate reality. In 1916, the same year he wrote "The Structure of the Unconscious," basis of the expanded "The Relations between the Ego and the Unconscious," published in 1934 and containing the above mentioned exhortation to scientists to remain within the boundaries of the empirically verifiable, he also wrote Septem Sermones ad Mortuos, "Seven Sermons to the Dead" which was subsequently privately printed under the pseudonym Basilides. He begins this mysterious work cast in purposely obscure and anachronistic language with the following passage:

Die toten kamen zurück von jerusalem, wo sie nicht fanden, was sie suchten. Sie begehrten bei mir einlass und verlangten bei mir lehre und so lehrte ich sie: Höret: ich beginne beim nichts. Das Nichts ist dasselbe wie die Fülle. In der unendlichkeit ist voll so gut wie leer. Das Nichts ist leer und voll. Ich könnte auch ebenso gut etwas anderes von ihm sagen, z. B. es sei weiss oder schwarz oder es sei nicht, oder es sei, Ein unendliches und ewiges hat keine eigenschaften, weil

as alle eigenschaften hat.⁴⁶

"The dead," Jung writes, assuming the identity of a second century Gnostic, "returned from Jerusalem where they had not found what they had sought. They knocked at my door and asked me to teach them and so I taught them." This is the language of incantation and poetic vision, reminiscent of Nietzsche's Thus Spoke Zarathustra. Jung/Basilides continues. "Hearken: I begin with the Nought. The Nought is the same as the All. In infinity fullness and emptiness are one. The Nought is full and empty." We recognize echoes of Jung's "description" of the self as "meta-rational" experience of the absolute. He proceeds, "I might just as well say something else. I might say, for example, that it is black or white, nothing or something. The infinite and eternal has no characteristics because it has all characteristics." Ultimately, Jung, the empirical scientist would always remain Jung, the secret clairvoyant in search of the--"Chiliastic Soul."

CHAPTER THREE

THE CHILIASTIC SOUL IN HESSE

The Path of Awakening

As early as 1899 when he was barely twenty-two, Hermann Hesse sounded the basic theme of his subsequent work and life--the inner vision of himself as one in search of ultimate meaning beyond and yet somehow, paradoxically, within the world. In "Incipit vita nova," he describes something which can only be called a mystic experience following a period of utter alienation and depression.

In my life, raised up out of the desert, I sensed a golden foundation, a power and a law, according to which, as I felt with magnificent amazement, everything old and new would rearrange itself into noble and crystalline forms to unite with all things and wonders of the world in beneficial alliances.

Incipit vita nova. I have become a new man, a miracle to myself, simultaneously at rest and active, receiving and giving, the owner of treasures the most precious of which I probably do not as yet know myself.¹

This experience is described as amazing, astounding, unexpected, a sudden rupture of finitude into infinity, a symbol of transformation.

Already in this passage we see Hesse's intuitive awareness of the tension of opposites within his own psyche, that

chaotic struggle which somehow, inexplicable, dissolves into pure, crystalline perfection and order, a prefiguration of the "glass bead game" of his maturity.²

For the first time, an experience of awakening or enlightenment is recounted within the context of counterpoised spiritual death and despair. Unconsciously, implicitly he has set out on that spiral staircase of self-discovery which would constitute the thematic basis of his entire work.

More than thirty years later at the zenith of creative power, Hesse discusses "his" stages of humanization, Stufen der Menschwerdung, which represent the path of individuals as well as humanity as a whole, in the essay "Ein Stückchen Theologie."³

This path, Hesse states, has its beginnings in an irresponsible, preliminary stage of paradisean innocence which by its very dynamic nature leads into a level of law and guilt, the knowledge of good and evil, the conflicting demands of civilization. This stage is doomed to end in despair as we realize that perfect virtue and justice are forever beyond our finite reach. This despair culminates either negatively in annihilation or positively in a third realm of the spirit, an ascent to grace and salvation beyond the strictures of positive law and morality, a new and higher stage of irresponsibility, the realm of faith. In the Western tradition this stage involves the recognition that human beings are ultimately neither responsible for

their own imperfections nor the imperfections of the world since they are the servants of an all-powerful God or "It."⁴

In Eastern civilizations, Hesse continues, this path is described somewhat differently. In India, naive man, driven by fear and desire, seeks salvation. Through the practice of yoga he learns to control his passions and eventually comes to disregard the sensual world of illusion. This realization may lead to the ultimate recognition of the atman-brahman identity, the oneness of the human soul with the world soul.⁵

While Hesse's habit of generalization concerning "Indian" thought takes no account of the rich and varied tapestry of Indian religious and philosophic speculation which ranges from the pure materialism of the Cārvāka to the mystical idealism of Shankara, this may ultimately facilitate Western understanding of the underlying spirit of India, particularly since his conclusions coincide with those of such acknowledged authorities on Indian philosophy as Radhakrishnan who, in the introduction to A Sourcebook in Indian Philosophy states:

The tendency of Indian philosophy, especially Hinduism has been in the direction of monistic idealism. Almost all Indian philosophy believes that reality is ultimately one and ultimately spiritual. Some systems have seemed to espouse dualism or pluralism, but even these have been permeated by a strong monistic character. If we concentrate our attention upon the underlying spirit of Indian philosophy rather than its variety of opinions, we shall find that this spirit is embodied in the tendency to interpret life and reality in the way of monistic idealism. This rather unusual attitude is attribut-

able to the nonrigidity of the Indian mind and to the fact that the attitude of monistic idealism is so plastic and dynamic that it takes many forms and expresses itself in seemingly conflicting doctrines. These are not conflicting doctrines in fact, however, but merely different expressions of an underlying conviction which provides basic unity to Indian philosophy as a whole.⁶

It is this view that "reality is ultimately one and ultimately spiritual" which struck a responsive chord in Hesse's mind since it confirmed his own intuition of what I have called the Chiliastic Soul. This goal of spiritual unity, or non-duality, cannot be separated from the path leading toward its realization along a series of steps or stages.

According to Hesse, yoga is the Indian equivalent of the Western second stage, the striving for salvation through works and effort. The people of India, he generalizes, tend to overvalue yoga, confusing means and end, assuming that the saint or penitent is the one who has been saved, while, as a matter of fact, yoga in itself represents a dead end, leading only to despair.⁷

This constitutes an important point for the development of my thesis. I am not merely offering evidence for the presence of a Chiliastic Soul concept in the speculations of Hegel, Jung and Hesse, I also intend to show parallels in their respective paths leading toward the goal of ultimate unity. I believe, with Hegel, that the path cannot be separated from its goal and that the end result, which I call the Chiliastic Soul, constitutes the process of its own

becoming. Hesse's insistence that the second stage of humanization leads irrevocably into despair is analogous to Hegel's "unhappy or divided" or "lacerated consciousness" and Jung's observation that the assimilation of archetypes involves intense psychic pain. For all three thinkers the path is a dialectical process involving a stage of agonizing recognition of human limitation as prerequisite for further development.

Hesse goes on to state that only when yoga leads to grace and the adept awakens from the dream of the maya to knowledge of himself as atman, immortal spirit, one with ultimate reality, is he free to act or refrain from action, partake of life or withdraw from life without being essentially affected. His ego has merged with the self. Hesse's interpretation of maya here comes very close to that of Shankara to whom maya is not as much illusion as it is delusion, a cosmic stage play pretending to be something which it is not, full of half-truths and imprecisions. It is also akin to Plato's shadowy, phenomenal world, which, while imperfect, nevertheless both conceals and reveals the eternal realm of ideas. It is also similar to Hegel's unperfected Geist, gradually unveiling ultimate reality in dialectical progression. The Chiliastic Soul is realized once we overcome avidya, ignorance, and finally step out of the cave. In Hegelian terms this is represented as Geist knowing itself as Geist, and for Jung it is completed indi-

viduation involving the conscious appropriation of the central archetype, the self, the "God within us."⁸

Continuing his discussion of the path of awakening, Hesse briefly mentions Lao-Tze as presenting another form of the path to a state beyond guilt and morality where conscious effort has given way to letting go or letting be.⁹ We are miserable because we fail to identify ourselves with the tao of the universe. The tao which is our innermost self is the tao which existed before heaven and earth, it is the mother of the universe.

Irrespective of particular symbolism, Hesse states, the path is essentially the same, leading toward the recognition that ultimately there is only one humanity, one spirit.¹⁰

According to Hesse, the stages of humanization might be considered the developmental history of the soul. It is consistent--beginning with primitive, naive innocence followed by struggle for justice under the law leading to disillusionment and despair. Guilt is transcended in a figurative ascent out of hell into a new kind of innocence within a transformed, transfigured world. This third stage implicitly contains the vision of a fourth level, that of the pure being of the spirit no longer attached to the torture of becoming. This fourth realm, Hesse hastens to qualify, is only a Wunschbild, a wish projection whose actuality cannot be proven. "Ob aber dieses Wunschbild anders sei als ein holder Traum, ob es je Erfahrung und Wirklichkeit

geworden sei, ob jemals wirklick ein Mensch Gott geworden sei, darüber weiss ich nichts."¹¹ "Whether this wish projection is more than a lovely dream, whether it has ever become experienced actuality, whether a human being has ever become God, that I do not know." This rationalistic disclaimer is typical of Hesse's life-long ambiguous attitude toward the actuality of both personal and corporate immortality.

According to Schneider, Hesse throughout his work expressed three distinctly different modes of apprehending death.¹² In Das Todesproblem bei Hermann Hesse, he distinguishes (a) the rational-materialistic, (b) the mental-spiritual, and (c) the materialistic-spiritual thoughts concerning death expressed by Hesse. While Schneider makes an excellent case for Hesse's capacity to hold mutually exclusive beliefs simultaneously, this is not in my estimation, a refutation of Gerhard Mayer's argument for Hesse's fundamental "faith in the immortality of the soul."¹³ Given Hesse's undeniable penchant for "magical"¹⁴ or "dialectical"¹⁵ thinking, i.e. thinking in terms of polarities or paradoxes, critical standards based on Aristotelean logic cannot be applied to his thought. Put in simple terms, he is consistently inconsistent. Even Boulby who argues passionately against any relevant connection between Hesse and Hegel cannot help characterizing Hesse's entire work as structurally rooted in "a divided self, dark and light, pas-

sionate and ironical, confessional and observing, dreaming and analytical, listening to the subterranean dreams of childhood with the ear of the critical mind."¹⁶ Thus, the presence of a materialistically-rational view of death as final, in no way precludes ultimate commitment to the opposing conviction of death as gateway to a higher and more perfect form of life. Overall, the latter perspective is far more prevalent in Hesse's work than the former.

Schneider is, however, justified in drawing attention to an overwhelming tendency of Western critics, including the theologian Gerhard Mayer, to overemphasize Christian components in Hesse's work.¹⁷ Twenty-one years earlier, Fritz Baumer had already pointed to the difficulties interpreting Hesse's work in terms of mutually exclusive spiritual sources, since Hesse felt no compulsion to follow any one of them exclusively or consistently but instead considered them links in an infinite chain.¹⁸

One of the clearest expressions of what I consider Hesse's most characteristic and fundamental conviction concerning the path of awakening can be found in the poem "Stufen," which is a part of the concluding segment of the Glasperlenspiel and is depicted as having been secretly written by Joseph Knecht during his student years in direct violation of the Castalian prohibition against individual artistic creative activity. In twenty-two lines "Stufen" not only captures the essential meaning of the entire novel as

well as the sum total of Knecht's experience but it also offers a concise recapitulation of Hesse's personal odyssey of becoming.¹⁹

Each blossom fades; each youth must yield to age;
Each life's ascent descends into the tomb.
Each golden wisdom and each virtue bloom
For their appointed time, and at each stage
Of life the heart must be prepared to say
Farewell. It must be brave, prepared to part,
Without regrets, dare yet another start
Toward unknown tasks and ties along the way.
And each beginning has its magic glow
Which keeps us safe and helps us live and see.
With gently cheerful equanimity
From room to room, attached to none, we flow.
The cosmic spirit does not bind or mold,
It wants to help us grow, ascend, expand.
As soon as we are settled in a land
And feel at home, attrition takes a hold.
And none but those who are prepared to leave
Can tear themselves from stagnant habit's womb.

And thus, perhaps, death leads beyond the tomb
Toward unknown realms. We need not falter, grieve!
Take courage, heart, be strong, for nothing stills
Life's call to us. Go forth, recover from your ills!²⁰

The poem presents a vision of life as a ceaseless process of becoming, an evolutionary ascent comparable to Hegel's bud-blossom-fruit analogy discussed in my earlier analysis of the Phenomenology. The path of the self is a path of sorrow, a passage through ever new temporary pseudo homes none of which offers ultimate security and permanence. Yet this very wayfaring existence allows for growth and expansion. We experience freedom, for the world spirit neither shackles nor confines us, and it is precisely this dreadful freedom which opens up before us like a yawning void. It is precisely this glorious freedom which consti-

tutes our participation in the divine. As we come to accept the inevitability of change, realizing that we are in truth the eternal flow which remains constant throughout the multitude of forms we will come to know ourselves as existing in the mode of becoming and cease our futile yearning for the illusion of permanence offered in the material universe.

No longer will we cry out in pitiful plaint:

We have no being. We are merely stream.
From form to form we flow. And willingly
We pass through cave, cathedral, day and dream.
We are becoming--for we thirst to be.

From form to form we flow. We know no rest.
Not one of them is home, is bliss, is pain.
Eternal vagrants, guests who build no nest,
We plow no field, for us there grows no grain.

