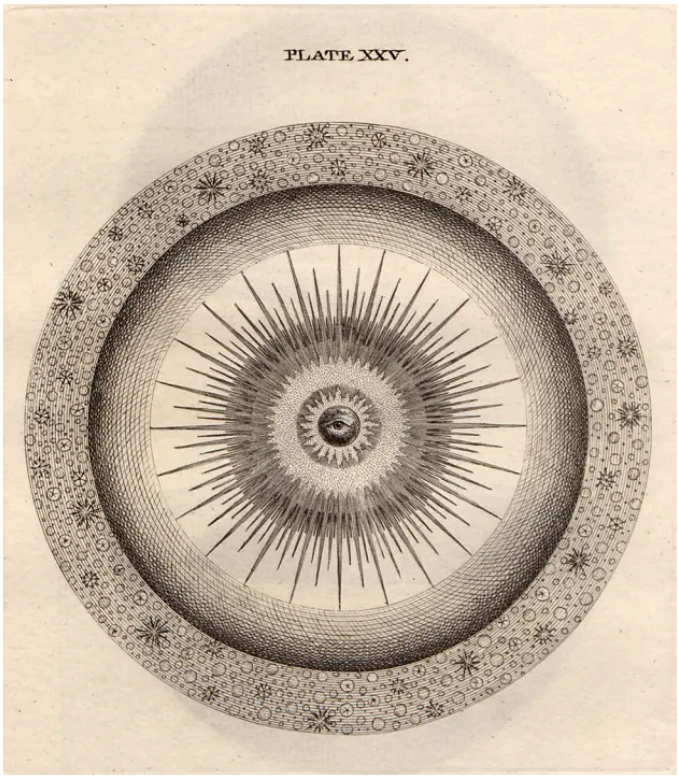
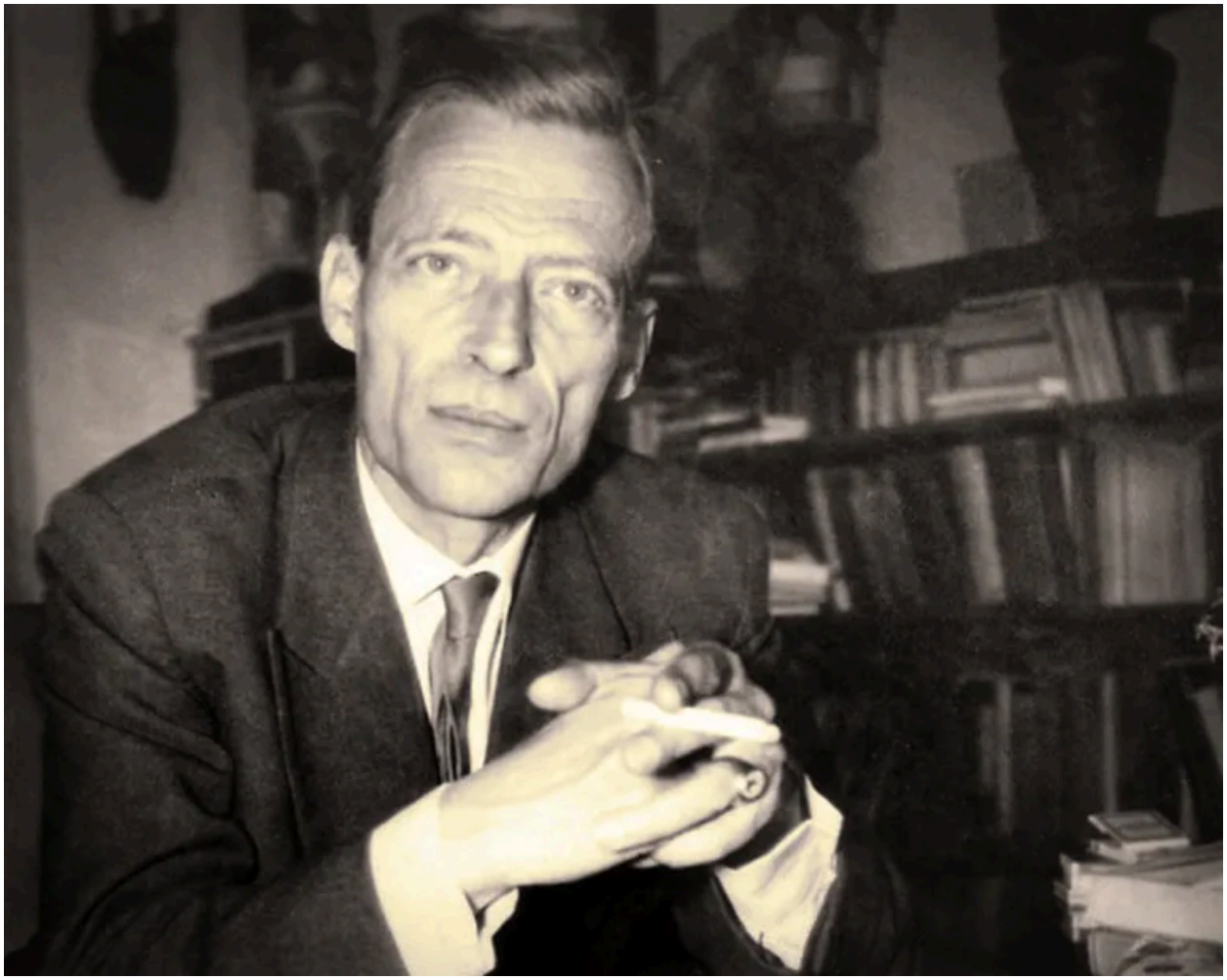
THE INNER COUNCIL

WORKSHOP SERIES



THE EVER-PRESENT ORIGIN

The Four Mutations Of Consciousness



Jean Gebser

First published in 1949

Image on cover: Plate from An Original Theory or New Hypothesis of the Universe by Thomas Wright, 1750.

Fundamental Considerations

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Inner Council Introduction

Jean Gebser was a Swiss philosopher, linguist, and poet who described the structures of human consciousness. When analysing the tensions in modern society, he gave a broad and imaginative perspective of the natural development of consciousness and where we were in that very development. As a hermetic principle, we believe that the wider stage of humanity represents a larger image of the individual psychological developmental process and map out his consciousness models in an effort to understand the stages of mental development throughout childhood and into rationality. Also to understand the limitations of remaining in the sterility of materialism and scientism where, if something cannot be repeatedly and predictably explained through basic, two dimensional grammar, such as a basic computer program or 'insect mentality' it is not controllable, and thus not accepted into modern belief structures. Gebser anticipated the forthcoming change in consciousness from the mental/rational into a final, all-encompassing and transparent unity of consciousness. One that Plato or Confucius would have considered as an aristocratic age of man where the talented naturally rise to the surface and influence society in the direction of creativity and artistic efforts. Where all members of higher society were poets and philosophers. Lifting the spiritual consciousness of the whole of humanity as a rising tide lifts all boats.

This publication contains the complete chapter 1 'Fundamental Considerations', followed by chapter 3, the Four Mutations of Consciousness from The Ever Present-Origin, 1985 edition.

The missing chapters are:
Chapter Two: The Three European Worlds
Chapter Four: Mutations as an Integral Phenomenon
Chapter Five: The Space-Time Constitution of the Structures
Chapter Six: On the History of the Phenomena of Soul and Spirit
Chapter Seven: The Previous Forms of Realization and Thought
Chapter Eight: The Foundations of the Aperspectival World

And Part Two: Manifestations of the Aperspectival World, and Attempt at the Concretion of the Spiritual

In understanding the natural inclination of evolutionary consciousness we are able to better empathise with the emerging spiritual influence and the considerations of the behaviours which counteract this emergence. It is with these tools that we re-parent ourselves into loving parents of our inner child and radiate the conditions that enhance this natural growth.

In later versions of this publication there is a short biography of Jean Gebser by Jean Keckeis, what follows is an abridged version which allows us to understand the historic conditions that inspired Gebser's approach to the ever present origin.

The path which led Gebser to his new and universal perception of the world is, briefly, as follows. In the wake of materialism and social change, man had been described in the early years of our century as the „dead end" of nature. Freud had redefined culture as illness - a result of drive sublimation; Klages had called the spirit (and he was surely speaking of the hypertrophied intellect) the „adversary of the soul," propounding a return to a life like that of the Pelasgi, the aboriginal inhabitants of Greece; and Spengler had declared the „Demise of the West" during the years following World War I. The consequences of such pessimism continued to proliferate long after its foundations had been superseded.
It was with these foundations - the natural sciences - that Gebser began. As early as Planck it was known that matter was not at all what materialists had believed it to be, and since 1943 Gebser has repeatedly emphasized that the so-called crisis of Western culture was in fact an essential restructuration.

Gebser has noted two results that are of particular significance: first, the abandonment of materialistic determinism, of a one-sided mechanistic-causal mode of thought; and second, a manifest "urgency of attempts to discover a universal way of observing things, and to overcome the inner division of contemporary man who, as a result of his one-sided rational orientation, thinks only in dualisms.

Fundamental Considerations

Anyone today who considers the emergence of a new era of mankind as a certainty and expresses the conviction that our rescue from collapse and chaos could come about by virtue of a new attitude and a new formation of man's consciousness, will surely elicit less credence than those who have heralded the decline of the West. Contemporaries of totalitarianism, World War II, and the atom bomb seem more likely to abandon even their very last stand than to realize the possibility of a transition, a new constellation or a transformation, or even to evince any readiness to take a leap into tomorrow, although the harbingers of tomorrow, the evidence of transformation, and other signs of the new and imminent cannot have gone entirely unnoticed. Such a reaction, the reaction of a mentality headed for a fall, is only too typical of man in transition.

The present book is, in fact, the account of the nascence of a new world and a new consciousness. It is based not on ideas or speculations but on insights into mankind's mutations from its primordial beginnings up to the present—on perhaps novel insights into the forms of consciousness manifest in the various epochs of mankind: insights into the powers behind their realization as manifest between origin and the present, and active in origin and the present. And as the origin before all time is the entirety of the very beginning, so too is the present the entirety of everything temporal and time-bound, including the effectual reality of all time phases: yesterday, today, tomorrow, and even the pre-temporal and timeless.

The structuration we have discovered seems to us to reveal the bases of consciousness, thereby enabling us to make a contribution to the understanding of man's emergent consciousness. It is based on the recognition that in the course of mankind's history—and not only Western man's—clearly discernable worlds stand out whose development or unfolding took place in mutations of consciousness. This, then, presents the task of a cultural-historical analysis of the various structures of consciousness as they have proceeded from the various mutations.

For this analysis we shall employ a method of demonstrating the respective consciousness structures of the various "epochs" on the basis of their representative evidence and their unique forms of visual as well as linguistic expression. This approach, which is not limited to the currently dominant mentality, attempts to present in visible, tangible, and audible form the respective consciousness structures from within their specific modalities and unique constitutions by means appropriate to their natures.

By returning to the very sources of human development as we observe all of the structures of consciousness, and moving from there toward our present day and our contemporary situation and consciousness, we can not only discover the past and the present moment of our existence but also gain a view into the future which reveals the traits of a new reality amidst the decline of our age.

It is our belief that the essential traits of a new age and a new reality are discernible in nearly all forms of contemporary expression, whether in the creations of modern art, or in the recent findings of the natural sciences, or in the results of the humanities and sciences of the mind. Moreover we are in a position to define this new reality in such a way as to emphasize one of its most significant elements. Our definition is a natural corollary of the recognition that man's coming to awareness is inseparably bound to his consciousness of space and time.

Scarcely five hundred years ago, during the Renaissance, an unmistakable reorganization of our consciousness occurred: the discovery of perspective which opened up the three-dimensionality of space.' This discovery is so closely linked with the entire intellectual attitude of the modern epoch that we have felt obliged to call this age the age of perspectivity and characterize the age immediately preceding it as the "unperspectival" age. These definitions, by recognizing a fundamental characteristic of these eras, lead to the further appropriate definition of the age of the dawning new consciousness as the "aperspectival" age, a definition supported not only by the results of modern physics, but also by developments in the visual arts and literature, where the incorporation of time as a fourth dimension into previously spatial conceptions has formed the initial basis for manifesting the "new."

"Aperspectival" is not to be thought of as merely the opposite or negation of "perspectival"; the antithesis of "perspectival" is "unperspectival." The distinction in meaning suggested by the three terms unperspectival, perspectival, and aperspectival is analogous to that of the terms illogical, logical, and alogical or immoral, moral, and amoral.2 We have employed here the designation "aperspectival" to clearly emphasize the need of overcoming the mere antithesis of affirmation and negation. The so-called primal words (Urworte), for example, evidence two antithetic connotations: Latin altus meant "high" as well as "low"; sacer meant "sacred" as well as "cursed." Such primal words as these formed an undifferentiated psychically-stressed unity whose bivalent nature was definitely familiar to the early Egyptians and Greeks.3 This is no longer the case with our present sense of language; consequently, we have required a term that transcends equally the ambivalence of the primal connotations and the dualism of antonyms or conceptual opposites.

Hence we have used the Greek prefix "a-" in conjunction with our Latin-derived word "perspectival" in the sense of an alpha privativum and not as an alpha negativum, since the prefix has a liberating character (privativum,derived from Latin privare, i.e., "to liberate"). The designation "aperspectival," in consequence, expresses a process of liberation from the exclusive validity of perspectival and unperspectival, as well as pre-perspectival limitations. Our designation, then, does not attempt to unite the inherently coexistent unperspectival and perspectival structures, nor does it attempt to reconcile or synthesize structures which, in their deficient modes, have become irreconcilable. If "aperspectival" were to represent only a synthesis it would imply no more than "perspectival-rational" and would be limited and only momentarily valid, inasmuch as every union is threatened by further separation. Our concern is with integrality and ultimately with the whole; the word "aperspectival" conveys our attempt to deal with wholeness. It is a definition which differentiates a perception of reality that is neither

perspectivally restricted to only one sector nor merely unperspectivally evocative of a vague sense of reality.

Finally, we would emphasize the general validity of the term "aperspectival"; it is definitely not intended to be understood as an extension of concepts used in art history and should not be so construed. When we introduced the concept in 1936/1939, it was within the context of scientific as well as artistic traditions.4 The perspectival structure as fully realized by Leonardo da Vinci is of fundamental importance not only to our scientific-technological but also artistic understanding of the world. Without perspective neither technical drafting nor three-dimensional painting would have been possible. Leonardo—scientist, engineer, and artist in one—was the first to fully develop drafting techniques and perspectival painting. In this same sense, that is from a scientific as well as artistic standpoint, the term "aperspectival" is valid, and the basis for this significance must not be overlooked, for it legitimizes the validity and applicability of the term to the sciences, the humanities, and the arts.

It is our intent to furnish evidence that the aperspectival world, whose nascence we are witnessing, can liberate us from the superannuated legacy of both the unperspectival and the perspectival worlds. In very general terms we might say that the unperspectival world preceded the world of mind- and ego-bound perspective discovered and anticipated in late antiquity and first apparent in Leonardo's application of it. Viewed in this manner the unperspectival world is collective, the perspectival individualistic. That is, the unperspectival world is related to the anonymous "one" or the tribal "we," the perspectival to the "I" or Ego; the one world is grounded in Being, the other, beginning with the Renaissance, in Having; the former is predominantly irrational, the later rational.

Today, at least in Western civilization, both modes survive only as deteriorated and consequently dubious variants. This is evident from the sociological and anthropological questions currently discussed in the Occidental forum; only questions that are unresolved are discussed with the vehemence characteristic of these discussions. The current situation manifests on the one hand an egocentric individualism exaggerated to extremes and desirous of possessing everything, while on the other it manifests an equally extreme collectivism that promises the total fulfillment of man's being. In the latter instance we find the utter abnegation of the individual valued merely as an object in the human aggregate; in the former a hyper-valuation of the individual who, despite his limitations, is permitted everything. This deficient, that is destructive, antithesis divides the world into two warring camps, not just politically and ideologically, but in all areas of human endeavor.

Since these two ideologies are now pressing toward their limits we can assume that neither can prevail in the long run. When any movement tends to the extremes it leads away from the center or nucleus toward eventual destruction at the outer limits where the connections to the life-giving center finally are severed. It would seem that today the connections are already broken, for it is increasingly evident that the individual is being driven into isolation while the collective degenerates into mere aggregation. These two conditions, isolation and aggregation, are in fact clear indications that individualism and collectivism have now become deficient.

When we have grasped this it is at once apparent that we can extricate our-selves from our dangerous situation only by ordering our relationships to ourselves, to our "I" or Ego, and not just our relationships with others, to the "Thou," that is to God, the world, our fellow man and neighbor. That seems possible only if we are willing to assimilate the entirety of our human existence into our awareness. This means that all of our structures of awareness that form and support our present consciousness structure will have to be integrated into a new and more intensive form, which would in fact unlock a new reality. To that end we must constantly relive and re-experience in a decisive sense the full depth of our past. The adage that anyone who denies andcondemns his past also abnegates his future is valid for the individual as well as for mankind. Our plea for an appropriate ordering and conscious realization of our relationships to the "I" as well as the "Thou" chiefly concerns the ordering and conscious recognition of our origin, and of all factors leading to the present. It is only in terms of man in his entirety that we shall achieve the necessary detachment from the present situation, i.e., from both our unperspectival ties to the group or collective, and our perspectival attachment to the separated, individual Ego. When we become aware of the exhausted residua of past or passing forms of our understanding of reality we will recognize more clearly the signs of the inevitable "new." We will also sense that there are new sources which can be tapped: the sources of the aperspectival world that can liberate us from the two exhausted and deficient forms which have become almost completely invalid and are certainly no longer all-inclusive or decisive.

It is our task in this book to work out this aperspectival basis. Our discussion will rely more on the evidence presented in the history of thought than on the findings of the natural sciences as is the case with the author's Transformation of the Occident. Among the disciplines of historical thought the investigation of language will form the predominant source of our insight since it is the pre-eminent means of reciprocal communication between man and the world.

It is not sufficient for us to merely furnish a postulate; rather, it will be necessary to show the latent possibilities in us and in our present, possibilities that are about to become acute, that is,

effectual and consequently real. In the following discussion we shall therefore proceed from two basic considerations:

1. A mere interpretation of our times is inadequate. We must furnish concrete evidence of phenomena that are clearly revealed as being new and that transform not only our countenance, but the very countenance of time.
2. The condition of today's world cannot be transformed by technocratic rationality, since both technocracy and rationality are apparently nearing their apex; nor can it be transcended by preaching or admonishing a return to ethics and morality, or in fact, by any form of return to the past.

We have only one option: in examining the manifestations of our age, we must penetrate them with sufficient breadth and depth that we do not come under their demonic and destructive spell. We must not focus our view merely on these phenomena, but rather on the humus of the decaying world beneath, where the seedlings of the future are growing, immeasurable in their potential and vigor. Since our insight into the energies pressing toward development aids their unfolding, the seedlings and inceptive beginnings must be made visible and comprehensible.
It will be our task to demonstrate that the first stirrings of the new can be found in all areas of human expression, and that they inherently share a common charac-ter. This demonstration can succeed only if we have certain knowledge about the manifestations of both our past and our present. Consequently, the task of the present work will be to work out the foundations of the past and the present which are also the basis of the new consciousness and the new reality arising therefrom. It will be the task of the second part to define the new emergent consciousness structure to the extent that its inceptions are already visible.

We shall therefore begin with the evidence and not with idealistic constructions; in the face of present-day weapons of annihilation, such constructions have less chance of survival than ever before. But as we shall see, weapons and nuclear fission are not the only realities to be dealt with; spiritual reality in its intensified form is also becoming effectual and real. This new spiritual reality is without question our only security that the threat of material destruction can be averted. Its realization alone seems able to guarantee man's continuing existence in the face of the powers of technology, rationality, and chaotic emotion. If our consciousness, that is, the individual person's awareness, vigilance, and clarity of vision, cannot master the new reality and make possible its realization, then the prophets of doom will have been correct. Other alternatives are an illusion; consequently, great demands are placed on us, and each one of us have been given a grave responsibility, not merely to survey but to actually traverse the path opening before us.

There are surely enough historical instances of the catastrophic downfall of entire peoples and cultures. Such declines were triggered by the collision of deficient and exhausted attitudes that were insufficient for continuance with those more recent, more intense and, in some respects, superior. One such occurrence vividly exemplifies the decisive nature of such crises: the collision of the magical, mythical, and unperspectival culture of the Central American Aztecs with the rational-technological, perspectival attitude of the sixteenth-century Spanish conquistadors. A description of this event can be found in the Aztec chronicle of Frey Bernardino de Sahagun, written eight years after Cortez' conquest of Mexico on the basis of Aztec accounts. The following excerpt forms the beginning of the thirteenth chapter of the chronicle which describes the conquest of Mexico City:

> The thirteenth chapter, wherein is recounted
> how the Mexican king Montezuma
> sends other sorcerers
> who were to cast a spell on the Spanish
> and what happened to them on the way.
> And the second group of messengers—
> the soothsayers, the magicians, and the high priests—
> likewise went to receive the Spanish.
> But it was to no avail;
> they could not bewitch the people,
> they could not reach their intent with the Spanish;
> they simply failed to arrive.5

There is hardly another text extant that describes so succinctly and so memorably the collapse of an entire world and a hitherto valid and effectual human attitude. The magic-mythical world of the Mexicans could not prevail against the Spaniards; it collapsed the moment it encountered the rational-technological mentality. The materialistic orientation of present-day Europeans will tend to attribute this collapse to the Spaniards' technological superiority, but in actual fact it was the vigor of the Spanish consciousness vis-a-vis the weakness of the Mexican that was decisive. It is the basic distinction between the ego-less man, bound to the group and a collective mentality, and the individual securely conscious of his individuality. Authentic spell-casting, a fundamental element of the collective consciousness for the Mexicans, is effective only for the members attuned to the group consciousness. It simply by-passes those who are not bound to, or sympathetic toward, the group. The Spaniards' superiority, which compelled the Mexicans to surrender almost without a struggle, resulted primarily from their

consciousness of individuality, not from their superior weaponry. Had it been possible for the Mexicans to step out of their egoless attitude, the Spanish victory would have been less certain and assuredly more difficult.6

What is of interest to us within the present context is not the historical predicament occasioned by the collision of peoples of differing might, but rather the supersession of the magic group-consciousness and its most potent weapon, spellcasting, by rational, ego-consciousness. Today this rational consciousness, with nuclear fission its strongest weapon, is confronted by a similar catastrophic situation of failure; consequently, it too can be vanquished by a new consciousness structure. We are convinced that there are powers arising from within ourselves that are already at work overcoming the deficiency and dubious nature of our rational ego-consciousness via the new aperspectival awareness whose manifestations are surging forth everywhere. The aperspective consciousness structure is a consciousness of the whole, an integral consciousness encompassing all time and embracing both man's distant past and his approaching future as a living present. The new spiritual attitude can take root only through an insightful process of intensive awareness. This attitude must emerge from its present concealment and latency and become effective, and thereby prepare the transparency of the world and man in which spirituality can manifest itself.

The first part of the present work, which is devoted to the foundations of the aperspectival world, is intended to furnish convincing evidence for this new spiritual attitude. This evidence rests on two guiding principles whose validity will gradually become clear:

> 1) Latency—what is concealed—is the demonstrable presence of the future. It includes everything that is not yet manifest, as well as everything which has again returned to latency. Since we are dealing here primarily with phenomena of consciousness and integration, we will also have to investigate questions of history, the soul and the psyche, time, space, and the forms of thought. Since the second part of this work is devoted to manifestations of the new
> consciousness, the first part must clarify questions relating to the manifestations of previous and present consciousness structures. We shall attempt to demonstrate the incipient concretion of time and the spiritual dimension which are preconditions of the aperspectival world. We shall also attempt to furnish evidence of the increasing efficacy of that spiritual reality (which is neither a mere psychic state nor an intellectual-rational form of representation). This will bring out the validity of our second guiding principle:
>
> 2) Transparency (diaphaneity) is the form of manifestation (epiphany) of the Spiritual.

Our concern is to render transparent everything latent "behind" and "before" the world—to render transparent our own origin, our entire human past, as well as the present, which already contains the future. We are shaped and determined not only by today and yesterday, but by tomorrow as well. The author is not interested in outlining discrete segments, steps or levels of man, but in disclosing the transparency of man as a whole and the interplay of the various consciousness structures which constitute him. This transparency or diaphaneity of our existence is particularly evident during transitional periods, and it is from the experiences of man in transition, experiences which man has had with the concealed and latent aspects of his dawning future as he became aware of them, that will clarify our own experiencing of the present.

It is perhaps unnecessary to reiterate that we cannot employ the methods derived from and dependent on our present consciousness structure to investigate different structures of consciousness, but will have to adapt our method to the specific structure under investigation. Yet if we relinquish a unitary methodology we do not necessarily regress to an unmethodological or irrational attitude, or to a kind of conjuration or mystical contemplation. Contemporary methods employ predominantly dualistic procedures that do not extend beyond simple subject-object relationships; they limit our understanding to what is commensurate with the present Western mentality. Even where the measurements of contemporary methodologies are based primarily on quantitative criteria, they are all vitiated by the problem of the antithesis between "measure" and mass (as we will discuss later in detail). Our "method" is not just a "measured" assessment, but above and beyond this an attempt at "diaphany" or rendering transparent. With its aid, whatever lies "behind" (past) and "ahead of" (future) the currently dominant mentality becomes accessible to the new subject-object relationship. Although this new relationship is no longer dualistic, it does not threaten man with a loss of identity, or with his being equated with an object. Although this new method is still in its infancy, we are nevertheless compelled to make use of it.7

In summary, it should be said that our description does not deal with a new image of the world, nor with a new Weltanschauung, nor with a new conception of the world. A new image would be no more than the creation of a myth, since all imagery has a predominantly mythical nature. A new Weltanschauung would be nothing else than a new mysticism and irrationality, as mythical characteristics are inherent in all contemplation to the extent that it is merely visionary; and a new conception of the world would be nothing else than yet another standard rationalistic construction of the present, for conceptualization has an essentially rational and abstract nature.

Our concern is with a new reality—a reality functioning and effectual integrally, in which intensity and action, the effective and the effect co-exist; one where origin, by virtue of "presentiation," blossoms forth anew; and one in which the present is all-encompassing and entire. Integral reality is the world's transparency, a perceiving of the world as truth: a mutual perceiving and imparting of truth of the world and of man and of all that transluces both.

1. On Evolution, Development, and Mutation

Before we can discern the new, we must know the old. The adage that everything has already happened, and that there is nothing new under the sun (and the moon), is only conditionally correct. It is true that everything has always been there, but in another way, in another light, with a different value attached to it, in another realization or manifestation.

Let us recall, for instance, Aristarchus' incipient heliocentric world-view, Zeno's incipient theory of relativity, Democritus' atomic theory, Euclid's emergent conception of space; or other inceptions, such as the beginnings of a demythologized logic (Socrates), of autobiography (Plato's "Seventh Letter"), of historiography (Herodotus). These inceptions were all anticipations, the seedlings as it were, of later blossoms that could not flourish with visible and immediate effect in their respective ages, since they were denied receptive soil and sustenance. Even Petrarch, though well in advance of his contemporaries, is terrified and deeply disturbed by his precipitous discovery of landscape. He bans the thought from his mind, entrusting to God a matter which for him belongs to divine, not human providence. Similarly, the first generation of our own century rejected the new discoveries, hoping to deprive them of fertile soil (a reaction discussed further in the author's *Transformation of the Occident*[1]). Acceptance and elucidation of the "new" always meets with strong opposition, since it requires us to overcome our traditional, our acquired and secure ways and possessions.[2] This means pain, suffering, struggle, uncertainty, and similar concomitants which everyone seeks to avoid whenever possible.

Yet such anxiety about suffering is not the only barrier to an acceptance of new and novel circumstances. There is also a sense of threat that results from our inability to comprehend them, since we are too firmly attached to the old consciousness structure. Seen from the old standpoint, the new seems supra-realistic or supernatural; and, in fact, with reference to the old consciousness structure, the new not only appears to transcend and supersede the old reality but actually does so. We are then left with what seems to us to be the only alternative: we try to adapt or assimilate the new into the old, at the expense of course of the integrity and verity of the new. It is such attempts at explaining the new on the basis of the old, using old concepts rather than allowing the new to stand out in its originality against the old background, that give rise to the misunderstandings, misinterpretations, and objections.

In order to prevent such impasses and to meet the demands of the new, we must act like anyone forced to come to grips with the unique and utter newness of a situation, if we are not

to succumb to the hopelessness of our particular circumstance or attitude. But we can meet the demands only if we are able to perceive clearly what has happened. With this in mind, we can now direct our attention to the unique event of mankind that underlies, it would seem, all human endeavor: the unfolding of consciousness.[3]

Looking back on this endeavor of mankind, we can distinguish three consciousness structures proceeding from origin, from the archaic basic structure. These are the magic, the mythical, and the mental. lf, in the course of the following discussion, we are able to establish the contents, forms of realization, and attitudes expressed by these structures, we should be able to determine to what extent the one or the other of these structurations predominates in us and predisposes our attitude to the world and our judgement of it. We could then consider the new structure and attempt to describe and evaluate it without the danger of intermingling the old with the new. We shall designate this new consciousness structure as the integral structure, and its emergent world modality as the "aperspectival World."'[4]

Before considering these structures still latent in us today, however, we must critically examine the validity of the structural differentiations we have proposed. We must recognize that the attempt to set forth the temporal course commonly referred to as the "evolution of mankind" is merely an attempt to structure events for convenient accessibility. Consequently, we must exclude from our discussion as far as possible such misleading notions as "development" and "progress." The comforting conception of progressive and continuous evolution has been in vogue for more than two hundred years, ever since the publication of Vico's Principe di scienza nuova d'intorno alla comune natura delle nazioni in 1725.[5] This evolutionary notion may well have been a good working hypothesis, but in time came to be regarded as a manifest, rather than limited, reality, and has demonstrated the familiar consequences of a biologized conception A la Spengler.

Yet no truly decisive process, that is to say, something besides a tentative and arbitrary occurrence with its provisionalities and recurrences, is a continuum. A true process always occurs in quanta, that is, in leaps; or, expressed in quasi-biological and not physical terms, in mutations. It occurs spontaneously, indeterminately, and, consequently, discontinuously. Moreover, we become aware of such presumably invisible processes only when they have reached sufficient strength to manifest themselves on the basis of their cumulative momentum (a limitation we must observe when applying this concept to psychic events[6]). The apparent continuity is no more than a sequence subsequently superimposed onto overlapping events to lend them the reassuring appearance of a logically determinate progression.

These remarks, and those that follow, are intended to clarify the fact that the mutational process we are speaking of is spiritual and not biological or historical. It would be tantamount to a misrepresentation if the concept of mutation used here were to be understood by association as biological. It is important to emphasize that biological and consciousness mutations are, indeed, similar in their spontaneous, non-temporal creation of new genera, potentialities, or structures which, having been once acquired, are hereditary. But there is also an essential difference: biological mutation leads to a specialization of functions within a particular environment—a minus mutation. Consciousness mutation, by contrast, unfolds toward overdetermination: toward structural enrichment and dimensional increment; it is intensifying and inductive—a plus mutation. Hence, we are to understand the minus attribute as restrictive and deterministic, the plus as over-determining. It is of interest here that this notion of the plus-aspect of mutations has also been taken under consideration by C. F. von Weizsacker.[7]

It might seem that our concept of mutation has a biologically determined anatomical basis; but it remains an open question whether we are dealing here with a step in evolution brought about by specific organic factors, or with a change "elicited" by the spiritual principle, that is, by plus mutation. Most likely we have to do here with the latter, since it is always the superordinate potentiality that seems to enable man to develop the requisite organ appropriate to the requirements of a given situation. Consequently, there was first light and then the eye, first the word and then the speaking mouth, first the thought and then the cerebrum capable of reflective thinking (or mental thought altogether).[8]

It is this basis that is required for the apparent "ex nihilo" emergence of hereditarily transmissible changes in the brain, a possibility noted (with the necessary reservations) by Lecomte du Nouy.[9] Although at one time rejected by brain physiologists (ca. 1950), this trend of thought has been recently continued in the work of Hugo Spatz (1960), which suggests that incipient modifications in the brain to permit new capacities of receptivity are demonstrable in brain anatomy.[10] (In a way this would imply a spiritually conditioned process of mutation, paralleling the above-mentioned development of the cerebrum during the mutation of consciousness from the magic-mythical to the mental structure, a modification first appearing in the human physique as the higher protrusion of the Greek forehead.)

