

Left: SUW/UW, The Dove, No. 14, 1915a by Hilma af Klint

Right: Systema Mundi Totius, 1916 by C.G. Jung

Illuminating Parallels in the Life and Art of Hilma af Klint and C.G. Jung

Bettina Kaufmann and Kathrin Schaeppi

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Hilma af Klint (1862-1944)



C.G. Jung (1875-1961)

The focal point of this paper is the not yet explored parallels between the visual works and lives of Swedish artist Hilma af Klint (1862-1944) and C.G. Jung (1875-1961). They were contemporaries and sought answers to similar questions posed by the European and world-wide *Zeitgeist*¹, and were experimenters and innovators in their own rights. Both were interested in science and biology and are tied together by the spiritual, cultural and creative endeavors of their time that influenced their personal and lived projects and experiences. Neither of their works fit easily into any canon.

Hilma af Klint, called a pioneer, brings the unseen spiritual and immortality of man onto canvas through painting. Jung is a pioneer of the psyche who made the workings of the inner world visible. Both open windows so that the

¹ At the end of the 19th century there was a paradigm shift in the natural sciences and technology. Heinrich Hertz proved the existence of electromagnetic waves (1886) and transmitted them by telegraph (1888). Wilhelm Röntgen (1885) made structures inside the human body visible with the X-ray. Morse code (1846), telephone (1876), the wireless (1894), and radioactivity (1897) transmitted invisibly. These new technologies gave insight to invisible forces and messages transported by air waves and sight to that invisible within.

viewer can experience and see with different eyes. An exploration of their life and works gives insight from one innovator to another.

In this paper we give an idea of the work of the Swedish artist Hilma af Klint and put her work in parallel to C.G. Jung's visual work that has become available through the publication "The Art of C.G. Jung" and the exhibition "The Illuminated Imagination: The Art of C. G. Jung" at the Art, Design & Architecture Museum University Santa Barbara which goes in parallel with the Art & Psyche Conference in Santa Barbara.²

Jung and af Klint were near-contemporaries, born just 13 years apart. They shared 69 years together on this planet. Firm in her belief that the world was not ready for her work, in Notebook 'HaK 1049' she stipulated that works carrying the sign "+x" were not to be shown until 20 years after her death. When af Klint died in 1944, age 81, she bequeathed her abstract painting and notebooks — more than 1,300 paintings and 125 notebooks constituting 26,000 neatly handwritten and partly typed pages³— to her nephew Erik af Klint, a vice admiral in the Swedish navy.⁴ In his will, he in turn bequeathed all of Hilma af Klint's works to his son, Hilma's great-nephew, Johan af Klint. It was Erik and Johan af Klint⁵ who recovered the paintings from the attic of Kalavägen 56 where they had been housed during the 20-year wait period. Jung also left behind such a substantial amount of work and there was a substantial period before his works

2 <https://www.museum.ucsb.edu/news/feature/743> and <https://retreat.pacifica.edu/the-illuminated-imagination/> (accessed April, 16, 2019).

3 The Paintings and Notebooks are jointly called "The Works".

4 <https://www.hilmaafklint.se/hilma-af-klint-foundation/> (accessed April 16, 2019).

5 In 1972 Erik af Klint and his son Johan established the Hilma af Klint Foundation. All of Hilma af Klint's works have been donated to this Foundation. Erik and sons Johan and Gustaf have all held positions as chairmen of the Foundation. Erik af Klint was chairman during the exhibitions at various European museums including Moderna Museet in 2013, the Serpentine in 2016, the Pinacoteca in Sao Paulo 2018 and the Guggenheim New York in 2018/2019.

of art reached the public. Both have established foundations that protect and support their works.

We will explore the life and Art of Hilma af Klint and C.G. Jung using four key themes: 1. Inspiration; 2. Spirits & Occult Phenomena; 3. Cosmology; and 4. Alchemy.

1. Inspiration

On the left is a landscape by Hilma af Klint (painted in 1892), on the right a watercolor by C.G. Jung painted in 1902. The similarity of the works is extraordinary.



Scene from the Bay of Lomma, 1892. [HaK]



Clouds above a Seine Landscape, 1902. [CGJ]

Af Klint studied to become an artist at the Royal Academy of Fine Arts in Stockholm (1882-1887). She was one of the first women to study there and graduated with honors. Af Klint gradually gained a respected name as a naturalist landscape and portrait painter and participated in exhibitions.

In contrast, Jung was artistically self-taught. His interest in art blossomed during his youth in Basel where he visited the Basel Art Museum and the Antiquity Museum.