What God intends for us we do not know.
He plays with us, his mute and pliant clay
Which neither laughs with joy nor weeps with woe,
Well kneaded, never fired, moist and grey.

But once to petrify! Endure! Be stone!
That single yearning gives us strength and zest,
And yet remains an awesome, dread unknown,
For never, ever are we granted rest.²¹

"But once to petrify! Endure! Be stone!" -- That is the lament of the unperfected spirit which does not yet know itself as spirit. The only way of escaping time is to accept it, to realize that temporality is the reverse of eternity. This is precisely what "Stufen" expresses. Second stage identification of the fleeting, phenomenal world with reality has given way to third stage identification with the underlying process. This is what is meant by "cheerfully passing from room to room." The term "heiter"

(cheerful) refers to the "Heiterkeit" (cheerful equanimity) of the sage, the perfected self, previously encountered in Siddhartha and among the immortals in Steppenwolf²² and characteristic of the Old Music Master, the Chinese Elder Brother, and Knecht himself in the Glasperlenspiel. It is one of the characteristics of the Taoist sage who is one with the tao, the mysterious mother of all things, one with the flow, capable of merging with the All.²³

My reference to the inner cheerfulness, the smile of equanimity of the Taoist sage, is not meant to indicate that Hesse's commitment in "Stufen" is exclusively, or even primarily to the Chinese world of ideas. As Baumer pointed out, Hesse is essentially an eclectic, or else an original thinker who sees his thoughts reflected in countless spiritual realms. As early as 1917 he wrote in the brief essay "Weihnacht,"

The message of Jesus and the message of Lao Tze, the message of the Vedas and the message of Goethe are identical in their reference to the eternally human. There is only one message. There is only one religion. There is only one joy. A thousand forms, a thousand prophets but only one call, one voice. The voice of God does not come from Sinai or out of the Bible; the essential truth of love, of beauty, of holiness does not lie in Christianity, not in antiquity, nor in Goethe, nor in Tolstoi--it lies in you, in you and me, in each of us. It is the ancient, the only, the eternally identical message. It is the message of the 'kingdom of heaven' which we carry 'within.'²⁴

"Stufen" is the 1941 incarnation of this all inclusive faith which refuses to accept any claims to exclusive possession of the "Truth." The elements of this organically

concrete, i.e. "grown together" whole can be critically isolated and examined, but they must always be viewed within the context of the whole which is their living unity.

Another one of those "elements" is Hesse's allusion to the Bhagavad Gita whose translation as Des Erhabenen Sang remained in his personal library from 1912 when he reviewed the first edition²⁵ until his death.²⁶

The concept of reincarnation is connected in the Gita with the Upanishadic tradition of the atman-brahman identity:

As to the embodied (soul) in this body
 Come childhood, youth, old age,
 So the coming of another body;
 The wise man is not confused herein.

.

But know that that is indestructible,
 By which this all is pervaded;
 Destruction of this imperishable one
 No one can cause.

.

He is not born, not does he ever die;
 Nor, having come to be, will he ever more come not
 to be.
 Unborn, eternal, everlasting, this ancient one
 Is not slain when the body is slain.

.

As leaving aside worn-out garments
 A man takes other, new ones,
 So leaving aside worn-out bodies
 To other, new ones goes the embodied (soul).

Swords cut him not,
 Fire burns him not,
 Water wets him not,
 Wind dries him not.

Not to be cut is he, not to be burned is he,
 Not to be wet nor yet dried;
 Eternal, omnipresent, fixed,
 Immovable, everlasting is he.

Unmanifested he, unthinkable he,
 Unchangeable he is declared to be;
 Therefore knowing him thus
 Thou shouldst not mourn him.

Moreover, even if constantly born
 Or constantly dying thou considerest him,
 Even so, great armed one, thou
 Shouldst not mourn him.²⁷

The central importance of the Bhagavad Gita to Hesse's thought was recognized and clearly stated by Mayer²⁸. He noticed the similarities in the all-accepting devotion in the Gita and the passively dynamic wu-wei of Taoism²⁹ and states that Hesse's saint comes closest to the goal of salvation represented in the Bhagavad Gita.³⁰ He does not, however, specifically analyze "Stufen" in terms of the Gita.

The correspondence is striking. The imagery of the passage from youth to old age, the vision of the soul or self going through "Raum um Raum" (there is no really adequate translation for the term. It can mean "area," "space," "room," and involves a sense of somehow being contained within the confines of a definite enclosure) or "garment" after "garment," discarding each as it ceases to serve its purpose, the allusion to an immortal world spirit, even the paradoxical assumption of ultimate reality as both unchangeable and forever changing, give evidence of their overwhelming coincidence.

In light of the Bhagavad Gita, "Stufen" might be inter-

preted as presenting the image of the process of humanization as progressive metamorphosis, a passage from chrysalis to chrysalis, none of which is a permanent "home," toward the "imago," the perfected self. While from the limited vantage point of the self still in the process of its own becoming the development is experienced as temporal, all time ceases once the center is reached.

It is for the above reasons that I disagree with the hypothesis put forth by Baumer, Olson and Wolff that Hesse found escape from time to be an impossible dream.³¹ Baumer's discussion might actually serve to support the interpretation of Hesse's ultimate conquest of time through magical thinking which involves "a mystical and idedic conjuration of the eternal realm of spirit . . .,"³² the ability of experiencing synchronicity from within the "magic center"³³ if we admit that from a dialectical perspective a wish projection, a Wunschnbild, constitutes the negative affirmation of the reality toward which it points precisely because it is illusion. Olson, on the other hand states clearly and unequivocally that "Hesse came full circle. From yearning for eternity he moved to its rejection . . . Knecht was clearly an existential 'absurd man' fully conscious of the primordial chaos, yet also one who accepted its harshness as stimulus."³⁴ Knecht's death, which will be explored in detail in Chapter Six of this study, confirms my insistence on Hesse's lifelong acceptance of an infinite

self beyond the spatio-temporal world. Being conscious of and stimulated by the "primordial chaos" does not mean by itself the rejection of a-temporality and order. In dialectic thinking chaos and order, time and eternity are viewed as correlatives, each establishing the other. As for Hesse's existentialism, it is certainly balanced by a generous dose of romanticism,³⁵ Taoism, Buddhism, and Hinduism, i.e. almost any "ism" we could possibly imagine. The attempt to confine Hesse in any one ideological box or conceivable combination of boxes is doomed to failure. Ultimately he will appear both "all of these" and "none of these." When I am calling Hesse a dialectical "thinker" I am doing this with the conscious assurance that dialectics contains within itself its own negation and consequently is not a limiting category in the ordinary sense.

Olson continues, stating, "He [Knecht] sought 'authentic selfhood' without recourse to higher meanings and ideals and was thrown violently into all embracing time. Hesse found escape from time to be an impossible dream."³⁶ This is accurate only as long as we accept a dualistic perspective and consider ourselves to be either creatures of time or eternity, that is, if time and eternity are viewed as mutually exclusive categories. Hesse did "escape" from time precisely by accepting it, by seeking "the permanent within the transitory, the paradoxical goal of the existentialist Weltanschauung"³⁷ as well as the highest insight of dialec-

tical thinking as expressed by Gustav Mueller,

The distinction between existential and experiential time is made within a unity which contains them both. This unity is the ontological or eternal time. Being or world-itself as a whole is found in no time, since all times are within it. A "temporal whole" is self-contradictory (Kant's antinomy). That all finite existence is mortal is an eternal ontological truth. It reveals the absolute ground of all temporal worlds. We cannot choose not to be mortal. This is the ontological necessity of time. Eternity does not mean a timeless outside of existential temporality or the endlessness of experiential time.

As absolute unity of all temporal opposites, world-itself is both temporally relative and eternally present. If we were nothing but temporal and finite, like plants, then we could not know temporality as the eternal destiny of our existence.³⁸

The "path of awakening" leads to the ultimate transcendence of the mutable maya world by recognizing it as the mirror of eternity. In the mode of poetic imagination Hesse expresses the philosophic insight of eternity-in-time and time-in-eternity, of illusion as creator of truth. I am quoting the final passage of "Seifenblasen," another one of Knecht's early poems:

All three of them, the old man, student, boy,
From cosmic maya foam of worlds have wrought
Their magic dreams which in themselves are nought
Yet within which eternal light has caught
Its mirrored smile and glows with brighter joy.³⁹

In an image reminiscent of Hegel's "Aus dem Kelche dieses Geisterreiches schäumt ihm seine Unendlichkeit," the foaming chalice discussed previously, foam-illusion is collapsed into ultimate reality while simultaneously remaining itself. The self is encountered as a finitely infinite,

mutable immutable, eternally temporal, illusorily real
numinous experience of the union mystica--the "Chiliastic
Soul."

CHAPTER FOUR

THE PATH OF MYSTICISM

Thus far I have intentionally refrained from pointing to specific parallels between certain formulations used both by practicing mystics and scholars of the phenomenon of mysticism as descriptive of the mystical way and terminology which suggested itself to me as appropriately reflecting certain fundamental patterns in the thought and work of Hegel, Jung, and Hesse. Terms such as "path" and "goal" were derived from the works themselves. Hegel's odyssey of Geist, Jung's journey toward authentic selfhood, Hesse's stage of humanization, all seemed to fall naturally into the major category of "the Path of Becoming," a purposive, teleological path whose ultimate goal consisted of some kind of union with the Absolute.

There are obvious differences. Hegel's journey is initiated from above, it constitutes the return of absolute Geist to itself through the medium of human thought and history. Jung's process of individuation concerns itself primarily with the individual human psyche as the dynamic process of its own becoming. Hesse's ascent takes its starting point from a Jungian descent into the unconscious¹

but soon grows into something much vaster and more inclusive. While the individual remains of central importance, it is an individual existing against the backdrop of the absolute, and its path is the path of humanity as a whole. As such it presents the reverse of Hegel's journey of Geist depicted in the Phenomenology, or stated differently, it presents the odyssey from a human perspective. According to Mayer, mysticism of identity represented to Hesse salvation from suffering in a world of apparently irreconcilable opposites by allowing him to subordinate contradiction to the dynamic striving from a lower to a higher "self." This struggle toward realization of the ultimate potential of the soul constitutes the essential structural element in Hesse's work from Demian to the Glasperlenspiel.²

It is at this juncture, I suspect that much of the confusion concerning the relationship between Hegel and Hesse has originated. Critics have been unable or unwilling to see the ultimate identity of those two approaches, the fact that they represent one process viewed from opposing perspectives. Application of the dialectical method immediately solves this difficulty.

For both Hegel and Hesse, the path of self-realization consists of an ascending and expanding spiral generated by the inner tension of opposites in the process of mediation. Evelyn Underhill, in her monumental work Mysticism creates a composite portrait of the typical mystic. She writes:

[He] seems to move toward his goal through a series of strongly marked oscillations between 'states of pleasure' and 'states of pain.' The existence and succession of these states . . . can be traced, to a greater or lesser degree, in almost every case of which we possess anything like a detailed record. Gyrans gyrando vadit spiritus. The soul, as it treads the ascending spiral of its road toward reality, experiences alternately the sunshine and the shade. These experiences are 'constants' of the transcendental life.³

The parallels are striking and are in no way diminished by Hegel's often stated distaste for mysticism which he grudgingly calls "philosophy" (of sorts) characterizing it, along with all of Scholasticism, as "barbarous,"⁴ and to which he devotes, specifically, a scant five pages in his Lectures on the History of Philosophy, which in translation takes up almost 1500 pages. From a Jungian perspective, it seems tempting to suggest that in attacking mysticism Hegel sought to exorcise his anima, the dark, intuitive femininity within himself which nevertheless profoundly shaped his mode of thinking.⁵

Underhill states that for the mystic the "Absolute God is . . . substance, ground and underlying Reality of all that is: present yet absent, near yet far: He is already as truly immanent in the human soul as in the Universe."⁶

Evidence presented in this study supports the hypothesis that Hegel, Hesse and Jung accepted a conception of the God-Man relationship very close to the one presented by Underhill. She continues:

The seeker for the Real may therefore objectify his quest in two apparently contradictory, yet really

mutually explanatory ways. First he may see it as an outgoing journey from the world of illusion to the real or transcendental world: a leaving of the visible for the invisible.⁷

This, I argue, is analogous to Hegel's (and Plato's) ascent toward the realm of absolute knowledge. It is also similar to the path taken by Joseph Knecht in the Glasperlenspiel. The second approach is characterized by Underhill as follows:

Secondly, it may appear to him as an inward alteration, remaking or regeneration, by which his personality or character is so changed as to be able to enter into communion with that Fontal Being which he loves and desires; is united to and dominated by the indwelling God who is the fount of his spiritual life . . . [In this case,] the emphasis falls on the subjective idea "Sanctity," with its accompanying consciousness of a disharmony to be abolished. The Mystic Way will then be described not as a journey, but as an alteration of personality, the transmutation of the "earthly" into a "heavenly" man.⁸

This seems to be close to the Jungian "path" which takes place within the psyche and has as its ultimate goal the complete self-realization of the individual. It involves, as I have previously shown, at least a symbolic transformation of the ego-centered persona into the Self-grounded person. From the perspective of the psychologist the Self-image is experienced as identical with the God-image.

Underhill points out that "those two aspects are obverse and reverse of a whole. They represent that mighty pair of opposites, Infinite and Finite, God and Self, which it is the business of mysticism to carry into a higher syn-

thesis."⁹ This explains the fact, that in Hesse both of these approaches are united and the "path" is seen both as an outgoing pilgrimage and an inward experience of enlightenment.