Now with respect to a biologically based interpretation of consciousness, we should caution that as a consequence of our definition of mutations, it is as legitimate to transfer a term from one discipline to another in this instance as in all others. As Erwin Schrodinger has noted, why should only medicine and algebra share a common term, Bruche, for such differing phenomena

as fractures and fractions? Bone fractures and algebraic "fractures" have no more (or less) in common than biological mutations and mutations of consciousness.[11] Since even in biology the concept of mutations has taken on metaphoric properties as a result of the distinctions made not only between micro- and macro-mutations, but even between further subspecies and related species, there seems to be no compelling reason to replace it here by another term.

We have selected the term "mutation" (and will retain it for the duration of our discussion despite possible objections by critics of a deterministic and sectorial-relativistic bent) because it best describes the discontinuous nature of events that occur in consciousness following the primordial "leap" of origin (Ur-sprung). Moreover, it allows us to maintain the very necessary detachment from such concepts as progress, evolution, and development. The rationalistic thought-cliché of "progress" (more often than not a progression away from origin), the biologizing notion of evolution, and the botanizing idea of development are all inapplicable to the phenomenon of consciousness. The concept of mutation as a discontinuous process, on the other hand, and its transposition into consciousness, underscore the originally present spiritual content latent in consciousness from origin. Every consciousness mutation is apparently a sudden and acute manifestation of latent possibilities present since origin.

In contrast to biological mutations, these consciousness mutations do not assume or require the disappearance of previous potentialities and properties, which, in this case, are immediately integrated into the new structure and overdetermined.

As we noted earlier in our *Transformation of the Occident*,[12] this process seems sudden to us only because certain "processes"—to the extent that we can speak here of processes—seem to take place "outside" spatial and temporal understanding and conceptualization, thus preventing us from making a spatial-temporal cause-and-effect relationship. We know today, however, that origin, being pre-spatial and pre-temporal, presentiates itself in the respective consciousness mutations, intensifying and integrating them. The duration of such a process correlates with the extent of its given dispersal, since the mutation affects the whole of humanity at any particular time. In consequence, it is only with extreme caution that this process can be called a "major mutation," as suggested by Giselher Wirsing in his modification of our terminology.[13]

A further modification suggested by Ernst-Peter Huss is not applicable (although Huss is in agreement with us on the primordiality of spirit[14]). Instead of the time-free event of origin-bound mutation, he postulates a so-called maturation process, coming perilously close to a botanizing and biologizing notion of spirit. But again we emphasize that it is possible to

relate aspects of consciousness mutations to such concepts as progress, evolution, and development; yet this has at best a certain dialectical, psychologizing or biologizing-botanizing application; and wherever it is done, it robs the process of its originary character, which is by nature spiritual.

In the consciousness mutations, there is a process of rearrangement in a dis-continuous and intermittent (sprunghaft) form apart from spatially and temporally dependent events. These processes of relocation make it possible for the intensified spiritual origin to be assimilated into human consciousness. Origin itself comes to awareness in discontinuous mutation: consciousness mutations are completions of integration. (It is instructive to note here once again that the German language associates "origin" with suddenness and discontinuity with respect to primordial events, whereas temporal inceptions are designated as "starts" or "beginnings.") As to the legitimacy of our terminological transfer of the concept of mutation, we would point out that various writers have recently considered or applied it to spiritual events, confirming our choice. Hermann Graf Keyserling, for example, speaks in one of his later essays of the contemporary "world mutation" (1948).[15]

Rene Grousset, in his discussion of the sudden appearance of both the Egyptian and Sumerian civilizations that foreshadowed the equally unexpected emergence of Greek culture, poses the question: "Are Vries' and Morgan's laws of biological mutation equally applicable to human society?"(1950).[16] Julius Gluck, in turn, has underscored the mutative nature of artistic styles and phases, and the succession of discontinuous transitions toward new degrees of humanity's integration (1951-1952).[17] Hendrik de Man, in his survey of our present situation, confronts us with the alternative: "Either death or mutation" (1951).[18] Rudolf Pannwitz contemplates the possibility of a "moral mutation" as a solution to our predicament (1951), and—corroborating our views—notes that "Man as a whole is a synthesis and crystallization of all his dimensions and acquisitions . . . and is doubtless growing toward 'complex man' " (See Part I, Chapter 4, Section 5, "Man as the Integrality of his Mutations").[19] Pannwitz' notion of "complex man" is synonymous with our "integral man"; we have avoided the term "complex" because of its one-sided psychological connotation deriving from "complex psychology."

We should also mention Walter Tritsch's discussions of today's transformation of reality. He writes: "This spiritual metamorphosis or mutation can also be understood as a sudden illumination of a different segment of reality. Those who see and perceive it are always individuals, but the direction of this radiance—which makes possible or compels the perception—emanates from the society in which the individuals live and in whose structure a decisive transformation or mutation takes place."[20]

And finally, we would mention the work of Pierre Teilhard de Chardin (in publication since 1955; see above, p. xxix). Though strongly influenced by the postulate of Darwinian evolution, Teilhard insists that "there is no way of escaping the problem of discontinuity," at least within contemporary modes of thought. He also speaks of a "transition to reflective consciousness" as a "critical transformation or mutation which we have been obliged to assume on the basis of the facts at hand," and proceeds to investigate further the bearer of this mutation. Later in his discussion he speaks more specifically of this (at the very least) "psychic" discontinuity and is obliged to acknowledge it as the "most decisive constituent in the emergence of man"; hence his deduction that "such a fundamental mutation as thinking—which gives the entire species its distinctive stamp—must transcend the point of origin and the beginning of evolutionary development."[21]

Thus, even this thinker, who is indebted to the teleological principle of evolution, ultimately takes recourse to the concept of discontinuous occurrence, that is, mutation, to explain the decisive events. We would hope that these examples, written after the present work was first published, further support the adequacy and justification of our term and concept of "consciousness mutations." While these remarks have addressed the non-biological aspect of consciousness mutations, we would also caution against a further possible misinterpretation, the historistic, that can easily result from our habits of rational thought. Many people who reject a spiritually qualified mutational process will tend to seek reassurance by insisting on "technological progress" and give in to a frantic hubris which, judging from past applications of the notion of progress, has probably forfeited whatever justification it once may have had (to the extent that hubris is justifiable at all). The view that our epoch and civilization are on a higher plane of development, as propagated by defenders of the progress-thesis, has become tenuous in the light of its application and results. In any event, the results, and particularly the application of this progress concept oblige us to guard against any self-congratulation or overestimation, especially against the biologistic postulate of evolutionary superiority.

This postulate has strongly permeated the European mentality throughout the later modern era (since about the 1730s). Its roots extend back to Vico, and it was continued by Montesquieu in his Observations on Roman Greatness and Decline (1734), and by Voltaire in his Experiment concerning the Customs and Spirit of Nations (1756). The thesis was further expanded in France by Bossuet, Duclos, Volney, and Condorcet; in England by Spencer and Darwin; and in Germany by Buckle's History of English Civilization (1860), by Lecky's History of the Mind of the Enlightenment (1865), by G. E. Lessing's Education of the Human Race (1780), by Herder's Ideas toward a Philosophy of Human History (1784), and by Schelling,

Hegel and Krause. The postulate received its present form of a "three-stage law" or "three-stage theory" in 1847 at the hands of Auguste Comte.[22] According to this still widely accepted "law," the scientific world-view proceeds through successively displacing stages: the theological, the metaphysical, and the positivistic; and it is naively assumed that the displacement of theology and metaphysics by positivism precludes any possibility that theological or metaphysical thought might recur.[23]

The patently perspectival-sectorial fixity of Comte's postulate—with its almost biologized aspect and markedly teleological, finalistic, purpose-and-goal orientation, and its evolutionary thesis—underscores its incommensurability with our "four consciousness mutations."The apparent succession of our mutations is less a biological evolution than an "unfolding," a notion which admits the participation of a spiritual reality in mutation. Under no circumstances is this form of development to be considered "progress"; we must accept the term "progress" for what it is and not for what it has become counter to its original sense. "Progress" is not a positive concept, even when mindlessly construed to be one; progress is also a progression away, a distancing and withdrawal from something, namely, from origin.

With the unfolding of each new consciousness mutation, consciousness increases in intensity; but the concept of evolution, with its continuous development, excludes this discontinuous character of mutation. The unfolding, then, is an enrichment tied, as we shall observe, to a gain in dimensionality; yet it is also an impoverishment because of the increasing remoteness from origin. We can, of course, eliminate this negative aspect by projecting the idea of origin into the very development of consciousness; or, allowing the possibility that man can realize the idea of origin in the process of consciousness development, we can then speak of origin's development toward self-realization in man. As we have not yet given or discussed conclusive reasons, this question is premature and would lead at best to mindless speculation and the reiteration of Hegel's notion of the self-unfolding absolute spirit.[24]

We should also forewarn against yet a further possible misconstruction, the interpretation of consciousness mutation as voluntaristic or volitional. Since we do not know the degree to which man has power or voluntary influence over the mutations occurring in him, the anthropocentric or man-oriented theory of voluntarism, with its obvious perspectival-relativistic character, has no justification. In any event, our attempt to objectively describe the rise of perspectivity should have indicated the extent to which the generations between 1250 and 1500 A. D. were possessed by, and did not merely possess, the urge to realize space.—It is our hope that these remarks have served to preclude a historicizing falsification and misinterpretation of spiritual mutations that occur in consciousness.

The manifestation of this mutational process should not be construed as a mere succession of events, a progress or historicized course. It is, rather, a manifestation of inherent predispositions of consciousness, now incremental, now reductive, that determine man's specific grasp of reality throughout and beyond the epochs and civilizations.[25] Once more, it should be emphasized that we must remain suspicious of progress and its resultant misuse of technology (to the degree that we are dependent on it and not the reverse), as well as of the doctrines of evolutionary superiority and voluntarism mentioned earlier. The voluntarism which begins with Duns Scotus and is clearly evident since Vico, has transferred the capacity of signification from an origin presumed to be "behind" all being, into human reason and will. We would hope that Spengler and Croce were the last protagonists of this viewpoint.

Our rejection of progress and voluntarism, on the other hand, must not lead us into the Oriental position where man is degraded into a mere plaything of some power or powers. Our dissociation from the aforementioned exaggerated perspectival theories need not tempt us to Oriental resignation, to submitting ourselves to the naturalistic flow of inevitability, nor even to that regression, if only symbolic, of the cave, which for us is deadened rather than enlivened by Buddha and Eastern as well as Western ascetics. Such a regression to the unperspectival cavern embodies in its Orientalized form an unambiguous desire to suspend and reverse the cycle of birth.[26]

It is to such an Oriental attitude, in the last analysis, that Theodor Lessing's conception leads. For despite his opposition to notions of "progress" and "evolution," he has called progress the "most fruitful of all European ideas," which was "made into a real and temporally coursing process of history."[27] And yet he has not gone beyond rational-perspectival Europeanism with its teleological and finalist evolutionary thesis but rather regresses to the irrational, unperspectival and—for us—inaccessible Eastern attitude. His work Europa and Asien [28], and Paul Cohen-Portheim's Asien als Erzieher are sufficient proofs of such reversion. [29]

Mere regression is no more an alternative than it is a perpetuation of the ideas of progress, evolution, voluntarism, positivism, etc. Our task is to realize the predisposition in ourselves toward discontinuous transformation. The degree to which such transformation is successful will depend on the breadth and stability of the incipient foundations and on our awareness of them. Should the transformation fail, the present possibility of atomization will preclude any further development of the already occurring mutation.

In order to achieve the requisite basis for the transformation to which we have alluded, we wish to present as a working hypothesis the four, respectively five, structures we have designated as the archaic, magical, mythical, mental, and integral. We must first of all remain cognizant that these structures are not merely past, but are in fact still present in more or less latent and acute form in each one of us. Only an explication and its attendant awareness in us of the hitherto more or less ignored evidence will enable us to achieve an integral mode of understanding in contrast to the practice of, say, Hegel and Comte. We are therefore not just proposing our consciousness mutation theory in opposition to the theory of evolution. In our reflections on the presentiation of the past (thus making it present to consciousness), we shall include the future as latently existent and already present in us. We not only leave open the possibility of a new consciousness mutation toward integral awareness of the aperspectival world, but also bring it closer to us, that is, effect its presentiation.

In the light of this emphasis on the present, two essentially distinct facts emerge. First, consciousness is neither knowledge nor conscience but must be understood for the time being in the broadest sense as wakeful presence. Second, this presence or being present excludes as a contradiction any kind of future-oriented finality; we forfeit presence when we reduce it to a mere one-sided recollection, or possibly to a mere voluntaristic kind of hopefulness. The unintentionality and positive lack of design is therefore important since it excludes all utilitarianism and rationally conditioned, essentially perspectival corrections of the possible. Consequently, we do not share with the positivists a conviction that the contemporary positivistic stage, or any rational, perspectival structure represents the non plus ultra of human development. Rather, in constant opposition to Hegel and Comte, we are convinced of the continuous effectuality of the "earlier" structures in us and the incipient, i.e., present effectuality of the so-called "future" structure.

We acknowledge the effectivity of the so-called past—which for Hegel and Comte is a mere corpse—to a much greater extent than is done indirectly by Georges Sorel, for example, and, in his wake, by the ambivalent Vilfredo Pareto. Sorel and Pareto rediscovered in certain political and social theories secularized Christian mythologies, which as "mythical residua" underlay certain socio-political programs and ideologies. Just as the new ethnography has opened our understanding to the continuous effectivity and life of the magic attitude, so has the new psychology, initiated primarily by Freud and expanded by C. G. Jung, demonstrated in their investigations of myth that the mythical attitude continues in us more than just residually. Unfortunately, psychoanalysis, by its own discoveries, has reverted to perspectival exaggerations and generalizations, so that the aforementioned psychic inflation erupting from the unconscious takes on ever-increasing predominance.

There is only one defense against this: our strictly wakeful being-and-remaining in the present. In the course of the following discussion we must not regress and submerge ourselves into the actively psychologized past; rather, we must consciously retain and presentiate the past. It is our task to presentiate the past in ourselves, not to lose the present to the transient power of the past. This we can achieve by recognizing the balancing power of the latent "future" with its character of the present, which is to say, its potentiality for consciousness.

Let us then proceed to deepen the temporal foundations of the aperspectival world by investigating the consciousness structures we have spoken of, which in their own way are already suggestive of aperspectivity.

2. Origin or the Archaic Structure

The structure closest to and presumably originally identical with origin we shall designate as the archaic structure ("archaic" is derived from Greek arch, which means inception, origin; we emphasize origin since its essence, as ever-presence, is not true of "inception"). We chose the word "structure" since structures are not simply spatial constructs, while "levels" with their connotation of spatialization abet a purely perspectival view. Structures above all can be spatiotemporal, or even spaceless and timeless. We have avoided such other expressions as "position," "stage," or "stratum," which have even more spatial connotations than the term "level." The initial, archaic structure is zero-dimensional; it is thus spatial and temporal, although our present mentality, if it grasps this at all, will see in this a paradox.

It is origin; only in a terminological sense is it a "first" structure emanating from that perfect identity existing "before" (or behind) all oneness or unity which it initially might have represented. It is akin, if not identical, to the original state of biblical paradise: a time where the soul is yet dormant, a time of complete non-differentiation of man and the universe.

A search for evidence in statements on, or references to this time furnishes hardly any clues as to its structure, aside from general, essentially mythical allusions, e.g., androgyny, or the mythical life and imagery of primal man, Protanthropos.[30] The written evidence itself is fragmentary and, though not incorrect, is at least deficient regardless of the time, occurrence, event or utterance. It is important for us to note that written evidence, especially from earliest times, is itself indicative of a transitional period. The preservation in written form comes about because of a waning of genuine understanding of life, an anxiety about the loss of vital knowledge. Such anxiety may arise whenever men sense that they insufficiently retain the substance of the original force and content of life. All such texts, despite their abundant wisdom, are merely pale reflections, compiled during deficient periods, of the vital truths.

Later times, perhaps because of their increasing dimensionality, show the progressive fragmentation of basic knowledge into a growing aggregate of disparate material. Increasingly deficient attitudes seek refuge in syncretisms (religions based on random collections of "esoteric" teachings and "mystical" truths), or encyclopedic compendia (as, in the first instance, in post-Christian Roman times, and in the second, since the Enlightenment).[31] Presentiate wisdom becomes accumulated knowledge; when summarized and compiled, it yields a new sum, but no new wisdom. Wisdom is reduced from a quality of being to a quantity of possession. We have found only two direct and precise statements in sources of the type

considered adequate by our age that bear on and indirectly characterize the archaic structure. They originate at the close of the Chinese mythical era, in what is perhaps our oldest tradition. The first is Chuang-tzu's statement: "Dreamlessly the true men of earlier times slept," which may be regarded as a key to the understanding of the archaic structure of existence.[32] With reference to his own time (ca. 350 B. c.), he expressly states: "In sleep the soul engages in intercourse." On the basis of old commentaries, translator Richard Wilhelm has emended the saying to include: "And thus the dreams are born from which the holy man of calling is free." Since dreams are one of the manifestation forms of the soul, dreamlessness suggests its dormancy. In this sense the early period is that period when the soul is still dormant, and its sleep or dormancy may have well been so deep that even though it may have existed (perhaps in a spiritual pre-form), it had not yet attained consciousness. Yet a further implication of the statement cited is the emphatic absence of dualistic opposition in archaic man; only a world which has lost its identity contains the possibility of the reciprocal nature of any intercourse.

Two especially revealing words in Chuang-tzu's statement deserve particular attention. It is significant that one of the greatest sages of China does not demean early men with the words "primitive men" (as would a contemporary European, caught up in scientific hubris), but rather calls them "true men," which the commentator designates as the "holy men of calling." We emphasize this wording since the archaic structure in our sense is by no means "primitive." Anyone who regards contemporary "primitives" as representatives of this structure denies the essential basis of his own humanity. The contemporary "primitives" no longer live in the archaic, but in a more or less deficient magic structure. Their predominantly magic attunement has become to a great extent devitalized, and their magic comportment becomes deficient the moment they come into contact with Europeans. The second item of evidence bearing on the consciousness state of the archaic structure, which from a contemporary vantage point is inaccurately characterized as a state of non-consciousness, is found in an informative observation of Richard Wilhelm. In a note to his discussion of early Chinese chromatic symbolism, he writes: "At that time blue and green are not yet differentiated. The common word Ch'ing is used for the color of the sky as well as of the sprouting plant.[33]

If the non-differentiation, indeed the non-distinguishibility of archaic man from world and universe—a non-awakeness by virtue of which he is still unquestionably part of the whole—is evident at all in any of the extremely rare sources about the beginnings of mankind, then it is surely the case with the two statements cited. Dream lessness means, beyond doubt, an unconcerned accord, a consequent full identity between inner and outer, expressive of the microcosmic harmony. Identity of the sky and earth color certainly indicates unproblematic harmony and complete identity of earth and sky. (The possible objection that this may be a

case of primitive color blindness is groundless. Application of such a concept here is tantamount to anachronism.) The identity of earth and sky is an expression of the macro-cosmic harmony; taken together, microcosmic and macrocosmic harmony are nothing less than the perfect identity of man and universe.

From this vantage point, it is possible to illuminate an assertion of Plato which has baffled the understanding of not only Aristotle and Thomas Aquinas, but of a host of other thinkers, some of whom have gone so far as to suggest textual changes via freely interpretative translations.[34] As quoted in Aristotle, the statement reads: "The soul . . . [came into being] simultaneously with the sky."

The two Chinese examples adduced to characterize the archaic structures contain essentially the same Platonic thought; the sky, undifferentiated from the earth, is no more "existent" than the soul in dreamlessness. The awakening of the soul initiates the simultaneous awareness of the blue sky, since "the soul comes into being simultaneously with the sky."

In retrospect, it may seem as though this consciousness mutation occurring in man were directed toward us: toward present-day man and our consciousness structure; but we must guard against such a one-sided relativization of these events. Our present mode of thinking would insist that everything be considered from the vantage point of the present and would proceed to trace in reverse the path of events. Yet if we did this, we would draw conclusions and results from fragmented manifestations and would never reach the nearly inaccessible origin. Moreover, such a procedure would founder wherever the succession of events was interrupted by mutation.

It is for this reason that we have attempted to avoid this retrograde mode of inquiry and have begun our investigations with the original structure and not the predominantly rational-perspectival structure of today (which no longer even corresponds to our actual consciousness structure). The observations of the Chinese and Greek sages which make previously unseen domains accessible, domains replete with extraordinary consequences, tell more about the archaic structure than would any of our retrospective conclusions or prognostications. Anyone capable of sensing and presentiating the significance of these utterances will at least be able to perceive some measure of the splendor of origin—the first radiance of the emergent world and man that suffuses these words of ancient times still present in us. Yet in so doing, we will fall silent.

3. The Magic Structure

We should perhaps interpose one or even two further structures between the archaic and magic, such as a "post-archaic" and a "pre-magical" structure, but the material at our disposal does not furnish any decisive evidence for precise delimitation of such intermediary structures. Consequently, the magic "epoch," as we see it, not only encompasses an extended "era" but also a variety of modes of manifestation and unfolding that are only imprecisely distinguishable from one another. In order to avoid a possible lack of clarity we shall consider all such modes to be manifestations of magic man; and he is distinguishable above all by his transition from a zero-dimensional structure of identity to one-dimensional unity. And we shall see that the representative symbol for one-dimensionality, the point, the basic element of the line, is as such of paramount significance as an attribute for magic man. On the one hand, the point is suggestive of the initial emergent centering in man (which leads later to an Ego) and is, on the other, an expression of the spaceless and timeless one-dimensionality of magic man's world. There is a word group correlating among others the words "make," "mechanism," "machine," and "might," which all share a common Indo-European root mag(h)-. [35] It is our conjecture that the word "magic," a Greek borrowing of Persian origin, belongs to the same field and thus shares the common root. The man of the magic structure has been released from his harmony or identity with the whole. With that a first process of consciousness began; it was still completely sleep-like: for the first time not only was man in the world, but he began to face the world in its sleep-like outlines. Therewith arose the germ of a need: that of no longer being in the world but of having the world.

The more man released himself from the whole, becoming "conscious" of himself, the more he began to be an individual, a unity not yet able to recognize the world as a whole, but only the details (or "points") which reach his still sleep-like consciousness and in turn stand for the whole. Hence the magic world is also a world of pars pro Coto, in which the part can and does stand for the whole. Magic man's reality, his system of associations, are these individual objects, deeds, or events separated from one another like points in the over-all unity.

These points can be interchanged at will. It is a world of pure but meaningful accident; a world in which all things and persons are interrelated, but the not-yet-centered Ego is dispersed over the world of phenomena. Everything that is still slumbering in the soul is at the outset for magic man reflected mirror-like in the outside world; he experiences this outer world blindly and confusedly, as we experience dream events in sleep. Herein, too, lies the root of plurality of souls, which to magic man was a reality. (We will return later to this question.)

In a sense one may say that in this structure consciousness was not yet in man himself, but still resting in the world. The gradual transfer of this consciousness, which streams towards him and which he must assimilate from his standpoint, and the awakening world, which he gradually learns to confront (and in the confrontation there is something hostile), is something that man must master. Man replies to the forces streaming toward him with his own corresponding forces: he stands up to Nature. He tries to exorcise her, to guide her; he strives to be independent of her; then he begins to be conscious of his own will. Witchcraft and sorcery, totem and taboo, are the natural means by which he seeks to free himself from the transcendent power of nature, by which his soul strives to materialize within him and to become increasingly conscious of itself.

Impulse and instinct thus unfold and develop a consciousness which bears their stamp—a natural, vital consciousness which enables man, despite his ego-lessness, to cope with the earth and the world as a group-ego, sustained by his clan.

Here, in these attempts to free himself from the grip and spell of nature, with which in the beginning he was still fused in unity, magic man begins the struggle for power which has not ceased since; here man becomes the maker. Here, too, lie the roots of that tragic entanglement of fighter and fought: to ward off the animal that threatens him—to give but one example—man disguises himself as that animal; or he makes the animal by drawing its picture, and to that extent gains power over it. Thus arose the first external expressions of inner forces—such as the cliff- and cave-paintings.[36] Leo Frobenius in his book Unknown Africa (first published in 1905) showed to what extent these drawings are predominantly spell-casting and magic in character.[37] He describes how, in the Congo jungle, dwarf-sized members of the hunting tribe of Pygmies (three men and a woman) drew a picture of an antelope in the sand before they started out at dawn to hunt antelopes. With the first ray of sunlight that fell on the sand, they intended to "kill" the antelope. Their first arrow hit the drawing unerringly in the neck. Then they went out to hunt and returned with a slain antelope. Their death-dealing arrow hit the animal in exactly the same spot where, hours before, the other arrow had hit the drawing. Frobenius states that, having fulfilled its magic purpose—magic with respect to the hunters as well as the antelope—this arrow was then removed from the drawing with an accompanying ritual designed to ward off any evil consequences of the murder from the hunters. After that was done, the drawing itself was erased. Both rituals—that of drawing as well as that of erasing—were performed in absolute silence, a point of utmost significance.

These sand drawings of the Pygmies are very closely connected with the cave paintings mentioned above. This was shown by an archaeological discovery in the caves of Niaux, in the French Pyrenees. There, a prehistoric drawing from the Quaternary was found, depicting a buffalo "hit" by an arrow (fig. 4). Hugo Obermaier, in his commentary,[38] has noted their magical nature and that similar drawings have been found in other caves; this kind of hunting magic is still being practiced in a number of places, such as Viet Nam. We may therefore consider the hunting ritual observed and described by Frobenius as a late example of the magic world, even though it differs in one very basic respect from the rituals portrayed in the cave drawings. Cave drawings of the type described were found only in the very darkest parts of the caves where no light, let alone sunlight, could penetrate. With the Pygmies, however, the sun played a decisive role in the ritual. Consequently, the rites practiced in the cave must have belonged to a distinctly earlier period of the magic world.

Figure 4: Prehistoric depiction of a bison (reproduced here in black and white) from the cave at Niaux in the French Pyrenees (reduced in size).

These rites, which from the rational-psychological viewpoint of today could be called a concentration of the libido (i.e., of the psychic and vital energies) on a specific object, doubtless contributed to the formation of consciousness. For the centering of human will on an object inevitably brought about at the same time a centering of the psychic energies in man. That this process occurred in the obscurity of the sleeping consciousness is shown by the site of the early magic ceremony. The darkness of the caves—even if a fire may have been used in the ritual to "substitute for" the sun—indicates the great remoteness from consciousness, the unawakened state of the consciousness in those early magic times.

So, compared with the cave drawings, the sand drawing of the Pygmies is "late," as the accompanying ritual shows a certain release from nature, the beginnings of a free human

attitude toward nature. Nevertheless, it does express—if we may hazard an interpretation of the scene—some of the essential characteristics of magic man. These characteristics are five in number: (1) the egolessness of magic man; (2) his point-like unitary world; (3) his spacelessness and timelessness; (4) his merging with nature; (5) his magic reaction to this merging (giving him power and making him a "Maker").

In the hunting rite, the egolessness is expressed first of all in the fact that the responsibility for the murder, committed by the group-ego against a part of nature, is attributed to a power already felt to be "standing outside": the sun. It is not the pygmies' arrow that kills, but the first arrow of the sun that falls on the animal, and of which the real arrow is only a symbol. (Nowadays, of course, one would interpret it just the other way around and say: the sun's ray is a symbol of the arrow.)

In this Inking[39] of the responsibility of the hunters' group-ego (assuming the form of four human beings performing the rite) with the sun—which, because of its brightness, must be considered a symbol of consciousness—it is clear to what extent the capacity for consciousness of these human beings is still on the outside or connected with the outside. With the Pygmies in their egolessness, the moral consciousness that they must bear responsibility, deriving from a clearly conscious Ego, is still attributed to the sun. Their Ego (and with it an essential part of their soul) is still scattered over the world, like the light of the sun.

This leads us directly to the second characteristic: point-like unity. This is expressed in the visible interchangeability of the real and the symbolic causative element: that is, in equating the ray of sunlight and the arrow.

At the basis of this point-like unity lies a natural vital nexus, not a rational causal one. This point-related unity in which each and every thing intertwines and is interchangeable, becomes apparent when the symbolic murder in a rite, performed before a hunt, coincides exactly with the actual one committed by the hunter. In the spaceless and timeless world, this constitutes a working unity which operates without a causal nexus. Hence it is "unreal"—as unreal as, for example, the purely accidental or the "pre-rational" is in "our world."

We now come to the third characteristic: the spacelessness and timelessness of magic man. Only in a spaceless, timeless world is the point-related unity a working reality; outside that world it is an unreality. Because of this spaceless-timeless unity, every "point" (a thing, event, or action) can be interchanged with another "point," independently of time and place (like the hunting scene) and of any rational causal connection. Every point, whether real or unreal,

causally or merely symbolically connected, can not only be linked with any other point but is identified with it. One can substitute for the other completely.

Thus absolute reality is bestowed on phenomena, the fusion of which must strike us as unreal, since this fusion occurs in the realm of vegetative energy. But this character loses its effectiveness the moment it is stripped of its basic vital connections and relations; the injection of consciousness disturbs and interrupts the "unconsciously" binding vital energies.

All magic, even today, occurs in the natural-vital, egoless, spaceless and timeless sphere. This requires—as far as present-day man is concerned—a sacrifice of consciousness; it occurs in the state of trance, or when the consciousness dissolves as a result of mass reactions, slogans, or "isms." If we are not aware of this sphere in ourselves, it remains an entry for all kinds of magic influences. It does not matter whether such magic influences emanate knowingly from people or unknowingly from things which, in this sphere, have a vital magic knowledge of their own, or are linked with such vital knowledge.

Nor does it matter if this sacrifice of the consciousness is stimulated by ideas in the unconscious.[40] In such cases persons, things, or concepts are able to force us, by projection, to link a part of our unordered, and hence shadowy-negative, vital, and psychic energies to themselves. In that way, they get a hold over the part of our Ego which we ourselves were not strong enough to place under our own power.
We refer quite advisedly to these spaceless and timeless phenomena. They arise from the vegetative intertwining of all living things and are realities in the ego-less magic sphere of every human being. Insight into these realities could clarify many situations, among others, those which parapsychology is trying to study. Of course, they can become consciously known only if present-day man, despite his rational and relativist attitude, realizes the power of spacelessness and timelessness and, with that realization, accomplishes what magic man was not able to do because he was still remote from consciousness and deeply immersed in this egoless, timeless, spaceless world of unconscious unity.[41]

This *merging*, as we have called our fourth characteristic, this interweaving is likewise shown in the hunting scene. It expresses unity, on the one hand, but also the discrepancy in the unity relationship contained within it. This was shown when we stressed its pointlike character. In the process of merging it becomes apparent to what extent this unity is related to the individual phenomena, events, and actions—that is, to the "points"; on the other hand, it is also related to the actual man-nature unity, in keeping with its basic spacelessness and timelessness. We will return shortly to this aspect of unitary interweaving as well as to certain

examples from the magic period which vividly demonstrate this interweaving. At this point we should like to point out that unitary merging is expressed in this hunting scene, in that not a single incident in it can be treated as cause or consequence. The overall magic event depicted in the drawing forms an inextricably interwoven unity. This unity is not destroyed by any spatiality or temporality; its equilibrium is not shattered by any undue stress on any of the participants. All of them—humans, arrows, sun, drawing, forest, and antelope—are egoless.

Nevertheless, precisely this fact clearly reveals the contradiction in the unity concept, namely, the unconscious discrepancy between the parts (i.e., the points) and the actual unity. Here man, or a human group, is the protagonist, even though this is extremely well concealed. Although man fits in and merges with the event, this very merger and fusion give the event a definite direction.

As we shall see, all directing implies a conscious process. To that extent this process of consciousness begins to grow visible in the struggle of magic man against nature, in his attempts to master it and thus free himself from it. The starting-point for this possibility is the revealed duality of the unity, which can be related to itself and to any point identical with it. It lies in the interchangeability of the unitary points, in consequence of which the part, as well as the whole, can stand for everything.