Underhill summarizes her findings as follows:

Whether the process is considered as outward search or inward change, the object and its end are the same. Man enters into that Order of Reality for which he was made, and which is indeed the inciting cause of his pilgrimage and his purification: . . .¹⁰

I shall now attempt to compare and contrast certain specific elements in the respective paths of Hegel, Jung and Hesse with the five phases of mental life identified by Underhill.

(1) The awakening of the Self to consciousness of Divine Reality. This experience, usually abrupt and well marked, is accompanied by intense feelings of joy and exaltation.¹¹

In Hegel's Phenomenology, this stage is actually encountered numerous times--whenever the ascending Geist reaches the appropriate point on the spiral of ascent which corresponds to its initial and crucial points of individual self consciousness, such as comprehensive self-consciousness and emergence of Geist.

In Jung this is analogous to the psyche's realization that there is an enveloping self above and beyond the little ego, that there is such a thing as the unconscious which must be explored.

In Hesse, almost like Hegel, this stage consists of the human exodus from a primal state of irresponsible innocence

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in unreflected oneness with nature into a consciously posited moral community marked by the quest for goodness and justice, i.e., values.

(2) The Self, aware for the first time of Divine Beauty, realizes by contrast its own finiteness and imperfection, the manifold illusions in which it is immersed, the immense distance which separate it from the One. Its attempts by discipline and mortification to eliminate all that stands in the way of progress toward union with God constitute Purgation: a state of pain and effort.¹²

In the Phenomenology, this stage again appears in several incarnations of higher level equivalents of the initial "unhappy and divided consciousness" of Stoic resignation marked by self-mortification and discipline which was the direct consequence of the self-conscious "master's" exploitation of the "slave."

In Jungian terms, this stage is represented by the intense psychic effort required in confronting and assimilating one's various archetypes, a process which is experienced as extremely painful and marked by almost unbearable internal conflict and tensions.

In Hesse, this stage consists in our realization that perfect virtue and justice are forever beyond the reach of mortal human beings. This stage either ends in despair, again reminiscent of Hegel, or a transcendence into what he calls the Third Realm of the Spirit.

(3) When by Purgation the Self has become detached from the 'things of the sense,' and acquired those virtues which are the 'ornaments of the spiritual marriage,' its joyful consciousness of the Transcendent Order returns in an enhanced form. Like the prisoners

in Plato's 'Cave of Illusion,' it has awakened to knowledge of Reality, has struggled the harsh and difficult path to the mouth of the cave. Now it looks upon the sun . . . Illumination brings as certain apprehension of the Absolute, a sense of Divine Presence: but not true union with it. It is a state of happiness.¹³

This stage corresponds to Hegel's level of true morality and particularly his levels of art and religion all of which are marked by human consciousness of the Absolute, a sense of divine presence, without, however, constituting genuine self-consciousness of Geist as Geist.

In the course of the Jungian process of individuation this stage is represented by the dissolution-assimilation of the mana personality and the subsequent encounter with one's true self, the realization of the "God within." Jung, the scientist, must remain at this level. Jung, the secret mystic, proceeds.

In Hesse, this level constitutes the stage of faith and grace, the piercing of the veil of the maya, the realm of the immortals, a transformed, transfigured world which, nevertheless still implicitly contains the possibility of yet a higher level of total transcendence.

(4) In the development of the great and strenuous seekers after God, this is followed--or sometimes intermittently accompanied--by the most terrible experiences of the Mystic Way: the final and complete purification of the Self, which is called by some contemplatives the 'mystic pain' or 'mystic death,' by others the Purification of the Spirit of Dark Night of the Soul. The consciousness which had, in Illumination, sunned itself in the sense of the Divine Presence, now suffers under an equally intense sense of the Divine Absence: learning to dissociate the personal satisfaction of mystical vision from the reality of mystical life. As in

Purgation the senses were cleansed and humbled, and the energies of the Self were concentrated upon transcendental things: so now the purifying process is extended to the very centre of the I-hood, the will. The human instinct for personal happiness must be killed. This is the 'spiritual crucifixion' so often described by the mystics: the great desolation in which the soul seems abandoned by the Divine. The Self now surrenders itself, its individuality, and its will, completely. It desires nothing, asks nothing, is utterly passive, and thus prepared for [Union, the final goal of the mystic quest].¹⁴

In Hegelian terms, this stage is represented by the final transformation of the self-conscious Geist of absolute religion which does not yet know itself as such, the transmutation of the in-itself into the for-itself, the transcended object or Concept. It is the full self-realization of absolute Geist experienced from the human, flesh and blood perspective, the overcoming of temporality which is tantamount to the destruction of organic life as we know it, the "assumption" of the individual into the Absolute, as perceived by the individual about to be consumed and obviously only envisioned as total negation, a void.

Jung might represent this stage symbolically as the alchemical transmutation of the individual self into the universal self by being dissolved in the aqua permanens, incinerated or melted down. Again, excruciating pain accompanies this experience.

In Hesse this stage might be represented by the suffering experienced by the human being at the point of metamorphosis into a higher form of being which on initial con-

tact, while the individual is still an individual is encountered as a hostile, alien, totally Other, an awesome, terrible presence of darkness, fire and ice.

(5) Union: the true goal of the mystic quest. In this state the Absolute Life is not merely perceived and enjoyed by the Self, as in Illumination: but is one with it. This is the end toward which all the previous oscillations have tended, . . .

Union must be looked upon as the true goal of mystic growth; . . .¹⁵

This, I have argued is both the conscious or unconscious starting point and the consciously intended goal of human life as presented in the works of Hegel, Jung and Hesse. Whether it is symbolically represented as a spiritual chalice, a kind of Grail, foaming forth its own infinity, the mysterium coniunctionis born out of the alchemist's crucible, or the perfected Self beyond the stages of humanization, it is what I have called the Chiliastic Soul, the uroboros, the infinite circle, the realm which is everywhere and yet occupies no space, which is the foundation of time and eternity alike, which constitutes, in philosophical terms the ultimate union of all opposites. "The ideal of the great contemplatives," Underhill writes, "the end of their long education, is to become 'modes of the infinite.'"¹⁶

Paradoxically, this kind of ultimate union envisioned by Hegel, Jung, and Hesse, each in his own manner, does not constitute a complete loss of self in the One. Neither is it a denial of matter and the world. It is, in the words of

Thomas Merton,

a recognition that the whole world is aware of itself in me, and that "I" am no longer my individual and limited self, still less a disembodied soul, but that my "identity" is to be sought not in that separation from all that is, but in oneness (indeed, "convergence"?) with all that is. This identity is not the denial of my own personal reality but its highest affirmation. It is a discovery of genuine identity in and with the One, . . .¹⁷

PART TWO: THE GOAL OF UNITY

CHAPTER FIVE

HESSE AND HEGEL: THE INFINITE CIRCLE

In this chapter I intend to utilize the central position allotted by Hesse to the Castalian "game" in two inferential chains connecting Hesse with Hegel. The first "chain" leads from the fifteenth century cardinal and philosopher Nicolas of Cusa to Hesse's "game" and Hegel's Encyclopedie. The second "chain" leads from certain schools of Chinese, specifically Taoist and Neo-Confucian, thought to Hesse (who acknowledged the debt) and Hegel (who most emphatically did not).

The German word Glasperlenspiel includes a wealth of allusions which are either lost or diminished in translation. It is a compound noun consisting of the root forms of Glas, Perle, and Spiel. Glas, glass, is relatively straightforward, transparent, if I am permitted some levity. Perlen is more difficult. Luminous marbles come to mind, but also beads and pearls and crystal spheres. Spiel is the most likely to be misinterpreted. The noun refers to both "game" and "play" with the "play" connotation analogous to

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such varied English usage as "attending a college play" or "observing the play of light on the waters." In its verb form, spielen, it means playing a musical instrument, a dramatic role or a game. In combination, the three words conjure up visions of limpid spheres in dynamic configurations, creating harmonies of ethereal luminosity, the Pythagorean "music of the spheres."

Near the beginning of Das Glasperlenspiel, Joseph Knecht's anonymous biographer offers a concise history of the "game."¹ He describes it as playing all the ideas and values and ideas of world civilization, everything which could possibly be considered part of intellectual and cultural history, the sum total of spiritual wealth, the way a musician might play an organ with an almost infinite number of stops, allowing literally countless combinations and opportunities for individual creative expression within the pre-established, fixed structure of the instrument with its limited number of keys and pedals.

The idea of the game, he states, has its roots among the Pythagoreans, the Hellenic gnostics, the ancient Chinese. Traces of it can be found in Scholasticism, the mathematical academies of the Age of Reason, the dreams of Novalis.

Every Platonic academy, every association of the intellectual elite, every attempt at dialogue between the natural and social sciences, every effort at healing the split between science and art or science and religion was based on this eternal idea which for us has become embodied in the glass bead

game. Minds such as Abelard, Leibniz, Hegel must surely have known the dream of capturing the spiritual universe within concentric systems and to join the living beauty of the arts and humanities with the magical power and formalism of the exact disciplines.²

The biographer specifically mentions Nicolas of Cusa, the fifteenth century scholar, papal envoy, cardinal and celebrated author of the brilliant and difficult De Docta Ignorantia, The Learned Ignorance, as one of the most important spiritual ancestors of the game, and quotes an extended passage from Cusanus' writings.³

Given the crucial importance of this point for my subsequent argument, I shall elaborate on a few of Nicolas' ideas. Using a geometrical analogy, the coincidence of the infinite line, the infinite triangle, the infinite circle, and the infinite sphere, he proves, at least to his satisfaction, that God must by necessity be both the absolute maximum and the absolute minimum, the coincidentia oppositorum, since an extreme is an extreme whether it is conceived in respect to smallness as well as greatness. This paradoxical doctrine which he developed into a closely reasoned metaphysical system originated, however, in a mystical experience. In a letter to his superior, Cardinal Julian, dated February 12, 1440, he wrote:

Take now, revered Father, what for long I have by divers paths of learning sought to attain. Attainment, however, was denied me until I was returning by sea from Greece, when, by what I believe was a supreme gift of the Father of Lights from Whom is every perfect gift, I was led in the learning that is ignorance to grasp the incomprehensible; and

this I was able to achieve not by way of comprehension but by transcending those perennial truths that can be reached by reason. In union with Him who is the Truth, I have now set forth the learning that is ignorance in these books, and these can be reduced or enlarged from the same source.⁴

In a flash of mystic insight, it seems, he had touched the ground of being and grasped the essential epistemological method of "learned ignorance."

In chapter twenty-two of the first book of De Docta Ignorantia, "Analogy between the Infinite Circle and Unity," he writes:

You understand, in consequence, how the Maximum is a being which is neither the same as, nor different from any other, and how all things are in it, from it and by it, because it is the circumference, diameter and centre. In reality it is not a circle, circumference, diameter or centre, but by reason of its infinite simplicity we have to study it by means of these comparisons and we discover that it encompasses all that exists and all that does not exist; so non-being in it is infinite being just as the minimum in it is the Maximum. It is the measure of all circular movements: from potency to act and back to act from potency; of all composition: from Primary elements to individuals and the resolution of individuals to their Primary elements; of perfect circular forms, circular operations and movements which turn on themselves and return to their beginnings; and similarly of all such movements whose unity consists in perpetual cycle.⁵

Hesse's inclusion of Cusanus of one of the seminal minds if not the most seminal mind leading to the development of the glass bead game must surely be considered significant, particularly since he reviewed the 1919 edition, Nikolaus Cusanus, Vom Wissen des Nichtwissens shortly after it was published. He recommends the work to "every young thinker," writing,

Coming from the tradition of Plotinus, schooled in mathematics, the great Cusanus does not lead us, as we might suspect from the title of his work (one of his earliest) to a resigned scepticism. Instead, he takes us a long way toward those thoughts within which supreme reality dwells.⁶

The previously mentioned inclusion of Hegel among those to whom the game is indebted, combined with another reference to Hegel as the one German philosopher "to whom he [Knecht] was most profoundly attracted"⁷ suggests at least a high probability that Hesse was aware of the close kinship between Cusanus and Hegel.

Hans Jürg Lüthi, in Hermann Hesse: Natur und Geist, characterizes Castalia as the realization of an ancient dream of a state of the eternal and timeless Platonic forms.⁸ He continues:

This spirit, separated from the history of the world, is reminiscent of that which Hegel calls absolute Geist. By this he understands Geist which is no longer tied to world and history but has freed itself from those entanglements and has risen above them in order to contemplate the eternal and give form to the permanent. The absolute Geist belongs to the realm of the Concept.⁹

Lüthi hastens to add that Hegel clearly distinguishes between absolute Geist and objective Geist, the "spirit" of actuality and of history. With the objective Geist human beings create the world with its practical demands. It is the glory of the absolute spirit to be turned only toward the eternal; it is the proud right of the objective Geist to shape and govern the temporal world. He states that Hegel is quite aware of the fact that within the living human

reality his distinction between the absolute and the objective cannot be made. Both types of spirit must operate simultaneously in the world.¹⁰

The foundation has now been laid for demonstrating certain overwhelming parallels between the Castalian game and the Hegelian "system."

In Hegel: Denkgeschichte eines Lebendigen, Gustav Mueller discusses Hegel's first complete statement of his "system" in the Heidelberg Encyclopedia, the Enzyklopädie der philosophischen Wissenschaften im Grundrisse, which was published in 1817. According to Mueller, the internal coherence or structure of the Encyclopedia along with Hegel's philosophy as a whole, can best be depicted in the form of a circle containing intersecting circles which in turn contain intersecting circles. This he calls the "infinite circle," mentioned by Nicolas of Cusa as analogy of reality and philosophy.¹¹

In his introduction to the Encyclopedia, Hegel writes:

Philosophy is an encyclopedia of philosophic systems [Wissenschaften]; see discussion in Chapter One of this study] if it is viewed as a totality whose parts are specifically listed; it is a philosophical encyclopedia if it is viewed in its inner coherence, from the perspective of the differentiation and connection of its parts in accordance with the necessity of the Concept.

Insofar as philosophy is wholly comprehensive knowing [Wissen], each of its parts represents a philosophical whole, a circle of totality which returns into itself, The individual circle, precisely because it is in itself totality, breaks through the barrier of its category [Element] and establishes a new sphere; the whole can thus be imagined as a circle of circles, each of which is a

necessary moment or stage [Moment]. Thus, the system of its constitutive parts [Elemente] is the whole Concept which simultaneously appears in each of those parts.¹²

Next, Hegel attempts to clarify his definition of "system" in his customary obscure and tortuous manner. "Erroneously," he states, "the term system is generally understood as referring to something which operates under one particular principle, different from all others. To the contrary, it is actually the principle of true philosophy to contain all specific principles within itself."¹³

By system, consequently, Hegel means the absence of system in the generally accepted sense. "The Hegelian system spells death to all dogmatism!"¹⁴

Most of what has been stated above could apply equally to the glass bead game. Hesse himself refers to the game as "an encyclopedic work which organizes all knowledge . . . symmetrically and synoptically toward a center."¹⁵ By this I do not wish to imply that I am presenting evidence that Hesse actually read the Hegel passage I quoted, or even the Cusanus citation, though the latter is probable. One might presume that Hesse's attitude toward the writings of Hegel echoed that of Goethe who found Hegel's style totally impalatable.¹⁶ For one attuned to the melody, texture and hue of poetic language any extensive or even passing immersion in Hegelian "idiolalia" would be tantamount to an exercise in extreme masochism.

The correspondence of Castalia and Hegel's realm of the

absolute Geist, the recurrent motif of the "infinite circle," are the natural results of a common intuition of the dialectical nature of reality, whether that "reality" is viewed as psychological or metaphysical. In Kurgast, Hesse gives clear expression to this obsession with polarity:

If I were a musician I could easily compose a fugue which intertwines two melodic lines . . . two sequences of tones or notes which correspond to each other, complement each other, oppose each other, create each other. At every moment, at every point in this sequence they would exist in the closest, most alive reciprocity. And anyone who can read music would also be able to read my double melody, would see and hear with each tone its counter tone, the brother, the foe, the antipode. It is this, this counterpoint and ever progressing antithesis, this double line I yearn to express in my medium, the medium of words. I exert myself to exhaustion. Still, I fail. Again and again I try . . . struggling toward the unattainable . . . For in this alone consists my life, in the fluctuation from pole to pole, in the to and fro between the two foundations of the world. Constantly I want to point to the brilliantly colored multiplicity of the world, and just as constantly I want to point to the unity beneath; constantly I want to show that beauty and ugliness, light and darkness, sin and holiness are for me always opposites only for an instant, that they eternally merge with each other. For me, the noblest expressions of the human spirit consist in those few words which utter this duality in magical signs, those few mysterious sayings and parables which recognize the great world opposites both as necessity and illusion. The Chinese Lao-Tze has formed a number of those verses in which the poles of life appear to touch for a lightening instant.

. This is my dilemma and problem. Much can be said about it. Still, it has no solution. To bend together the two poles of life, to write down the counterpoint of life's melody I will never achieve. Nevertheless, I will continue to follow the dark command of my innermost self. Again and again I will try. That is the spring which powers my little watch.¹⁷

This passage is crucial. It demonstrates that Hesse

shares Hegel's starting point, the recognition of the fundamental structure or pattern of reality as dynamic process of oscillating polar forces. Both of them realize that nothing exists apart from the process of infinite development, the mutual transformation and interpenetration of opposing aspects. It is this law of the dialectic which constitutes both the metaphysical foundation of reality and the innermost source of energy of its unfolding. We are surrounded by passing forms in the process of transition to higher and more developed forms through the exhaustion of their potential.

Neither Hegel nor Hesse is content with the superficial level of dialectics as manifested in independent poles or extremes, such as male/female, light/dark, positive/negative, good/bad, self/other. They realize that the Aristotelean principle of contradiction according to which opposing extremes are interpreted as mutually exclusive, is useful for the construction of logical arguments but tends to result in metaphysical dualism if its validity is extended to the ontological core of reality. They are dialecticians precisely because they are capable of simultaneously recognizing the necessity of logical contradiction and the ultimate coincidence of all polar opposites.

Otto Engel, in Herman Hesse: Dichtung und Gedanke (1947), carefully and astutely analyzed Hesse's work from a dialectical perspective. He stated that "Herman Hesse's

life as well as his work in all its multiplicity can be understood as based on one single idea: the idea of the polarity and unity of all life."¹⁸ Near the conclusion of his study he writes, "Herman Hesse is the reincarnation, in the form of a poet, of Heraclitus and Hegel."¹⁹

This statement, as well as Engel's position in its entirety, was attacked by Edmund Gnefkow in his frequently cited Herman Hesse: Biographie 1952. Making a specific reference to the supposed inaccuracy of Engel's interpretation he continues:

Hesse is not a philosopher but a poet, that is a contemplative visionary (Schauender). While a few of his thoughts lead into the general direction of philosophy of history, they nevertheless represent contemplative wisdom above and beyond historical development. And Hesse's Geist is certainly not Hegel's Weltgeist in the process of realizing itself, but rather expression of a contemplative union with the internalized God, that is a union initiated by man. One might say his Geist is that which is common to all humanity, the original oneness of Geist and nature. This opinion (Anschabung), however, is not derived from Hegel or India. It is derived from China, from Lao-Tze and the Taoists.²⁰

This passage contains a number of questionable assumptions. First of all, there is no reason to assume that a poet cannot also be a philosopher. There are some, such as Gustav Mueller, who might go as far as to say that "no one who is not also a philosopher may hope to achieve greatness in art."²¹ Secondly, being a Schauender (literally, "one who sees") again does not exclude being a philosopher. This characterization of Hesse becomes particularly interesting when connected with Gnefkow's dismissal of India as a pos-

sible source of Hesse's concept of Geist. The Sanskrit word which most aptly expresses the English term "philosophy" is darsána which is derived from the root drś, to see.²² Furthermore, to imply that Hegel is nothing but or even primarily a "philosopher of history" indicates a very limited understanding of Hegel's philosophy. Finally, Hesse's affinity to Lao-Tze in no way contradicts his possible connection with Hegelian thought patterns.

A similar line of argument is followed by Mark Boulby in Herman Hesse: His Mind and Art who bases his objection to any genuine Hesse-Hegel connection in part on the unsupported claim that "of course Hegel and Lao-Tze contrast absolutely,"²³ noting the "relative uselessness of dialectical process as a philosophical key to the novel"²⁴ (the Glass Bead Game) after previously having accurately referred to Hesse's admiration for the Taoists and the I Ching.²⁵

In the remainder of this section of my study I intend to develop a second argument for the coincidence of Hegel's and Hesse's thought based on a number of fundamental correspondences between Hegelian dialectic and certain Chinese and Indian philosophic schools. This will be done within the context of my primary objective, the demonstration of the presence of the Chiliastic Soul concept in the thought and works of Hegel, Jung and Hesse.

It is my contention, that far "from contrasting absolutely" as Boulby states, Hegel and Lao Tze are actually

spiritual brothers seeking to "bend together the two poles of life,"²⁶ in a manner corresponding to Hesse's goal as expressed in the Kurgast passage cited previously. The following passages from Lao-Tze's Tao-Te Ching should suffice to show Lao-Tze's overriding concern with expressing the paradoxical, dialectical structure of reality.

To know that you do not know is best.²⁷

When the highest type of men hear Tao,
They diligently practice it.

When the average type of men hear Tao,
They half believe in it.

When the lowest type of men hear Tao,
They heartily laugh at it.

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The Tao which is bright appears to be dark.
The Tao which goes forward appears to fall backward.
The Tao which is level appears uneven.

.
True substance appears to be changeable.
The great square has no corners.

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Great form has no shape.
Tao is hidden and nameless.
Yet it is the Tao alone that skillfully provides
for all and brings them to perfection.²⁸

Tao produced the One.
The One produced the two.
The two produced the three.
And the three produced the ten thousand things.
The ten thousand things carry the yin and embrace
the yang, and through the blending of the
material force they achieve harmony.²⁹

In order to contract,
It is necessary first to expand.
In order to weaken,
It is necessary first to strengthen.
In order to destroy,
It is necessary first to promote.
In order to grasp,
It is necessary first to give.³⁰

He who knows others is wise;
He who knows himself is enlightened.³¹

Thirty spokes are united around the hub to make a wheel,
 But it is on their non-being that the utility of the carriage depends.³²

Being and non-being produce each other.³³

The Tao (Way) that can be told of is not the eternal Tao;
 The name that can be named is not the eternal name.
 The Nameless is the origin of Heaven and Earth;
 The Named is the mother of all things.³⁴

The thing that is called Tao is eluding and vague.
 Vague and eluding, there is in it the form.
 Eluding and vague, in it are things.
 Deep and obscure in it is the essence.
 The essence is very real; in it are evidences.³⁵

Wing-Tsit Chan considers the last passage to be the most crucial from a philosophical perspective in the entire work. He writes "the sentence 'The essence is very real' virtually formed the backbone of Chou Tuni-s (Chou Lien-hsi, 1017-1073) Explanation of the Diagram of the Great Ultimate, which centers on the 'reality of the Non-Ultimate and the essence of yin and yang.'"³⁶ He points out that the entire Neo-Confucian metaphysics was literally based on Chou's work. This takes on a great deal of significance once we realize that Chinese philosophy in general can be characterized as an occasionally rather argumentative dialogue between the representatives of Confucian rationalism and Taoist mysticism. The fact that Chou's seminal essay represented a merging of Taoist and Confucian ideas was to affect all of Neo-Confucianism by allowing certain basic Taoist concepts to be internalized by their opposing principle. Through this addition of the Taoist spark of life Confucian-

ism became once again a vital, dynamic movement instead of the rather dry pedantry to which it had degenerated after the times of Confucius and Mencius.³⁷

In his essay, An Explanation of the Diagram of the Supreme Ultimate, Chou explores the symbolic connotations of yet another variation on the theme of the "infinite circle." This time it appears in the form of the t'ai-chi-tu, the "Diagram of the Supreme Ultimate," popularly known as the yin-yang symbol, which since pre-Confucian times has been highly respected in Chinese thought. It is a circle divided by an S-curve formed by the complementary halves, one above the other, of two circles whose diameter is the radius of the larger circle within which they are placed and which they, in turn, divide into two complementary halves, one of which is dark, the other light, and each of which contains the seed, in the form of a tiny circle, of its opposite. The visual impact of this symbol is one of dynamic rotation, of opposites in a constant process of motion and transformation, of the living interpenetration of the archetypal poles of nature, the yin and the yang.

The symbolism is sexual but not only, or even primarily sexual. The yin and the yang may be considered the primal parents of the cosmos who in their mating generate all of reality but they are also, and more importantly, complementary forces, neither of which can exist apart from the other. Yin, the dark, receptive, yielding, intuitive, femi-

nine principle is inextricably intertwined with yang, the luminous, creative, active, rational, masculine principle. Both are equally essential to the whole. They are of macro- and microcosmic significance, representing in their union the tao as well as the two aspects of human consciousness contemporary psychology has identified with the two brain hemispheres.³⁸ In addition, the yin symbolizes the private, inner, individual realm while the yang represents the public, outer, social realm.

The diagram is closely connected with the philosophico-mystical I Ching, the Book of Changes, which is common to both Taoist and Confucian traditions.

Chou writes in reference to the Diagram of the Supreme Ultimate:

The Non-Ultimate and also the Great Ultimate (T'ai-chi)! The Great Ultimate through movement generates yang. When its activity reaches its limit, it becomes tranquil. Through tranquillity the Great Ultimate generates yin. When tranquillity reaches its limit, activity begins again. So movement and tranquillity alternate and become the root of each other,

.
The Great Ultimate is fundamentally the Non-Ultimate. The Five Agents arise, each with its specific nature.

When the reality of the Non-ultimate and the essence of yin, yang, and the Five Agents come into mysterious union, integration ensues. Ch'ien (Heaven) constitutes the male element, and k'un (Earth) constitutes the female element. The interaction of these two material forces engenders and transforms the myriad things. The myriad things produce and reproduce, resulting in an unending transformation.³⁹

Once again, the identity of being and non-being, of the maximum and the minimum is affirmed and the coincidence of

multiplicity and unity explored within the context of an endless circle, containing within itself all possibilities.

The I Ching provides us with another kind of infinite circle formed by the regular arrangement of eight trigrams, each made up of three yin (--) and/or yang (—) lines. According to Richard Wilhelm, translator of the I Ching and close friend of Hesse's,

these eight trigrams were conceived as images of all that happens in heaven and on earth. At the same time, they were held to be in a state of continual transition, one changing into another, just as transition from one phenomenon to another is continually taking place in the physical world. Here we have the fundamental concept of the Book of Changes. The eight trigrams are symbols standing for changing transitional states; they are images that are constantly undergoing change. Attention centers not on things in their state of being--as is chiefly the case in the Occident--but upon their movement in change. The eight trigrams therefore are not representations of things as such but of their tendencies in movement.⁴⁰

In his 1925 review of Wilhelm's 1924 translation of the I Ching Hesse wrote:

This book, which I will never be able to understand in any way other than with some vague sort of intuitive grasping at rare moments, constructs a metaphorical system applicable to the entire world. This system is based on eight characteristics or images, . . . which yield sixty-four permutations . . .