The concept *pars pro toto* (the part for the whole) is at the same time always a *totum pro parte* (the whole for the part)—where, curiously and without any probable etymological connection, *totum* suggests by chance *totem*. This interchangeability goes even further: the rule may be changed into *pars pro parte* (a part for a part), and in this sense even into *totum pro toto* (all for all), without losing its validity. The effectiveness of such interchangeability is perhaps most strikingly demonstrated in the vicarious sufferings experienced in the course of ritual sacrifice. Exchange (*Tausch*)—in the realm of magic—is by no means deception (*Tauschung*); it is rather the expression of the genuine validity of "equals."

In this equal validity of the whole and the part, two additional basic features of the world of magic emerge. These consist of equal treatment and equal significance, without differentiation. Equal treatment brings with it what we may call thinking by analogy or association, which is less "thinking" than it is a purely accidental association based on analogies.

Here, too, lie the roots of sympathetic equal treatment which magic man is able to mete out to everything which is, or even seems to be, similar. Herein lies the reason why magic man feels

things which seem to resemble one another as "sympathetic to," or "sympathizing with," one another. He then proceeds to connect them by means of the vital nexus—not the causal nexus.

As for equal significance, that is the first step in the process of drawing analogies. But to an even stronger degree it is an expression of the fact that the magic world is a world without values, in which everything is of equal significance or validity.[42] We need not stress that this is true solely of the early magic period. Thus the hunting scene, for example, already indicated moments of evaluation. Despite this equality of treatment and validity, however, there is latent in the magic unity that discrepancy which hastens the moment of breakthrough. This discrepancy is the decisive moment because it is the one that releases the capacity for consciousness. It becomes visible in the contradictory character of the unity relationship of which we have spoken. This discrepancy gives rise to what we have listed as the final characteristic of magic man: his magic reaction, enabling him to cope with the spell of this magic interweaving and thus escape it.

This *magic reaction* (the fifth characteristic in our enumeration) is the real content of the hunting rite. The very fact of the rite, supplanting natural chaos with a defined and directed action, shows to what extent our hunting example attests to a late period of development of magic man. Man, or the human group, is still only a co-actor in it; but he is already acting for himself. This represents a far-reaching step away from complete unity. The group, beginning to grow dimly conscious of itself as a unity (the group-ego), begins to free itself from its merger with nature, breaking that spell with a counterspell of its own.

In this shattering of the ties, in this gradual emergence of the ego, is revealed that polarization of the world, which, in the mythical structure, then becomes world-shaping and consciousness-forming. The magic reaction thus creates an opposing element and an arena of struggle or play for the individual involved.

This release from nature is the struggle which underpins every significant willpower-drive, and, in a very exact sense, every tragic drive for power. This enables magic man to stand out against the superior power of nature, so that he can escape the binding force of his merger with nature. Therewith he accomplishes that further leap into consciousness which is the real theme of mankind's mutations.

This remarkable and deeply inveterate impulse to be free from miracles, taboos, forbidden names, which, if we think back on the archaic period, represents in the magic a falling away from the once-prevailing totality; this urge to freedom and *the constant need to be against*

something resulting from it (because only this "being against" creates separation, and with it, possibilities of consciousness) may be the answering reaction of man, set adrift on earth, to the power of the earth. It may be curse, blessing, or mission. In any case, it may mean: whoever wishes to prevail over the earth must liberate himself from its power.

Deep in the magic structure, at least at the outset, man is earth-bound and earth-imprisoned, natural and primal, so that he can scarcely overcome this merger with the primeval forest. (Even today we associate the forest—etymologically related, at least in German, with the word for "world"—with dark, pre-conscious life.) Then, in this magic structure, he makes the almost superhuman attempt to free himself from the jungle-like bonds and spell of his fusion with nature. Here lies the basis of all sorcery and magic, such as rainmaking, ritual, and the countless other forms by which magic man tries to cope with nature.

In the final analysis, our machines and technology, even our present-day power politics, arise from these magic roots: Nature, the surrounding world, other human beings must be ruled so that man is not ruled by them. This fear that man is compelled to rule the outside world—so as not to be ruled by it—is symptomatic of our times. Every individual who fails to realize that he must rule himself falls victim to that drive.

The skill needed in mastering and guiding our own being is still projected into the outside world. We may not have power over it, but, mindful of our forgotten heritage, we ought to maintain the right to guide it. The magic heritage—the striving for power—has not yet been overcome, in this split form as well.

Our attempt to shed light on the magic structure by means of a late magic scene bears the stigma of all such efforts. In that scene we presented in a rational way relationships which are irrational or pre-rational. We are, here too, forced to work with inadequate means. The irrational cannot be presented rationally. On the other hand, we cannot "pre-rationalize," that is, evoke what is merely emotional, affective, and vital if we are to clarify these pre-rational components of magic man. Our example is, of course, a curious admixture of rational and pre-rational elements; we have restricted ourselves to the foregoing attempt since we have to avoid both recourse to the means employed by occultists, as well as the inadmissable tricks of the obscurantists. We have limited ourselves deliberately and consciously to this one minor example, although a more powerful instance will be taken up later. We did not unleash those powers held in check; today's psychic chaos is sufficiently widespread to discourage its further activation. Moreover, it would be a fruitless and thankless task for us to open up the multitude of magic manifestations, which correspond to the multitude, indeed the infinitude of

nature-related manifestations. This jungle of interconnections and amalgamations, this infinite world could not be captured in books—even in rows of books—anyway, but, if at all, perhaps only in a huge card-file.[43]

It is impossible to evoke the abundance of auditory effects, the entire field of magic-acoustic symbols. The fateful pounding of the jungle drums, that heightened beating of the heart and throbbing of the pulse of a group-ego, that concentrated and highly charged epitome of the innate vitality of the group-heart, which reduces to silence the voices and movements of the nocturnal jungle—who would dare describe just this one small yet so powerful sample of the magic forms of expression?

And, since we cannot evoke here in audible form these forms of expression, we have had to settle for the less vivid conceptual form in order to suggest something of the reflected splendor of this magic world. But we should like to recall at least those illustrations which depict magic man's fusion with nature in a purely pictorial way. We refer to the late drawings, paintings, and frescoes of magic man, in which man's merger with nature is portrayed so graphically that the entire picture is nothing but a plant-like amalgam, in which the bodies of the human beings depicted seem to merge right into the picture.

The tapestry-like nature of these pictures, which still partially survive in geometrical form in tile floors, mosaics, and tapestry designs (art nouveau has done more than its share of this), is of course most strongly expressed in tapestries.[44] We must discuss somewhat in detail the pictorial material which reveals this aspect of the magic structure. Heretofore, this aspect has never been clearly brought out; yet it may well be considered—more than a mere aspect—the basic nature of the magical.[45]

Examples of this are numerous, down to the most recent periods. Apart from the cave drawings discussed above, this tapestry-like interweaving of man and nature emerges clearly, for example, from a wall painting found in the Weserhet grave near Thebes, depicting two noblewomen.[46] This wall painting dates back to approximately 1300 B.C. Dated about the same period is the "Nubian Battle" which decorates a chest found in King Tutankhamen's grave (fig. 5). The section we have reproduced shows this interweaving quite vividly.[47] More strongly ordered in intent, though less strikingly executed than this Egyptian example, is the fragment of a drawing on a shard of Boeotian origin, and dating from the ninth century B.C. (fig. 6).[48] This, and a "wagon journey," depicting perhaps "the abduction of Helen," and found on an earthenware bowl of Attic origin from the eighth century B.C.,[49] remind one even more

strikingly of the earliest cave drawings—which have now been transferred from the inner wall of the cave to the outer wall (!) of the vessel containing the cavity.

The "Artemis as Mistress of the Animals" (fig. 7), found on a Corinthian ointment jar of the seventh century B.C.,[50] is lost on a veritable sea of flower-like rosettes and exquisite ornamentation. Expressed differently, it is woven into a tapestry. A painting of "Hercules' Wedding Journey," found on a Melian amphora of the same period, possesses this same tapestry-like character.[51] This interweaving effect is expressed with similarly graphic vividness on two Iberian vases of the third century B.C., found at Liria (near Valencia).[52]

Echoes of this magic interweaving are to be found in Arabian, Mongolian, Persian, Indian, and even in early Christian miniature paintings; [53] there are examples in many fourteenth century frescoes, such as the "Tour de la Garderobe" in the Palace of the Popes at Avignon (fig. 8).

These illustrations may give some idea of the basic character of this magic world and may round out our efforts to depict it rationally by drawing upon magic ritual. It is impossible to imagine how totally interlaced that magic world is. It in-cludes everything that constitutes the essence of the magic structure: egolessness and a hint of the still unawakened, sleep-like. Consciousness, spacelessness, time-lessness, and merged unity. But when this merger is presented pictorially, as our illustrations show, it already contains the first glimmerings of separation, the initial consciousness of release from this fusion with nature and its overpowering spell. If we wish to experience even the slightest afterglow of the emotions of magic life, we must be able to visualize the integral relationship—or at least the relationship potential—between all things and persons as operative at any time or place; and we must do this without any attempt to evaluate the individually related "points." This merging with nature, which in its spacelessness and timelessness also connotes a remarkable boundlessness, explains the well founded powers of magic man—powers which survive today in the form of human mediums. Magic man possessed not only the powers of second sight and divination, he was also highly telepathic.

Figure 5: "Nubian Battle," from a painting on a chest from the tomb of Tutankhamen; 1300 B.C. (reduced in size).

Figure 6: Fragment of a Boeotian vase drawing; ca. 1000 B.C.

Figure 7: "Artemis as Mistress of the Animals;" Painting on a Corinthian ointment jar of the seventh century B.C..

Today telepathy is based on a mass of authenticated data; even the most hard-bitten rationalist can no longer deny its existence.[54] It is explained in part by an elimination of consciousness, which obscures or blacks out the ego and causes it to revert to a spaceless-timeless "unconscious participation" in the group soul. Clairvoyance may be interpreted in the same way. (Here let us note that the worlds of the ants and bees offer us a primitive form of "unconscious participation" in the group soul. The individual insect occasionally "knows" when and where an event affecting the group occurs, so that insects of the same community, far removed from each other, often show the same reaction to events at the very same time.)

Man's nearness to nature, the broad extent to which he and nature are still undivided, his more fluid situation and his sharper senses make possible these phenomena of a spaceless-timeless character. Pictorially they are expressed in certain early drawings of the magic period in the dreamy, almost trancelike way in which the head, and often the whole body, merges with the surroundings. We have noted three pictures illustrating this heightened, natural, sensory apperception of magic man—superior to our own. They come from human groups widely separated in time and place and are evidence of a magic attitude and the powers arising Therefrom. The oldest picture (fig. 9) is a prehistoric cave drawing from Australia:[55] here the aura is clearly in evidence and set in greater relief by the coloring, which cannot, unfortunately, be reproduced here.[56] The second picture comes from the ninth century A.D. (fig. 10). It is of Irish origin and is a section of a full-page miniature portraying a crucifixion. It was found in a psalter in Dover.[57]

The third drawing, like the first, comes from Australia and, in some respects, forms the link between the two others (fig. 11).[58] At any rate, from the clearly drawn radiations, appearing here on a group of no less than nine heads, it seems obvious that they do not represent head ornaments, as Kahn maintained, or the attributes of a sun-god, the opinion of Winthuis. Perhaps the most arresting thing about these paintings is the mouthlessness of the figures portrayed. In a recent study, Kuhn furnishes numerous illustrations from early geological periods from geographically disparate sites. Many of the drawings and statuettes among his examples are mouthless, among them a carving in mammoth-ivory of a "female idol" excavated in western France and dating from the Ice Age (figs. 12 and 13),[59] as well as a similarly designated "female idol," a statuette in stone from an Ice Age site in Russia (fig. 14).[60] From a much more recent period are depictions of mouthlessness from Sumer and China, whereas the two statuettes illustrated in figures 15 and 16,[61] from Aleppo and Baghdad, apparently can be ascribed to the fourth and third millennia respectively. Even more recent are two Chinese examples, "masks" still in use today in the Peking Opera: one is a painted, the other a bearded mask. The painted masks, of which there are some 1,200 different examples, all painted in vivid colors, date from the period of the Six Dynasties (220-589 A.D.). The beard mask (By-hu-hsu), which effectively obscures the mouth, is worn only by the two highest and most powerful ministers, the secret and wise counsellors of the Chinese emperor, the Son of Heaven. Their sacral-ritual role is evident: Chang-Chian is secretary (the man of learning), Ying-Hsiung is swordsman (protector) of the Son of Heaven (figs. 17[62] and 18).[63]

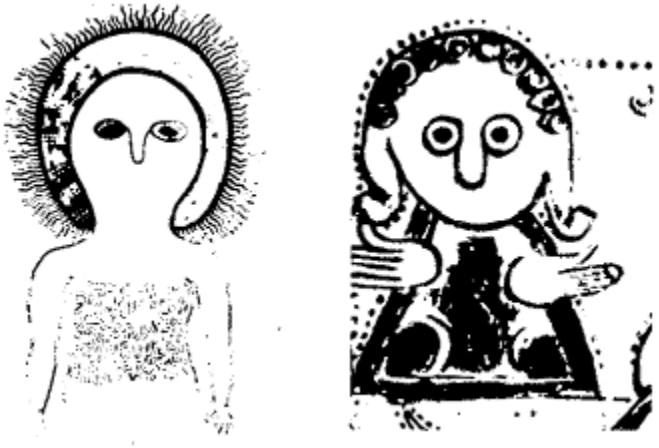

Figure 9: Prehistoric cave drawing from Australia (reduced in size).
& Figure 10: Irish miniature from a psalter in Dover;
ninth century A.D. (section, reduced in size).

Figure 11: Prehistoric cave drawing from northwestern Australia

Figures 12 and 13: Profile and frontal view of a "Female Idol" of sacral character; found at Brassempouy, Dep. Landes (western France); ivory, reproduced actual size; dates from the middle or upper Aurignacian (Upper Paleolithic period, ca. 40,000 B.C.).

Figure 14: Female idol found at Gagarino (upper Don, Tambor province, Lipezk district, Russia); stone, reproduced actual size; dates from the Aurignacian-Perigordian period (Paleolithic, ca. 30,000 B.C.).

What this mouthlessness means is immediately apparent when one realizes to what extent these paintings and statuettes are expressions of the magic structure-but not yet of the mythical structure. Only when myth appears does the mouth, to utter it, also appear. Incidentally, these two structures overlap even within the same cultural sphere ever since approximately the third millenium (B.C.); along with mouthless depictions from that period, we

also find many which are no longer lacking the mouth, whereas the very early examples, as those from the Ice Age, uniformly evidence the magical mouthlessness.[64] The basis for our interpretation of this lack of mouth comes from the fact that the lack—especially in the early, highly schematic depictions—indicates to what extent magic man placed significance on what he heard, that is, on the sounds of nature, and not on what was spoken (we will return to this question in a moment). Adolf Portmann has established the connection between this lack of mouth, as we have portrayed it here, as a prototypical "schematic representation of the face" or a structural configuration, and the "pre-verbal social contact" of babies.[65] The parallels between the developmental stages of mankind and those of the individual, in the context of the various structures of consciousness, have also been documented from another sector (Max Burchartz, Oskar !Cast, et al.).[66] In any event, the lack of mouth is a sign that, for magic man, the organ which enables us to articulate is still irrelevant. Communication between members of the group-ego, the "We," does not as yet require language, but occurs to a certain extent "subcutaneously" or telepathically. The egolessness of the individual—who is not yet an individual—demands participation and communication on the basis of the collective and vital intentions; the inseparable bonds of the clan are the dominant principle. The extraordinary role of silence within the magic structure and its effects has been remarked on above in connection with the ritual of the hunt (p. 47).

Figure 17: Chinese mask from the Peking Opera; dates from the time of the Six Dynasties, 220-589 A.D.

Figure 18: Bearded mask from the Peking Opera,
worn by the greatest living Chinese actor, Tschu-Hsin-fang,
in his role as a minister of the T'ang
Dynasty (618-907 A.D.); Peking, December 1961.

Here we should also emphasize to what extent magic man's authority is effective in the struggle with earth and nature. Even today it is still effective, but, as consciousness has developed, it is now vestigial and expresses itself predominantly in a negative form.

This negativeness arises from the fact that an overstimulation of the magic components in present-day man brings a reversion to the magic structure. But today, in contrast to earlier periods, this is not the only or the dominating structure within us. In the course of time the magic structure has been transmuted into the mythical and the mental, and both have weakened the magic structure within us. Relapse into this magic structure means, therefore, a decline—that is, only when it is overactivated and endowed with a character of exclusivity. It is a dangerous act of sacrifice for us and our state of consciousness, yet it is one that is carried out in our time far more frequently than is generally supposed. We are speaking of the flight "backwards" into the vitality and unity of the magical, so frequently observed today; and this disposition to regress is brought about by the absence nowadays of these aspects in our rationalized world, as well as by an anxiety in the face of the emerging mutation. All of these negative phenomena with which present-day "mass psychology" is concerned are rooted in the reactivated predisposition to magic in contemporary man.

Gustav Meyrink, author of once widely read magic novels, has offered a good definition of what magic can be and how it can be recognized in mass reactions. His formulation is: 'Magic is doing without knowing."[67] Translated in terms of today, this phrase would read: Magic is doing

without consciousness. Today, for example, everything that arises on this plane as a mass manifestation is at the same time irresponsible, because a return to the collective brings about a loss of consciousness and also the elimination of the responsible ego. The mass reactions and psychoses of our day are disturbing cases in point. Only where the magic structure in the individual still works through impulse and instinct does it realize its eminent, life-dispensing value in our day and age.

As long as magic man, in his own time, was enclosed by the unconscious wisdom of the archaic heritage, there was no danger in his dream-like activity, particularly as the emerging impulse and instinct consciousness could express itself without censorship of the intellect. His situation was diametrically opposed to today's magical mass attunement. He escaped danger, since the liberation from nature which he achieved became a reality; he did not succumb to the unconsciousness of nature, but instead gradually emerged from it. Today, however, it is apparent that this wisdom has been broken up into knowledge, and since such knowledge has been degraded to purposes of power ("Knowledge is Power"), we face the threat of blind activity from which we, at least we Europeans, hoped to have escaped. As long as we do not perceive these relationships, we cannot escape from the threat. It is up to each individual to achieve such insight, and for this reason we have emphasized the blind authority of the magic structure. Whether we speak of "white" or "black" magic—there is no such distinction—it is always related to the striving for power.[68]

Only if we grant power to something can it have power over us. It becomes a serving and sustaining potency when we again are able to place it into the realm where it belongs, instead of submitting to it. We can discern in the auditory aspect of several common verbs, used in their normal way, the acoustic-magic stress indicative of the extent to which power is expressed, not in a palpable but rather an auditory manner and appeals to the incomprehensible and pre-rational in us: to belong [gehdren, derived from horen=to hear]; to obey [gehorchen, related to horchen = to hearken.]; and, to submit [he:frig sein, related again to hdren = to hear]. These words and what they convey are always subordinated to power that we ascribe to things, events, or human beings, whether as possessions, authoritarian beliefs, or sexuality; and they are always connected to the loss of ego and responsibility. It is not the sun-related eye but the labyrinthine ear that is the magic organ; the sun represents diurnal brightness, whereas the labyrinth represents the cave-like nocturnal darkness of dormant consciousness. The vital, though lucidly receptive, is blind, and due to this blindness is destructive. Only our insight into this power that constitutes us can release us from its blindness. If we do not gain this insight, the unconsciously activated magic structure will

ultimately (at least for us today) lead—via the atomization of vitality, the psyche, and the ego—to destruction.

4. The Mythical Structure

It is characteristic of the European to be dissatisfied with the mere knowledge of a fact or an event; he must also locate them in time or place, since without such location they have no real conceptual value for him. It should be evident from our discussion that this mode of observation is closely related to the perspectival attitude which is also characteristic. For this point of view, however, everything we have said up to now with respect to the archaic, and particularly to the magic structure, must, for current standards, remain deficient in one important respect. The location in space is, presumably, sufficiently evident from our illustrations: the magic structure occurs everywhere on earth, although always at the appropriate time for any given place. From our vantage point, it occurs in prehistory.

This fortunate term, which the sciences have coined to denote prehistoric time, indicates one of the essential elements of the magical: it lies before time, before our consciousness of time. How far back we may wish to place this magic time into prehistory is not only a question of one's predilection, but, on account of the timeless character of the magical, is essentially an illusion. One group will tend to date it back several hundred thousand years, another will be content to place it in the post-glacial period, still another will place our "four consciousness mutations" into the post-Atlantean era, that is, the last 12,000 years, admitting a pre-Atlantean dating for the archaic and the beginnings of the magic structure at the very most. It is pure speculation if we attempt to locate something timeless in a temporal framework that we have subsequently devised. In the context of the timeless, what can such terms as "day," "month," or "year" possibly mean? Were the "years" then as "long" as those today? In all likelihood they were "slower"—a supposition that will likely have little effect on the actual passage of time. We can, however, locate approximately the time of the mutation from the magic to the mythical structure, since a consciousness of time, however rudimentary, would have had to manifest itself before the mutation was possible. In accord with the magic structure, this would have been more a sense of time than a knowledge of it—a time-sense closely attuned to nature. When we speak of "time" we are also speaking of "soul." They both share energeia, and, to the extent that they are separable, they are both preforms of matter. We will return in a moment to this affinity or possible identity; here we would note that whereas the distinguishing characteristic of the magic structure was the emergent awareness of nature, the essential characteristic of the mythical structure is the emergent awareness of soul.

Magic man's sleep-like consciousness of natural time is the precondition for mythical man's coming to awareness of soul. Wherever we encounter seasonal rituals in the later periods of

the magic structure, and particularly in astronomical deliberations and various forms of the calendar, as for example among the Babylonians and later in Egyptian and Mexican civilization, we find anticipations of the mythical structure. Such forms of evidence indicate that the coming-to-awareness of nature has reached its conclusion, a process whereby the rhythm of nature with its conspicuous auditory emphasis becomes, in a purely natural way, temporal. This is the decisive step taken by magic man out of his interlacing with nature.

We find evidence in pictorial form of this step out of magical enmeshment in several select works of Occidental art dating from the second millenium B.C. It is conveyed in strikingly vivid form in a colored stucco relief, for example, which depicts a "Prince with a Crown of Feathers" from the Palace in Minos. It was discovered in Knossos, Crete, during the first quarter of our century and dates, in all probability, from the middle of the second millenium B.C.[69] (fig. 19). It expresses man's extrication from his intertwining with nature in two ways: first, by presenting terrestrial man (and not a divinity) standing out in partial relief from the background which surrounds and protects him, and thereby depicting the body in partial extrication from his surroundings; and second, by placing the upper torso against the "sky"—"the sky is simultaneous with the soul," and, we would add, is also "simultaneous with time." (We will discuss later why "time" here is temporicity and not our mental time.) The upper torso is free, as it were, and only the actual vegetative-vital region of the body, from the waist to the feet, is surrounded by nature; and even this is no longer an enmeshment, for the "nature" surrounding him, the lilies, is a nature already illuminated. The body itself, with its almost flower-like form and natural grace, is crowned by a head which looks above and over the earth. Its eyes could already reflect the sky, and the head is not ornamented by small flowers or fruits or vines, but rather by light, airy feathers.

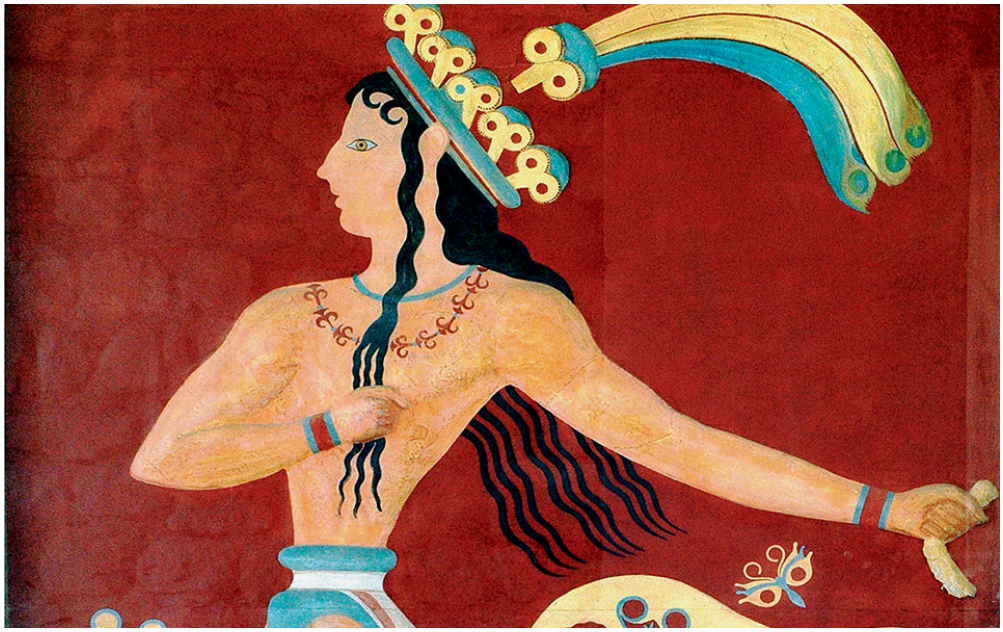

Figure 19: "The Prince with the Crown of Feathers," colored stucco relief from Knossos (Crete); restored; ca. 1500 a.c. actual height: 2.10 m).

Pictorial representations of man's emergent awareness of his enmeshment in nature (which express this by the very fact of depicting it) are also extant, along with vase drawings, from Greece, together with other examples illustrative of man's further step out of this enmeshment into the reality of mythical consciousness. This process is visible in a detail form a Boeotian shard referred to earlier (fig. 6, p. 53)—the twining garland visible in the upper right-hand corner—as well as in later Greekvase decoration. It is presumably a part of such garlands or vines which clearly intertwine the figures with one another on a vase drawing of the earliest type which depicts Hermes in the company of the three goddesses Hera, Athena, and Aphrodite on their way to meet Paris (fig. 20). In his commentary on the drawing, Creuzer refers to these garlands as mere "foliage, drawn in the background to indicate to the viewer that the scene takes place in the open.[70]

This explanation, if tenable, is at the very least inadequate. It is our contention that these garlands, which, like an umbilical cord, link the figures into a unity, are intended to express if only unconsciously their close ties. Garlands such as these are in evidence only until the beginning of the sixth century B.C., a period when the mental structure begins to prevail. We have searched the relevant literature in vain for an explanation of these garlands, which also occur in a few other examples.[71] It would seem to us that this detail definitely admits of a significance beyond that of a perspectival-rationalistic interpretation. Neither the interpretation of Creuzer, who explains them allegorically as "foliage," nor the explanation of Pfuhl, who sees them as "loose decorative branches," can be considered to be in accord with the mythical

structure of their origin. It is true that in the magic, and even mythical, period everything seemed to be "by chance" as we have said; but in those structures it was a world of meaningful accident. Everything, including the least consequential detail, had significance.

The very original meaning of the word "religion" (from relegere) indicates this: it means "careful observance" and is the opposite of "negligence" (from neglegare), "careless non-observance."[72] Since we will later deal with the Christian in-terpretation of the word "religion" in the sense of "tie back," "constrain," we would only mention here that within a world that paid meticulous attention to language, which was in consequence unusually nuanced[73] nothing could have been arbitrary. This is also true of pictorial expression, to which the mythical world was even more closely tied, since imagery is the prominent mode of the soul's manifestation.

To this extent, the garlands are not merely a naturalistic or decorative trimming, but rather are charged with significance. Where shortly before the tapestry-like patterns and the geometric-ritualistic interlacings were characteristic[74] we now see the free yet interlinking sweep of the garlands against an open background. On the illustrations reproduced here, the garlands are indicative of the gradual awareness of being extricated from nature mentioned earlier; the tapestry-like interweaving has given way to a many-faceted and idolized image of the soul, an interrelated unity with which man now comes face to face and which is depicted in the very moment when it comes face to face with the human being, Paris. And in contrast to the leftward movement still evident in the "Prince with the Crown of Feathers," a movement invariably indicative of an emphasis on the unconscious, the movement here is toward the right, a movement toward emergent consciousness.

This brief illustration of an extraordinarily sublime event visible from the reproductions included here would not be complete without a warning about a possible misinterpretation. This is necessary since there are numerous vase drawings from later periods, from about 650 B.C. onward, that include intertwining vines, and these must not be mistaken for the garlands we have spoken of above. They are distinctly grape vines and occur, moreover, in vase pictures of a Dionysian context. They occur exclusively in depictions of Dionysus himself, or where his immanent presence is to be evoked via the Dionysian ceremonial aspect attributed to the grape leaves, as in the depictions of satyrs dancing.[75] However, the most vivid depiction of the mythical structure is to be found in a vase drawing of the sixth century B.C.; and though the design is vaguely reminiscent of the magic structure, particularly of the Irish miniature in figure 10, it differs in one essential respect: the muse (in figure 21) is not mouthless.[76]

Ever since Homer, the muse has been invoked to begin epic or hymnic song in which mythic events have their formation in language; and the muse possesses the myth-articulating mouth. But we wish to speak here of myth, not of the muse; and in the magic period, we repeat, there is no myth. Man's inner potency is not externalized there via the singing voice, but by the emanation, the aura of the head and even the entire body which forms a seamless transition to the flux of things and nature with which he is merged. Where the mouth appears, the aura diminishes in strength and is replaced by the mouth.[77]

Consequently, the muse in our illustration lacks an aura, as the lack of mouth—signifying inarticulateness—is a characteristic of magic. In the absence of an articulate mouth there can be no myth, for mouth and myth are inseparable. This is evident from an etymology referred to by J. Ellen Harrison, who has noted the relationship between the word "mouth" and the Greek word mythos, which originally meant "speech, word, report."[78] But this derivation does not exhaust the wealth of connotation inherent in the word mythos, and our search through the available lexica[79] yielded, at first glance, a confusing and contradictory pattern with respect to basic meaning that was resolved only when we realized to what extent the word evidences the ambivalent nature of a primal word.

The corresponding verb for mythos is mytheomai, meaning "to discourse, talk, speak"; its root, mu- , means "to sound." But another verb of the same root, myein—ambivalent because of the substitution of a short "u"—means "to close," specifically to close the eyes, the mouth, and wounds.[80] From this root we have Sanskrit mokas (with long vowel), meaning "mute, silent," and Latin mutus with the same meaning. It recurs in Greek in the words mystes, "the consecrated," and mysterion, "mysterium," and later during the Christian era, gave the characteristic stamp to the concept of mysticism: speechless contemplation with closed eyes, thatis, eyes turned inward.

Yet we must not make the error of deciding in favor of the one or the other of these two basic meanings; only from a rational standpoint are they contradictory. From an elementary standpoint, this apparent contradictoriness is more than that, for both meanings are valid. It is not enough if we admit only the aspect of "silence," like the traditionalists who recognize only the esoteric tradition; they are obliged to do so, given their orientation to the past. This is, in fact, the position of the two leading defendants of this orientation today, Guenon and Ziegler.[81] Nor is it sufficient to emphasize only the "speaking," like the evolutionists, who recognize only the "exoteric" (secular-scientific) progress-orientation; their forward-looking orientation obliges them to emphasize the spoken word. This is the case with Harrison and Prellwitz, who support

their position merely by citing the naturalistic fact of audible sounds made by the opening and closing of the lips.[82]

Only when we acknowledge both meanings of the root can we discern the fundamental nature of the mythical structure. Only when taken together as an elemental ambivalence, and not a rational contradiction, are they constitutive for the mythical structure. Yet when speaking of "constitutive," it is necessary to choose a more appropriate word, one which expresses the stronger field of tension than the term "ambivalence." We are entitled here to speak of the polar nature of the word "myth," whose primal verbal structure gives the mythical structure its effective stamp.

Just as the archaic structure was an expression of zero-dimensional identity and original wholeness, and the magic structure an expression of one-dimensional unity and man's merging with nature, so is the mythical structure the expression of two-dimensional polarity. While the archaic structure led to the unity of the magic structure by a loss of wholeness and identity, providing a gradually increasing awareness of man's individuation, the liberating struggle against nature in the magic structure brought about a disengagement from nature and an awareness of the external world. The mythical structure, in turn, leads to the emergent awareness of the internal world of the soul; its symbol is the circle, the age-old symbol for the soul. The individuated point of the magic structure is expanded into an encompassing ring on a two-dimensional surface. It encompasses, balances, and ties together all polarities, as the year, in the course of its perpetual polar cycle of summer and winter, turns back upon itself; as the course of the sun encloses midday and midnight, daylight and darkness; as the orbit of the planets, in their rising and setting, encompasses visible as well as invisible paths and returns unto itself.

In the natural, temporal rhythm of the circle we again encounter the affinity of time with the soul. Moreover, if the magic structure "results" in the emerging awareness of earth's natural cycles, then the mythical may be said to establish an awareness of earth's counterpole, the sun and the sky. In this the earth, having been acquired via the magic struggle, is encompassed, as it were, by both polar psychic realities: by the sub-terrestrial Hades, and by the super-terrestrial Olympus.

Both of these realities are reflected in turn by ancient architecture. They become more comprehensible now that we begin to understand the mythical structure from within itself and not from a perspectival point of view as merely an "unper-spectival world." The two fundamental architectonic forms in antiquity, however, whose origin we have traced above (p.

VI) in rationalistic terms to an analogy with the uterus and the phallus, have deeper roots than in a mere superimposition of basic anatomical structures onto architecture. There is, moreover, a distinct sense of duality evident in the perpendicular arrangement of these basic forms, and every dualistic conception is a sign of a rational attitude. The true duality of these forms does not come about until they become separated in Christian architecture into nave and tower.

In antiquity, it is principally their psychic reality and polarity which are evident, for both Hades and Hell are vault-like and cavern-like; they reflect the nocturnal aspect, maternal mystery, shelter, and the parturient principle. The columnar aspect, in turn, corresponds to the sky and to Olympus: in architecture it expresses the very essence of open, in-between space. It is the diurnal aspect, paternal illumination, exposure, the seminal principle.

Thus even architecture reflects mythical man's polar conception; the cavern sanctuaries, such as those of Trophonios in Boeotia, are the complement of early Greek columnar temples and prefigure the transformation of the cavern. Freed from the earth, the cavern comes full circle in the column-borne, vaulted Roman dome.

The architectural arrangement of stone with its harmonious proportions mutely reflects the articulation of mythic word; the stones of antiquity's sanctuaries sing the latent myth, the complement of the vocalized mythical narrative.

Myth is the closing of mouth and eyes; since it is a silent, inward-directed contemplation, it renders the soul visible so that it may be visualized, represented, heard, and made audible. Myth is this representing and making audible: the articulation, the announcement, the report (Bericht = the "setting aright") of what has been seen and heard (again we encounter richten with its suggestion of an orienting consciousness). What in one instance is a mute image is, in another, a sounding word; what is viewed inwardly, as in a dream, has its conscious emergence and polar complement in poetically shaped utterance.

Thus the word is always a mirror of inner silence, and myth a reflector of soul. The "blind" or unreflective side of the mirror is necessary to produce the visible reflection. Since all psychic phenomena have an essentially reflective character, they not only evidence natural temporality but also make reference to the sky; the soul reflects the sky . . . as well as hell. Thus the circle is complete: time—soul—myth—hell and heaven—myth—soul—time.
To these remarks it must be added that there is such a thing as what we call a speculatio animae (of which more will be said later), and also that the closing statement of the previous paragraph is not a rational deduction, but a mythical circling: not a conclusion but a circular

linkage as befits myth. And before we turn to the myths themselves, it should be mentioned that an examination of myth with respect to the emergence of consciousness, which has not been done before, will bring out many surprising and illuminating aspects.

The mythical structure is distinct from the magic in that it bears the stamp of the imagination (imago, Latin "image"), rather than the stress of emotion. In the magic structure, the vital connections reach awareness and are manifested in emotional forms: in actions dominated by impulse and instinct and subordinate to the demands and ramifications of spontaneous, affective reactions such as sympathy and antipathy. We have already spoken of the pre-perspectival nature of the one-dimensional magic structure; it is spaceless and timeless, and has an emotional and instinctual consciousness responsive to the demands of nature and the earth. The mythical structure, however, whose unperspectival two-dimensionality has a latent predisposition to perspectivity, has an imaginatory consciousness, reflected in the imagistic nature of myth and responsive to the soul and sky of the ancient cosmos.

Although still distant from space, the mythical structure is already on the verge of time. The imaginatory consciousness still alternates between magical timelessness and the dawning awareness of natural cosmic periodicity. The farther myth stands removed from consciousness, the greater its degree of timelessness; its unreflective ground resembles the reverse side of a mirror. By contrast, the closer its proximity to consciousness, the greater emphasis on time; and, in its highest expressions, it approaches the illumination of the sun. The great cosmogonical images in the early myths are the soul's recollection of the world's origination. In later myths, the soul recalls the genesis of earth and man, reflecting the powers of light and darkness in the images of the gods. Slowly the timeless becomes temporal; there is a gradual transition from remote timelessness to tangible periodicity. This ambivalent relation between time and timelessness, which defies our rational understanding, once again finds its expression in the polarity of the mythical structure, for both forms simultaneously exist and complement each other.

There is a breakthrough of this polarity even in mythical utterance. The spoken words in themselves are not decisive; this holds true in myth as in any other utterance. They become decisive—"decisive" is the elimination of separation—only when understood in conjunction with what was left unsaid. Only when the unspoken communicates its silent message does the spoken word convey the depth and polarity that constitute the tension of real life. Silence by itself is magical spell, and speech by itself mere rational babble. The word has value, apart from (magical) power or (rational) formula only where the speaker takes this interdependence

into account. The attentive listener, moreover, will discern the affinity—perhaps not demonstrable—between "word" (Wort) and "value" (Wert).

In a certain sense myths are the collective dreams of the nations formed into words. Until expressed in poetic form, they remain unconscious processes; their mere utterance is an indication only of their latent possibility for consciousness, not of consciousness itself. Every emergence of consciousness presupposes the externalization of something that presses, or is pressed, toward awareness. Consequently, the emergence of consciousness always has a reiterative and retractive function, and depends above all on a certain formative and shaping power. In the formed myth, consciousness reveals the soul and, at the same time, an invisible and extended region of nature, the cosmos; it reveals everything that has materialized and is now manifest in the imagery of psychic processes as myth, coming to awareness in consequence of its emergent form.

Disregarding the pure cosmogonies, we see that all the previous interpretations of myth are predicated mainly on two predominantly contentual aspects of myth: the astral and the natural, the natural being interpreted mostly in sexualerotic terms. The astral-mythological interpretation was introduced by Dupuis,[83] and its most recent exponents are Drews and Eisler.[84] The natural-mythological interpretation, which no doubt still shows here and there some magic residues, began with Creuzer[85] and numbered among its proponents such diverse investigators as Freud and Rank, Klages, Jung and Kerenyi.[86] Despite the inevitable one-sided extremes, both orientations have made signal contributions toward elucidating the phenomenon of myth.

Whatever aspect is emphasized, the interpretation of myth always brings about an illumination of life. Yet it sometimes reverts to a kind of topsy-turvy obfuscation as a consequence of a hyper-vitalistic stance, as in the case of Klages, whom we might call a "metabolist." This term is applicable to those investigators caught in the spell of a deficient mythical attitude, who fall victim to a false metabole—a premature reversal or short-circuit upsetting the equilibrium—characteristic of our times. It represents a deficient and residual form of what was once the organic interaction and balancing between one polar extreme and the other, as in the seasonal rhythms, the course of the sun, the planets, the heartbeat, and breathing.

But the present-day metabolist permanently gives up one extreme in favor of another. Two insubstantial variants are the opportunist, who acts without character, and the rancuniste, as we might call him, motivated by resentment. Lacking the center that makes the circle possible,

the metabolist is prisoner of one segment, and, unable to shape the organic cycle, he merely adds impetus, overwinding it and destroying its momentum.

The illumination of life coming from myth interpretation is closely akin to the successful dream interpretation of modern depth psychology. Our emphasis, however, is on the "illumination" and not the "life" as the essential moment of the mythical process. For whether myth is interpreted from an astral standpoint, that is, with particular reference to cosmology, or from a vital, that is, a basically anthropological standpoint, very nearly all myths contain an element of consciousness emergence to the extent that they reflect the emergent awareness of the soul.

From the inexhaustible wealth of mythologemes on consciousness emerence (as we shall designate them), we will select five in which this fundamental trait is evident. These are the mythologemes of sea voyage, of Narcissus, of the sun, of the descent into Hades which have come down to us as "Nekyia" accounts, and finally, one of the most remarkable, the mythologeme of the birth of Athena.

These mythologemes begin to take shape as man becomes aware of his soul. They are the most visible sign of an emerging consciousness, which is of course also an emergence of the ego. This is mirrored by the mythologemes of sea voyage. Every such voyage is a symbol of man's gradual mastery over the soul; as late as Heraclitus, soul and water are still closely related.[87]

There is, for example, the "Seventeenth Rune" of the Kalewala, wherein the great bard Wainamoinen must find the meaning of several words before he is able to complete his boat. Only after he has learned the words from the primal giant Wipunen, only after finding expressions for all primordial phenomena (which is equivelent to a process of realization, i.e., consciousness emergence), can he complete his boat and embark on the voyage described in the "Eighteenth Rune."[88] Having traversed his own soul, symbolized by the voyage (which we understand as symbolic of emergent consciousness), mythical man finds the "other" person, the partner specifically intended for him. The awakening toward the self proceeds circuitously through the awakening toward the "Thou"; and in the "Thou" the entire world opens up a previously egoless world of total merging.

Only someone who has learned to say "1" to himself, a self no longer dispersed over or withdrawn from the world, is capable of losing himself and regaining himself in another person. And the mystery of this "gain," which is at the same time a loss, is perhaps life's most inscrutable secret, profound and fathomless as the sea. Having withstood the voyage,

Wainamoinen finds Annikki on the opposite shore, as Theseus, after crossing the Aegean, finds Ariadne on Crete (in the very palace where the "Prince with the Crown of Feathers" was excavated).[89] After a long voyage, the Greeks regain Helen in Troy, and, surviving his shipwreck, Odysseus encounters Nausicaa.[90] Gunther finds Brunhilde, "queen across the sea,"[91] and Tristan, having braved many storms at sea, discovers Isolde—and himself; for every voyage is a discovery of self.

The motif of the sea voyage is found in all cultural traditions: Nordic, Greek, and Germanic.[92] Even in the cultures of the Near East we encounter this manifestation of the experience and expression of emergent consciousness. It has survived, for example, in a mythical account from a Persian-Indian-Turkish collection of folktales known as the Tuti Nameh.[93] There, the "Story of the King of China" recounts the king's journey to the land of Medinet-el-Ukr to gain the princess's hand. Accompanied by his vizier, an aged wiseman, he arrives at the sea; the text continues: "At the seashore they embarked upon a ship and sailed many days and nights before they reached an attractive coast." Despite the innocent appearance of this statement, it furnishes the key for the following event: after they have landed, the wiseman leaves the king to himself, i.e., the king "found himself" and was no longer in need of his companion; and, having found himself, he then—after four days—finds the king's daughter, and during yet another four days, takes her back to China to be his wife.

It is noteworthy that the process of consciousness emergence here is accentuated by the significance of the Eight; the two sequences of twice four days each are specifically mentioned for the discovery and the union. In these mythical texts, we may interpret the Eight like a symbolic act, such as the enthronement of the "Eighth Muse" (p. 17 above), where the Eight also had a symbolic significance; indeed, we are obliged to do so if we wish to do justice to the mythical content, particularly if the interpretation suggested is able to shed light on structural interrelationships.

This same water aspect of the sea voyage mythologemes is also met with in the mythologeme of Narcissus. Here, too, the water-soul symbolism plays a significant part and becomes an expression in myth of the emergent consciousness: Narcissus, whose very name contains a hidden reference to the water element,[94] catches sight of himself in the water's reflection. In mythical terms: he looks into his soul and thereby sees himself, becoming conscious of his own existence. To look into the mirror of the soul is to become conscious; and to apprehend the soul, as mythical man does in the reflection of myth, is nothing less than to become conscious of the self. The Corpus Hermeticum has gone so far as to incorporate this mythologeme into its cosmogony; the "First Nous," the highest thought, created the divine man out of itself, the

original man who then descended to the sphere of the Demiurge where the individual planets shared with him their essence. Then, he broke the circle of the spheres and manifested himself to Physis below. Having beheld his image in the water, he was enamoured of it and descended into nonrational nature and united himself with it.[95]

This cosmogonological parallel to the Greek mythologeme of Narcissus shows the reflective element inherent in all parallels, even where they do not intersect until infinity; infinity, after all, is itself expressly a conception of the soul. The parallelism between the Greek mythologeme of Narcissus and the Hermetic cosmogony clearly reflects that not only man, but also the once divine man becomes conscious of himself in reflection. This "speculation"—speculum, Latin for "mirror"—reveals anew the polar nature of myth.[96] In these myths we see not only a reflection of the human soul, but also one of a soul outside or beyond the human, that is, a divine soul; or so it seemed to mythical man as documented in his myths.

But there is no point in pursuing these speculations ("mirrorings") further; they only lead into the boundlessness of the soul already known to Heraclitus. While he related the soul to water, others, like Democritus, held it to be identical with fire. Now all of these speculations may appear to us as sheer superstition; nonetheless, the polarity expressed by the naturalistic equation of soul with water and fire, or with air and stone, is at least symbolically correct. Besides, it is irrelevant whether we understand these things in our rationalistic way or not, for their effectivity for their time remains unaffected. Even though we are dealing here with mere speculation or irrational knowledge, these speculations express the essence of soul, namely, that it is itself a reflection as well as a reflector, living in the ambivalence of polarity.

Let us now turn to the sun mythologemes; wherever we encounter them, we find light, the brightness of consciousness. It can be demonstrated that they took shape about the same time in both the East and the West, and that at the moment of their formation and verbalization they became an effectual reality. Earlier, such conceptions of sun mythologemes were still dream-like, as in the naturalistic Horus symbolism in Egypt (ca. 2500 B.C.); but once shaped into an account and expressed in myth, they became recollections of dreams. Seneca, most likely drawing on Plato,[97] points out that only when awakened can someone recount his dreams. This is to say that only the "awake" man is able to organize and judge them, and, in so doing, become conscious of their meaning. The first allusions to such sun mythologemes in the East are found in the Chinese "Hiho" mythologeme; which has survived only in fragmentary form in the Kwei Tsang;[98] in Greece, the first record of the Helios mythologeme is in the Odyssey; and both accounts date from about the eighth century B.C..

Another significant motif appears at about the same time in both East and West: wrath or anger. Specifically, the reference is to "divine wrath" which is often described as a fire immanent in man. The simultaneous occurrence of the sun mythologeme and "divine wrath"—particularly when viewed within the context of myth, to which we are here striving to be faithful—almost seems to suggest that the sun descended into man for the purpose of manifesting itself through wrath. Wrath or anger is the force which bursts the confines of community and clan, to the extent that it manifests the "hero" in the individual and spurs him on toward further individuation, self-assertion, and consequently ego-emergence. We noted earlier the decisive role of the concurrent emergence of wrath in both the Bhagavadgita and the Iliad;[99] the Iliad begins with the words: "Menin aeide, thea, Peleiadeo Achileos," ("Sing, goddess, the wrath of Peleus' son Achilles"), words in which we can recognize a summons to consciousness.

Later on, after his encounter with Nausicaa—which we now recognize as being of signal importance—this wrath of Odysseus, this opening motif of the Iliad, leads to his moving words: "Eim Odysseus," "am Odysseus." These proud words herald the full magnificence of Greece and strike the keynote, as it were, of our Western culture:[100] But this "am Odysseus" is not yet an "I am"; the "I" latently present in its bearer's name is there only to the extent that it forms a part of the verb, the active part of the phrase. Even today, Italian and Spanish—whose speakers are more closely clan-oriented and more given to emotional vehemence—do not have separate pronouns; they occur only as a part of the verb, i.e., within the action itself (or in passive forms within the "being acted upon" or "suffering").

Only in acting or being acted upon does man begin to sense his individuality. This is the aspect of the individuation process that underlies the situation of Italian and Spanish noted above, languages that have retained strong verbal endings to which the pronouns are bound because of their closer ties to the languages of antiquity, whose nearness to origin they share. Other languages have removed the ego from the act where it was once depicted or described and further relativized it, and in these languages the verb endings have undergone a gradual weakening.

The "Eim Odysseus" rests on two characteristics repeatedly emphasized by Homer: first, that Odysseus is polymetis or (rationally) inventive, and second that he is also polytlas or an "endurer." "Metis," however is also the name of Athena's mother—Athena who was protectress of both Achilles and Odysseus. This dual aspectuation expresses an abiding accompaniment to every consciousness emergence, in which, after all, reasoning thought is a co-participant. In every consciousness emergence, no matter how insignificant or inauspicious, and including

every emergence of the ego, passive suffering is also present. The passive aspect is the polar complement of the active; the suffering of endured loss corresponds to the joy of the considered act of discovery. And it is this aspect, this demand of consciousness emergence, namely being able to endure suffering, that Western man is scarcely able to fulfill today despite the favorable conditions for it that he has himself created (as in the years 1930 to 1950), for Western man has unilaterally yielded to the active and dynamic principle.

It is precisely the abundance of sorrow and suffering endured by Odysseus that enables him to save the "psyche" of his companions.[101] But only someone who has rescued himself can save others. What lies concealed behind this rescue of the psyche? Here, via the Greeks, an eminently significant aspect of the mythical form of expression comes to light, for psyche is synonymous with life and the soul; and this equivalence is to be found not only in this passage but as late as Heraclitus, Plato, and even the Gospel of John.[102] For this reason, we have spoken of the life-illuminating aspect of genuine myth interpretation, for it is a concurrent illumination of the soul, i.e., an emergence of consciousness.

We need not be disturbed by the varied meanings inherent in the word psyche, for its meaning of "breath" does not contradict its equivalence with life, nor does it contradict its various associations in the works of Heraclitus, Democritus, and others who equated the soul with the various elements. In whatever form, sun or water, stone or air, the soul and life are the bond between these polarities. In the mythical accounts, now the one, now the other aspect predominates, revealing in each instance its unspoken polar complement on the invisible reverse surface of the mirror. And the emergence of consciousness which effects its presence in these myths reminds us that not just the sun but also the darkness within man is thereby rendered visible.

This immeasurable darkness is expressed and made visible in the mythologemes and descriptions that have survived in the form of "Nekyia": nocturnal voyages or descents to Hades or hell. We find it for example in (star's descent to hell in the Gilgamesh epic; Odysseus too had to endure such a journey, mentioned by the Orphics and alluded to by the "Y" symbol of the Pythagoreans. Later it is described by Virgil and is revealed by the Gospels; Plutarch speaks of it, Dante has furnished a description, and Don Quixote survives such an ordeal. It survives in the Nigredo of the medieval alchemists and has been rediscovered by modern science as the theory of the "shadow" in psychology. Since the Nekyia reveals the Hades in man and affords him the opportunity to become aware of this dark polar complement of the soul's manifest light and brightness, it represents the pre-eminent expression of the integration of the soul.

A mythical saying has recorded the rise of this new capacity in man for discerning the shadowy or dark, nocturnal part of himself (today we would call it the "unconscious"). This capacity, at first a dream-like anticipation of the fundamental character of the mental structure, in all likelihood enters the gradually awakening and later fully awakened consciousness in the form of a dream, as reported in the mythologeme. The reality of mythical dream, however, was so vivid as to be almost identical with what we today call "reality"; myth was the polar complement of life, dream the polar complement of waking consciousness. It is via the polarity that mythical man, as he becomes aware of dream in myth, comes to an awareness of consciousness; standing in the circle, he courses through the cycle of dream and wakefulness, a cycle of awakening.

This process, scarcely comprehensible and conceivable in rational terms (aside from recollections of our own childhood), has been articulated by Chuang-tzu with the uncertainty of a seeker: "Are not you and I perchance caught up in a dream from which we have not yet awakened?"[103] And at almost the same time in Greece, Sophocles formulates the identical thought in his Aias: "I see that all of us who are alive are but the figment of dream—no thicker than the thickness of a shadow." Two thousand years later, this question of awakening reappears at the outset of the seventeenth century in Spain, the "unperspectival" country lacking a renaissance and existing on the outer fringe of Europe. There Calderon wrote his La vida es sumo, "Life is a dream." About the same time, Shakespeare reveals the same thoughts in the Tempest.[104] This expression and mythical attitude, still utterly confined to the soul, recur in Novalis and, in our day, in Hofmannsthal's Der Tor and der Tod (Death and the Fool); and in the novels of Virginia Woolf, The Years and The Waves, it finds almost literal expression. It is indicative of her preoccupation with circularity and the mythical constellation, not only in the titles of her works but even more clearly in their theme and structure.

Wakening and the capacity for seeing in darkness were anticipated, as if in a dream, and rendered visible in the firm outlines of the mythologeme of Athena's birth. She springs forth (i.e., a leap, a mutation) from the head of Zeus; she is the image of thought, of conscious thinking capable of perceiving once unseen relationships, as well as realities hidden by darkness. Athena is owl-eyed, and her attribute, the owl (which as a bird is a polarity symbol of the soul) sees in darkness and perceives night as day. And it was Athens which was destined to become the site of Western man's awakening to truly rational thought,[105] Athenians whose voice determined our world and whose thought determined our notion of time, whose sagacity gave our mental, perspectival world its shape and countenance: Socrates,
Euclid, Plato, Aristotle.

In this "voiced determination" (Bestimmen)—and in the very fact that we are justified in using a term reminiscent of the acoustic undercurrent of the magic-mythical heritage—the completed transition from the magic world of the ear and hearing to the mythical world of the speaking mouth is evident; and the "shape and countenance" heralds an essential characteristic of perspectivity: it is a visual world.

Everything that "belongs" to us (gehoren), with its connotations of the auditory (horen = to hear) is an expression of our power or might; it belongs to the magic structure and is "attuned to its unity," i.e., in accord with its nature. Everything that corresponds to, or conforms with us is an expression of our psyche or soul, and corresponds to the mythical structure (see also p. 220 below). Everything we see is an expression of our understanding; and this "seeing" and "conceptualizing" are commensurate with the mental structure.

And it would be well for us to be mindful of one actuality: although the wound in the head of Zeus healed, it was once a wound. Every "novel" thought will tear open wounds. When recalling mythical man and his achievements, we must not forget the infinite pain and agony, even though, as the "infinite" may suggest, they may be only irrational grief or anguish in the soul. Everyone who is intent upon surviving—not only the earth but also life—with worth and dignity, and living rather than passively accepting life, must sooner or later pass through the agonies of emergent consciousness.

5. The Mental Structure

In our description of the "perspectival world" we have already given a partial outline of the mental structure; but in so doing, we were more or less compelled to view everything from the vantage point of the emergence of perspectivity in the decisive year 1500, when the perspectival European world finally mutated from the unperspectival European world of the Middle Ages. In order to describe the mental structure at this juncture in our discussion, we shall have to proceed from a different point of departure.

Rather than attempting to describe retrospectively the rise of the perspectival world from our present time, we shall endeavor to follow the path which leads from origin to our time, which begins with the Occidental or Western structuration of our consciousness. This choice of a point of departure may well pose obstacles to our understanding, but they will vanish when we clarify the connections between our remarks on the unperspectival world and the (also unperspectival) mythical structure. We must bear in mind that the unperspectival world represents only one part of the mythical structure, the European part, as it were. We must also remember a fundamental fact, namely, that the events of 500 B.C. in Greece had to be repeated around 1250 A.D. by European man; and his basis was considerably broadened because of three major achievements, all containing an element of incipient perspectivity: the Greek theory of knowledge, the Hebrew doctrine of salvation, and Roman legal and political theory.[106]

If we were to proceed in our discussion exclusively from the standpoint of this perspectival European world, we would be justified in defining it, even at this stage, as "rational"; the Latin notion of ratio already gives it its direction. Even in scholastic terminology, which is derived from Aristotle, man is called an animal rationale, an animal with the gift of rationality. And in the word ratio—which means "to reckon" as well as "to calculate" in the sense of "to think" and "understand"—we meet up with the principal characteristic of the perspectival world: directedness and perspectivity, together with—unavoidably--sectorial partitioning.

We are, however, dealing here with the deficient phase of the perspectival world. Just as we were able to discern an efficient as well as a deficient phase of the magic structure where the one was distinguished by spell-casting, the other by sorcery, so too are we able to discern two such phases in the mental structure; the efficient or mental phase and the deficient or rational phase which resulted from it. It is the efficient phase which gives this perspectival world its distinctive stamp, which even today is, or at least could be, valid. The European

perspectival-rational world represents, in this sense, only the deficient and most likely ultimate phase of the exclusive validity of the mental-rational structure.

Now the reader will immediately associate the term "mental" with the notion of "mentality," and the German reader in particular will understand it in a more circumscribed sense than the English, French, Italian, or Spanish reader, for whom the word "mental" still has a more vivid or vital connotation. Such a one-sided association unconscionably limits the range of significance contained in the word "mental," for even the word "mentality" expresses more than the mere moral or ethical component of a mental predisposition or attitude, while the terms "predisposition" and "attitude" already show a definite perspectival character.
We have chosen the term "mental" to designate the consciousness structure still dominant today for two reasons. In the first place, its original meaning—still preserved in the Sanskrit root ma-, with secondary roots such as man-, mat-, me-, and men- —shows an extraordinary wealth of interrelationships; even more importantly, the words formed from this group all express the specific characteristics of the mental structure. And in the second place, this word is the first or initial word of our Occidental culture; it is the first word of the first verse of the first canto of the first major Western utterance. I refer, of course, to the word menin (accusative of menis), the opening word of the Iliad, in which the word "mental" is present.

In manifestations originating in the mythical structure nothing is accidental; everything has its corresponding meaning and significance. Thus there is apt to be a corresponding significance in the fact that this earliest among the accounts of our Western world begins with this word, particularly since the Iliad does not only evoke an image but rather describes an ordered course of action by men (and not just gods) in a directed, that is, causal sequence.

The Greek word menis, meaning "wrath" and "courage," comes from the same stem as the word menos, which means "resolve," "anger," "courage," and "power"; it is related also to the Latin word mens, which has an unusually complex set of meanings: "intent, anger, thinking, thought, understanding, deliberation, disposition, mentality, imagination." What is fundamental here is already evident in the substance of these words: it is the first intimation of the emergence of directed or discursive thought. Whereas mythical thinking, to the extent that it could be called "thinking," was a shaping or designing of images in the imagination which took place within the confines of the polar cycle, discursive thought is fundamentally different. It is no longer polar-related, enclosed in and reflecting polarity from which it gains its energy, but rather directed toward objects and duality, creating and directing this duality, and drawing its energy from the individual ego.

This process is an extraordinary event which is literally earth-shaking; it bursts man's protective psychic circle and congruity with the psychic-naturalistic-cosmic-temporal world of polarity and enclosure. The ring is broken, and man steps out of the two-dimensional surface into space, which he will attempt to master by his thinking. This is an unprecedented event, an event that fundamentally alters the world.

This event is recorded in the myth of the birth of Athena, and its imagery and allusions are unmistakable. Zeus has wedded Metis, the personification of reason and intelligence, who, being one of the daughters of Oceanus ("the river encircling the world"), had the power of transforming herself.[107] Fearing the birth of a son more powerful than he, Zeus devours Metis, who is already pregnant with a daughter, thereby transporting her into his own body. When Hephaestus (or Prometheus or Hermes) splits Zeus' head with an axe, this daughter, Athena, is born. Pindar has described this birth brought about by the blow of an axe as having taken place accompanied by a terrible tumult throughout nature, as well as by the astonishment of the entire pantheon. The sea (the all-encompassing soul) surges forth, and Olympus and earth—until that moment polarly related—tremble and shake; the carefully preserved balance is destroyed; even Helios interrupts his course. The circle is indeed interrupted, and, from the breach, the wound, a new possibility of the world emerges.

In the name "Athena" the root ma:me- is not visible; yet, as befits the mythical, it is invisibly present in the name of her mother, Metis; in the names of her accoucheurs, Prometheus and Hermes; and also in one of Athena's attributes (besides the owl and the well-aimed lance), the head of Medusa. In the Roman tradition, Pallas Athena is called Minerva (originally Menerva), while the earliest Etruscan names for her are Menerfa and Menrfa.[108] And this goddess, variously described as pugnacious, bellicose, and yet bright, ethereally clear-thinking, knowledgeable of darkness, and of never-failing aim, is the protectress of Achilles, whose menis is sung by the Iliad; and it is she who stands by him in battle: battles unleashed and successfully fought by this very wrath.

In yet another culture that has been constitutive for our own we have an example of this decisive consciousness mutation which took place in Greece about 1225 B.C., in which the element of anger had an important role; we refer of course to the anger of Moses, the awakener of the nation of Israel. Bearing himself the guilt of murder, he confronts the Israelites with the vengeance of the one God; it is the birth of monotheism, counterpart of the birth in man of the awakened ego. And it is also the birth of dualism: man is here, God is there; they are no longer polar correspondences or complements, but stand opposite one another as a dualism. The individual is not a polar complement of God, for if he were, he would have no

need of a mediator; and so the trinity, too, is born, a further characteristic of the three-dimensional, mental structure.

Here we have discovered the link between thinking and wrath, between Greek menos, Latin mens, and Greek menis. Anger—not blind wrath, but "thinking" wrath—gives thought and action its direction. It is ruthless and inconsiderate (rucksichtslos), that is, it does not look backwards (Ruck-sicht); it turns man away from his previous world of mythical enclosure and aims forward, like the lance or like Achilles poised for battle. It individualizes man from his previously valid world, emphasizing his singularity and making his ego possible. We deliberately emphasize the "man" as an individual, for mens, menis, and "man" derive from the same root.

If we pursue these etymological interrelationships further,[109] we find the following basic pattern which constitutes the mental structure: from the root ma, meaning "thinking" and "measuring," the secondary roots man, mat, me and men are derived. From the root man- comes the Sanskrit word manas, which means "inner sense, spirit, soul, understanding, courage, anger"; and from this same root the Sanskrit word manu has come, meaning "man, thinker, and measurer," as well as Latin humanus, English "man," German Mann (from whose adjectival form, mannisch, "manly," the word Mensch, "human being" derives), to name only a few.

Even if we overlook the fact that Latin humus, "earth," belongs here, we must nonetheless emphasize that in addition to the name for the Indian lawgiver Manu, the names for the Cretan King Minos and the first "historical" Egyptian King Menes are most likely derived from the root man.[110] It has in any case been proven that Minos also means "deliberator" and "measurer," thus effectively establishing its connotation as being related to the Indian Manu.[111] We are justified here in recognizing that this almost simultaneous emergence of the three legendary figures, who embody a mutational principle for mankind, is a first manifestation of the mental consciousness structure.

Wherever the lawgiver appears, he upsets the old equilibrium (mythical polarity), and in order to re-establish it, laws must be fixed and established. Only a mental world requires laws; the mythical world, secure in the polarity, neither knows nor needs them. In early Greek culture, the mental principle appears not only in the names Menerfa, Metis, Hermes, and Prometheus, but conceivably also in the name of the Mycenaen King Agamemnon, and certainly in the name of Spartan King Menelaus.

In all these names, the mental principle is visible from the root ma:me, or its secondary roots. And it is perhaps not accidental that the Trojan War, which we might interpret as the triumph of the patriarchal over the matriarchal principle, came about because of Menelaus' wife Helen, sister of Clytemnestra and sister-in-law of Agamemnon (see p. 160, notes 42 and 43).

Let us consider for a moment some other secondary roots; we have already mentioned mat as a second root, from which the Sanskrit words matar and matram are formed. Matar becomes Greek mater and meter, both meaning "great mother," and has given rise to such words, among others, as our word "matter"; matram, or "musical instrument," reappears in the Greek metron, from which our word "meter" is derived. We should note here something that we will consider later in greater detail, namely that the original root ma: me contains the female principle in complementary and latent form: the Greek word for "moon" (men), for example, is derived from this very same root. And in the patriarchal world of today, the secondary root mat undergoes its apotheosis in the dominance of rational man by "matter" and "materialism ."[112] Where the moon was for early man the measure of time, matter is for present-day man the measure of space.

And finally, from the roots me- and men- we can trace a large number of Greek verbs, all of which connote more or less "being angry or rancorous" on the one hand, and "demand, desire, intend, aspire, have in mind, and devise" on the other.[113] (In all of these, it is of note that they express an aspiration, an intent and contriving directed against someone.) And to this same root we can trace the English word "mind," Latin mentiri (meaning "to lie," i.e., to tell an untruth!), German ermessen, in the sense of both "measuring" and "pondering or considering," and also Greek medomai, which means "to think of or about" (that is, definitely directed thinking), and so on throughout all of the Germanic languages.