. . . This Book of Change has been lying in my bedroom for half a year, and never have I been able to read more than one page at a time. If one fully sees one of those signs, if one enters the depth of Ch-i'en, the Creative and Sun, the Gentle, reading as well as thinking are suspended and one is left with something akin to looking into flowing water or drifting clouds. Everything is written there which can be thought or lived.⁴¹

Years later, Hesse was to reaffirm his devotion to the

I Ching by including it as one of the major steps in Knecht's education, his ascent to authentic selfhood. Knecht is introduced to the oracle and its inner meanings by the Chinese Elder Brother, presented to the reader as Hesse's alter ego, "a slight man, [who] dressed in yellowish grey linen, stood up from a bed of flowers above which he had been squatting in silent contemplation. Slowly he walked toward the visitor, in a manner not unfriendly but marked by a somewhat awkward shyness."⁴²

Knecht remains for many months in the bamboo grove and becomes almost as skilled as his teacher in the manipulation of the yarrow stalks. He learns the grammar and symbolism of the oracle language, studies the old commentaries, and listens to his mentor read from the Chuang Tze. He is fascinated by the resemblance in method and purpose between the I Ching and the glass bead game, and hopes that one day he might include it into the game.

This inclusion may be even more significant than Hesse himself could have known. According to Fritjof Capra, a theoretical physicist, the I Ching is very close to the so-called S-matrix theory which expresses the inner tendencies of subatomic particles in terms of reaction probabilities. He writes that:

The changes in the world of hadrons give rise to structures and symmetry patterns which are represented symbolically by the reaction channels. Neither the structures nor the symmetries are regarded as fundamental features of the hadron world, but are seen as consequences of the particles' dynamic

nature, that is their tendencies for change and transformation.

In the I Ching, too, the changes give rise to structures--the trigrams and hexagrams. Like the channels of particle reactions, these are symbolic representations of patterns of change. As the energy flows through the reaction chambers, the 'changes' flow through the lines of the hexagrams.⁴³

Along similar lines, Siegfried Unseld suggests that one day the mysterious I Ching might be connected with the system of the genetic code.⁴⁴

Eventually, Knecht realizes his dream of integrating the I Ching into the glass bead game as he presides over his first annual game, the Chinese Game.⁴⁵ Hsia states, reflecting on the yin/yang balance represented by the I Ching and contrasting it with the spiritual isolation of Castalia, "that the glass bead game and the province could only be saved from destruction by allowing the two opposites [Castalia and the World] to become poles within a higher unity,"⁴⁶

Hesse wrote his first theoretical work concerning Confucianism in 1909 at age thirty-two. Literally his last three essays, written two years before his death were dedicated to the Far East.⁴⁷ According to Siegfried Unseld, Hesse's thought and the system of the I Ching do not follow a linear causal principle which rules traditional Western philosophy, but comes close to the scientific theory of probability which puts the human mind into the center of constantly changing constellations. The dualistic principle of the West, the separation of nature and spirit, is

"aufgehoben," both cancelled and preserved, that is transformed, transcended, abolished and yet not merely abolished, in the unity of yin/yang oneness.⁴⁸ Unseld's use of the term aufheben is significant to my line of argument. It is a word central to Hegel's thought and refers to the movement of the dialectic, the unfolding of new levels out of the reconciliation of their earlier antithetical stages.

Unseld does not seem to realize that the absence of what he calls traditional Western dualism is also characteristic of Hegel's thought, and in a manner astoundingly close to such major Eastern philosophic systems as Shankara's classical non-dualism and the Chinese schools of Chuang-Tze and Chi-Tsang. Chuang-Tze, who was one of Hesse's favorite Chinese thinkers,⁴⁹ writes:

The "this" is also the "that." The "that" is also the "this." The "this" has one standard of right and wrong, and the "that" also has a standard of right and wrong. Is there really a distinction between "that" and "this"? Or is there really no distinction between "that" and "this"? When "this" and "that" have no opposites, there is the very axis of Tao. Only when the axis occupies the center of a circle can things in their infinite complexities be responded to. The right is an infinity. The wrong is also an infinity.⁵⁰

Chan writes in reference to this passage:

Things are not only relative, they are identical, for opposites produce each other, imply each other, are identical with each other, and are both finite series. In some respects Chuang Tzu is surprisingly similar to Hegel and Nagarjuna (c. 100-200). It must be quickly added, however, that both the dialectic of Hegel and the relativity of Nagarjuna are much more conceptual than Chuang Tzu's synthesis of opposites. (Emphasis mine)⁵¹

Concerning the affinity of Hegel's thought with the Vedanta, Leidecker comments:

It seems almost incomprehensible how Hegel could, on the one hand, exemplify in himself the very personification of Vedantic thought, and on the other hand be the classic misinterpreter of Indian thought and psyche. And yet it is understandable on the basis of, nay, from the very core of the dialectic itself.⁵²

In conclusion I shall retrace the major steps of this rather lengthy, involved and intentionally meandering section. My approach was less that of a philosopher constructing a tight and closely reasoned argument than that of a poet or musician, composing variations upon a theme of a fugue. It is my purpose to grasp the Gestalt of Hesse's thought as a configuration in which every distinguishable part determines and is determined by the nature of the whole. This Gestalt, I believe, can be symbolically represented as the "infinite circle" which is a universal symbol appearing in countless variations throughout the history of thought. It represents the conscious recognition or unconscious intuition of the dialectical "structure" of reality, the One in the Many.

This theme is developed with a very specific focus, the coincidence of Hesse's thought with that of Hegel. Let me stress the term "coincidence." Coincidence does not imply deliberate borrowing. It is simply the occurrence of parallel events or ideas within different contexts or individuals. This coincidence, however, does not preclude the pos-

sibility of knowingly or unknowingly drawing from the same source and consequently developing similar notions along different paths. Neither does it preclude conscious borrowing. Unfortunately, it is only in this latter context that it is generally considered relevant in scholarship.

The focus is further sharpened by considering the "infinite circle" primarily as it relates to the metaphysical presuppositions and aesthetic configurations of the glass bead game. Cusanus' infinite circle is introduced to provide supportive evidence for the hypothesis that the game is a poetic or artistic version of Hegel's philosophy as wholly comprehensive knowledge. A second line of argument is developed from a rather unexpected direction--Hesse's inner attunement to Chinese thought,⁵³ particularly his respect for Lao Tze, Chung Tze, and the I Ching. The "Chinese connection" is generally accepted among critics. What is not recognized among Hesse scholars is the fact that some aspects of philosophical Taoism, particularly its dialectic, show striking similarities to Hegel's thought. In addition, the Chinese, more, I believe, than any other people, have been able to transform antithesis into constructive dialogue, of which their ability to live by Confucian, Taoist, and even Buddhist principles simultaneously is only one example. This ability represents the practical application of the dialectic. Thus, Hesse's close spiritual

kinship with the thought of China can provide a valuable link in the inferential chain connecting him and Hegel.

CHAPTER SIX
HESSE AND JUNG
MYSTERIUM CONIUNCTIONIS
THE ALCHEMICAL TRANSFORMATION OF JOSEPH KNECHT

In this chapter I intend to focus on the death of Joseph Knecht, the realization of the Chiliastic Soul, as interpreted in Jungian symbolic terms. In contrast to the Hesse-Hegel connection, the Hesse-Jung connection is generally acknowledged by scholars and has been the topic of a number of books, articles and dissertations.¹

From May, 1916, following his father's death and a marital crisis precipitated in part by his wife's deepening psychosis, until November, 1917, Hesse underwent psychoanalysis with Joseph B. Lang, a disciple of Jung. Dr. Lang and Hesse became and remained close friends until the analyst's death in 1945. During the first six months of 1921 Hesse attended a series of initially daily analytical sessions with Jung himself.² Hesse's contact with Jung, while never as intimate as that with Lang, continued until the latter's death, in 1961, and included extensive correspondence. At the time of the poet's own death in 1962 his personal library, currently stored at the Marbach

Literaturarchiv, contained ten volumes of Jung's works published between 1921 and 1958, generally with handwritten dedications by the author to "his friend" Hesse, as well as Jolande Jacobi's Die Psychologie von C. G. Jung, published in 1940.

Both Hesse and Jung do not only share an unusually high regard for non-Western thought in general but give to the previously discussed I Ching their most particular attention. The Richard Wilhem translation (owned and frequently consulted by Hesse) was translated into English by Cary F. Baynes and published with a foreword by C. G. Jung. This coincidence of thought, while conceivably accidental, nevertheless sheds additional light on the Hesse-Jung connection.

Thus there seems little justification to limit, as most critics have done, the examination of Jung's influence on Hesse to Hesse's earlier works. This pervading attitude is expressed in an extreme form by Emmanuel Maier in his dissertation "The Psychology of C. G. Jung in the Work of Hermann Hesse." Maier writes:

The direct influence of Jung, however, began to wane with the years in the same proportion as the poet Hesse became more mature and confirmed in his basic philosophy of life. The mature Joseph Knecht takes his place among other great men of his times, He is as far removed from the Emil Sinclair, the youthful self-seeker, as the Hermann Hesse of the World War I years from the Nobel Prize winner of today (1952).³

Maier fails to take into account that Hesse's work and thought are cumulative, and that each new stage contains

implicitly all the previous stages. He also does an injustice to Jung by implying that his insights are only relevant to "youthful self-seekers," while, in fact, the process of individuation, understood properly, is a life-long process which might, as I have indicated previously, not even come to an end at the time of personal death.

While other critics have generally not been quite as reluctant to consider the relevance of a Jungian approach to the interpretation of Hesse's work in its entirety, they have continued to emphasize the obvious parallels in his early novels, such as the God-Devil Abraxas in Demian. Jung is rarely mentioned in critical evaluations of the Glasperlenspiel, except for Boulby and Field who connect the noble figure of the Chinese Older Brother with Jung's archetype of the shadow⁴ by citing Jacobi's statement that the shadow may appear in one's dreams as a family member such as one's older brother. Given the negative characterization Jung ordinarily invests in the shadow, this interpretation seems somewhat far-fetched. Their reference to Bertram, the mysterious and permanently troubled Vice Magister Ludi, as Jungian shadow, however, is entirely consistent with Jung's definition of the term.⁵

It is for the above reasons that I have decided to concentrate my analysis of the Hesse-Jung connection on the Glass Bead-Game and specifically, the interpretation of the death of Joseph Knecht which allows me to deal both with the

Chiliastic Soul and Jung.

In the previous chapter of this study, Castalia was compared to Hegel's realm of the Absolute Geist and the "game" considered as analogous to the activities of Geist. Analogous, that is all, for while it operated in Hegel's sphere of art and possibly religion, neither Castalia nor the game has become fully conscious of itself as Geist. Absolute Geist as art-religion must still live within its boundaries. Comparing the philosophical Concept with other forms of Geist, Mueller writes, referring specifically to art:

The difference between it and other forms of Geist is that, philosophy knows and transcends itself, whereas the other forms live within their limitations. If they do not know themselves philosophically, they merely suffer rivaling claims of opposites outside themselves, or they enjoy their own visions without knowing what they enjoy.⁶

In their game the Castalians have transcended world-as-object and world-as-subject uniting them in the concrete symbolic unity of beauty, transfiguring life itself into a celebration of harmony and totality. It aims at perfection, the absolute. It allows the absolute to appear in sensuous form, immanent in the here and now. It is precisely this aesthetic orientation which makes the Castalians abhor history. It reminds them of their finitude, of the fact that ultimately they and their game will suffer the tragic fate of all art--extinction.

Castalia and the game carry within themselves the seeds

of their own undoing. Hesse writes:

It might be that precisely the one who intuitively senses and knows, if he were to become a specialist in the game or permitted to lead one, could turn into its worst enemy. For the inside, the esoteric aspects of the game, aims toward the One and All, down into the depths where the eternal breath [Atem; cf. Sanskrit atman] dwells in solitary self sufficiency of never ending inhalation and exhalation. Anyone who truly experiences within himself the full meaning of the game, could not be called a player any more; would no longer stand in the multiplicity, and would no longer be able to take joy in inventing, constructing and combining since his would be a joy of quite another kind.⁷

It is for this reason, more than any other, that Knecht must leave the province. He has outgrown Castalia, he has outgrown the game. He has totally comprehended it, and he sees it as what it is becoming--a petrified construct, a dead idol to a Deus absconditus. The value of art lies in its living and lived connection with the absolute. By withdrawing from the rest of the world, by making their game into an idol, a ritual which is no longer subject to alteration or growth, the members of the Order have withdrawn precisely into the kind of narcissistic, sterile activity to which Mueller refers as "enjoying their own visions."

Thus Knecht's "defection" serves a dual purpose. It breaks the Castalian isolation and it permits him to explore the "depths" of which his mastery of the game has given him a dark but powerful intuition.

The dilemma of Castalia and of Knecht is twofold. Again a reference to Hegel seems helpful. After discussing the correspondence between Castalia and Hegel's absolute

Geist Lüthi points out, as mentioned above, that Hegel clearly distinguishes between the absolute Geist and the objective Geist but is quite aware of the fact that within the living human being this kind of distinction cannot be made, that both types of spirit operate simultaneously in the lived human reality. By attempting both to live in the world, no matter how isolated their province, and limit their contemplative attention only upon "the eternal beyond time,"⁸ the Castalians seek to accomplish the impossible, to effect an internal contradiction. Choosing life, they also posit the ultimate futility of their quest. Likewise Knecht will not be able to touch the absolute, the inner truth of the game, while he is alive. Subconsciously, he is aware of this as the numerous symbolic allusions to death and transformation during the final period of his life indicate. He feels driven, carried by some ineffable inner necessity. His action, his decision to leave is not an act of precipitous rebelliousness but is experienced by him as a higher kind of devotion and obedience to a calling of which he himself is only dimly aware, a transition into the direction of new and sinister commitments.⁹ The spiral of his self-realization continues and is about to cast him into a totally alien world. Only by being a victim can he become the true master!¹⁰ Still, the organism fears, as it well might, for its life. It is about to be discarded, a used and torn garment, an empty shell. For natural man the absolute

spells death, a death however which is also an entirely new kind of life.¹¹

I shall now interpret the death of Joseph Knecht, Magister Ludi and particular human organism, in terms of Jungian archetypes, specifically those explored in the Mysterium Coniunctionis, his last major work. My approach will parallel and complement that of Middleton¹² who focuses her elucidations on demystifying the I Ching symbolism present in the death scene and in this manner arrives at essentially the same conclusion I intend to present. From a Jungian perspective this is only to be expected since "the I Ching is [considered] a formidable psychological system that endeavors to organize the play of archetypes, the 'wondrous operations of nature,' into a certain pattern, so that a 'reading' becomes possible."¹³

On the morning of his death, Joseph Knecht finds himself looking out on the lake which is described as "greyish green and motionless." Beyond the looming, dark mass of the mountain the sun has already risen, its rays reflected in tiny sparks of dazzling brightness along the craggy edge.¹⁴

In archetypal language this image represents Mercurius, quicksilver, grey and motionless, the aqua permanens, born on the day of the sun, "the Nous, with which the divine krater was filled so that those mortals who wished to attain consciousness could renew themselves in this baptismal bath."¹⁵ Mercurius represents

the turning away from the world of senses, then the turning toward the inner world of the mind and the hidden celestial substances, the image and truth of God, and finally the contemplation of the transcendent unus mundus, the potential world outside time¹⁶

He thus forms the mid-point of the cosmic quaternity and represents the *quinta essentia*, the oneness and essence of the physical world, i.e., the *anima mundi*. As I have shown elsewhere, this symbol corresponds to the modern representation of the self.¹⁷

Tito has joined his mentor and

looks intensely toward the darkly rearing cliff, etched sharply against the bright morning sky. Suddenly a tiny spot of the rocky ridge flashed brilliantly like flowing melting metal. The ridge grew indistinct and seemed somehow lower, appeared to melt and sink, and out of the glowing gap there stepped the star of day with blinding fire, simultaneously illuminating the ground, the cottage, the cabin and the near shoreline of the lake. The two figures, standing in the dazzling light, soon felt its gentle warmth. The boy, filled with the majestic beauty of the moment and the joyous assurance of his youth and power, stretched his limbs in rhythmic movements of his arms. Soon his entire body followed in an enthusiastic dance, celebrating the break of day and expressing his complete harmony with the surging and glowing elements surrounding him. His steps flew towards the victorious sun in joyous homage and withdrew in profound reverence. With outstretched arms he drew mountain, lake and sky to his heart. Kneeling, he seemed to do homage to Mother Earth and the waters of the lake, offering himself, his youth, his freedom, his flaming sense of life like a ritual sacrifice to the eternal powers.¹⁸

Tito is described as flying toward the sun with outstretched arms. At this moment he becomes, in alchemical symbolism the "winged youth," "a pneuma that penetrates through the powers of the earth and activities it . . . , the connubium of the living spirit with the 'dry, virgin earth,'

. . . the 'spirit moving over the waters,'"¹⁹ He is "espoused to the 'central Water.' This is the fountain of the soul or the fount of wisdom from which the inner life wells up."²⁰

He enters the scene at a point when night is just yielding to day. His is the "filius macrocosmi, the child of sun and moon born in the earth,"²¹ As such his ritual dance becomes the rotation imprinting the "God-image . . . on the world, . . . ; that is to say the whole of conscious man is surrendered to the self, to the new centre of personality which replaces the former ego."²² He "enters the realm of the psyche and seizes the human personality, not only in the shining heights of consciousness but in the dark depths which have not yet comprehended the light . .

. ."²³ He is "the 'sun-moon' child who is laid in the cradle of the four elements, attains full power through them and the earth, rises to heaven and receives the power of the upper world, and then returns to earth, accomplishing . . . a triumph of wholeness."²⁴

In his wild abandonment to the sun-dance as true child of the earth, soon to be followed by a plunge into the waters of the lake, Tito represents "the collision of the masculine, spiritual father-world ruled over by King Sol with the feminine, chthonic mother-world symbolized by the aqua permanens or by chaos."²⁵

Deeply moved, Knecht observed the marvellous spectacle in which his pupil was transformed, trans-

figured, revealed before his eyes, confronting him as a totally new being, a stranger and his equal.²⁶

This passage is essential. It shows that Knecht is fully conscious of the significance of the moment and that a genuine transformation is taking place. Tito as well, feels intuitively that something mysterious of tremendous importance is in the process of occurring.

. . . His dance, his magical possession, was not merely the result of the mountain air, the bright morning and a sense of freedom. It was due as much to the transformation, the new stage of his young life, awaiting him in the form of his beloved and honored master. A great deal conjoined in this morning hour in the fate of young Tito and his soul. It would always be among thousands of unique significance, festive and blessed.²⁷

Thus, the physical death of Knecht is no more than the completion of a process of transmutation involving both him and Tito. Against his better judgment, i.e., the warning voice of his organismic identity, Knecht "discarded his light robe,

drew a deep breath and threw himself into the water at precisely the spot where his pupil had submerged.

The lake, fed by glacier waters and even at the height of summer only recommended for the most hardy, received him with the icy coldness of knife edge animosity. He had braced himself for a considerable shock, but not for this bitter, biting cold which engulfed him in blazing flames and after a moment a flaring fire quickly began to invade his body.²⁸

In the language of Jungian archetypes and the symbols of alchemy, Knecht may be said to represent the old king who dies and is reborn in the filius regius²⁹, young Tito, who, as Middleton points out, figuratively accepts this transfor-

mation by putting on the master's discarded robe.³⁰ Parenthetically, Knecht's act of taking off his robe can also be connected with the previously discussed "leaving aside worn-out garments"³¹ as symbolic of the self's passage from one stage of manifestation to the next, and consequently confirms the essential importance of the poem "Stufen" to the understanding of Knecht's death.

The images surrounding the death of Knecht are expressive of alchemical transformation. Jung writes:

The various fatalities which the old king has to suffer--immersion in the bath or in the sea, dissolution and decomposition, extinction of his light in the darkness, incineration in the fire, and renewal out of the chaos--are derived by the alchemists from the dissolution of 'matter' in acids, from the roasting of ores, the expulsion of sulphur or mercury, . . . , as if these chemical procedures yielded a picture which, with a little straining of the imagination, could be compared with Christ's sufferings and his final triumph.³²

Water has always played a role at sacrifices as the animating principle "It kills and vivifies."³³

The apotheosis of the king, the renewed rising of the sun, means . . . that a new dominant of consciousness has been produced and that the psychic potential is reversed. Consciousness is no longer under the dominion of the unconscious, in which state the dominant is hidden in darkness, but has now glimpsed and recognized the supreme goal.³⁴

Thus Hesse portrays Knecht's death not as "folly and failure but crowning success."³⁵ He has been purified and melted into his opposite in the alchemical fire;³⁶ he has been dissolved in the aqua permanens; he has achieved coniunctio oppositorum.

We can go even further and consider his death a genuine

consummation of the mysterium coniunctionis, a total merging of the unity of spirit, soul and body--which Knecht has already achieved, as his return into the world from Castalia symbolizes--with the original unus mundus, the latent unity within the world. According to Jung, this third stage of the conjunction was depicted by the alchemists in terms of the Assumption and Coronation of Mary³⁷ which is a Christian adaptation of the pagan wedding feast or hierosgamos. To the alchemists, the unio mentalis represented the union of Father and Son in the Holy Ghost. This union was to be united with the feminine principle represented by Mary. In philosophical terms this can be called the union of Spirit and Nature.

In this context it should be noted that Middleton also finds a significant connection between the death of Joseph Knecht and the month in which it occurs, September, the season "of the sowing of the seed, the planting of the 'god', and of the Tessin 'Madonnenfest'.³⁸ She points out that in "Hesse's so-called 'private theology and mythology', in fact, September is the Madonna's month, and this Madonna he has described as 'the symbol of radiance which plies between opposites'.³⁹

Jung goes on to emphasize that Dorn did not assert that he or any adept had been able to perfect the third stage in their life time.⁴⁰ It is that "Blessed third union with the first unity,"⁴¹ which for Dorn and the others was no more

than something to be hoped for, a future state of perfection whose actuality they intuited but could not realize, and which, since it was unattainable in life might be achieved in death.

Let us now return to that final scene at Belpunt⁴² which means "beautiful bridge,"⁴³ to the time shortly before Knecht's death when Knecht observes Tito's glorious dance of transformation and comes to comprehend him as "a totally new being, a stranger and his equal."⁴⁴ Both of them are standing on the walkway connecting the house and the cabin, "bathed in the brilliant light from the East."⁴⁵ The season is autumn, a time for concluding one annual cycle. But the time is morning, symbolic of new beginnings. In the light of that morning sun, master and pupil stand together as though they were about to merge.

It becomes apparent that Tito's ecstatic dance was not only a celebration of his own transmutation but also a pre-enactment, a symbolic prefiguration of Knecht's impending metamorphosis. Just prior to his physical death, Knecht was allowed a glance into his own future, his own transfiguration into something which can only be intuited metaphorically by the human mind. As the waters of the lake engulf him at precisely the point previously chosen by Tito, he also becomes a "new man"--one radically transformed, a stranger to the one he had been. In Buddhist terms, he attains full enlightenment. Basho's famous haiku comes to mind--" Old

pond: / frog jump in / water-sound "⁴⁶"--which is interpreted as the sudden leap into Zen satori. In that leap, also reminiscent of Kierkegaard's "leap of faith," Knecht ruptures the spatio-temporal chrysalis. In him the self sacrifice offered by Tito is realized and transformed into his final victory, the full realization, only to be dreamed of by mortal human beings, of the Absolute.

These last few minutes just prior to the leap are described in a meta-temporal, synchronistic manner. Past and future merge in the eternal now, symbolic of Knecht's transformation into a new order of being, one beyond temporality and eternity, beyond unity and multiplicity, his True Self--the Chiliastic Soul.

This explains the fact that Knecht's past lives are only revealed to the reader after the drowning of the man known as the Magister Ludi. This is Hesse's way of indicating Knecht's new status at and as the mid-point, the center of himself, and as such equidistant from each and every moment, each and every stage of his self-realization which emerges as spanning a potentially infinite number of life times. Time has lost all hold over him, everything occurs in the now, the present of the perfected spirit. The circle has been completed, and he is at once its center and its circumference.

This is clearly expressed in the final "Knecht poem" in the section of the Gasperlenspiel following Knecht's death

and immediately preceding his three former lives, a poem which can be (and I argue, should be) interpreted as Hesse's poetic attempt at capturing the actual "glass bead game," the true "realm of the spirit" or Chiliastic Soul which contrasts sharply with its pale earthly imitation, the formal "game" to which the Castalians have become addicted. It is called "Glasperlenspiel" (Glass Bead Game) and is significantly positioned right after the poem "Stufen" (Stages). The last four lines of "Stages" read as follows: "And thus, perhaps, death leads beyond the tomb/toward unknown realms. We need not falter, grieve!/Take courage heart, be strong, for nothing stills Life's call to us. Go forth, recover from your ills!"⁴⁷

GLASS BEAD GAME

In awe we hear the music of the spheres,
 The master's music, so we might evoke
 the honored, festive spirit which appears
 in blessed times to ease the mortal yoke.

Their secret lifts us high beyond all strife,
 Its hieroglyphic order charms, transforms
 Amorphous turbulence of teeming life
 To clear analogy above the storms.

Those crystal stellar harmonies whose call
 We serve giving meaning to this earthly din,
 And no one leaves their circles lest his fall
 be toward the holy center point within.⁴⁸

CONCLUSION

In this study I have presented evidence in support of the presence of a Chiliastic Soul concept in the thought of Hegel, Jung and Hesse. In addition I have demonstrated through a number of inferential chains certain fundamental similarities in the thought of Hegel and Hesse as well as Jung and Hesse.

While this was the immediate goal of this study, I actually had a broader purpose in mind. It can be argued that the Modern Western World has lost the sense of the transcendent and numinous through exclusive concern with positive science and the exploration of the physical external cosmos. I mean to take exception to this prevailing assumption by pointing to three pivotal figures in Modern and Contemporary Western thought, representing three diverse disciplines, who in their work and life demonstrate abiding devotion to the kind of understanding of the ultimate nature and purpose of human beings which is more generally connected with the monistic traditions of Eastern and Western mysticism.

Thus this study, while complete in itself, points implicitly toward further horizons, most specifically the

necessity of allowing Western and Eastern traditions to join in mutually beneficial crossfertilization which is not only appropriate to a world whose most distant regions are now connected by an invisible network of efficient transportation and electronic communication but may well be essential for continued human survival on earth as ever more efficient means for committing collective suicide are being developed in a multinational race for military supremacy.