It is also worth noting that the Greek interrogative ti in the phrase ti men ("why?") is an intensifier, a kind of co-creator of the question—the question which stands at the very outset of the sciences; and, it will be remembered, both Athena and Minerva became the patronesses of the sciences.[114]

The root, then, on which the word "mental" is based, carries within itself the germ of an entire world which takes on form and shape, and becomes an effective reality in the mental structuration. Even if we recall only the most important of the words and ignore any additional examples, we can circumscribe the essence of this mental structure: it is a world of man, that is, a predominantly human world where "man is the measure of all things" (Protagoras), where man himself thinks and directs this thought. And the world which he measures, to which he

aspires, is a material world—a world of objects outside himself with which he is confronted. Here lie the rudiments of the great formative concepts, the mental abstractions which take the place of the mythical images and are, in a certain sense, formulae or patterns of gods, i.e., idols: anthropomorphism, dualism, rationalism, finalism, utilitarianism, materialism—in other words, the rational components of the perspectival world.

When compared to the mythical structure, with its temporal-psychic emphasis, the transition to the mental structure suggests a fall from time into space. Man steps out of the sheltering, two-dimensional circle and its confines into three-dimensional space. Here he no longer exists within polar complementarity; here he is in confrontation with an alien world—a dualism that must be bridged by a synthesis in thought, a mental form of the trinity. Here we can no longer speak of unity, correspondence, or complementarity, not to mention integrality.

To be sure, traditionalists, religious persons, those who tend to turn toward the past, and even present-day mystics are able to experience, or have experienced occasional sparks, stars, or suns of a manifestation—experienced, sensed or imagined and now vanished—of completion or unification; yet even this in the form of an afterglow, and not in its original form. And this is even less so with wholeness itself. The transition takes place at the turn from the sixth to the fifth century B.C. and is mirrored in the image of Athena's springing forth from the head of Zeus. Parmenides, who "promulgated" his fragmentary didactic poem around 480 B.C., spoke the words destined to become the principal motif of the Western world: to gar auto noein estin to kai einai, "For thinking and being is one and the same."[115] The mythical world breaks apart, the equivalence of soul and life manifest in the word psyche gives way to the equality of thinking and being. Here the first philosophical statement is formulated: the first spatializing, mental manifestation.

It was prefigured by many things which become meaningful and lose their accidental and puzzling appearance when viewed from the context of consciousness emergence. This manifestation is evident in sculpture, in architecture, in vase drawing and painting, in writing, in legislation, in the Orphic mysteries, and in Ionic naturalistic philosophy. Restricting our survey to these areas, let us briefly examine the principal features and their changes, for it is here—in Greece during these centuries—that our world came into being, our world which is now perhaps coming to a close. Anyone who perceives the end and shares in its agonies should know of the beginning.

Three characteristics are evident from the Greek sculpture of the period (we are speaking here chiefly of the seventh and sixth centuries B.C.). First there is an awakening sense of the human

body expressed in this sculpture, which forms a precondition of the later conscious realization of space. Second, there is the so-called archaic smile, a mysterious smile still remote from pain and joy, but reflecting the awakening and dawn of the emergent radiant human countenance.

And third, there is the gradual appearance of the free and clear forehead, which, in the earliest sculpture, is covered by artfully plaited hair almost down to the eyebrows—a protection, as it were, of the still dreaming forehead. Even today, this forehead, unawakened from dream with hair loosely combed over it, can be seen among male peasants in the Balkan regions and in Spain, and even more universally in Latin America and the Far East.
But as early as the sixth century, and definitely by the time of Praxiteles, the forehead had emerged unrestricted, clear, and awake; the sleep [Schlat] of the temples [Schlafen] is no longer protected by the natural fullness of hair. This awakening to the human countenance—and it is exclusively the human countenance and no longer the image of a divinity that is being shaped—is surely one of the most moving events of man, particularly as it is carried out in silence. Step by step, agony after agony, the emergence of consciousness, this awakening-to-himself, can be discerned in man's countenance.

It could only have been to such a countenance that Thales of Miletus turned at the beginning of the sixth century—Thales, last of the Seven Sages of early Greece and first of the Ionic natural philosophers—to have his exhortation inscribed on the temple of Apollo in Delphi. The lapidary sentence gracing the temple of the sun god, itself a manifestly spatial articulation of singing columns and stones, even today has lost none of its validity: gnothi seauton, "Know thyself."

These two words inscribed on the sun temple have yet another significance. Since time immemorial man had written either from top to bottom, as to some extent in China even today, or from right to left, as for example in the Islamic countries. But this exhortation to emergent consciousness, "Know thyself," is written from left to right. lf, as we might say, the first manner of writing connects the heavens with the earth, and the second repeatedly turns the vital connection towards the left, the unconscious and past side, we find here for the first time—under the auspices of the wakeful god—the motion toward consciousness emergence, a movement commensurate with the sense of the words themselves.

Thus, even this "minor detail," otherwise merely considered a curiosity, has its sense; and let us not forget what it means to grant a phenomenon sense or significance—it is to give it direction. This is expressed in German even today in the locution Im Uhrzeigersinn, that is, "clockwise"; but it is even more emphatic in other European languages, such as French, where sens has the

dual meaning of "sense" and "direction," and the same holds true of English, Italian, and Spanish.

In this connection we should return to the question of our repeated use of the word "direct" (richten). Since ancient times, the left side has stood for the side of the unconscious or the unknown; the right side, by contrast, has represented the side of consciousness and wakefulness. The degree to which this valuation has been reinforced over the years is evident from the fact that in the present-day European languages "right" does not mean simply "to the right" or "the right side" but also "correct" and "direct," in the sense of leading toward a goal; French droit and ii ladroite, Spanish derecho and a la derecha, and even Greek orthos are all further evidence of this. It is also evident here that law or jurisprudence (Recht in German), as well as the administration of justice (Rechtsprechung), are, in this sense, exclusively "directing" acts—acts of consciousness unilaterally dependent on waking, mental consciousness, a fact apparently overlooked until now by the "Philosophy of Right." Wherever we find "rights" and the first intimations of a formalized legal code, an act is taking place that can only be brought about via an awakened consciousness.

"In this sense" the law of Moses is more than the mere handing down of laws; and in Greece it is Lycurgus who establishes the austere laws of Sparta, and later Solon who enacted his legal code in Athens. A natural concomitant—natural if we remember that the right side represents the masculine as well as the wakeful principle—is the emphasis on the paternal aspect inherent in every legislation and act of judgement. The directed words over the temple in Delphi are under the protection of Apollo; Mosaic law under that of God the Father. Moses and Lycurgus open the age of patriarchy; matriarchy—the sheltered world protected by darkness—is supplanted by being exposed in wakefulness. From this moment on, man had to direct and judge himself; herein lies the almost superhuman grandeur of the age that became a reality around 500 B.C. in Greece via the mutation to the mental structure.

We have already alluded to the fact that these events correspond to a law of the earth; and since we are about to digress, let us first mention that reply which the shade of Enkidu brings to Gilgamesh from the realm of the dead as recorded at the close of the Gilgamesh epic.[116] "Speak, my friend, speak! Tell me the law of the earth which you have seen!" pleads Gilgamesh, as he addresses the shade of his departed friend. The reply: "My friend, I cannot tell you, for if I proclaimed to you the law of the earth which I have seen, you would sit and weep."

This law of the earth inexorably comes to pass, but this should not be cause for anxiety or fantasies of impending doom; only those who permit themselves the injustice of surrendering to the earth, from which they should have disengaged themselves via the magic structure, will perish in the maelstrom of blind anxiety. The words "law of the earth" are in any event an appeal to us so that we may correctly perceive the event or events, and with this, to see how the earthly law is fulfilled. This law of the earth becomes clearly evident within the space of about five hundred years between the age of Moses and that of Lycurgus. It is evident in the simultaneous formation of the sun mythologeme in both China and Greece, and the simultaneous appearance of wrath as a consciousness-awakening power in both India and Greece, setting the direction of the two great accounts, the Bhagavadgita and the Iliad.
But there are further parallels: In China, Confucius introduces patriarchy only slightly later than Lycurgus in Greece; and, at almost the same time, Chuang-tzu in China and Sophocles in Greece are formulating their respective statements relating to life and dreams and reflecting the awakening from the mythical structure (see above p. 72f.). And in Persia, Zarathustra asserts the dualism which, although differing from the Platonic and Manichean, underlies Parmenides' notion of a Being opposed to Non-Being; and this is ultimately an insoluble problem, as it is an incomplete attempt undertaken from a too close proximity to myth, and an insufficient detachment from the mythical world. Parmenides' Non-Being is essentially measureless and spaceless, that is, mythical, whereas his notion of Being is emphatically spatial: an incipient mental, measuring concept.

But to return to our discussion: the most famous code of laws in India, the Manava-Dharmasastra, whose authorship is attributed in legend to the divine proto-man Manu, contains a law forbidding the Pariahs to write from left to right.[117] Every prohibition, however, particularly when it prevents the fulfillment of what we called the law of the earth, is also subject to this law, although it seems to contradict it. And like every prohibition, this one fulfills its significance because it restrains and intensifies tendencies that once they have become self-secure and thus directable, ultimately effect their breakthrough and consequent detachment from their chaotic origins.

Such an alteration of direction, or more accurately, appearance of direction (only a turn toward the right is a direction) is evident in a vase drawing to which we have already called attention (Fig. 20, p. 64). And the more this emphasis on the right breaks forth—as in the legal directions of Lycurgus, the direction of writing, in the upright positioning of columns, in the directive, "Know thyself"—the lighter the background becomes in the vase decoration of these centuries, until the figures depicted are completely removed from their undirected amalgamation with the

ground and are placed against a monochromatic backdrop. From the seventh to the fifth centuries, all instances of Greek vase painting bear witness to this process which culminates in the first style of representation suggestive of space and perspective, which are realized only much later.[118] We can discern intimations of this perspective both in the "Odyssey landscapes" in the Esquiline area from the first century B.C., and in the murals and frescoes of Pompeii spoken of earlier (p. 11).

But before turning to this question of space, a question of decisive significance to an understanding of the mental structure, we should once again descend to the fathomless depths of spacelessness; for only if we are able to trace the emergence and extrication from the psychic spacelessness of the mythical structure will we "understand" it and be able to recognize the actual significance of this supersession of the spaceless.

The relationship between discursive, directed thought, emergent consciousness, and space is, we would hope, by now evident, above and beyond the fact that space can exist only where there is the possibility of directing and direction—a consideration previously overlooked. The process of divesting the residua of spacelessness was notably strengthened by the "Dionysia" and "Lenaea," as they are sometimes called, which took place in Athens ever since the sixth century B.C. In these celebrations, besides the frenzied release of the remaining vestiges of darkness via dance and drinking, a certain disenchantment was effected; and there the drama came into being. The word "drama" means "a thing done" or "performed," but this refers to the ritual presentation to Dionysus and not to the work of art embodied by the drama. In such drama, the chorus stood in opposition, as it were, to the individual performers, criticizing or explaining their actions. This means that in the drama we have an individual who acts in contrast to a "common psyche" and distinct from it, even where he is acting in the name of the god; even the leader of the choros was depersonalized by having to wear a mask.

Only the individual was a persona, one "sounded through," one through whom the god sounded; per-sonare means "to sound through." This derivation is a conjecture, but one which had currency even in antiquity; this presumably Etruscan word persona was most likely etymologically related to Greek prosopon, "mask."[119]

The origin of our word "person" in the sense of "an individual" from the word for "mask" is, however, of utmost importance if we are to understand the implication of today's lack of mask, particularly if we accept the thesis of J. Gregor that then any mask is to be considered a "phenomenon apart from time and space."[120] In any event, we can see in the mask a vestige of magic: magic because of its spacelessness and timelessness, but vestigial as early as the Greek

theater where the performer wearing the mask is placed in opposition to the chorus. The performer was called a Hypokrites, which meant essentially "the responder"; and in the early Greek period he co-responds mythically, as the responding individual soul, to the common soul and forms its reciprocal pole. He re-sponds or reciprocates the words of the chorus, subsuming it and establishing the polar equilibrium and polar complement.

But even in tragedy this process undergoes a change. The performer is no longer a "responder" in the mythical sense; rather, as an individual (one becoming conscious), he represents the opposite or antithesis of the chorus (the "unconscious"). The mask as an expression of magic egolessness gives way to the mask in our modern sense which depersonalizes or obscures the true ego: the ego concealed "behind" it in the newly acquired dimension of depth, which is as inaccessible to the magic structure as a spatial "behind."

In this connection we should mention to what extent the magic component appears in the very structure of the theater; it is visible in the earliest form of the theater which, not without justification, has been defined as a stone shell or conch. But the ear, too, is conchoidal; and this acoustic-labyrinthine magic emphasis is the basis for all theater.

Yet this magic root is enriched on the one hand by mythical polarity, and on the other by the directedness of the mind. The mythical element is expressed in the polarity created by the (passive) spectators and the (active) performers; the mental element is expressed by the mental direction of the dramatic action that results in spectators and performers, those acted upon and those acting, becoming involved in the same expectation of a goal or end despite their opposing attitudes.

True theater, like all genuine representational forms of man, is a cross-section of at least three structures; and like every other expressive form, it becomes spurious and consequently inhuman whenever one of the structures is overprominent. A one-sided overemphasis is not commensurate with our present-day consciousness structure and represents, accordingly, a falsification. The roots of the frequent falsifications today are already present in the ancient theater, where the polarity was transformed into a duality which in turn leads to rational isolation.

Nonetheless, it was this same theater in which the shift of emphasis resulting from mutation took shape that gradually displaced the importance of the chorus in favor of the individual. And this meant that man stepped out of the shelter of the group which previously surrounded and protected him like a cave. This group spirit attains a kind of awareness of itself for the first time

in the Greek chorus, where it became voice and word. Stated differently, the self-contained group began to express itself, to press its inherence outward; it began to act and separate, and in this separation placed the ego outside of itself.[121]

This brought about a further stabilization of the mental structure. The actual awakening to the mental consciousness took place in the Dionysia. There, under the patronage of the male god, the process of integration was completed: the emergent consciousness of its polarity initiated by menis which made possible directed thinking. And we would note that this process can only be represented as integrative if we observe it (as we are) from the standpoint of the mental structure, that is, in retrospect. Viewed from the archaic structure, it may seem to be a process of disintegration and dissolution; the psyche relinquished its polar incontestability, its certainty, and undiminished effectivity when its dominance was displaced by mental thought.

But when we observe this process in retrospect, as a process of integrating the consciousness, we shed light on one of the most obscure utterances of Heraclitus, the "obscure thinker": *outos de Haides kai Dionusos, hoteoi mainontai kai lenaisousin* ("Hades and Dionysus are one and the same, for whom they rage and celebrate their Lenaea").[122] These Dionysia are not at all what the Klages' circle makes them out to be; their interpretation merely demonstrates their own metabolist lack of character. They maintain that this Dionysian movement in Greece was a return to the "undercurrent of life" from "spirituality"; it was in fact precisely the reverse.[123] It is the disengagement from this primal ground of life and soul, as evident in the statement about the polar character of Dionysus being also Hades. This is the reason why frenzy, where "they rage" (the verb is the not unfamiliar mainomai, with the root ma:me) and drama, the formed and directed action, occur and unfold together in the Dionysian rites, complementing and creating the awareness of each other.

A similar process must have taken place in the Orphic mysteries, as evidenced by the lamellae orphicae or "Orphic tablets" found in graves of the cities Thurioi and Petelia (southern Italy), as well as in Eleutherniae (Crete). These date from the fifth to the fourth centuries B.C., a time when the Pythagorean mystic communities connected with Eleusis were flourishing. The tablets reveal in words the meaning of the great secret sign of the Pythagorean mystery, the Greek letter "Y" or ypsilon;[124] it is the image of conscious and knowing decision, of distinguishing thought. It is the symbol for the situation expressed by "the choice of Hercules" or "Hercules at the parting of the ways"; in abstract form it captures the essence of the mental structure, the conscious differentiation of the duality of left and right. Hercules correctly took the right path.

It was this knowledge which was given to initiates of the mystic cult in the form of "unspoken words" (aporreta) whispered into their ear that was engraved on these gold tablets for the departed mystics as a kind of passport to the realm of the dead. Among others, there are inscriptions as: "There in the realm of Hades you will find on your left a spring, and nearby a white cypress; be careful not to approach it. There you will also find a second source with cold water flowing from the lake of memory. To the watchmen guarding it you should say: 'I am the son of the earth and the starry sky.' "

All of these aspects—the secret knowledge; the relation to the watchmen, i.e., the wakemen (watch=wakefulness) who are guarding a primordial faculty of consciousness, memory (the Greek verbs for "remember," as in English, clearly show the root ma:me: *mimnesko* and *memnemai*); and the distinguishing between left and right, a result of knowing the terrestrial-celestial, psychic-polar relationship of man—all of this is expressed in yet a further sentence of the *lamellae*: "If your psyche departs the light of the sun, go to your right as befits the wise man. Rejoice, rejoice! Go to your right. . . . "[125]

This emphasis on the right is also expressed in Pythagoras' precept: "Enter the sanctuary on the right side, and remove first the right shoe,"[126] which places the accent of the initial act on the side of conscious emphasis. Corresponding to this awareness, the speeches in Plato's *Symposium* celebrating Eros make their rounds to the right,[127] an act commensurate with the nature of Eros since he represents consciously emerging intention (and consequently directedness). The *Symposium*, however, already belongs to the realm of the awakened mental consciousness; the *lamellae*, by comparison, still reflect processes indicative of the awakening of this mental consciousness.

Even though these processes are still clothed in myth or mystery, it is no longer merely the pictorial or imaginative element of the mythical structure which suffuses them but rather the outline of thought and directed conceptualization which they reveal. The difficulties against which conceptualization struggled are more intelligible if we recall the psychic and vital profusion inherent in every word at that time [128]; each word was the flaring up of an aspect of the psyche and the visible psychic reality which, undifferentiated, includes the one or the other aspect of the same word as a kind of sympathetic vibration. This wealth of connotation in each word, which to us appears like an irritating hyper-fertility where even the unspoken aspect is conveyed, posed nearly insurmountable difficulties of expression to early philosophical attempts.

This is most clearly evident if we examine the surviving texts of the earliest natural philosophy, that of the Ionian school, of which Parmenides' theory of Being is an eloquent example.[129] It required centuries to sufficiently devitalize and demythologize the word so that it was able to express distinct concepts freed from the wealth of imagery, as well as to reach the rationalistic extreme where the word, once a power and later an image, was degraded to a mere formula.

Let us observe for a moment Parmenides, and especially his pupil, Zeno, who defended the ontology of his teacher in Athens around 450 B.C. What is the result of this defense? The conception of Being attendant upon thought includes also the question of space. W. Capelle entitles a summary of these fragments of Zeno "Ze-no's comprehension of being as only spatially extended being"; [130] but the decisive fact is that space assumes form in conceptual thought and philosophical statement and formulation. And it was Zeno who was instrumental in this in Athens around 450 B.C.

This far-reaching and extremely complex question as to the connection between thinking, being, and space—which could expose several considerations of present-day existential philosophism as mere pretention since they have "fallen for" mere empty formalism (and "fallen" in more than one sense)—led Zeno to those arguments that mark him as being the first relativist. They prompt him to the incisive formulations that give rise to dialectics, which in turn lead via Socrates to logic just one generation later; and with logic, we step out into the clarity of thought where we can breathe freely after having been only too long devoted to magic darkness and mythical twilight.

To be sure, we cannot yet speak of complete mental clarity at the moment when Plato becomes a pupil of Socrates and makes his indelible impression on the Athenian Academy. Clarity is where there is no further search; yet it is precisely this search for truth which supplants truth itself that was characteristic of Socrates and even of Pythagoras. One of Plato's maxims derives from Pythagoras, the first "measurer" of Western civilization. (He was not only the first geometer, but notably the first to establish the connection between magic sounds and mental visibility and enumeration by measuring tones on the monochord. This is the origin of the theory of harmonics which is being revived today.[131])

The maxim which Plato ostensibly inscribed over his door reads: Medeis age-ometretos eisito mou ten stegen, "No one unversed in geometry shall enter." In order to estimate or adjudge something, we must be able to measure it; and more particularly: whoever would gain patriarchal supremacy over the mother and mentally establish man, that is, the human being,

as the measure, must be able to measure the earth; geometry is, after all, "earth measurement."[132]

Here we find the clear and still qualitative expression of that relationship between man, discovering his mentality and the earth, a relationship which has reversed itself since the definitive victory of the deficient mental, that is, rational structure (around 1790). Since that time, the primacy has passed from man back to the earth; it is the earth's red which glows on the revolutionary flags. Having once ordered the chaotic mass and detached himself from it—a process mirrored by the image of the human head on ancient coins—the individual now threatens to resubmerge into it.

In the mythical structure, the form of expression was the mythologeme; in the mental structure, it is the philosopheme. But while the mythologeme has universal validity, each philosopheme has merely an individual or specific validity. The proliferation of philosophical systems is accompanied by a proportional decrease of mythical elements which survive in weakened form in religion and legend, and in diffuse form in the fairy tale; they disappear almost completely in the saga, after having attained a highly rationalized form.

Yet the first important philosophemes—those of the Ionians and Pythagoreans, as well as those of Heraclitus and even Plato—are still distinguished by their proximity to myth; and we have already spoken of Parmenides' attempt to place the new element, thought, and Being—because it is identified with thought—into opposition with Non-Being. And this Non-Being is definitely a reference to the mythical context whose spacelessness is henceforth mentally defined as Non-Being.

This transition from the mythical form of utterance to the mental form of thinking, a process that can be clearly demonstrated merely on the basis of Heraclitus, Plato, and Aristotle, will be examined in detail in Part I, Chapter 7, sections 3 and 4; for the moment, then, let this reference suffice. The same is true of the space-time question, to which we will return in Part I, Chapter 5, although the one-sided spatial and dualistic emphasis in the deliberations of Parmenides is already evident here. We will return to these questions since it is necessary to examine carefully the earlier modes of thought and statements on time and space if we are to make evident the foundations of the aperspectival world.

The question remains as to what took place in the interval between the two "spans" of some two hundred years each, the period of Pythagoras and Aristotle (ca. 550-350 e.c.) and the time of Petrarch and Leonardo da Vinci (ca. 1300-1500 A.D.), for there is an underlying

correspondence between both epochs. We hope that the reader will not be unduly unsettled by our temporal demarcations, which are merely intended to establish some order and will have to be extended in both directions. As far as they go, such contrived limits are merely an aid to assist our synoptic view. In the present instance the interconnections extend well beyond the two periods, as will be evident later in our discussion when we note the links between Zeno and Einstein, between Plutarch and modern psychology, and between the Ionic School, Herodotus, Plato and St. Augustine. The reason for this close affinity is partly a result of the decisive stamp made on the centuries after Christ by both Greek epistemology and especially by the Jewish doctrine of salvation, in which the consolidation of the ego, already apparent, was further strengthened by Roman law and the use of Latin, a language less ambiguous and more directive than Greek. However, before turning our attention to the so-called rinascimento of antiquity—which was in fact less a rinascere, a rebirth, than a riannodare or riannodamento, a reconnection with the characteristic inceptive manifestations of the mental structure—we should first take note of several essential traits of the mental structure.

The directedness inherent in the mental structure, which around 1500 gave rise as a measure of its "sense" and "right" sequence (i.e., logically and consequently) to perspective as the distinctive mark of our perspectival world and initiated its sectoring, its specialization, and ultimately its spatialization, bore from the beginning the one-sidedness that embodies the greatness as well as the ominousness of this structure. The one-sidedness is to be found in the identification of rightness with directionality and judgement.

It is true that this identification greatly strengthens everything pertaining to the conscious, i.e., everything measurable or moderated by consciousness, but it takes place at the expense of what we call the unconscious: the immeasurable and immoderate. The unmeasured and autonoetic, that is, self-thinking world of mythical images has no place in the world measured and thought by man; at best, it is assigned a place in opposition, for there is no bridge to the inestimable in the world of measuring thought; in terms of measurement, it does not exist, or at the very most it exists as "Non-Being."

Moreover, the thinking man turns away entirely from the past and is supported in this by religion with its notion of redemption: religion, which in faith or belief furnishes the last remaining tie to the world of the immeasurable and irrational, is in consequence placed in dualistic opposition to knowledge. To the thinking person, the past exists only to the extent that he can measure it or fix its outlines with dates. As for himself, he one-sidedly sets his sights on the future, particularly as he thinks—from his anthropomorphic attitude—that he can shape this temporal sector at will, as if it were dependent on him. In view of the

one-sidedness, this error of judgement is unavoidable. Furthermore, there is the extensive web of relationships linking the mental structure with the magic, which in our day is visibly breaking through in its deficient form and is evident in the conviction of present-day man that he is the maker of the future.

The partial negation of the past—the extent that is unmeasurable—, a result of the directedness striving toward the future for its own sake, is one of many dualistic manifestations of the mental structure. Duality is characteristic of this structure to the same extent that polarity is a hallmark of the mythical structure. But duality differs in one essential respect from polarity: in polarity, correspondences are valid.

Every correspondence is a complement, a completion of the whole. Whatever is spoken is corroborated by the invisible and latent unspoken to which it coresponds; in the polar, unperspectival world of the mythical structure,both the voice (die Stimme) and the muteness (das Stumme), appropriate to myth—what is spoken and what is left unsaid—are correspondences and complements to each other. They suspend and supersede the polarity, returning it to near-integrality, to an identity that nonetheless remains diminished, since its archaic authenticity seems to be irrecoverable; it is a re-completed, not a complete, identity.

Despite this fact, a profound system of relationships is expressed in this identity between the archaic and the mythical structures, like that existing between the magic and the mental structures. But with respect to duality, we cannot speak of correspondence or complementarity as we could in the case of polarity; in the mental realm, we can never "speak of something," but only determine something or conceive of it. Duality is the mental splitting and tearing apart of polarity, and, from the correspondences of polarity, duality abstracts and quantifies the oppositions or antitheses. Whereas there is a totality, even though deficient, which can be recompleted in the form of complementarity within the mythical structure, from duality only a deficient, because unstable, form of unity can be realized as the unification of opposites in a third aspect.

Here we encounter again the relation of the mental to the magic structure, inasmuch as the mediating or reconciling (verstihnend!) third aspect aspires to a unification. This unstable form of unity is expressed by the fact that the antitheses or contraries are only able to beget a third element in a temporary for-better-or-worse union, a tertium which is again separated at the moment of its birth. Accordingly, it does not represent a new unity but merely a quantity that becomes dependent on its antithesis or opposite, with which it in turn creates once more a momentarily unifying tertium. In this we see a further characteristic of our civilization:

quantification—for the unification or synthesis via a third element can never be completed in time, only in the moment. The third element, freeing itself, becomes the procreator and carrier of one of the contraries able to engender a new unification and synthesis.

Viewed as to creativity (and not from a religious standpoint), we can say that consciousness of the Son, the creative trinity, proceeds from dualism; and that the most valid form of this is the birth of the Son of Man. With this are given both he-who-is-to-come [der Zukanftige] and everything of the future [die Zukunft]. This is most clearly expressed in the aversion to the past which begins thereafter, the renunciation of ancestor worship in favor of worship of the child of Bethlehem; ancestors are always those of the past, while the child represents those who are coming, those of the future. Seen as speculation, we could say that the speculative trinity proceeds from dualism and is expressed in what we shall later call triangular or pyramidal thinking when we discuss forms of thought; and such pyramidal thinking, which is characteristic of Plato, has its most trenchant expression in the Hegelian axiom of thesis, antithesis, and synthesis (see below p. 257).

Although Hegel's axiom represents the rationalistic form of trinity, and therefore can be mentioned in the same breath with the mental Christian Trinity only with reservations, we must still emphasize that the mental trinitary form is not to be confused with pre-mental ternary forms. Stated differently: there is a fundamental distinction between triadicity and triunity; that is, between trias and trinity. Only the trinity has mental character; the unification of previously polar elements does not take place as in the mythical structure, but must employ the "third" element to effect the union.

Accordingly, trinity or triunity must not be confused with the trias which is in evidence in early, supposedly religious conceptions. The trias must be considered to be chiefly a ternary preform of the trinity. All ternary forms are distinguishable by the basically free interchangeability of their three elements, and by their ability to exist independently as whole principles (as the Hindu Trimurti) despite their homogeneity. The repeated depictions of three-headed divinities in pre-Christian "religions" furnish vivid examples of this.[133]

There is yet a further basic distinction; our conjecture is that ternary forms are predominantly lunar in character, the trinitary forms essentially solar. The solar nature of the trinitary forms should be readily evident, while the lunar character of ternary forms is exemplified by the trident of Poseidon and the three-horse chariot of Dais (see below p. 175f.), as well as by the three phases of the nocturnal moon presumably reflected in the trias.

In this distinction it is important to stress that we are not advocating a one-sided naturalistic interpretation of the symbolism; the naturalistic aspect of the symbol is always one among several, for the full extent of any symbolic expression cannot be plumbed merely by a naturalistic simile. This is true particularly as we can assume, although we do not know absolutely, that specific basic forms such as the point, the circle, the triangle, and the square very likely existed before nature, as if these symbols were prethought (or pre-thinking) prototypical patterns visible transiently in the phenomena which they structure (see p. 221). Such "preconception," however, does not require us to conclude that there is a demiurge associated with it, nor that we have to populate the world magically with spirits or sublunar and cosmic entities as carriers or agents of these proto-forms.

Earlier we ascribed the point or dot to the magic structure as being its most characteristic sign because of its evident one-dimensionality and lack of relation to space and time. Similarly, we assigned the circle to the mythical structure because of its polar and planiform nature, which contains the moment of temporicity in the form of expansion or extension, or in the form of the circle reverting upon itself.

Since we have done so, it is only logical that we now assign the triangle to the three-dimensional structure as its identifying mark. Mental directedness is contingent upon dirigibility, the possibility of direction at an opposing or antithetical object in confrontation. This is a dual relation, one which, however, leads logically to the trinity: the base of the triangle with its two points lying in opposition represents the dual contraries or antinomies which are unified at the point or apex.

Having determined the characteristic attribute of the magic structure to be emotion, and the characteristic attribute of the mythical to be imagination, whereby the emotional attitude corresponds to magic man's relation to nature, the imaginative attitude of mythical man to his relation to the psyche, we now define abstraction as being the identifying characteristic of the mental structure. It corresponds to the relation of this structure to man, inasmuch as everything is in relationship to human measuring thought; and this thinking removes man from the impulsive world of emotion, as well as from the imagistic world of the imagination, replacing them with the world of mental thought which inevitably tends toward abstraction.

To what extent the triangle, by being measured or plotted, is a considerably more abstract symbol than either the dot or the circle—and thereby more appropriate to the mental structure—is evident from the fact that it is unknown even today in Chinese symbolism, unlike the circle and the square. The triangle is basically foreign to Chinese culture, which is still

today predominantly mythical and best symbolized by the square, whose four points suggest the liberation from the one-point, uniform world of magic. As a symbol of the earth, the square is the terrestrial complement to the circle, the symbol of the sky and the psyche; and the degree to which the circle eludes rational comprehension is evident from the fact that it cannot be measured by rational means unless we employ such immeasurable numbers as π.

The implications of the trinity mentioned above—its tendency toward abstraction, as in the instance of the synthesizing act of thought, or toward quantification, an act which gains continuity only via repetition or reiteration—implications which at first glance seem incompatible, are in fact, a result of duality which measures the opposite and the contrast; a duality which makes the trinity possible at all. Every act of abstraction results from the presence of measuring thought in the ostensible invisibility of what is being calculated, while every quantification results from the presence of measuring thought in the semblance of what is actually measured.[134]

This process is reflected in the reality of our world of thought; the symbol, always inherently polar and imagistic, is reduced to allegory, then to mere formula, as in the formulas of chemistry or physics and even in the formulas of philosophy. In its extreme form of exaggerated abstractness, it is ultimately void of any relation to life and becomes autonomous; empty of content and no longer a sign but only a mental denotation, its effect is predominantly destructive.

The process is also reflected in the reality of our objective world; the duality which destroyed polarity is compelled to bring forth the tertium just to assure its dualistic continuity. And this progression from the originally qualitative moment of monotheism, which is subsequently divided into the duality with its quantitative emphasis, merely begets the qualitative third which must be ever created anew; thereafter only what can be enumerated or dealt with statistically is of importance.