If we, indeed, grant at least the possibility of an underlying unity beneath and beyond the multiplicity of sense experience and the categories of logical distinction, then it becomes imperative that we investigate alternate modes of knowing, being, and acting, that we explore "inner space" as well as "outer space" and learn, with Gandhi, not to hate that which we consider alien and different but to respect it and acknowledge its "right to life," while resolving conflicts through peaceful dialogue rather than force of arms.

Hesse and Jung were chosen for this study because they represent precisely the type of person of the future who seeks to reconcile a variety of diverse cultural traditions and refuses to submit to the tyranny of intellectual provincialism and myopia. Hegel, while exhibiting undeniable traits of cultural snobbery in his evaluation of Oriental thought, nevertheless provides the dialectical method and universal philosophic framework essential to conceptual and

intellectual syncretism.

While this study in itself has been concerned primarily with the categories of knowledge and "truth," it should be kept in mind that knowledge is hollow if it is divorced from a spirit of love grounded in our recognition of ourselves as aspects of a greater pattern, whether we call this ground of being and non-being God, tao, brahman, nirvana or even humanity. Thus, the implications of this study extend far beyond the theoretical exploration of the question whether ultimate reality is envisioned as reconciliation or contradiction. Upon the answer to this question may well depend the future course of humanity. Those who focus on contradiction will continue to see the world in "either" and "or," forever seeking to annihilate that which they consider hostile. Those who go beyond contradiction to the mysterious ontological core of the identity of identity and non-identity will be able to replace strife with a spirit of all-encompassing understanding which, paradoxically, is grounded in the acceptance of struggle as necessary process in the evolution of the Whole. Those who have a sense of the One, an intuition of the Chiliastic Soul, will be prepared to transcend competition in the higher unity of freely chosen cooperation. Whether they be philosophers, theologians, scientists, or poets, they are the ones who can clear the path and point the way toward a future world which, while not free from the vital incentive of polar tension, stands, nevertheless, under the sign of love.

END NOTES

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²⁰Capra, p. 81.

²¹Carl Gustav Jung, The Collected Works, Bollingen Series XX, vol. 9, part II: Aion: Researches into the Phenomenology of the Self, 2nd ed. (Princeton: Princeton University Press, 1968), pp. 83-87.

²²The Sanskrit word advaita, non-duality, is only one example of the linguistic characteristic of Sanskrit involving the expression of concepts through a process of negation. Other examples include aneka, non-one, meaning "many" or apramāda, non-idleness, meaning "diligence." It might be interesting to pursue this preference for "negative affirmation" in terms of the general Indian habit of expressing or symbolizing the absolute negatively.

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Chapter One

¹Walter Kaufmann, Hegel. Reinterpretation, Texts and Commentary (Garden City, New York: Doubleday, 1965), p. 395.

²Iwan Iljin, Die Philosophie Hegels als kontemplative Gotteslehre (Bern: A. Francke, 1946), p. 196.

³Georg Wilhelm Friedrich Hegel, Sämtliche Werke. Jubiläumsausgabe in zwanzig Bänden, ed. Hermann Glockner, vol. XVI, Vorlesungen über die Philosophie der Religion. Zweiter Band (Stuttgart: Frommann, 1927), p. 249.

⁴Hegel, Sämtliche Werke, vol. XV: Vorlesungen über die Philosophie der Religion. Erster Band, p. 210.

⁵Hegel, Sämtliche Werke, vol. XVI, p. 286.

⁶Ibid., p. 283.

⁷Ibid., p. 285.

⁸Iljin, p. 199.

⁹Gustav Emil Mueller, "The Interdependence of the Phenomenology, Logic, and Encyclopedia," New Studies in Hegel's Philosophy, ed. Warren E. Steinkraus (New York: Holt, Rinehart and Winston, 1971), pp. 18-33.

¹⁰Hegel, Sämtliche Werke, vol. II: Phänomenologie des Geistes, p. 12.

¹¹Iljin, p. 123.

¹²Ibid., p. 126.

¹³Ibid., p. 130.

¹⁴Considering the topic of this study it should be noted that Hesse's protagonist in the Glasperlenspiel has the name of Joseph Knecht (Joseph "Serf") and is the Magister Ludi ("Master" of the Game).

¹⁵Hegel, Phänomenologie, p. 167.

¹⁶Ibid., p. 303.

¹⁷Ibid., p. 516.

¹⁸Ibid., p. 577.

¹⁹Ibid., pp. 599.

²⁰Ibid., pp. 613-620.

²¹Ibid., p. 620.

²²Ibid., p. 613.

²³Jung, Mysterium Coniunctionis, p. 365.

²⁴Stanley Rosen, G. W. F. Hegel: An Introduction to the Science of Wisdom (New Haven: Yale University Press, 1974), p. 270.

²⁵Ibid., p. 268.

²⁶Ibid., p. 177.

²⁷Ibid., p. 270.

²⁸Iljin, p. 182.

²⁹Ibid.

³⁰Ibid., p. 126.

³¹Ibid., p. 125.

³²Ibid., p. 126.

³³Rosen, p. 270.

³⁴Iljin, p. 124.

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¹Jung, Collected Works, vol. 6: Psychological Types (Princeton: Princeton University Press, 1971), p. 448.

²Jung, Collected Works, vol. 7: Two Essays on Analytical Psychology (New York: Pantheon Books, 1953), p. 171.

³Ibid.

⁴Jung, Psychological Types, p. 443.

⁵Jung, Collected Works, vol. 18: The Symbolic Life. Miscellaneous Writings (Princeton: Princeton University Press, 1976), p. 483.

⁶Ibid.

⁷Jung, Psychological Types, p. 483.

⁸Ibid.

⁹Jung, The Symbolic Life, p. 484.

¹⁰Ibid., p. 485.

¹¹Jung, Psychological Types, p. 485.

¹²Hegel, Phänomenologie, p. 71.

¹³Jung, Aion, p. 266.

¹⁴Jung, Collected Works, vol. 11: Psychology and Religion: West and East (Princeton: Princeton University Press, 1969), p. 198.

¹⁵Jung, Psychological Types, p. 468.

¹⁶Jolande Jacobi, The Psychology of C. G. Jung, trans. K. W. Bash (New Haven: Yale University Press, 1954), p. 162.

¹⁷Jung, Two Essays, pp. 229-239.

¹⁸Ibid., p. 94.

¹⁹Ibid., p. 235.

²⁰Ibid.

²¹Ibid.

²²Ibid.

²³Ibid., p. 236.

²⁴Ibid., p. 238.

²⁵Ibid., p. 3.

²⁶Jung, Mysterium Coniunctionis, p. vii.

²⁷Jung, Collected Works, vol. 12: Psychology and Alchemy (New York: Pantheon Books, 1953), p. 91.

²⁸Jung, Aion, p. 63.

²⁹Jung, Mysterium Coniunctionis, p. 463.

³⁰Gerard Dorn, Theatrum Chemicum, vol. I (Strassbourg, 1613, 1661).

³¹Jung, Mysterium Coniunctionis, p. 465.

³²Ibid., p. 469.

³³Ibid., p. 471.

³⁴Ibid., p. 499.

³⁵Ibid., p. 537.

³⁶Ibid., p. 538.

³⁷Ibid.

³⁸Ibid., p. 500.

³⁹Ibid., p. 503

⁴⁰Ibid., pp. 503-504.

⁴¹Jung, Collected Works, vol. 8: The Structure and Dynamics of the Psyche, 2nd ed. (Princeton: Princeton University Press, 1969), p. 225.

⁴²Ibid., p. 441.

⁴³Ibid.

⁴⁴Ibid., p. 506.

⁴⁵Ibid., p. 414.

⁴⁶Aniella Jaffe, Erinnerungen, Träume und Gedanken von C. G. Jung (Zürich: Rascher Verlag, 1967), p. 388. This passage is quoted in German in order to demonstrate the peculiarities of language which can only be partially captured in translation.

Chapter Three

¹Hermann Hesse, Gesammelte Werke in zwölf Bänden. Werkausgabe edition suhrkamp, vol. I: Gedichte. Frühe Prosa. Peter Camenzind (Frankfurt am Main: Suhrkamp, 1970), p. 185.

²Hesse, Werkausgabe, vol. IX: Das Glasperlenspiel, p. 484.

³Hesse. Werkausgabe, vol. X: Gedenkblätter. Betrachtungen, pp. 74-86. Hesse's notion of the process of humanization is clearly based on personal experience and has been given a great deal of critical attention. Cf. Gnefkow, Hermann Hesse. Biographie 1952; Hans Jürg Lüthi, Hermann Hesse. Natur und Geist (Stuttgart: W. Kohlhammer, 1970); Gerhard Maurer, "Hermann Hesse und die deutsche Romantik" (Ph.D. dissertation: Tübingen 1954); Joseph Mileck, Hermann Hesse and His Critics. The Criticism and Bibliography of Half a Century (Chapel Hill: University of North Carolina Press, 1958; Gerhard Mayer, "Christentum und asiatische Mystik im Werk Hermann Hesses," Zeitwende (die neue Furche) 49 (January 1978); Theodore Ziolkowski, The Novels of Hermann Hesse. A Study in Theme and Structure (Princeton: Princeton University Press, 1965).

⁴Ibid., p. 75.

⁵Ibid.

⁶Radhakrishnan and Moore, p. xxiii.

⁷Hesse, Gedenkblätter, p. 75.

⁸Jung, Two Essays, p. 236.

⁹Hesse, Gedenkblätter, p. 76.

¹⁰Ibid.

¹¹Ibid., p. 78.

¹²Christian Immo Schneider, Das Todesproblem bei Hermann Hesse (Marburg: N. G. Elwert Verlag, 1973), pp. 305-307.

¹³Gerhard Mayer, Die Begegnung des Christentums mit den asiatischen Religionen im Werk Hermann Hesses, Untersuchungen zur allgemeinen Religionsgeschichte, neue Folge, ed. Gustav Mensching, Heft 1 (Bonn: Ludwig Rohrscheid Verlag, 1956), p. 86.

¹⁴Cf. Fritz Baumer, "Das magische Denken in der Dichtung Hermann Hesses" (Ph.D. dissertation: Ludwig Maximilians Universität München, 1951); Dieter Hensing, "Nichts ist aussen, nichts ist innen, denn was aussen ist, ist innen," Wissen aus Erfahrungen. Werkbegriff und Interpretation heute. Festschrift für Hermann Meyer zum 65. Geburtstag (Tübingen: Max Niemeyer, 1976); Ziolkowski, The Novels of Hermann Hesse.

¹⁵Cf. Engel, Hermann Hesse; Ralph Freedman, Hermann Hesse. Pilgrim of Crisis (New York: Pantheon Books, 1978); and Lüthi, Hermann Hesse. Natur und Geist. In this context it is interesting to note that Hermann Wein in his highly technical work Realdialektik. Von hegel'scher Dialektik zu dialektischer Anthropologie (Munich: R. Oldenbourg, 1957) takes note of Hesse's dialectical thinking, making specific references to "Mein Glaube" and Das Glasperlenspiel on pages 130 and 180 respectively. The book contains a handwritten dedication to Hesse by the author.

¹⁶Mark Boulby, Hermann Hesse. His Mind and Art (Ithaca, New York: Cornell University Press, 1967), p. 9.

¹⁷Schneider, p. 298. In all fairness it should be noted that Mayer in his more recent "Christentum und asiatische Mystik im Werk Hermann Hesses" presents an excellent and objective account of Hesse's relationship to Oriental thought. One of the most extreme examples of Western bias in assessing Hesse's debt to the Orient is Michelle Lizounat's "Indische Religionen by Hermann Hesse" (Ph.D. dissertation: Bonn, 1952). She limits Indian religions to extreme asceticism and destruction of human personality and uses Hesse's definition of "God" as totality of all things to "prove" his return to Christianity. Inn-Ung Lee, a non-Western critic, states quite accurately on p. 21 of "Ost-asiatische Anschauungen im Werk Hermann Hesses" (Ph.D. dissertation: Julius-Maximilians-Universität Würzburg, 1972) that in Hesse Christian pietism, Indian religious thought, and ancient Chinese wisdom dwell in harmonious unity.

¹⁸Baumer, pp. 166-167.

- ¹⁹Cf. Lüthi, pp. 132-136.

²⁰Hesse, Glasperlenspiel, p. 481-482.

²¹Ibid., p. 472.

²²Jorg Röttger, Die Gestalt des Weisen bei Hermann Hesse, Abhandlungen zur Kunst-, Musik- und Literaturwissenschaft, Band 316 (Bonn: Bouvier, 1980), pp. 144-147.

²³Mayer, Die Begegnung des Christentums mit den asiatischen Religionen im Werk Hermann Hesses, p. 89; cf. John W. Brunner, "The Natur-Geist Polarity in Hermann Hesse," Helen Adolf Festschrift (New York: Frederick Ungar, 1968), p. 274. Brunner characterizes Hesse's "saint" or "sage" as one who in quietly radiant cheerfulness has achieved lasting absorption in the absolute, the secret unity of all life.

²⁴Hesse, Glasperlenspiel, p. 46.

²⁵Hesse, Werkausgabe, vol. XII: Schriften zur Literatur II, p. 24.

²⁶This edition, Leopold Schroeder, trans. Bhagavad Gita: Des Erhabenen Sang (Jena: Eugen Diederichs, 1912), obviously much read, is now stored as part of the Hesse Nachlass at the Marbach Literaturarchiv.

²⁷Franklin Edgerton, The Bhagavad Gita (New York: Harper Torchbooks, 1964), pp. 10-11.

²⁸Mayer, p. 65, pp. 78-79, p. 88.