It is surely no accident that this turn from qualitative valuation to quantitative judgement took place during the fifteenth century A.D., the period of the formation of perspective. The destruction of the Order of the Knights Templar was most likely carried out because of their resistance to the mere quantification of gold, as they had recognized the last vestiges of the polar effectivity inherent in money, i.e., minted gold, as it was in antiquity. The gold coins kept in the Thesauros, the Greek treasury (which was not a bank but rather a shrine to Zeus and Apollo), were in antiquity effectual symbols of the brightness of solar consciousness; the gold

coin was identified with the sun's disk, and the polar unity was reflected in the complementary nature of the two sides.

On these coins were imprinted the thinking heads of the gods, and later those of the rulers.[135] At that time gold still retained its qualitative character that became quantitative following the end of the Knights Templar. That event abetted the process of quantification which has become gradually more pervasive ever since, and the invention of double entry bookkeeping by Luca Pacioli is only one of the mile-stones in that development. Pacioli, incidentally, was the friend of Piero della Francesca and Leonardo da Vinci, and the panegyrist of perspectivity of whom we spoke earlier.

Apart from the fact that an isolating perspectivation is inherent in every abstraction, and that perspectivation leads to sectorization (whereby the phenomena, be they real in a mental or in a material sense, are not only divided and made measurable, but also quantified by a progressive subdividing and subsectoring), both abstraction and quantification ultimately lead to emptiness, indeed to chaos. At the point where they overstep the clarification appropriate to their nature, they revert metabolistically to the opposite of clarification, where they result in "absolute void" and absolute chaos (and not mere obscurity), as befits their quantitative character. From this particular point on, that is, from hyperdistinctness, either as mental illumination or as the measurable rendering-visible of objects and things, the inexorable downturn into the quantitative mass begins: the gradual decline to where the contentual void—now autonomous—releases those chain reactions incongruous with the earth that engender complete disintegration.[136] This atomizing process does not occur only in the physical reality of atoms, which is only the more tangible form of a process of mental atomization already underway, and whose disintegrative nature is recognizable in the formalistic jargon of pseudo-philosophizing where nothing remains of philosophical language.

Let us, however, return to the starting point of these implications: the observation that the initial directedness of the mental structure includes duality—something essentially distinct from polarity—duality from which the trinity necessarily comes forth.

Earlier we spoke of the creative as well as the speculative trinity, avoiding mention of the dogmatic trinity which belongs to the religious sphere, a form of the trinity with a magic and not a mental emphasis. It is the sole form of the trinity which has been raised by dogma (itself a mental act) to unity; and unity always has an innately magic character. This magic character is further accentuated by the conception of the creator-god or demiurge who makes or fashions the world (also mentioned by Plato). Here the terrestrial-magic structure (as befits the religious

standpoint) is transcendentalized into a cosmic-magical structure.Yet it is of fundamental importance to note that wherever we meet with ternary forms, whether in mythologemes, in the morphology of language, or wherever, they are prototypical and pre-cognitive indications of the possibility of mental consciousness.

We also spoke of the symbol of the mental structure, the triangle, as well as of the essential characteristic of this structure, abstraction and also quantification. We could easily lose sight of the basic subject of our discussion, the emergence of consciousness, if we were here to examine further the dogmatic trinity. The creative trinity, however, is a part of the emergence of consciousness because it renders visible what is to come; the speculative trinity is also a part of the emergence of consciousness because it renders visible "man thinking," by confronting him in what is thought. But more important than these partial manifestations is their effector; and this effector or agent, the bearer of consciousness, is the ego. With this we are fully in the mental structure, the anthropocentric structure where consciousness becomes centered.

We have already encountered this ego that proceeds from the sea voyage, from the integration of the psyche, in "Am Odysseus." The mythological bearer of consciousness was Helios, the sun-god; the attribute, also applied to the Roman. emperors (sol inyictus), later came to be used for Christ;[137] and it was Christ who was the actual bearer of consciousness (and thus empowered to lead the soul). Even today, those who act in his name, particularly the Catholic clergy, stress this essential and salutary hermeneutic aspect; for while the state numbers individuals, the church counts the number of souls. Christ is the first to be immune to the threat of resubmersion and regression into the depths of the soul or psyche, a regression against which Plato constructed the first mental network of philosophy.

Christ's immunity to resubmersion into the psyche is symbolically expressed by his survival of a shipwreck; but he was not carried by the sea onto land as Odysseus had been delivered onto the shores of Phaeaces. (Or are we to think that the "world soul," so to speak, "spit out" Odysseus? This aspect too is visible: the dark side together with the bright aspect indicative of consciousness.) Odysseus, upon awakening, found himself on the rescuing shore; and in this sentence, every word is in its attendant place: Odysseus "found himself"; "Awakening" from sleep, from unconsciousness to consciousness, "on the rescuing shore," on the new brink where, literally, with "firm ground under his feet," he could look back on the sea, the ever-wavering psyche. Only after this finding of himself, only after the sea, the great Heraclitean psyche, had given him up was he able to utter—still deeply moved himself—that word which moves us even today: "am."

Christ survives a shipwreck, however, and is able to walk on the water; with this deed he overcomes the depths of chaos and is entitled to say not "I am Christ" but "I am the light of the world." With that declaration the first wholly self-assured resplendence of mankind breaks forth, a resplendence venturing to state for the first time that it will assume the burden of the world's darkness and suffering. It is at this point where the paths of mankind, East and West, are to diverge—although there is in India a mythological parallel of Christ's sovereign deed: one of the designations ascribed to Vishnu is Naravayana or, literally, "He who walks on water."[138]

There is little point for us to pursue the magic possibility of something which, from a non-magical standpoint, seems miraculous, for even if the magic reality of this deed had been equally efficacious for Naravayana as well as for Christ, Christ's deed was to a great extent divested of its magic character because of his historicity. Of more significance than a clarification of this event in terms of magic is its obvious consciousness-intensifying aspect. The identical deed that prompts Christ to accept suffering via his conscious ego, leads, in Buddhism, to the negation of suffering and to the dissolution of the ego, which, transformed, returns to the original state of immaterial Nirvana. In Buddhism the suspension of sorrow and the Ego is held in esteem; and this suspension of sorrow and suffering is realized by turning away from the world. For Christianity, the goal is to accept the ego, and the acceptance of sorrow and suffering is to be achieved by loving the world. Thus the perilous and difficult path along which the West must proceed is here prefigured, a course which it is following through untold hardship and misery.

Since the strength of the Mediterranean region is diminishing, the region of dominance is shifting further toward the northwest, as once the vital center moved from Mesopotamia and the Nile region to the Greek Islands; and allied with the strength from the regions surrounding the Jordan, this Greek dominance infused new strength into Rome, later moving again to the West in the course of the centuries and culminating in the Frankish kingdom. But here we are speaking already of the European world; and before we return to this perspectival-mental world which we have already portrayed, we must follow those lines which converge in the Patristic Age and effect the last definitive major mutation, that to perspective.

Our subject in this discussion is the history of consciousness emergence, and as such, our task cannot be to provide a history of philosophy, even in outline, suggestive as this thought is if only because the philosopheme is the most important expressive form of the mental structure. In the last analysis, however, it is not so much a question of the various philosophies but rather of the philosopheme itself, a question which we do not intend to avoid.

But first we should address the question of the subject of consciousness as represented in the symbolic liberation from the bondage of the psyche in Christ's walking on the water and its relation to specific sayings of Christ himself. It is not our intention to play the role of exegete and interpret various passages of the New Testament; but we would like to refer to a minor incident on the fringe, as it were, of canonical scripture recorded in the apocryphal passages ascribed to St. John and entitled "St. John and the Partridge."[139]

In this scene, where he rebukes a priest for being annoyed by a partridge running ahead of him, St. John demonstrates his sovereign knowledge of the soul; he says to the annoyed priest: "The partridge, you know, is your own soul." This clarity of insight and knowledge about projection—as we might express it in modern albeit inappropriate terms—bears witness to an extraordinary illumination of consciousness and distancing from the psyche; here is a mental reality able to survey the mythical and psychic reality of symbol. (We will have more to say about birds as symbolic representations of one psychic pole when we examine the symbolism of souls and the spirit.)

This same lucid understanding of psychic processes, which in itself presupposes a considerable degree of wakeful consciousness and ego-centering, comes to the fore repeatedly toward the close of the first century A.D. in the Writing of Plutarch. Plutarch rejects wrath and menis on two different occasions, once in one of his longer treatises and once in his "Table Talk."[140] The object of his denunciation, in which he attempts to judge and direct the regressive tendency of his contemporaries toward the instinctual and psychistic, is not the original holy wrath, but anger in its deficient form: the anger which destroys what someone else has ventured to build.

As if this twice-repeated warning were not enough, Plutarch also writes a passage in his *Erotikos* which more than clearly reflects that mental superiority able to judge and direct the psyche, and anticipates the entire theory of projection in modern psychoanalysis. Plutarch writes: "Chrysippos. . . , for example, traces the name of [the god] Ares to *anhairein*, meaning 'to kill,' thereby lending support to those who would call the belligerence in our nature, our quarrelsomeness and irascibility 'Ares.' My father replied: ‘Do you then consider Ares to be a god, or one of our emotions?’ To this, Pemptides responded that, in his opinion, Ares was a god who" formed the irascible and masculine components of our nature. [141]

During the centuries following Plutarch, which were marked by the increasing strengthening of Christianity in the wake of the persecutions, Christianity was forced to defend itself against the last great magic-mythical incursion inundating Rome from the East, as well as against the

syncretistic assimilation of deficient mythical and mystical residua. Once again the mental structure detaches itself from the mythical; the result is the new interpretation of the word "religion" that became current in the age of the church fathers. From here on, the word is given an arbitrarily mentalized etymology based on the verb religare, "to tie back, constrain." This change reflects the growth of Christian man out of the polar mythical structure characterized by careful observance, or relegere.

The capability for such careful observance becomes vestigial because the structure demanding it is no longer dominant. Relegere is supplanted by religare, the attempt of the church for the next two thousand years to constrain man—or at least his soul—to the archaic-magic-mythical zones which he has for the most part mentally outgrown.[142] Here the demand of faith is created and placed into dualistic opposition to knowledge. This religio is the sole attempt to maintain a tradition which was to have duration in the West, and it survived in all probability because the magic element, the element of might, was perhaps too strongly maintained by the church even to the point of bloodshed in its struggle against all other traditional communities. Yet this concern for the constraining bond had its legitimacy, as we can see if we recall that the measuring and experiencing of the psyche that create a distanciation from it are accompanied by a growing knowledge of its nature. But all knowledge is ever in danger of being forgotten, and all distanciation is imperiled by the ever-present possibility of isolation; today, many people have forgotten their heritage, if indeed they have not lost it altogether.

Let us disregard the contributions outside of Europe toward the consolidation of Christianity, i.e., the Syrian and Coptic as well as Celtic and Irish achievements, despite their uncommon interest, and limit ourselves to discussing a figure central to European civilization: St. Augustine who, like St. Paul, his spiritual mainstay via a certain "elective affinity," was a metabolic (not a metabolist) and had experienced more intensely than others the polarity of the psyche; from the metabole which he had undergone he remained able to extend his insight into the limitlessness of the psyche. As a convert who not only knew but had experienced the "other side," he was compelled to justify again and again to himself his conversion from Manicheism to Christianity in order to assert his new attitude.

The continual psychic tension evident in his inflamed zeal, again like St. Paul, gave him his tremendous effectiveness—a trait common to all true metabolics. The enormous expenditure of energy required to maintain the new attitude demands the utmost mental intensity to enable the metabolic to grow out of the psychic metabole. Only those compelled to sustain themselves in this way gain converts and form communities; the words that issue forth from the anguish of the heart to fortify oneself also strengthen the hearts of the listeners.[143]

Augustine was the first to clearly perceive the relation of the soul or psyche to time. Since we will return to the question of this relation to time, we shall confine our remarks here to determining what made Augustine and his unique achievement the focal point of the Patristic Age where the inceptual rays of consciousness from past ages converged and radiated forth to the following generations. In Augustine the three major components of our civilization come together: the Greek, the Judaic, and the Latin. Though an African, Augustine was native to the Latin tradition and was instrumental in ultimately fusing the two "monologies" into a Christian realization: Judaic monotheism, with its doctrine of an "other worldly" god, and the monistic one-element theory of origin, held by Ionian natural philosophy. This fusion is the ultimate source of the expanded dualism later driven by Descartes and the Enlightenment into its most radical form in the diametrical opposition of "spirit" and "matter."

It should be noted that the elemental theory of the Ionic School was decidedly monistic, inasmuch as these first philosophers derived the origin of the world from one single element: for Thales of Miletus the primordial element was water; for Anaximenes it was air; and for Heraclitus fire. The directed line of thought imputes origin to a single (terrestrial) element, one moreover with a distinctly numinous character; and it is not merely fortuitous that this word "elements' contains in its Latin form the root ma:me.

In the monotheism of Mosaic law, the origin is numinously directed to a single god, who also has a certain "this worldly" character, as he is placed into a dualistic opposition to his antagonist Satan in later Christian teaching. And while the basic Ionic concept contains in its Latin form the root ma:me, the initial Hebrew concept in its Greek form in the word monos, "the monarch," i.e., the sole ruler, has yet a further polar undertone corresponding to its religious moment; the root of monos is the proto-Indo-European root me/mo. We have therefore in two respects a synthesis of faith (to the extent that it is a psychic-mythical tie or restraint) and mental knowledge brought about in Christianity by Rome and the use of the Latin language.

Nonetheless, no synthesis has duration; it must be created ever-anew. From this compunction to re-create there is a natural progression to a culminating point, a more definite directedness and fixity which lead first to Petrarch's discovery of landscape (in which Augustine had an important role), then to perspective, and ultimately to perspectivity.

With this we have arrived at the starting point of our initial informational remarks about the perspectival world. However, we have yet to discuss the riannodamento and how the perspectival inceptions of antiquity established a connection with the Renaissance, from

whence their problematic sectorial-perspectivistic constriction and limitation resulted. We will limit ourselves to mentioning only a few names since we have previously alluded to some of the many representatives.

There is, for example, the lyric monologue first employed by Sappho which does not recur until Dante's Vita nuova and the songs of the Minnesingers, where (it goes without saying) it reappears in a different form against a different background, as we have tried to indicate. There is the notion of Pythagoras that the earth is a sphere, an idea which had currency among the Greek philosophers from Aristarchus to Aristotle, and is re-thought by Copernicus (Thales, it will be remembered, held the view that the earth was a disk floating on the primordial waters, that is, within the context of mythical symbol, a view still maintained today among the Jainists[144]). The dissection of the brain and the human body begun by Alkmaion was continued in the anatomical studies of Vesalius. Euclid's geometry, constructed in planes, was spatialized through the discovery of perspective.

This perspective—to continue our enumeration—first suggested by a vaguely spatial sense evident in Greek vase painting of the fifth century B.C., and further developed from the merely landscape-depictive intent of the Esquiline landscapes from the Odyssey to the actual attempts at a spatial perspective in the Pompeian murals, culminated in the achievement of Leonardo da Vinci. Plato, the first great consistent dualist, is surpassed in this respect by Augustine. Aristotle (and in his wake the major significance of Islam to which we have only alluded) is interpreted anew and elaborated by Albertus Magnus and St. Thomas Aquinas in Paris; and, together with Augustine, they laid the foundations of a Christian Renaissance. Historiography, which had begun with Herodotus, evolves a directed and secured Christian awareness on the basis of historical Christianity and its roots in the Judaic history of the prophet Amos (again Augustine is instrumental in this development). And Augustine wrote his personal *Confessions*, unlike Plato with his biographical epistles whose authenticity is once again being questioned.[145] But the most imposing arch—is it perhaps the link from a beginning to an end?—spans the distance between Zeno and Einstein, between the first design of relativity and its realization in our day.[146] And in this enumeration we have not even named the Atomists, the Sophists, and countless others.[147]

This completes our attempt to indicate the connections between the period of Pythagoras and Aristotle and that of Petrarch and Leonardo. Leonardo's development of perspective with its emphatic spatialization of man's image of the world marks the beginning of the deficient phase of the mental structure. We have already defined it as the phase characterized by ratio; and while the word pair menis:menos at the outset of the mental consciousness structure had a

definitely qualitative accent, the word ratio is definitely quantitative. Whereas the Greek world of the classic period is a world of measure and moderation par excellence, the late European world and particularly its derivative cultures, the American and the Russian, are worlds of immoderation.

We noted earlier a deficient form within the magic structure analogous to this rational phase of the mental structure: spell-casting still retains the character of moderation, while witchcraft or sorcery is immoderate and unmeasured. Just as spell-casting directs nature—and man's organic nature consists, after all, of directed organic functions justly able to support the spell-caster out of his own substance—so too menis directs menos, or thinking. And just as sorcery in immoderation oversteps the established limits of mere spell-binding, employing extraneous means and foreign substances to attain its ends, the ratio immoderately oversteps the bounds of measured direction and moderation which menis and menos have established, "rationing," that is, dividing and dissecting everything and using extrinsic and extraneous substances to attain its purposes.

The very act of setting aims or purposes emphasizes the negative effect of these two deficient forms of the magic and mental structures; every set purpose is always charged with might and is, moreover, emphatically self-serving. Thus it is the very antithesis of the wholeness of the world. Here we can discern the reason that both of these deficient forms, witchcraft and ratiocination, or intellectualizing, which substitute ritual or organization for the organic processes, can be regarded as demonic forces. The connection is already evident in the root of the Greek word daimon, da-, which in its Sanskrit form in the word dayate means "he divides or severs." The cognate Greek verb daiomai means in fact not merely "to divide," but "to split apart, dissect, tear asunder, mangle."[148]

But let us return to the question of perspective. If we draw upon the main implications of our discussion (in Chapter 2 above, as well as in our intervening survey), we can see how the negative aspect of the mental structure begins to emerge with the Renaissance. This emphasis of the negative is not our personal, emotionally-charged reaction, but merely an objective assessment of what is implicit in the nature of the mental. Nor have we forgotten that the mental is still a psychic function, despite its partial emancipation from the psyche.

Every emancipation, for that matter, is a process threatened by a latent perspectivization and sectorization; these become acute whenever the emancipation is deficient; that is, when it does not merely aspire to a re-arrangement or an equalization of emphasis, but to dominance or predominance. The degree of slackness or tautness of the bonds between the psyche and the

mind depends on the intensity of the mind; as long as the mind moderates and directs the psyche, the psyche is to a certain extent dependent on it. But whenever the mind in its intellectualized form loses its moderating ability and is dispersed without direction, the relationship is reversed: the negative aspect of the psyche imperceptibly gains dominance over the rational. Because the potentiality of the mental world grew out of the mythical world with its psychic emphasis, it necessarily evidences the dual aspect of everything psychic as a latency within itself, if only in the diminished and mentalized form of duality.

By mentioning the term "duality" we again focus on one of the consequences of perspective, and in the present instance on a dualism that is considerably stronger than the dualism of the earlier centuries. Then it was still in flux whereas now it is uncompromisingly fixed. Perspective fixes the observer as well as the observed: it fixes man on the one hand, and the world on the other. Compelled to emphasize his ego ever more strongly because of the isolating fixity, man faces the world in hostile confrontation. The world in turn reinforces this confrontation by taking on an ever-increasing spatial volume or extent (as in the discovery of America), which the growing strength of the ego attempts to conquer. This strengthening of the ego (which later culminates in its hypertrophy) is revealed in the sense of self-importance manifested by the condottiere, the Renaissance man, as well as in the many diaries which were then very much in vogue.

This dualistic opposition of contraries, whose positive aspect is the concretion of man as well as of space, includes at the same time the negative component recognizable in the fixity and sectorization. The fixity led to isolation, the sectorization to amassment. These developments are the conclusion of a process in our day that was already prefigured as a negative possibility in the very beginnings of the mental structure. Its roots can be traced to the inadequacy of the synthesis of duality, an inadequacy manifest in abstraction and quantification. As long as the moderating quality of the mental consciousness was still effective, abstraction and quantification were only latently capable of negative effects. But when moderation was displaced by the immoderation of the ratio, a change most clearly evident in Descartes, abstraction began to transform itself into its extreme form of manifestation (best defined by the concept of isolation), while the identical process led from quantification to amassment and agglomeration.

These consequences of the perspectivization of the world evident in the isolation and mass-phenomena of our day are patently characteristic of our time. Isolation is visible everywhere: isolation of individuals, of entire nations and continents; isolation in the physical realm in the form of tuberculosis, in the political in the form of ideological or monopolistic

dictatorship, in every-day life in the form of immoderate, "busy" activity devoid of any sense-direction or relationship to the world as a whole; isolation in thinking in the form of the deceptive dazzle of premature judgements or hypertrophied abstraction devoid of any connection with the world. And it is the same with mass-phenomena: overproduction, inflation, the proliferation of political parties, rampant technology, atomization in all forms.

All of these consequences are sufficiently obvious as to absolve us from the effort of adducing further examples. Yet it is eminently worthwhile to inquire as to what sustained or reinforced the "development" over the past four centuries which led to these results. And to this we have indirectly furnished an answer: it can be found in the notion of technology that brought about the age of the machine with the aid of perspectival, technical drafting; in the notion of progress that spawned the "age of progress"; and in the radical rationalism that, as we are surely justified in saying, summoned the "age of the world wars."

Some readers may be dismayed that we have placed immoderation into the context of ratio or rationality. But ratio must not be interpreted in a perspectivistic sense as "understanding" or "common sense"; ratio implies calculation and, in particular, division, an aspect expressed by the concept of "rational numbers" which is used to designate fractions and decimals, i.e., divided whole numbers or parts of a whole. *This dividing aspect inherent in ratio and Rationalism—an aspect which has come to be the only valid one—is consistently overlooked, although it is of decisive importance to an assessment of our epoch*.

This is not to pass a judgement, but rather to point out a fact, a fact of perhaps even greater import inasmuch as we do not view the efficient form of the rational structure—the mind or the "mental"—in any sense negatively, and have expressly emphasized its extraordinary qualities and illuminative capabilities. These positive qualities of the mind able to convey illuminative insight into the world are still effectual today, although it would seem that they are distinctly diminished in strength in proportion to the effectivity of the rational. Only the very few summon the courage to speak their own mind and not the rationally circumscribed and mass-produced attitude or viewpoint, against philosophical authorities or popular opinion. It is easy to speak one's own mind only after the particular opinion has become common currency; beforehand it is a distinctly thankless undertaking, unless of course what must be said is plainly visible to the open mind and can be hinted at or suggested. Regrettably, open minds have seemingly become rare in our age of perspectivistic tunnel vision.

The rational phase of the mental structure has not yet come to an end, and its actual end is not yet in sight. None of the structures we have described ever completely "ended." There are still

unsuspected, although probably merely one-sided technological and dehumanizing "progressive" developments within the realm of possibility. If the destructive might of such "progress" is not weakened, these developments, according to their degree of autonomy, will automatically fulfill the law of the earth. Depending on various factors, this can require decades or again centuries. If the law of the earth is not yet to be fulfilled, the process of outgrowing and mutation from the old and deficient mental structure will extract or sublimate sufficient energy, strength, substance—or whatever we may call it—so that the structure that is overcome will have no greater destructive effect than, say, the deficient mythical or deficient magic residues in us or in the world.

It is true, of course, that such residua are having greater effect today because the temporal phase in which they are at work is itself deficient. No one should entertain the slightest illusions as to the consequences of this fact. If a new mutation does not take effect—and only a completely new attitude will guarantee the continuation of the earth and mankind, not some sectored partial reforms (reforms are always merely efforts to revive something)—then the consequences of the deficient residua of an age such as ours, which is itself deficient, will soon assume forms, will necessarily assume forms that will make the previous events of our time look like mere child's play. If we are soberly prepared for this, then there is nothing terrifying about it; it will be terrifying only to those who feel threatened, and they will be the ones affected.

With reference to the subject of this section we should like to discuss in conclusion the three most familiar definitions or statements on thought and thinking. The first, that of Parmenides mentioned above, would seem in philosophical terms to inaugurate the mental consciousness structure; we refer to his sentence: "For thinking and being is one and the same," This statement equates, giving moderation and balance. The other two definitions, which may be considered to initiate the rational phase of mental consciousness, are quite different. The one is by Hobbes and reads: "Thinking is calculation in words." The measuring aspect of thinking, its quality, has been changed to a quantity via the pluralizing inherent in the statement as well as by the numerical "calculation." The third statement, by Descartes, is Cogito ergo sum,"I think, therefore I am"; here the isolated thinking by an individual is alone valid, and the spatial Being of Parmenides comes to be identified, as a consequence of thinking, with the being of a person.[149] What takes place here is typical of all "thought processes" that result in extreme abstraction: they denature and invert the genuine interdependencies. The inceptual "am" of Odysseus becomes a result of a faculty of the ego, an ego with the faculty of thinking in addition to its vital and psychic capabilities.

That such statements such as this axiom of Descartes are amenable to various interpretations is demonstrated by the interpretation of Bertrand Russell, which is partly in contradiction to our own. In Russell's view, Descartes' statement is evidence that the mind is more certain than matter. But if we take into account, as Russell does, that cogito for Descartes includes also the meaning of one who doubts, understands, conceives, affirms, denies, wills, imagines, and feels ("for feeling, as it occurs in dreams, is a form of thinking"), we still do not eliminate the problem of ambiguity:[150] But if we compare Descartes' axiom with Augustine's query in his *Soliloquia*, "You, who wish to know, do you know that you are? I know it not," we can see that the Cartesian dissociation that we spoke of above is not yet crucial for Augustine. We should also bear in mind that Descartes' sentence represents a reply to Gassendi's Ambulo, ergo sum; this "I walk about, therefore I am" is an expression of that manifestation of the ego or "I" whose consciousness rests primarily in action or deed. As we noted earlier, this form is recognizable as to its structure in the conjugation without separate pronoun in both ancient and modern Latin, as well as in Italian and Spanish (see p. 71). Descartes, with his premise of *cogito*, transposes the action or movement confirming or substantiating the existence of the ego essentially from the psychic-vital realm into the psychic-mental; and this is merely a kind of hypergradation that does not eliminate the *ergo*.

We have deliberately selected Russell's commentary from the many similar individualistic interpretations of Descartes' axiom. The fact that such varied interpretations are possible at all and remain at variance even if we take into account the particular definitions of each individual philosopher, can be explained if we remember that all such axioms are in part determined by the psyche. In the rarified air of abstraction, they regain a certain ambiguous or sometimes merely equivocal aspect, a formalistic, stereotyped ambiguity and equivocation inherent in the psyche. How could this not be true also of Descartes who limits his inquiry in *Discourse de la Methode* to the rationalistic calculation of the "verities," the truths alone?

Here we can discern the tragic aspect of the deficient mental structure (and there will be further instances): Reason, reversing itself metabolistically to an exaggerated rationalism, becomes a kind of inferior plaything of the psyche, neither noticing nor even suspecting the connection. Although the convinced rationalist will be unwilling to admit it, there is after all the rational distorted image of the speculatio animae: the speculatio rationis, a kind of shadow-boxing before a mirror whose reflection occurs against the blind surface. This negative link to the psyche, usurping the place of the genuine mental relation, destroys the very thing achieved by the authentic relation: the ability to gain insight into the psyche.

In every extreme rationalization there is not just a violation of the psyche by the *ratio*, that is, a negatively magic element, but also the graver danger, graver because of its avenging and incalculable nature: the violation of the ratio by the psyche, where both become deficient. The authentic relation to the psyche, the mental, is perverted into its opposite, to the disadvantage of the ego that has become blind through isolation. In such an instance, man has become isolated and his basic ties have been cut; the moderating, measuring bond of *menis* and *menos* is severed. Cut, severed: what was again the meaning of the root da-? It is this "cut off, severed, divided," the "demonic." The gates to the "demonic forces" have been opened; nothing exists out of itself, everything follows upon something else, everything has become a consequence. We may well ask: a consequence leading to what?

6. The Integral Structure

But not everyone followed; not all acquiesced to the separation postulated by Descartes, his division of mind and matter that are linked together in primordial kinship. This is of decisive importance with respect to the manifestations of a new consciousness structure, for these manifestations indicate that the specific consciousness mutation is occurring in man from which the aperspectival world can take shape.

This is not yet the place to describe this world in detail. We will first have to gain some insight into its foundations, for without a survey of the site, as it were, our description would be unconvincing and non-committal. And, too, we are reluctant to postulate or outline the aperspectival world in a relativistic-perspectival manner. For the time being, then, we can only hazard a cursory glance at those initial indications which in our opinion could lead to a new mutation, even though they can be recognized as indications only from the "standpoint" of the integral structure, that is, in retrospect.

Yet even mention of these indications can give rise to misunderstandings, since the relationship of each individual inception to the integral consciousness structure now emerging is not immediately apparent from our discussion so far. It is, nonetheless, our intent to outline the foundation of the integral structure with sufficient distinctness so that its nature, like any foundation, reveals itself as the specific basis of the structure under construction. In this instance, however, it does not evidence merely a spatial but also a specifically temporal character that renders it quite distinct from the traditional notion of a structure, even from a purely structural viewpoint. This is especially true as the mental process of time-concretion may be said to "go beyond" a mere synthesis of time and space. We cannot speak here of a synthesis of any kind, whether as the unification of space and time or as their identity (both

instances being unconscious tributes to the unity of the magic structure). Our attempt to effect any kind of synthesis here, with or without attempted unification, would, in light of what has already been said, lead only to a duality.

The new structure, moreover, cannot be realized by a re-activation of those structures underlying it. This contradicts, it is true, the two basic conceptions current today that form the polar field of tension of our contemporary perspectivistic world: the natural and human sciences, on the one hand, and the occult sciences on the other. It is regrettable that each of these sides maintains a claim of exclusivity and, equally regrettable, that they lack insight into their mutual duality and antagonistic interdependence. Their dualistic antithetical character is patently obvious; on the one hand the natural sciences, with the human and social sciences closely modeled on their example, and on the other the sciences of the occult. The one group is exclusively forward-directed, the other almost exclusively backward-oriented; the oneemphasizes today the quantitative aspect, the other ostensibly the qualitative; the one is predominantly materialistic, the other psychistic; the one is intent on fragmenting everything, the other on unifying.

Then, too, the one side seeks salvation in synthesis or in some kind of "third" entity, as in a "Third Reich," or a "Third Way" (Rdpke), or a "Third Humanism" (Thomas Mann); the other envisions salvation in a retrogressive unification, thereby activating deficient mythical and magical forms to a degree that most adherents of Western traditionalism are devalued into a psychistic and magical "state" (and this word is definitely symptomatic) as a result of their mentality, a state "at best" of complete engulfment in the cosmos. And there is on the one side a surrender of the sovereignty of the mind via a kind of rational dissolution that, in suprarational form, has an atomizing effect on matter; on the other, a surrender of the mind's sovereignty—a sovereignty appropriate to our civilization that has been acquired in the course of millenia—via a return to the irrational, an irrational dissolution that in de-mentalized form has an atomizing effect on the psyche and the mind.

None of these routes is passable; all paths lead only to where they have led away from. Either we run in a circle, inexorably confined and imprisoned, or we run to and fro from one opposite to the other in the belief that in this compulsive back-and-forth we will find a synthesis. What is needed, then, is not a way or a path, but a "leap." Is the general insecurity of today an indication that we are "on the mark," or about to leap? The depths of the abyss are visible only when one leaps across (and surely we have seen enough of the abyss during recent decades). But it is no longer enough to reach or jump to the "other side."

The inceptions of a new consciousness mutation represent the outward boundaries of what can be intimated and described in a "contribution to a history of emergent consciousness" such as ours. We indicated some of these points of departure some years ago;[151] here we shall limit our discussion to a further inquiry into the subject of time-concretion, with reference to our remarks in the third section of the second chapter above where we described it in connection with our example of Picasso as a fundamental trait of the aperspectival world.

The concretion of time is one of the preconditions for the integral structure; only the concrete can be integrated, never the merely abstract. By integration we mean a fully completed and realized wholeness—the bringing about of an *integrum*, i.e., the re-establishment of the inviolate and pristine state of origin by incorporating the wealth of all subsequent achievement. The concretion of everything that has unfolded in time and coalesced in a spatial array is the integral attempt to reconstitute the "magnitude" of man from his constituent aspects, so that he can consciously integrate himself with the whole.

The integrator, then, is compelled to have not only concretized the appearances, be they material or mental, but also to have been able to concretize his own structure. This means that the various structures that constitute him must have become *transparent* and conscious to him; it also means that he has perceived their effect on his life and destiny, and mastered the deficient components by his insight so that they acquire the degree of maturity and equilibrium necessary for any concretion. Only those components that are in this way themselves balanced, matured, and mastered concretions can effect an integration. The difficulty—and we will return to this in the next chapter—is that in every instance we are necessarily dealing with the ability of our faculty of consciousness to adapt itself to the different degrees of consciousness of the various structures. Now, as the state of deep sleep is characteristic of the archaic structure, a sleep-like state for the magic, a dream-like state for the mythical, and wakefulness for the mental, a mere conscious illumination of these states, which are for the most part only dimly conscious, does not achieve anything; in fact, to illuminate these states from consciousness is to destroy them. Only when they are integrated via a concretion can they become transparent in their entirety and present, or diaphanous (and are not, of course, merely illuminated by the mind).

There are two important consequences that indirectly result from these observations. One is that consciousness is not identical with intelligence or rational acuity. The other is that the completion of integration is never an expansion of consciousness as spoken of today particularly by psychoanalysis and certain "spiritual" societies of a quasi-occult kind. The expansion of consciousness is merely a spatially conceived quantification of consciousness and

consequently an illusion. Rather, we are dealing here throughout with an *intensification* of consciousness; not because of any qualitative character which might be ascribed to it, but because it is by nature "outside" of any purely qualitative valuation or quantitative devaluation.

Let us, however, by way of conclusion return to the indications of the integral structure mentioned above. It was none other than a pupil of Leonardo da Vinci who went beyond the limitations of perspectival spatialization; we refer, of course, to Jacopo da Pontormo, and specifically with reference to some of his portraits. Here we can define more intensively than before the distinguishing aspect of the portraits.[152] Despite Pontormo's use of perspectival techniques, the gaze of the people in his portraits does not correspond to the perspectival age; their gaze is not fixed within spatial limits, but is, on the contrary, depicted with reference to time. It goes beyond the spatial confines of the picture rather than being focused or turned on an actual or imaginary point within the picture. In this reference to time, which we should note occurs simultaneously with reference to space, is a point of departure for a possible temporic concretion of time.

Further temporic indications become evident among those of the generation following Pontormo, to which Descartes belonged, notably in the case of Desargues, a friend of Descartes. In 1636 Desargues published his *Traité de la section perspective*, followed significantly by his "Theory of conic sections" in 1639. This was tantamount to abandonment of a purely three-dimensional space in favor of spherical solid or "filled" space, leaving behind the "emptiness" of purely linear space and touching that dimension of fulfillment that is a precondition of, at the very least, the latent presence of the temporal.

Here, too, we encounter for the first time the striking symbol of the integral structure, the sphere. It is in fact a kind of signature for the four-dimensionality of this structure which we are to understand as a sphere in motion. It is, significantly, the sixteen-year-old Blaise Pascal who continued the conics of Desargues in his Essai pour les coniques of 1640. The two treatises of Desargues were of great consequence, as they established projective geometry at the very time that Descartes was setting down his analytic geometry. This projective geometry was freed by Christian von Staudt (1798-1867)—he called it "positional geometry"—from the last vestiges of debt to the old metric geometry remaining in the theories of Desargues and Pascal which was based in part on da Vincian perspective, in part on Euclidian geometry. Metric geometry, once reigning supreme, became a mere appendix of projective geometry, which in the words of M. Zacharias "set the elements in motion: points intersect lines, revolve around fixed points or roll as tangents around curves, [and] planes revolve around fixed axes. . . . "[153] It is the procedure of projective geometry that took into account the position of the elements and

their respective motion to each other, and not the calculating process of analytic geometry that gained currency and validation. In this too we can see a further indication and point of departure for a later concretion of time.[154]

And following upon Descartes and Desargues, after yet another generation, is Leibniz, who counters the dualism postulated (albeit ambivalently) in Descartes' treatise *Les Passions de l'Ame* in which the soul and the body, or the mind and matter respectively, were said to constitute their own worlds independently of each other.[155] To this Leibniz responded: "There is an exact correspondence between the body and all thoughts of the soul, whether they are reasonable or not; and dreams have their traces in the brain just as much as the thoughts of men awake."[156] If we recall what we said regarding the interdependence of the soul or psyche and time in the section above on the "Mythical Structure," then this interdependence of soul and time as granted and established in mental terms by Leibniz may be considered evidence that the very recognition of the temporal-psychic constituents constitutes temporic point of departure for the later concretion of time. This holds true even though Leibniz conceives of the soul in terms of the prevailing *Zeitgeist* as being attached to matter (in this instance, to the brain).

Still another generation later, a new sense of time becomes evident with the advent of Mozart. We have mentioned in another context to what degree this is expressed in *Don Giovanni* and in the second movement of the "Jupiter" Symphony.[157] Here we would point to one of his unfinished later works, the C minor Fantasy for Piano, as well as to his *Variations on a Theme of Gluck* based on Gluck's opera *Der Pilger von Mekka*. In the C minor Fantasy, in particular, a harmonic as well as rhythmic-melodic "loosening up" can be discerned that is far removed from the hierarchic strictness and dominance of the classical tradition.

In order that the significance of this fact can be grasped we should perhaps point out the significance of a basic rule of classical composition; namely, that every movement of a piece of music was supposed to close in the same key as it began. This requirement clearly demonstrates the relation between such music and the course of natural cosmic events: the circle must be completed. The principal subject ties the beginning and the end together by the same key; consequently, every sonata movement was a reflection or image of a divinely created day or year, or of a planet returning upon itself in its orbit, or of the path of any other God-given celestial body.

This late music of Mozart simply breaches the naturalistic regularity that corresponded to the precepts of the law-giving creator-god lauded and celebrated in tone, both as to the inner structure of the music as well as to its incompleteness and pervasive anguish (the Fantasy is

written in the minor key). Is Mozart moving here from the ostensible realm of the perspectivally fixed personified God into the realm of the Divinitary? Is this the source of his early death? A contemporary of Mozart with similar audacity, Hölderlin, died even before his physical death. Be this as it may, the elimination of the purely natural-time orientation in music, a (literally) unheard of" achievement, bore the possibility of a temporal point of departure for a time-concretion to be later fulfilled.

Again following the span of a generation, we meet up with a phenomenon in the works of Leopardi that has been traditionally misunderstood but that seems to make sense in this context: Leopardi, as is evident from his *Zibaldone* and his diaries, is the thinker who elevates *noia* or boredom and celebrates it in his works. But this presence and acceptance of boredom could be said to be the negative manifestation-today we would call it the "unconscious" manifestation—of the psyche pressing to manifest itself in time. This is the same individualistic psyche to which his contemporary Stendhal, the "egotist," pays tribute via his "psychological realism." Stendhal was one of the very first to take the positive step out of isolation and to discover his own "inner" world, the isolation described in his *Armance* having become effectual via his own ego-banishment. Here once again, although in a different form, the creation of a new kind of relationship is evident, one which connects to the timeless-temporic aspects of one's own psyche and not to the general or collective natural-temporal soul. Once more we find the point of departure for the possibility of a later time-concretion.

After yet another generation there is the work of Heinrich Schliemann, a contemporary of Christian von Staudt whose completion of projective geometry we mentioned earlier. Schliemann's excavation of Troy during the years 1870 to 1883 (a kind of cultural-historical parallel to the importance of Freud's "excavation" of the psyche) is still predominantly an examination of time from a spatial viewpoint, particularly if we consider it from the standpoint of its relevance to a temporic inception. Yet the layers uncovered in Troy convey neither a purely naturalistic perception nor a purely abstract notion of time. They expand the historicity of European man and enrich that faculty of consciousness that enables him to perceive time forms other than those bound to the psyche or to the abstract measurement of natural time. Again we encounter a temporic point of departure and yet another inceptive moment towards the possibility of a later time-concretion.

And to the extent that this concretion of time leads to a *diaphanous present* and to a *transparent presence*, some words of 1-10lderlin are appropriate—Holderlin, who encountered the sun on his journey home from Bordeaux.[158] Like Dante's teacher, Brunetto Latini, and, later, van Gogh, he too encountered the great measure-ess of time; and we are perhaps justified in

relating his words to the consciousness structure then emerging which he anticipated in many respects. Holderlin wrote: "Behold! it is the eve of time, the hour when the wanderers turn toward their resting-place. One god after another is coming home. . . . Therefore, be present. . . . "

FOOTNOTES

1
See Gebser, Abendlandische Wandlung (Zurich: Oprecht), '1943 and 21945, p. 216ff.; 1950, p. 194ff.; Ullstein ed. no. 107, p. 1630.; Gesamtausgabe, I (Schaffhausen: Novalis, 1975), p. 313ff.

2
It would be a worthwhile and rewarding task to trace the likely kinship or at least the remarkable affinity of the two words neu (new) and neun (nine); cf. note 103, p. 246 Below.

3
The discussion in this and the following chapter, as well as in Chapter 3 of the second part, formed the basis of lectures held by the author on the subject of the "History of conceptions of Psyche and Spirit" presented in courses on applied psychology at the Psychologische Gesellschaft, Basel, in July of 1946, and later in the psychological seminar of the Institut fur angewandte Psychologie, Zürich, during the summer term, 1947, the full text of which is now reprinted in the Gesamtausgabe, vil, pp. 7-100.

4
Sri Aurobindo was the first to propound in detail the thought that the fundamental and signal event of our time was the present-day transformation of consciousness. The genial articulation of this thought first appeared in the years 1914-1916 in articles entitled "The Life Divine," which he published in the journal Arya (Pondicherry, South India). They later appeared in English in book form under the same title, The Life Divine (Calcutta, 1939-1940), and in complete form in 1955 in Pondicherry. An abridged German edition came out in 1957 (Sri Aurobindo, Der integrale Yoga, Rowohlts Klassiker no. 24), which first introduced the present writer to his world of thought. Other publications in German include his Der Zyklus der menschlichen Entwicklung (Munchen-Planegg: Barth, 1955); Stufen der Vollendung (Weilheim: Barth, 1964); and Der Mensch im Werden (Pondicherry: Sri Aurobindo Ashram; Zollikon bei Zürich; Sri Aurobindo Verlag, 1964).—From a different point of departure (the principles of Darwinian evolution), Teilhard de Chardin has developed lines of thought closely akin to the basic conception shared by Sri Aurobindo and the present author. He has recorded these thoughts in his Le Phenomene Humain (Paris, 1955); English translation by the title The Phenomenon of Man (N. Y.: Harper & Brothers, 1959); German translation: Der Mensch im Kosmos (Munich: Beck, 1959), as well as in his subsequently published writings. We have noted earlier this concurrence or "co-incidence" in our In der Bewahrung (Bern/Munich: Francke, 1962), p. 132; Gesamtausgabe, v/l, p. 279; Asienfibel (Frankfurt/M.: Ullstein ed. no. 650,1962), pp. 96 and 165; Gesamtausgabe, vi, pp. 95 and 181; and "Parallele Ansatze zur neuen Sicht," Die Welt in neuer Sicht (Munchen-Planegg: Barth, 1959), u, pp. 110-14; Gesamtausgabe, vii, pp. 267-81.

5
Giambattista Vico, La scienza nouva seconda (Bari: Laterza, 1942),11. This is a new edition of the second version; cf. the German edition edited by Erich Auerbach based on the edition of 1744: Giambattista Vico, Die neue Wissenschaft Ober die gemeinschaftliche Natur der Volker (Munich: Allgem. Verlagsanstalt, 1924).

6
See our discussion in Abendlandische Wandlung (note 1), 1945, p. 46; Ullstein ed. 107, p. 35ff.; Gesamtausgabe, 1, p. 196. Since acceptance or rejection of the mutational theory is also a question of determinism or indeterminism, it should be noted that all exclusively natural phenomena (and this would include for the most part psychic phenomena) have a determinate character, while extranatural phenomena can be said to have an indeterminate

character; this would include such phenomena as the marginal zones of the material universe that are perceptible in the volatilization of matter (elemental particles) as discovered in nuclear physics. We will return to this question in our discussion of freedom and its attendant aspects, as well as in the chapter on Mathematics and Physics (Part 2, Chapter 5, Section 1).

7
Carl Friedrich von Weizsacker, Die Geschichte der Natur (Zürich: Hirze1,1948), p. 117.

8
See also Gebser, In der Bewahrung (note 4), p. 120; Gesamtausgabe, V/I, p. 268.

9
Lecomte du Noüy, Human Destiny (New York: Longmans, Green, 1947), p. 224ff., and L'Homme et sa Destinee (Paris: Colombe, 1948), p. 180. For more on Lecomte du Noüy, see Part 2, Chapter 7.—The extent to which the mutations in the brain posited by Noüy, and referred to on page 224 of his book, can be scientifically proven today, and whose existence can be demonstrated in material terms at all, we do not know; on the basis of the current state of brain research in Switzerland (1952), we were informed at that time that such mutations could be surmised, but not organically proven. See also the next note.

10
Hugo Spatz, "Gedanken Ober die Zukunft des Menschenhirns und die !dee vom Obermenschen;" Ernst Benz, Der Obermensch: eine Diskussion (Zurich/Stuttgart: Rhein, 1961), pp. 315-83, and pp. 366 and 374f., in particular; see also Hugo Spatz, "Vergangenheit und Zukunft des Menschenhirns," Jahrbuch 1964 der Akademie der Wissen schaften und der Literatur (Wiesbaden: Steiner, 1965), p. 228ff. The results of Hugo Spatz' research seems to bear out the assumptions of Lecomte du Noüy; see below, Part 2, close of Chapter 7.

11
Erwin Schrodinger, in defending our concept of mutations, used this example during a discussion after a lecture by the present writer at the "Sixth International University Week" held in 1950 under the auspices of the Europaisches Forum Alpbach. That particular lecture has now been published (In der Bewahrung, note 4), pp. 39-51; Gesamtaus-gabe, vn, pp. 189-200.

12
(Note 1) 21945, p. 46; 1950, p. 40; Ullstein ed. no. 107, p. 35; Gesamtausgabe, I, p. 196.

13
Giselher Wirsing,Schritt aus dem Nichts (Dusseldorf and Kaln: Diederichs, 1951), pp. 54 and 345, note 14.

14
Ernst-Peter Huss, Das Gesetz des Seins (Stuttgart and Köln: Kohlhammer, 1951), p. Xii.

15
Graf Hermann Keyserling, Gedachtnisbuch (Innsbruck: Rohrer, 1948), p. 37 ff.

16

Rend Grousset, Bilan de l'Histoire (Paris: Plon, 1946), p. 6; German edition Bilanz der Geschichte (Zürich: Europa, 1950), p. 9.

17
Julius F. GlOck, "Die GelbgUsse des Ali Amonikoyi,"Jahrbuch des Museums far Lander und Vtilkerkunde: Linden Museum Stuttgart 1951 (Heidelberg: Vowincke1,1951), pp. 61f. and 71, note 81. See also Julius F. Clack, "Zur Soziologie des archaischen und des primitiven Menschen," Soziologie und Leben, ed. Carl Brinckmann (Tubingen: Wunderlich, 1952), p. 160.

18
Hendrick de Man, Vermassung und Kulturverfall (Bern: Francke, 1954).

19
Rudolf Pannwitz, Der Nihilismus und die werdende Welt (Nurnberg: Hans Carl, 1951), p. 20.

20
Walther Tritsch, Die Erben der bdrgerlichen Welt (Bern: Francke, 1954).

21
Pierre Teilhard de Chardin, The Phenomenon of Man (New York: Harper, 1959); German edition (note 4), pp. 158, 183. Teilhard's discussion is centered more on the development of mankind than on consciousness as such.

22
Auguste Comte, Die Soziologie: die positive Philosophie im Auszug, ed. Friedrich Blasche (Leipzig: KrOners Taschenausgabe 107, 1933).

23
In this regard see also Hans Leisegang, Denkformen (Berlin: de Gruyter, 1928, p. 35f.

24
The most recent attempt at salvaging this theory of Hegel was made by the Neo-Hegelian J. Hessing, in his Das Selbstbewusstwerden des Geistes (Stuttgart: Fromann, 1936). See the critique by Paul Schmitt, "Von der Grundform des Geistes in seiner Geschichte," Neue Zurcher Zeitung 1740 (November 2, 1941), 23, sheet 3 (supplement), later reprinted in Paul Schmitt, Religion, Idee and Staat (Bern: Francke, 1959). p. 486ff.

25
We wish to particularly emphasize this fact, since it underscores the requisite detachment from the principle of evolution—a point we deem important. It would be incorrect if our presentation of the emergence of consciousness were understood as an evolutive process, since our discussion has demonstrated the basic structure of time as a world-constituent and a timeless intensity that is time-free with respect to consciousness. See also Gebser, In der Bewahrung (note 4), p. 106f.; Gesamtausgabe, vn, p. 254ff., particularly as the entire question of the ego is important in this connection.

26
We have repeatedly referred to this question, particularly with regard to cultures with a matriarchal emphasis, and notably in our Asienfibel (note 4).

27
Theodor Lessing, Geschichte als Sinngebung des Sinnlosen (Munich: Beck, 1919), p. 217.
28
Theodor Lessing, Europa und Asien: Untergang der Erde am Geist, fifth completely revised edition (Leipzig: Meiner, 1930). This is the definitive and most complete edition of the book which was first published in 1914; the second edition bore the subtitle: "Man and the Immutable: Six books against History and Time" (Der Mensch und das Wandellose: Sechs 130cher wider Geschichte und Zeit). Lessing's identification of spirit with intellect—and he presumably meant intellect when he speaks of Geist—is regrettable, particularly since this same confusion has resulted from Klages' widely read book, as well as from the title itself (Der Geist als Widersacher der Seele, iii, 1929-1932).

29
Paul Cohen-Portheim, Asien als Erzieher (Leipzig: Klinkhardt, 1920).

30
From among the multitude of these conceptions we would mention only the Vedic "Purusha," the Mandaean and Manichean "Adam Kadmon," and the Pauline "Old Adam." Iranian conceptions are discussed in O. G. von Wesendonk's Urmensch und Seele in der iranischen Oberlieferung (Hannover: Lafaire, 1924), p. 153 ff., as well as in R. Reizenstein's Das iranische Erldsungsmysterium (Bonn: Marcus & Weber, 1921), particularly page 39. For a discussion of Hellenistic (Egyptian-Gnostic) conceptions, see Josef Kroll, "Die Lehren des Hermes Trismegistos,"Beitrage zur Geschichte der Philosophie des Mittelalters, xii, nos. 2-4 (Munster i. W.: Aschendorff, 1914), pp. 64, 136f.; as well as R. Reizenstein, Poimandres: Studien zur griechisch-agyptischen vorchristlichen Literatur (Leipzig: Teubner, 1904). The extensive source material on which these last two works are based has been recently made available: A. D. Nock, A.-J. Festugiere, Hermes Trismegiste, Corpus Hermeticum: Poimandres, Traites Asclepius, text and translation, Collection des Universites de France (Paris: Les Belles Lettres, 1945), ii. This edition replaces partial translations such as those of Georges Gabory, Le Pimandre d'Hermes Trismegiste: Dialogues gnostiques, traduits du grec, Petite Collection Mystique (Paris: La Sirene, 1927), and Reno Fedi, // Pimandro di Ermete Trismegisto, Breviari Mistici no. 7 (Milan, 1942).

31
In contrast to the rationalistic encyclopedias which address themselves to "perspectival" man, we now have some recent "irrational encyclopedias," as it were, directed at only unperspectival man. The most significant of these works, estimable in their own way, are Ernst von Bunsen's Die Oberlieferung: ihre Entstehung und Entwicklung (Leipzig: Brockhaus, 1898), u; and Leopold Ziegler's Oberlieferung (Leipzig: Hegner, 1936). It should be noted that Bunsen's is essentially speculative, while Ziegler's is mainly evocative and pathos-ridden; both, in other words, have a predominantly psychistic mode of presentation resulting from their psychistic bent, which would seem to exclude any claim to spiritual validity. We will have occasion later to examine the extent to which both the speculative and the pathetic are both decidedly psychic-dominated forms of expression.—It is beyond the scope of the present work to examine the recent syncretistic attempts to salvage "tradition," theosophy, and in its wake, anthroposophy.

32
Dschuang Dsi: Das wahre Buch vom sadlichen Blatenland, trans. Richard Wilhelm (Jena: Diederichs, 1940), pp. 12, 226. Dschuang Dsi (Chuang-tzu) is sometimes transliterated as Tschuang Tse.—In connection with the passage cited, see the French version of Henri Borel, Wu Wei (Paris: Monde Nouveau, 1931), page 43, who translates according to the sixth chapter of Nan Hwa King: "Parmi les Anciens, ceux qui etaient vraiement hommes dormaient

sans raves, et la reprise de conscience ne les troublait point." The same passage is also quoted in Arthur Waley and Marcel Granet (see note 98 below).

33
Richard Wilhelm, Geschichte der chinesischen Kultur (Munich: Bruckmann, 1928), p. 57 and note 12 to that page.

34
Aristotle, Metaphysics, xii, 6, 1072a; in the translation of E. Rolfes (Leipzig: Meiner, 1904), u, pp. 94, 182, note 37.

35
Cf. Menge-Gdthling, Griechisch-deutches Worterbuch (Berlin: Langenscheidt, 281910), i, p. 374, as well as Friedrich Kluge-Gdtze, Etymologisches WOrterbuch der deutschen Sprache (Berlin: de Gruyter, 111936), p. 368; for m6gen see p. 396.

36
For illustrations, see among other sources, the following: (a) Eckart von Sydow, Die Kunst der Naturvalker and der Vorzeit, Propylaen Kunstgeschichte i (Berlin: Propyl3en, 3 1932), pp. 203-06, 282, 469-74, and plates vii and xxiv; (b) Hugo Obermaier, "El hombre fdsi I," Memoria numero 9 (serie prehistdrica, num. 7) de la Comisidn de Investigaciones paleontoldgica y prehistdricas (Junta para Amplicidn de estudios e investigaciones cientificas) (Madrid: Museo Nacional de Ciencias Naturales, 21925); (c) Hugo Obermaier, Antonio Garcia y Bellido, El hombre prehistoric° y los origines de la humanidad (Madrid: Occidente, 21941); (d) (L. Baltzer), Schwedische Felsbilder von Goteborg bis Stromstad (Hagen i. W.: Folkwang, 1919); (e) Leo Frobenius, Hugo Obermaier, Hadschra Maktuba: Urzeitliche Felsbilder Kleinafrikas (Munich: Wolff, 1925); (f) Hugo Obermaier, Herbert Kan, Buschmannkunst: Felsmalereien aus Sadwestafrika (Leipzig: Pantheon, 1930); see also the publications since 1954 by Abbe H. Breuil, Herbert Kuhn, and the numerous publications of the past decade on cave drawings.

37
Reprinted in Leo Frobenius, Kulturgeschichte Afrikas (Vienna: Phaidon, 1933), p. 127f.

38
Hugo Obermaier, "El hombre fdsil" (note 36b, pp. 273, 251f.; our figure 4 is taken from his figure 121.—The cave of Niaux is in the Departement de l'Ariege, France, on the Andorran frontier. Similar reproductions and cave drawings can be found in Herbert Kahn, Die Felsbilder Europas (Stuttgart: Kohlhammer, 1952), p. 20, fig. 11; p. 21, fig. 12; p. 22, fig. 13 and plates 3 and 24. All of these depictions date from the Ice Age (Kuhn ascribes various dates from 60,000 to 10,000 B. C.) and are from caves in Spain as well as in Western France: Trois Freres (Dep. de l'Ariege); Pindal (Asturia); El Castillo (Prov. de Santander); Lascaux (Dep. de la Dordogne).

39
We use the word "linking" deliberately to avoid any associations which may be awakened by the psychological term "transference" whenever we are dealing principally with the vital nexus or connection.

40
German Vitalism was a similar conception of pervasively magical character, and has been dealt with at length in our Abendlandische Wandlung (note 1), chapters 19 and 20 of the first, chapters 19, 20 and 23 of the later editions. To the extent that it could be described as "blind dynamism"—a blindness which includes the lack of

consciousness—vitalism was regressive and, thus, deficiently magical. Its deficiency is patently obvious from the chaos and collapse which it brought forth.

41
It is perhaps redundant to note here that the aspectual reality, and the stage, for this magic unity of the world is the cavern. The spacelessness of the cave is still expressed in modern German: the house—the most recent form of the cave—has a Boden , an undifferentiated term denoting "floor" as well as "attic," i.e., an emphasis on the lack of spatial orientation where the identical word means both lower and upper. For more on the relation between cavern and house see Jean Gebser, Lorca oder das Reich der Mutter (Stuttgart: Deutsche Verlags-Anstalt, 1949); Gesamtausgabe (note 1), I.

42
This equal validity furnishes evidence of the relation between the magic world and the Christian "realm of the angels," a world which is also of powers and not values. As such, it is perhaps partly a projection of the magic structure onto the heavens, a structure which Christian man in his ego-emergence sought to externalize. We have referred in another context to the equal validity of angels and mention it here only because of its magical component; see Gebser, Rilke und Spanien (Zürich: Oprecht), 11939, p. 48; 2 1946, p. 48 and 90 f., note 61a; Gesamtausgabe i, p. 47, as well as Gebser, Das Wintergedicht (Zürich: Oprecht, 1945), and Gesamtausgabe, viii, pp. 131-32, verses 188-208.—The fact that angels are arranged in hierarchies does not deny them their power or might, as hierarchy here is clearly a gradation of powers, evident in the very names for the angelic realm: "dominions," "majesties," "powers," "thrones." Moreover, power excludes value, and greater power does not in any event include greater value.

43
To give at least some idea of the manifold nature of the manifestations of magic, we should like briefly to discuss some of the best known ones. At the same time we must emphasize that we are dealing, for the most part, with forms of once valid magic that have become deficient: magic activity (hunting magic, rain magic, magic of the seasons, expulsion of the winter demons, etc., all of which are based on sympathetic effect, that is, on the similarity between the phenomenon and the magic means used); picture magic (fetishes, totems, taboos, amulets, jewelry superstitions, etc., based on the sympathetic action between picture and reality); word magic (oracles, taboos, forbidden names, etc.); touch magic (based on the vital connections between those things which were once linked—for example, parts of the body such as nails, hair, and the like); and sex magic (love sorcery, fertility magic, and the like).—Nor must we fail to mention all those manifestations resulting from mediums, mediumistic and hypnotic states. At present they are being studied by parapsychology and depth psychology. Attempts are being made to distinguish between the subconscious and the unconscious; and as a matter of fact, it might be better to employ here the term "interconsciousness," for it is illogical enough to designate spaceless phenomena by means of spatial concepts.—From among the innumerable studies devoted to this subject, we would cite here only five works; several others will be mentioned in the course of our discussion. (a) J. J. Meyer, Trilogie altindischer Vegetationsmachte (Zürich: Niehans, 1937); (b) Eduard Renner, Goldener Ring ether Uri, ein Buch Ober Erleben und Denken unserer Bergler: von Magie und Geistern und von den ersten und letzten Dingen (Zürich: Metz, 1941); (c) S. Seligmann, Geschichte des Aberglaubens alter Zeiten und VOlker: Der beise Blick und Verwandtes (Vienna: 1909), ii; (d) H. Driesch, Parasychologie (Zürich: Rascher, 21944); (e) E. Moser, Der Okkultismus (Zürich: Orell Fussli, 1936), if.

44

Good illustrations of this can be found in the tapestry illustrations reproduced in Heinrich GlOck, Ernst Dietz, Die Kunst des Islam, Propylaen Kunstgeschichte, V (Berlin: Propylaen, 21935); on pp. 384-403 are examples of Egyptian, Near-Eastern, Persian, Chinese, and Spanish tapestries.

45
Although we cannot go into great detail here, it is of note that ornamentation belongs predominantly to the magic realm, even in those instances where it can be interpreted as being purely geometrical; for ornamentation inevitably reflects an intertwining or interlacing, as well as inextricability and confinement which are inherent in everything cavern-like. Even where noted mathematicians have attempted to incorporate ornamentation into their mathematical and geometrical conceptions, they are at best rationalizing it; and they remain unaware of their basic (and unconscious) magic predisposition; cf. Andreas Speiser, Die mathematische Denkweise, Basel: Birkhauser, 21945, p.17ff.). —In Part Two we will return to the predominantly magical component in present-day mathematics, with its belief in the potency of its formulae, since there is in every formula an inherent remnant of magic-ritualistic character.

46
See the illustration in J. H. Breasted, Geschichte Agyptens: grosse illustrierte Phaidon-Ausgabe (Zürich: Phaidon, 1936), fig. 265.

47
Reproductions of the entire picture, as well as a similar "lion hunt," can be found in Howard Carter, A. C. Mace, Tut-ench-Amun: ein agyptisches Keinigsgrab (Leipzig: Brockhaus, 21924), 1, plate 42, pp. 233, 235, as well as in Georg Steindorff, Die Kunst der Agypter (Leipzig: I nsel-Verlag, 1928), p. 242-43.

48
For information on the datings of this drawing, see Ernst Pfuhl, Malerei und Zeichnun-gen der Griechen (Munich: Bruckmann, 1923), 1, section 65, p. 73; the illustration itself is in vol. 3, no. 17.

49
For three different treatments of this scene, see Ernst Buschor, Griechische Vasen (Munich: Piper, 1940), illustrations, pp. 18-20; see also Pfuhl (note 48), m, nos. 15 and 84.

50
Buschor (note 49), fig. 41, p. 34f.

51
Buschor (note 49), fig. 67, p. 58.

52
Illustrations in Obermaier/Bellido (note 36c), fig. 45 A and B, p. 283.

53
Illustrations in Ernst Kahnel, Miniaturmalerei im islamischen Orient, Die Kunst des Orients, vu (Berlin: Cassirer, 1922); examples of Arabic art on pp. 15 and 17; of Mongolian on pp. 26, 28-32 and 47; of Persian on pp. 55f., 58f., 60, 71ff., and 98; of Indian on pp. 103f. and 115. In addition to the numerous publications relating to early Christian miniatures, we would note expressly the depiction of the "Fall of Man" from the Jakobuskodex reproduced by

Heinrich GlUck, Die christliche Kunst des Ostens, Die Kunst des Orients, vm (Berlin: Cassirer, 1922), illustration on p. 71.

54
See chapters 14 and 15 of Gebser, Abendlandische Wandlung (note 1).
55
See J. Winthuis, "Das Zweigeschlechterwesen bei den Zentral-Australiern und anderen Volkern," Forschungen zur VOlkerpsychologie und Soziologie 5 (Leipzig: Hirschfeld, 1928), plate 14; this is a reproduction of plate B in volume 2 of the Proceedings of the Royal Geographical Society of Australasia-Adelaide, 1890. G. Grey, who discovered these drawings, has described them in his Journals of two Expeditions of Discovery in North-West and Western Australia (London, 1841), I, p. 203. -On page 197ff. of his work, Winthuis interprets the depiction as representing the sun-god, whereas Herbert Kahn has called the aura "in all probability, a head ornament," a point of view quite acceptable then (Herbert Kuhn, Die Kunst der Primitiven, Munich, 1923, p. 63).

56
We would mention in this regard the work of two English doctors who have apparently been successful in capturing the human aura on supersensitized photographic plates prepared with dicyanin. Walter Kilner has successfully used these photographs for diagnosis at St. Thomas Hospital, London; see his The Human Atmosphere: the Aura (London: Redman, 1912), II; (London: Kegan Pau1, 21926). References to Kilner's work can be found in G. Contenau, La magie chez les Assyriens et les Babyloniens (Paris: Payot, 1947), p. 37; and Oscar Bagnall's The Origin and Properties of the Human Aura (London: Kegan Paul, 1937) is a continuation of Kilner's work.

57
A full-sized reproduction can be found in O. Elfrida Saunders, Englische Buchmalerei (Leipzig: Pantheon, 1928), 1, plate 13. Two similar drawings, also without commentary, are in Cahier d'Art 22 (Paris: 1947), pp. 272-73.

58
These drawings, which accompany Jean Guiart's article "Art et Magie," Les Lettres frangaises, no. 164 (Paris: July 11, 1947), p. 3, are published there without commentary. Herbert Kuhn, however, has furnished a description and designates these Wondschina figures as representations of "primordial men from whom the rain, the earth, the rivers, the mountains, the great plains originate"; (Die Frahkulturen, Knaurs Welt-Kunst-geschichte l [Munich: Droemer, 1964], p. 41); see the illustration on p. 42 which corresponds to ours.