²⁹Ibid., p. 65.

³⁰Ibid., p. 78.

³¹Baumer, pp. 97 and 107; Gary Raymond Olson, "The Effort to Escape from Temporal Consciousness as Expressed in the Thought and Work of Hermann Hesse, Hannah Arendt, and Karl Löwith" (Ph.D. dissertation, University of Arizona, 1973), pp. 55 and 86; Uwe Wolff, Hermann Hesse. Demian -- Die Botschaft vom Selbst, Abhandlungen zur Kunst-, Musik- und Literaturwissenschaft, Band 216 (Bonn: Bouvier, 1979), p. 64.

³²Ziolkowski, p. 206.

³³Baumer, p. 106.

³⁴Olson, p. 86.

³⁵Cf. Ziolkowski, "Hermann Hesse and Novalis" (Ph.D. dissertation, Yale University, 1957).

³⁶Olson, pp. 86-87.

³⁷Olson, p. 87.

³⁸Gustav Emil Mueller, Origins and Dimensions of Philosophy. Some Correlations (New York: Pageant Press, 1965), pp. 16-17.

³⁹Hesse, Glasperlenspiel, p. 482.

Chapter Four

¹Cf. Mayer, "Christentum und asiatische Mystik im Werk Hermann Hesses," p. 8. Mayer recognizes that Jung's process of self-realization ultimately leads to "knowledge" of God

which can only be derived from the unconscious depths of the soul, the depository of mythical archetypes and religious images. He credits Jungian thought with serving as Hesse's inspiration in his own quest for the absolute.

²Ibid., p. 3; cf. Inge D. Halpert, "Hermann Hesse and Goethe with Particular Reference to the Relationship of Wilhelm Meister and Das Glasperlenspiel" (Ph.D. dissertation: Columbia University, 1957). Halpert states on p. 209 that "neither Goethe nor Hesse envisages life as a status quo of utter contentment. Rather they see it as a never ending striving toward a fuller realization of the self." It is precisely this striving for self-actualization which unites the thought of Hesse, Jung and Hegel.

³Evelyn Underhill, Mysticism, 12th ed. (London: 1930; reprint ed., New York: E. P. Dutton, 1961), p. 169.

⁴E. S. Haldane and Frances H. Simson, trans., Hegel's Lectures on the History of Philosophy, vol. 3 (New York: The Humanities Press, 1955), p. 91-94.

⁵Cf. Underhill, p. 21. She states that Hegel, "though he was no mystic, had a touch of that mystical intuition which no philosopher can afford to be without,"

⁶Underhill, p. 127.

⁷Ibid.

⁸Ibid.

⁹Ibid.

¹⁰Ibid., p. 128.

¹¹Ibid., p. 169.

¹²Ibid.

¹³Ibid.

¹⁴Ibid., pp. 169-170.

¹⁵Ibid., p. 170.

¹⁶Ibid., p. 172.

¹⁷Thomas Merton, Mystics and Zen Masters (New York: Dell, 1961), p. 18.

Chapter Five

¹Hesse, Glasperlenspiel, pp. 12-14.

²Ibid., p. 13.

³Ibid., p. 14

⁴Nicholas Cusanus, Of Learned Ignorance, trans. Fr. Germain Heron (New Haven: Yale University Press, 1954), p. 173.

⁵Ibid., p. 48.

⁶Hesse, Schriften zur Literatur II, pp. 88-89.

⁷Hesse, Glasperlenspiel, p. 93.

⁸Luthi, p. 114.

⁹Ibid.

¹⁰Ibid.

¹¹Gustav Emil Mueller, Hegel: Denkgeschichte eines Lebendigen (Bern, Francke, 1959), pp. 290-296; cf. Mueller, "The Interdependence of the Phenomenology, Logic, and Encyclopaedia," pp. 28-33.

¹²Hegel, Sämtliche Werke, vol. VI: Enzyklopädie der philosophischen Wissenschaften im Grundrisse und andere Schriften aus der Heidelberger Zeit, pp. 24f.

¹³Ibid., p. 25.

¹⁴Mueller, Denkgeschichte, p. 293.

¹⁵Hesse, Glasperlenspiel, p. 177.

¹⁶Georg Wilhelm Friedrich Hegel, Briefe, vol. I, ed. Johannes Hoffmeister (Hamburg: Meiner, 1953), p. 191.

¹⁷Hesse, Werkausgabe, vol. VII: Kurgast. Nürnberger Reise. Der Steppenwolf, pp. 111-113.

¹⁸Engel, p. 7. Cf. Hensing, p. 813; he states, on pp. 813-814, that inner and outer, all opposition, exist only for rational or logical thinking, not for "magical" thinking which instead of focusing on the analysis of difference reveals the "beyond" in its unity. Hensing clearly agrees

with Engel but does not take the final step of acknowledging the coincidence of Hesse and Hegel.

¹⁹Ibid., p. 83.

²⁰Gnefkow, p. 109. Cf. Martin Pfeifer, "Bildungskräfte im Leben Hermann Hesses," Wissenschaftliche Zeitschrift der Friedrich-Schiller-Universität Jena/Thüringen, Gesellschafts- und sprachwissenschaftliche Reihe 4/5 (1958-59), p. 487. Pfeifer, while making no mention of Gnefkow, uses almost exactly the same words, stating that "Hesse is no philosopher, no historian, but a poet, that is a contemplative visionary." This is only one example among many of the manner in which conceivably questionable interpretations and assumptions become part of generally accepted "scholarship." This is particularly noxious since Gnefkow himself tends toward unsupportable generalizations. His opinions concerning Hesse's relationship to Indian thought seem particularly suspect in the light of his reference on pp. 64f. to Vedism as "rigorous philosophy" characterized by "abstract theological speculations" in contrast to the implied absence of genuine philosophy in subsequent Indian thought, disregarding more than 2500 years of philosophic speculation which equals or surpasses the Western tradition in subtlety and variety. He disposes of all Indian thought as totally negative, in contrast to Chinese thought which allows for grasping the unity in the midst of life.

²¹Gustav Emil Mueller, Philosophy of Literature (New York: Philosophical Library, 1948), p. 213.

²²Radhakrishnan and Moore, p. xxiii.

²³Boulby, p. 292.

²⁴Ibid., p. 305.

²⁵Ibid., pp. 286-287.

²⁶Hesse, Kurgast, p. 113.

²⁷Wing-Tsit Chan, A Source Book in Chinese Philosophy (Princeton: Princeton University Press, 1963), p. 172.

²⁸Ibid., p. 160.

²⁹Ibid.

³⁰Ibid., p. 157.

³¹Ibid., p. 156.

- ³²Ibid., p. 144.
- ³³Ibid., p. 140.
- ³⁴Ibid., p. 139.
- ³⁵Ibid., p. 150.
- ³⁶Ibid., p. 151.
- ³⁷Ibid., p. 461.
- ³⁸Robert E. Ornstein, The Psychology of Consciousness (New York: Penguin Books, 1975), pp. 81-82.
- ³⁹Chan, p. 463.
- ⁴⁰Richard Wilhelm, trans., The I Ching or Book of Changes, trans. Cary F. Baynes, foreword C. G. Jung, 3rd ed., Bollingen Series XIX (Princeton: Princeton University Press, 1967), p. 1.
- ⁴¹Hesse, Schriften zur Literatur II, pp. 34-35. The importance which Hesse attached to the I Ching is not merely attested to by the numerous references in his writings and letters, but also by the fact that his personal copy of the I Ging contained a hand drawn table of the sixty-four hexagrams as well as hand written notes concerning sign 18, Ku/Work on What has Been Spoiled (Decay) and, on the back of a New Year's greeting for the year 1951-52, the hand drawn sign T'ai (Peace).
- ⁴²Hesse, Glasperlenspiel, p. 135.
- ⁴³Capra, p. 282.
- ⁴⁴Siegfried Unseld, "Der Ostasiatische Hintergrund zu Hermann Hesses Ruf 'Sei du selbst,'" Zeitwende (Die neue Furche) no. 49 (January 1978), p. 25.
- ⁴⁵Cf. Adrian Hsia, Hermann Hesse und China. Darstellung, Materialien und Interpretation von Adrian Hsia (Frankfurt am Main: Suhrkamp, 1974), pp. 202-203.
- ⁴⁶Ibid., p. 203.
- ⁴⁷Unseld, p. 20. Thus Pfeifer is mistaken when he insists, on p. 485, that Hesse did not discover China until he was in his forties.
- ⁴⁸Ibid., pp. 25-26.

⁴⁹Cf. Hesse, Schriften zur Literatur I, pp. 69-70; Schriften zur Literatur II, pp. 26, 42; Rottger, p. 64.

⁵⁰Chan, p. 183.

⁵¹Ibid.

⁵²Kurt F. Leidecker, "Hegel and the Orientals," New Studies in Hegel's Philosophy, p. 165.

⁵³Unseld, p. 15.

Chapter Six

¹Cf. Malte Dahrendorf, "Hermann Hesses 'Demian' und C. G. Jung," Germanisch Romanische Monatsschrift, neue Folge, vol. VIII (Heidelberg: Carl Winter, 1958), pp. 81-97; Emmanuel Maier, "The Psychology of C. G. Jung in the Work of Hermann Hesse" (Ph.D. dissertation: New York University, 1952); Johanna Neuer, "Jungian Archetypes in Hermann Hesse's Demian," Germanic Review 57 (Winter 1982); Miguel Serrano, C. G. Jung and Hermann Hesse. A Record of Two Friendships, trans. Frank MacShane (London: Routledge & Kegan Paul, n.d.); Uwe Wolff, Hermann Hesse: Demian - Die Botschaft vom Selbst.

²Friedman, pp. 224-225.

³Maier, p. 169. Cf. Hensing, pp. 815-816. Hensing misinterprets Jung by insisting that "individuation" involves only "becoming unique and separate" (Vereinzelung und Sonderung) and contrasting "individuation" with Hesse's "transcendence of boundaries" (Entgrenzung). As a matter of fact, Jung's process of individuation has as its ultimate goal the individual's merging with the unity beneath the appearance of the atomistic and rootless ego.

⁴Boulby, p. 134; Field, Hermann Hesse, Twayne's World Authors Series no. 93 (New York: Twayne, 1970), p. 29.

⁵Boulby, p. 301; Field, Kommentar zu sämtlichen Werken (Stuttgart: Akademischer Verlag Hans-Dieter Heinz, 1977), pp. 131-133.

⁶Mueller, Origins and Dimensions of Philosophy, p. 498.

⁷Hesse, Glasperlenspiel, p. 127.

⁸Lüthi, p. 114; cf. Hensing, p. 818.

- ⁹Hesse, Glasperlenspiel, p. 418.
- ¹⁰Ibid.
- ¹¹Ibid., pp. 461-463.
- ¹²J. C. Middleton, "An Enigma Transfigured in Hermann Hesse's Glasperlenspiel," German Life and Letters 10 (1956-1957), pp. 298-302.
- ¹³Jung, Mysterium Coniunctionis, p. 294.
- ¹⁴Hesse, Glasperlenspiel, p. 465.
- ¹⁵Jung, Mysterium Coniunctionis, p. 504.
- ¹⁶Ibid., p. 505.
- ¹⁷Ibid., p. 719.
- ¹⁸Hesse, Glasperlenspiel, pp. 466-467.
- ¹⁹Jung, Mysterium Coniunctionis, p. 187.
- ²⁰Ibid., p. 166.
- ²¹Ibid., p. 494.
- ²²Ibid.
- ²³Ibid.
- ²⁴Ibid., p. 219.
- ²⁵Ibid., p. 359.
- ²⁶Hesse, Glasperlenspiel, p. 468.
- ²⁷Ibid.
- ²⁸Ibid., p. 470.
- ²⁹Jung, Mysterium Coniunctionis, p. 346.
- ³⁰Middleton, p. 301.
- ³¹Cf. discussion of the Bhagavad Gita in pp. 58-60 of this study.
- ³²Jung, Mysterium Coniunctionis, p. 345.
- ³³Ibid., pp. 268-269.

³⁴Ibid., p. 355.

³⁵Joseph Mileck, "Joseph Knecht's Defection and Death Not Folly and Failure but Crowning Success," Hermann Hesse Heute, ed. Adrian Hsia, Abhandlungen zur Kunst-, Musik- und Literaturwissenschaft, Band 299 (Bonn: Bouvier, 1980), pp. 242-252.

³⁶Jung, Mysterium Coniunctionis, p. 227.

³⁷Ibid., p. 466.

³⁸Middleton, p. 299.

³⁹Ibid.

⁴⁰Jung, Mysterium Coniunctionis, p. 467. Emphasis mine.

⁴¹Ibid., p. 465; cf. discussion in Chapter Two of this study.

⁴²Hesse, Glasperlenspiel, p. 460.

⁴³Middleton, p. 299.

⁴⁴Hesse, Glasperlenspiel, p. 468.

⁴⁵Ibid.

⁴⁶G. L. Anderson, ed. Masterpieces of the Orient. Enlarged Edition (New York: W. W. Norton, 1977), p. 747. Cf. Jung's introduction to D. T. Suzuki's Die grosse Befreiung: Einführung in den Zen-Buddhismus (Leipzig: Curt Weller & Co., 1939), p. 16, where Jung interprets the event of satori as the breaking through of ego-consciousness into the true self no longer limited to the ego, and likens it to the experience of Meister Eckehart. A copy of this work was owned by Hesse and is currently part of the Hesse Nachlass at Marbach.

⁴⁷Hesse, Glasperlenspiel, p. 484.

⁴⁸Ibid.

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