59
See Herbert KOhn, "Das Problem des Urmonotheismus," Abhandlungen der geistes-und sozialwissenschaftlichen Klasse, Akademie der Wissenschaften und der Literatur, 22 (1950) (Wiesbaden: Franz Steiner, 1951), p. 1663, fig. 24a and 24b. With respect to the dating, see the following note.

60
Herbert Kahn (note 59), p. 1666, fig. 37; on p. 1672 there are further source references (Piette, 1895 and 1907; Salmony, 1931). —The datings by various scholars diverge by as much as ten to twenty thousand years (or more); Kuhn (p. 1662 and 1666, and in his Die Kunst Alt-Europas, Stuttgart: Kohlhammer, 1956, p. 15) dates the beginnings of the Aurignacian period some 30,000 years earlier than Paolo Graziosi, for example (Die Kunst der Altsteinzeit, Stuttgart: Kohlhammer, 1956, p. 14f.). The works of Herbert Kohn cited here furnish numerous other examples of early magical man's "mouthless" depictions.

61
See Andre Parrot, Sumer (Munich: Beck, 21962), fig. xv, a and b; unfortunately no exact datings or details as to the size and material are given for these two statuettes. In comparison to other idols and "fertility goddesses" reproduced in his book, these two would seem to date from the fourth to the third millenium B. C. . They are apparently made of clay, and their height would seem to be about 30 cm. There are also reproductions in Das Kunstwerk 14, 8 (Baden-Baden and Krefeld: Agis Verlag, February, 1961), p. 28.

We would also mention the marvelously distinct feminine idols of the same period (third millennium B. C.), from the so-called Cyclades culture of the Aegean. In these idols (made of marble from the islands) we again see the mouthless prototype of the "Great Mother." Unfortunately, there are almost no reproductions of these statuettes, some of which are as large as 76cm in height; and even in the collection of the National Museum in Athens they seem to be all but completely lacking. A very rough sketch is included in Friedrich Matz, Kreta und Frühes Griechenland, Sammlung "Kunst der Welt" (Baden-Baden: Holle, 1962), p. 58, fig. 9; also p. 60. Although found in several private collections, these statuettes are lacking in all but a few museums in Europe and North America, one of the exceptions being the Folkwang Museum (Essen); see Die Welt (Hamburg) 285 (December 7, 1963), p. 7.

A pharmacologist, Sigrid Knecht, has furnished evidence that the lack of a mouth is a prototypical configuration in the earliest period, and still latently present in the present-day European. She has described "mouthless masks" which she observed during a mushroom ceremony in a Mazatec mountain village in Mexico, worn during the "mushroom frenzy." The "sacred mushrooms" brought about a change of consciousness which freed, as it were, the otherwise buried lower level of awareness and revealed this proto-configuration inherent in the natives (as in all of us); see Sigrid Knecht, "Das Phanomen der Mundlosigkeit in menschheitsgeschichtlicher Sicht," Transparente Welt: Festschrift far Jean Gebser (Bern: Huber, 1965); also her "Gesichter ohne Mund und Farbe," Farbenforum 15 (Ludwigsburg, August 1964), pp. 16-21, and "Magische Pilze und Pilzzeremonien," Zeitschrift fur Pilzkunde 28, no. 3-4 (1962), pp. 69-78. The latter article contains references to masks (!) of mouthless gods worn by dancers over their heads (in northeastern New Guinea), as well as to mouthless figures among "very early Peruvian and Mexican idols

62
Photograph of a small clay copy of a Chinese make-up mask of the type currently made in Taiwan (Formosa); in the possession of the author.

63
Reproduced from the (color) title page of the journal *China Reconstructs* 9, no. 6 (lune, 1962) from Peking. —It would be a mistake to assume that the magical component, visible in these make-up and bearded masks still in use today, was merely a vestige or an expression of a one-sided magical attunement on the part of the Chinese. The Peking Opera unquestionably represents a breathtaking example of synthesis or integration of modes of artistic expression appropriate to the various structures of consciousness. We, in our rationalization (=division) have separated artistic expression into sacral and ritual- istic representation, ballet, opera, theatre, cabaret, and circus; but the Peking Opera includes all of these varied types in each and every performance. It is, consequently, an extremely vivid reflection of all basic human structures and modes of expression: the magic (ritual, mouthlessness, dance, music); the mythical (imagery, dream); the mental (deliberate, conscious and purposive-oriented statement and action)—all of these are brought to expression.

64

This paralleling and overlapping of the still-magical and just-mythical attitude is particularly evident in the many illustrations of artifacts from the two early Sumerian cultures from the third millennium onward; see Andre Parrot (note 61).

65
See Adolf Portmann, "Die Urbilder in biologischer Sicht," Eranos Jahrbuch 18 (Zurich: Rhein, 1950), as well as in his Biologie und Geist (Zürich: Rhein, 1956), p. 143f.
66
See Max Burchartz, Gestaltungslehre (Munich: Prestel, 1952), p. 20 ff. Oskar Kist has shown children's drawings from his school classes at various exhibitions, notably in Karlsruhe; the spontaneous drawings of preschoolers as well as those of pupils in the early grades characteristically lacked the representation of the mouth.

67
Gustav Meyrink, Der Engel vom westlichen Fenster (Bremen: Schünemann, n. d.), p. 426.

68
T. Campanella, around 1600 A. o., has already noted this power aspect of human nature in his Del senso delle cose e della magia, translated from the Latin by A. Bruers (Bari: Laterza, 1925), p. 121ff. On the other hand, Jacob Bohme speaks of the volitional aspect inherent in all magic in his Sex Puncta Theosophica (Leipzig: Insel-Bocherei No. 337, n.d.).

69
A reproduction of this relief showing a reconstruction differing from the one on which our illustration is based can be found in Gerhart Rodenwaldt, Die Kunst der Antike, Propylaen Kunstgeschichte, Ili (Berlin: Propylaen, 31927), p. 119; see there also, on plate 1, the fragment of a mural from Knossos from the same period, depicting a boy picking saffron which shows considerable intertwining and enmeshment in nature.

70
Friedrich Creuzer, Deutsche Schri hen (so-called to distinguish them from his Latin writings), zweite Abteilung I (Darmstadt: Leske, 1846), p. 238, and also the plate at the close of the volume.

71
The vase paintings illustrated in Ernst Pfuhl (note 48), Ili, nos. 279, 284, 285, and 297, exhibit similar garlands.

72
See G. van der Leeuw, Phanomenologie der Religion (Tubingen: Mohr, 21933), as well as Karl Kerenyi, Die antike Religion (Amsterdam: Pantheon, 1940), p. 131.

73
See Gebser, Der grammatische Spiegel (Zürich: Oprecht, 1944), p. 10; 21963, p. 14; Gesamtausgabe, 1, p. 150.

74
It would be interesting to pursue the relationship which undoubtedly exists between geometricizing forms and ritual, but such an investigation goes beyond the scope of the present work, as would many others that we have had to forego as they stray too far from the essential line of our discussion. Moreover (to continue the same image), they would only serve to underscore our thesis. One observation, however, should be made here: it is undoubtedly

incorrect to view the geometric forms of magic art as abstractions; on the contrary, they are a kind of vital condensation of essential proto-forms. It is only in (later) formulas and concepts that we meet with abstractions appropriate to, and inherent in the rational, and not the magic, structure.

75
Drawings of such vines are reproduced in Ernst Buschor, "Satyrtanze und frohes Drama,"Sitzungsberichte der Bayrischen Akademie der Wissenschaften, philosophisch-historische Abteilung, 1943, no. 5 (Munich: Beck, 1943), figs. 38 and 80, as well as in Pfuhl (note 48), 1, p. 40 and 315f.

76
For details on the so-called Francoise vase and the depiction of the muses, see W. H. Roscher, AusfUhrliches Lexikon der griechischen und rOmischen Mythologie (Leipzig: Teubner, 1894-1897), ii, Part 2, column 3243 f.

77
The connection as well as the distinction between the magical aura of our illustrationsand the halo are best explained if we distinguish betwen colored and golden halos. Saints and holy men of both early Buddhism and early Christianity have colored halos; in the Buddhist tradition they are depicted with a blue, yellow, red, or green nimbus according to the region of the earth to which they have been assigned (North, South, West, and East respectively). Medieval stained glass windows show Christian saints with a halo of the color which corresponds to their nature. In this phenomenon we are most likely dealing with a more sublime form of manifestation of the saint's transfigured radiance, who in contrast to profane men, is aware of mouthless silence. The golden halo, on the other hand, is particularly appropriate for the figure of Christ, as it illuminates his transfigured earthly form and expresses a more conscious brightness (Helligkeit) and sanctity (Heiligkeit). —Reproductions of colored "halos" are to be found in Otto Fischer's Die Kunst lndiens, Chinas und Japans, Propylaen-Kunstgeschichte iv, (Berlin: Propylaen, '1928), and in Fridtjof Zschokke's Mittelalterliche Bildfenster der Schweiz (Basel: Holbein, 1946).

78
Jane Ellen Harrison, Themis: A Study of the Origins of Greek Religion (Cambridge: University Press, 21927), p. 328.

79
See Menge-Guthling (note 35), pp. 380, 382, as well as the etymological reference by Prellwitz (Etymologisches WOrterbuch, 1905) cited in Harrison (note 78).

80
Residual examples in modern German for the ambivalence created by vowel quantity in a given root are evident in the word pairs der Wig and weg, das Mass and die Masse, and die Masse and das Muss; in each instance both words come from the identical root; see Kluge-Gtitze (note 35), pp. 379, 380, 405, and 576f., as well as our remarks in Chapter 4, Section 2 below.

81
Rene Guenon, Apergu sur l'Initiation (Paris: Les Editions Traditionelles, 1946), p. 126ff., and Leopold Ziegler (note 31), p. 261.

82
See Harrison (note 78) and the interpretation there by Prellwitz.

83
Dupuis, Origine de tous les cultes ou religion universelle (Paris: Agasse, 1792), x; (Paris, 2 1822), vii; an abridged edition was also published under the title: Abrege de l'origine de tous les cultes (Paris, Tenre, 1820).

84
Arthur Drews, Der Sternenhimmel (Jena: Diederichs, 1923); Robert Eisler, Weltenmantel und Himmelszeit (Munich: Beck, 1910), ii.

85
Friedrich Creuzer, Symbolik und Mythologie der alten Volker, besonders der Griechen (Darmstadt: Leske, 1810, 21819, 31836.

86
We would single out the following as random examples: Sigmund Freud, Der Mann Moses (Amsterdam: de Lange, 1939); Otto Rank, Psychoanalytische Beitrage zur Mythenforschung (Vienna: Psychoanalytischer Verlag, 1919); Ludwig Klages, Vom kosmogonischen Eros (Jena: Diederichs, 1930, 41941); C. G. Jung, *Wandlungen and Symbole der Libido* (Vienna: Deuticke, 1910, 31938); C. G. Jung, K. Kerenyi, Einfahrung in das Wesen der Mythologie (Amsterdam: Pantheon, 1941).

87
The fragments of Heraclitus to which reference is made here, and which we will examine later in greater detail, are to be found in Diels-Kranz, Die Fragmente der Vorsokratiker (Berlin: Weidmann, 31934), i, p. 150ff.

88
Kalewala (Berlin: Schneider, n.d.), i, p. 220ff. and 240ff. —We should note here the interesting parallelism with the Nausicaa scene: Wainamoinen meets Annikki on the shore washing her laundry, Odysseus meets Nausicaa engaged in the same activity, and one surely of symbolic nature, since its reality is open to question: laundry is not washed in salt water, but in the mouth of a nearby river or stream. Yet it is dried (as well as bleached) on the ocean beach, to which there is specific reference made in the Odyssey (vi, 85-95; ix, 19). This contention is borne out by the fact that the alchemistic Ars Magna mentions laundering as a symbolic act: purificatio, mundificatio, leukosis in the sense of purification, bleaching and whitening. One of the most reknowned hermetic-alchemistic parchments (Codex 87 D 3, Berlin, Kupferstichkabinett), "Splendor solis oder Sonnen-Glanz" (1532), contains a washerwoman scene and references to its symbolic character. For a reproduction as well as an interpretation, see Gustav Friedrich Hartlaub,"Signa Hermetis," Zeitschrift des Deutschen Vereins für Kunstwissenschaft, 4 (Berlin: de Gruyter, 1937), pp. 144, 149, fig. 3.

89
See Plutarch, Vergleichende Lebensbeschreibung (Leipzig: Reclam, n.d.), i, p. 9ff. (the first description, "Theseus").

90
Odyssey, vi

91
Das Nibelungenlied, 6th Adventure: "Wie Gunther um Brunhild gegen lsenland fuhr."

92

See also Jean Gebser, Das Ariadnegedicht (Zürich: Oprecht, 1945), and Gedichte (Schaffhausen: Novalis, 1974), pp. 103-112.

93
Tuti-Nameh: das Papageienbuch, Bibliothek der Romane, xvti (Leipzig: Inset Verlag, n.d.), p. 370ff.

94
The name "Narcissus" has a reference to water: nar in Greek denotes "water"; see J.J. Bachofen, Versuch Uber die Grabersymbolik der Alten (Basel: Helbing, 21925), p. 347f.

95
See the Corpus Hermeticum, ed. Nock, Festugiere (note 30), 1,11 (Poimandre, Traite 13/14), as well as the commentaries: Kroll (note 30), pp. 136-37; Reitzenstein (note 30), pp. 81f., 114; Menard, Hermes Trismegiste (Paris, 21868), p.85 (cited in Kroll). -They all, however, uniformly overlook the Narcissus aspect, as well as its inherent symbolism of consciousness emergence.

96
We would recall here the psychic mirroring of "contemplation" [Schauen1 (see note 63, p. 34), as well as our remarks on the reflective nature of myth; Hades and Olympus are reflected by man in myth, a psychic process visible from the correspondence of the words for "shadow/shade," "sky," "mirror," and "contemplation/reflection" in several Germanic languages, where these words share a common root.

97
Plato, Timaios, 45f.

98
Marcel Granet, La Pensee Chinoise, Collection L'Evolution de l'Humanite xxvbis (Paris: Michel, 1934), p. 121f.; German edition: Das chinesische Denken (Munich: Piper, 1963); also Marcel Granet, Danses et Legendes de la Chine Ancienne, Bibliotheque de Philosophie Contemporaine (Paris: Alcan, 1926), 1, p. 312ff.

99
See Gebser (note 1), '1943, p. 25; 21945, p. 23; 31950, p. 21.

100
Odyssey, ix, 19.

101
Odyssey, 1, 9.

102
For example, John 12:25 and also Matthew 10:39; Luke 9:24 and 17:33; Mark 8:35-36.

103
Dschuang Dsi (note 32), iv, Chapter 5, p. 53.

104

Shakespeare, The Tempest, iv, 1; Prospero's words are: " . . . We are such stuff/As dreams are made on; and our little life / Is rounded with a sleep." In a performance at the Schauspielhaus, Hamburg (1961), Gustav GrOndgens rendered these lines as: "Wir sind vom gleichen Stoff / aus dem die Traume sind; und unser kleines Leben / Umfasst ein !anger Schlaf."

105
A depiction of the birth of "Athena of acute vision" (Athenas oxuderkot7s) from the head of Zeus, is reproduced in Fr. Creuzer (note 85), 21819, atlas, plate 39, no. 5; the description is on p. 17, no. 17.

106
We noted this crucial date in Chapter 2 and passim. of our Abendlandische Wandlung (note 1). Coincidentally, during the same year that the first part of the present work was published (1949), Karl Jaspers spoke of the period around 500 B.c. as an "axial time" (Vom Ursprung und Ziel der Geschichte, Zürich: Artemis, 1949, p. 76ff.).

107
Our interpretation follows the principal version of this mythologeme, based on various sources and variant readings, in: Preller-Robert, Griechische Mythologie (Berlin: Weidmann, 41894), t, Part 1, p. 184ff. From the wealth of interrelationships in this mythologeme we have singled out only the most important which bear on the process of consciousness emergence. We have not undertaken to examine the cosmological aspects underlying it, nor have we concerned ourselves with the age of the mythologeme, which, in its earliest form (in the Vedas) exhibits a definite and striking naturality in the form of the "Aurora" mythologeme. As to this early aspect of the myth, see F. Max Mailer, Die Wissenschaft der Sprache (Leipzig: Engelmann, 1892), it, p. 592ff.

108
See L. Preller (-Kohler), Romische Mythologie (Berlin: Weidmann, 21865), p. 258ff., as well as F. Max Muller (note 107), ii, p. 594.

109
The etymological kinship of the roots and attendant words cited in our text have their scholarly-scientific basis in the following sources, on which we have based our remarks throughout the present work; they are: Kluge-Gatze (note 35); J. and W. Grimm, Deutsches Weirterbuch; and Menge-GOthling (note 35) under the respective entries.
See also F. Max Wier (note 107), 1, pp. 5, 266, 499, and it, pp. 445, 594ff., as well as his Sanskrit Grammatik (Leipzig: Engelmann, 1868), under the respective roots and words cited.

110
Walde-Hofmann has shown the root kinship of the words humus ("earth") and homo ("man") in his Lateinisches Etymologisches Worterbuch (Heidelberg: Winter, 31938), 1, pp. 655 and 663f. But for both words, in contrast to the etymological sources listed in note 109, Walde-Hofmann has conjectured the Indogermanic root gdhem (gdhom) or ghem, from which he derives Gothic manna, Old High German man (mennics), Old Indic mariuh and mdnus, all of which have the meaning "man" (Mann and Mensch). We are not able to say to what extent the root ghem can be considered an extension of the root ma:me; we have mentioned Walde-Hofmann's conjecture merely for the sake of completeness; it does not identify a proto-root such as ma:me very likely is.

111
See Robert Eisler, Weltenmantel und Himmelszelt (Munich: Beck, 1910),I, p. 268, note 2. Basing his derivation on the investigations of E. Assmann (Philologus, 1908, p. 165ff.), Eisler establishes the relationship between the

Cretian name minos and Latin mina (a sum of money), Greek mna (coin, weight), and Aramaic mene (weight). Incidentally, the German word for "coin," MCinze, deriving from Latin moneta (cf. Kluge-Gdtze, note 35, p. 403) very likely can be traced to the same root on which Latin mundus, "earth, man, humanity, world" and later even "universe" were based; and it will be recalled that, according to the old conception, the earth was round and flat, i.e., a coin-shaped disc. The Homeric view, still held by Thales of Miletus, that the earth was a disc surrounded by water (the ocean), is also to be found in the Vedic literature of India (see W. Kirfel, Die Kosmographie der lnder [Berlin: Schroeder, 1920], p. 9) More than any other, this example underscores the two-dimensional nature of the mythical world image.

112
See Gebser, Asienfibel (note 4), p. 102f.; Gesamtausgabe, vi, p. 101.

113
Some examples: maino, menio, meneaino, menoinao (related to Old High German meina, "intent" and modern German meinen, "to be of the opinion"), maiomai, mao-mai. Relevant in this connection and also worthy of note is the verb manthano, meaning "to learn, inquire"; modern German munter ("awake, watchful") derives from it via Old High German mendan, "to be glad," and muntar.

114
As to this "why?," a mode of questioning that first surfaced in Greece on which all science is predicated, see Gebser (note 1), 1942, p. 19; 21945, p. 17; 1950, p. 16; Ullstein ed. no. 107, p. 15; Gesamtausgabe, 1, p. 177. This form of questioning is unknown in the Orient.

115
Diels-Kranz (note 87), i, p. 231; fragment 28 B 3.

116
See the Gilgamesch, Insel-Bdcherei no. 203 (Leipzig: Insel, n.d.).

117
See Robert Saitschick, Schopfer htschster Lebenswerte (Zurich: Rascher, 1946), p. 111.

118
The inceptions inherent in these examples have been summarized from the abundant pictorial material in Pfuhl (note 48), II, paragraph 668ff., p. 618f. See also the references to the abundant secondary literature on this subject (p. 633ff. in Pfuhl). References to the Odyssey landscapes are in vol. 3, section 969ff., p. 883ff., and the illustrations in the same volume, beginning with no. 721.

119
See Alexander Mitscherlich, Freiheit und Unfreiheit in der Krankheit (Hamburg: Goverts, 1946), p. 97f., and note 1. See also H. Rheinfelder, Das Wort "Persona": Beiheft 77 zur Zeitschrift fur romanische Philologie (Halle: Niemeyer, 1928), p. 18ff.; and also H. C. Dowell, "The Word 'Person,' " Times Literary Supplement 47, no. 2;414 (May 8,1948), p. 268.

120
See J. Gregor, Die Masken der Erde (Munich: Piper, 1936), p. 6.

121
According to Menge-Gdthling (note 35), the etymology of Greek choros, rendered variously as "rondel, choral dance, group, chorus," is still unclear. We would surmise that it is based on the Indo-Germanic root ker, meaning to "cut" or "divide"; and this root, in turn, we would surmise to be the "active" form of the root lc& (see p. 171 and our "Second Remark on Etymology," p. 550 below.) Since the names Kronos, Kore, and others, as well as the word for "sheaf" in German, Garbe, appear to have derived from the root ker (see p. 171 and the "First Remark on Etymology"), while those words associated with the central concept of "cavern" have derived from k61, it may not be amiss to recognize the cavern-principle in the word choros. In this it would have assumed the "active" form, becoming thereby a precursor of the mental mutation, or its expression; this mutation burst the enclosed cavern and later the perpetually closing circle, magical as well as mythical.

122
Fragment 22 B 15 in Diels-Kranz (note 87), p. 155. Because of the "D"-element, the initial and formative letter of his name, it is apparent that Dionysus is not only the god of frenzy and darkness (on the importance of division, and diurnal brightness in the "D," see our "Fifth Remark on Etymology," p. 558); and Arthur Drews has exhaustively documented Dionysus as the god of fire in his Geschichte des Monismus, Samm lung Synthesis, v (Heidelberg: Winter, 1913), p. 14Off.

123
G. van der Leeuw (note 72), p. 279, note 3, has expressed an opinion parallel to ours, a rarity in the wide-ranging literature on this subject.

124
This important symbol is mentioned by Xenophon (Metamorphoses, II, 1, 20), Hesiod (German edition of his works, p. 287ff.), Plato (Republic,11, 364c), Virgil (Aeneid, vi, 540), and Lactantius (Institutiones divinae, lib. vi, cap. 3), cited in Albert Dieterich, Nekyia: Beitrage zur Erklarung der neuentdeckten Petrus-Apokalypse (Leipzig: Teubner, 1893), p. 192f.

125
For the entire text, as well as its sources, consult Hans Leisegang (note 23), p.83; Leopold Ziegler, Apolfons letzte Ephiphanie (Leipzig: Hegner, 1937), p. 242; D. Mereschkowskij, Das Geheimnis des Westens (Leipzig: Grethlein, 1929), pp. 442f., 552, note 65; and Albert Dieterich (note 124), p. 122, where he points out the correspondence between these texts and the myths in Plato. For further source references, see the works cited (references to Foucart, Reinhardt, et al.).

126
Quoted from J.J. Bachofen, Das Mutterrecht (Basel: Schwabe, 21897), p. 377, col. 2. As to the name of Pythagoras, it must be remembered that it contains the pythian, i.e., a mantic-magical element. Moreover, Pythagoras was the first to mentally measure the magic element par excellence: tone.

127
As it more or less persists in the pre-Platonic attitude, the Orient (Asia) is less aware of this direction. As a curiosity, it might be mentioned that even today, medicinal massage in Asia is carried out in counter-clockwise motion, i.e., toward the left, while this same motion is done clockwise in the West.

128
A brief remark of Paul Schmitt (note 24) furnishes an extremely revealing indication as to the depth of meaning of individual words in antiquity. He states that the apostle Paul knew precisely the numinous connotations and associations that the word ploutos (in a Christian sense) would elicit among members of his Greek-speaking congregation.

129
Besides Diels-Kranz (note 87), the edition of Wilhelm Capelle, Die Vorsokratiker (Kroners Taschenausgabe vol. 119, Leipzig: Kroner, 1928), p. 163ff. should be consulted.

130
Capelle (note 129), p. 171ff.

131
See the books on this subject by Hans Kayser, as well as Gebser (note 1), 11943, ch. 23, 2 1945-71965 (Ullstein ed. no. 107), ch. 24; Gesamtausgabe, n, pp. 266-72. See also Kayser's article "Eine neue Wissenschaft: die Harmonik," Die Weltwoche (ZOrich), 655 (May 31, 1946), 2.

132
Our emphasis on the geometric world-image of antiquity should not in any way alter the fact that this image was also pervaded by an arithmetic one; Pythagoras, the "measurer," was also an "enumerator" (see Gebser, note 131, the chapter entitled "Harmonik," where a discussion of the arithmetical world-image may be found). We would again stress that we do not deny that late antiquity had a sense of space, but only emphasize that it was preeminently body-related. -See also Max Bense, Konturen einer Geistesge-schichte der Mathematik (Hamburg: Classen & Goverts, 1946), p. 21f.

133
Instructive pictorial material can be found in W. Kirfel, Die dreikc5pfige Gottheit (Bonn: DOmmler, 1948).-On the trinity, see Fr. Chr. Baur, Die christliche Lehre von der Dreieinigkeit (Tubingen: Ossiander, 1841-1843), in, and G. A. Meier, Die Lehre von der Trinitat (Gotha: Justus Perthes, 1844), ii. There is a brief summary of the "development" of the doctrine of the trinity in Walther KOhler, Dogmengeschichte (Zurich: Niehans, 2 1943), section 31, p. 269ff.

134
The particular use of the syllable men as a suffix for abstract words in Indo-European, a root which we were able to identify as the secondary root of the mental structure, should indicate to what extent abstraction is inherent in that structure; see Walter Henzen, Deutsche Wortbildung (Halle/S.: Niemeyer, 1947), p. 119, section 76, 4. Walde Hofmann, on the other hand (note 110, i, p. 323f., entry "daps"), designates this Indo-European men as a mere formans (see the entry "time" in our "Fifth Remark on Etymology," p. 558 below). A comment by H. Usener is enlightening; in his words, "nouns are generally formed by 'm' suffixes from verbal roots." Such nouns are invariably designations of measuring and quantification: the material aspect of language as opposed to the temporal aspect expressed in the verb.

135
Reproductions of the coins can be found in L. and M. Lanckoronski, "Das griechische Antlitz in Meisterwerken der Munzkunst," Albae Vigilae 3 (Amsterdam: Pantheon, 1940), and in Karl Kerenyi, L. and M. Lanckoronski, Der Mythos der Hellenen in Meisterwerken der Manzkunst (Amsterdam: Pantheon, 1941).

136
The impropriety of releasing atomic energy processes— which are solar and are induced artificially on earth by technological means, and consequently improper on the earth—reflects both the immoderation and the addiction to hyperillumination of the consciousness of modern man evident in this man-made release or production of solar energy. For further discussion on this subject, see the author's Abendlandische Wandlung (note 1), the augmented ninth chapter in the third and subsequent editions, and also his article "Atomenergie and kosmische Strahlen," Die Weltwoche (Zürich), 656 (June 7, 1946), 9

137
See Hermann Usener's interpretation of the sol invictus from the standpoint of religious history in his Das Weihnachtsfest (Bonn: Cohen, 21911), i, Part I, pp. 359-78; see also the work of Paul Schmitt (note 24), p. 198ff., a discussion from the vantage point of the history of religion and of government that takes into account the syncretistic moment.

138
See Rene Guenon, Les Mats multiples de rdtre (Paris: Vegas, 1932), p. 97, note 5.

139
See Edgar Hennecke, ed., Neutestamentliche Apokryphen (Tubingen: Mohr, 21924), p. 180, 56/57.

140
Plutarch, Vermischte Schriften, trans. Kaltwasser (Munich: Muller, 1911), i, p. 171ff.: "Table Talk," fifth book; and Iii, pp. 1-30: "On the Taming of Wrath."

141
Plutarch, Erotikos, trans. Paul Brandt (Dresden: Aretz, n.d.), p. 62f. A careful comparison of translations with the original will demonstrate the superiority of Brandt's version; it is a more modern reading in contrast to the versions of Hediger (Munich, Heimeran) and Kaltwasser (note 140), ii, p. 23f. We would note in passing that there are passages in Cicero—who had considerable influence on Petrarch—that come from an attitude closely akin to Plutarch's. We would also mention that we have refrained here from citing numerous other witnesses so as not to burden the text, since we do not intend it to be an encyclopedia or compendium.

142
Even "Mosaic Law," the divine instruction about observance of relegere, is, as pre-Christian law, predominantly relegio, and contains only the germ of religio; consequently it is "attention to" (Beachtung) and not yet a "bond to the past," as in the church fathers.

143
The effectiveness and thrust of all "metabolics" (and, unfortunately, of the "metabolicists,", i.e., those caught up and rigidifying in a metabole) results from the fact that they not only preach and defend an idea, but are also compelled to maintain it against themselves, i.e., against their original psychic constitution or disposition. This struggle against the ties to their own past, against themselves as it were, and what they once were, gives them an additional intensity; they must ever negate what they were in order to affirm what they became. Converts have always been the most zealous advocates of what they have—or have been—converted to.

144
See Gebser, Asienfibel (Frankfurt: Ullstein ed. no. 650, 1962), p. 86; Gesamtausgabe, p. 86.

145
The authenticity of these letters was recently called again into question by the noted authority on the history of autobiography, G. Misch. But whether several of these letters of Plato are authentic or not, their real significance lies in their form as biographical missives, particularly in view of the time when they were written.

146
See the remark on the fourth proof of relativity by Diels-Kranz (note 87),i, p. 254, note, where they state: "Zeno furnishes the most primitive form of Einstein's theory of relativity." See also Capelle (note 129), p. 180.

147
These brief remarks would seem only to skirt that vast period between the close of antiquity and the later Middle Ages when the northern countries were preparing to reconnect to the thought and forms completed in the Riannodamento, or Renaissance. We have had to forego a more detailed description of this intervening period, since our main emphasis is on the mutative junctures in the historical continuum.

148
See Menge-GOthling (note 35), p. 126, and our "Fifth Remark on Etymology" under the entries "time" and "daimon." We have since learned that O. Kern, in his Die Religion der Griechen (Berlin: Weidmann, 1926), i, p. 263, speaks of the daimonen as "dividers," and that von Wilamowitz remarks that "a daimon is, as we know, a severer" in his Der Glaube der Hellenen (Berlin: Weidmann, 1931), i, p. 363. Neither, however, mentions that is "divided" or whose "divider" the demonic is supposed to be.

149
We have based our remarks on the causal structure of Descartes' statement, occasioned by the ergo; we do not wish to get involved in a discussion of its syllogistic intent, particularly as it would have to have an atque as a middle term to be a true syllogism (on the syllogism, see below p. 257). We also wish to refrain from an existential interpretation such as that of Jean-Paul Sartre in his Descartes (Paris: Trois Collines, 1946); his attempt would seem to be misguided as long as he uses the original Latin text, since the axiom gains its problematic individual character through the separation in French of the pronoun je ("I") from the verbal action: je suis instead of sum.

150
Bertrand Russell, Western Philosophical Thought (London: Allen & Unwin, 1945), pp. 586ff., 374; A History of Western Philosophy (New York: Simon & Schuster, 1945), pp. 564ff., 355.

151
See Gebser, Rilke und Spanien (note 42), p. 43ff.; Gesamtausgabe, I, p. 44ff.

152
Further details as well as sources for the illustrations in Gebser, Rilke und Spanien (note 42), p. 43 and note 54.

153
Max Zacharias, Einfahrung in die projektive Geometrie, Mathematische Bibliothek, vi (Leipzig: Teubner, 1912), 1; see also pp. 2, 25, 47, and 50.

154
Our estimation of Desargues recognizes what is symptomatic in his work from the vantage point of intellectual history. For more specialized estimations the reader is referred to the discussions of mathematicians such as M. Zacharias, M. Cantor, and others whose investigations are necessarily more exhaustive than ours.

155
Descartes, Oeuvres et Lettres, Bibliotheque de la Pleiade xi. (Paris: N.R.F., 1937), p. 556ff.

156
G. W. Leibniz, "Neue Abhandlungen Ober den menschlichen Verstand," Philosophische Werke, in, trans. Ernst Cassirer (Philosophische Bibliothek vol. 69 [Leipzig: Meiner, 31915]), p. 92.

157
See Gebser, *Rilke und Spanien* (note 42), p. 43f.; Gesamtausgabe, i, p. 44ff.

158
Gebser, *Rilke und Spanien*, pp. 49f., 48f.