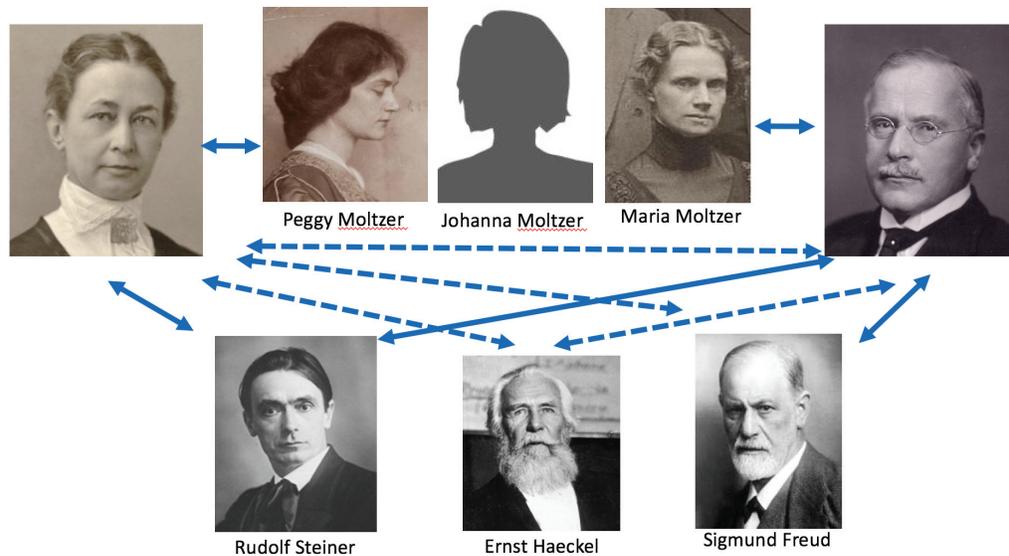
Sketch of San Lorenzo from hotel room, n.d. [HaK]



Paris, The Seine, 1902 [CGJ]

What inspirations may link the works of Hilma af Klint and C.G. Jung who never met during their lives? Travel inspired and linked them. From her sketches we know that af Klint travelled to Italy, Holland, Belgium, England, Switzerland and Germany. On her travels through Northern Italy she sketched Florentine and Tuscan landscapes. On the left is a sketch of the San Lorenzo Dome in Florence. Like af Klint, Jung visited locations of art-historical significance on his extensive research trips.

At around age 27, during his stays in Paris and London, he visited the Louvre, British Museum and British Library to study the visual and aesthetic aspects of art and he began to paint watercolors. On the right side we see one of these watercolors from that time.



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In the image above you see the people that may have connected and inspired af Klint and Jung. We have found an indirect connection between af Klint through the three Dutch Moltzer sisters: Peggy, Johanna and Maria. In Amsterdam af Klint met Peggy Kloppers-Moltzer, a trained Eurythmist and member of the Anthroposophical Society. Peggy supported af Klint with English correspondence when af Klint exhibited and gave a talk at the 1928 World Conference of Spiritual Science in London.⁶

The youngest sister, Maria Moltzer, was a student, colleague and friend of Jung. Maria belonged to a small circle of trusted people from the Psychology Club in Zurich to whom Jung had shown his Red Book. Jung later let it be known that it was principally Maria Moltzer who actively tried to convince him to make his creative works known publicly.⁷ In contrast to af Klint, Jung never showed his pictures in any art context.

In 1908 af Klint met Rudolph Steiner in Stockholm. He was then the head

⁶ Okkultismus und Abstraktion. die Malerin Hilma af Klint (1862 - 1944), exh. cat. (Vienna, Graphische Sammlung Albertina, 1991 - 1992, p. 28.

⁷ See C.G. Jung, Introduction to Jungian Psychology: Notes of the Seminar on Analytical Psychology Given in 1925 (Princeton: Princeton University Press, 2012), p. 45.

of the Theosophical Society in Germany and later the founder of Anthroposophy and of the Goetheanum in Dornach, Switzerland. From 1920 to 1925, for altogether more than a year, af Klint stayed at the Goetheanum. Johanna, the third sister, was in Dornach during this time.

Jung knew of Steiner and was critical of his work. We know of Jung's relationship to Freud, and we assume af Klint was aware of Freud's work.

Joe Cambray has pointed to a Jung-Haeckel connection in several of his articles.⁸ From an article by Georg Eckardt⁹ we know that Ernst Haeckel – a German medical doctor, zoologist and philosopher who expanded Darwin's work – was invited by Stanley Hall to the same conference at Clark University in 1909 at which Freud and Jung were present. However, Haeckel did not attend the conference.

⁸ see Joseph Cambray, "Jung, science and his legacy," in *International Journal of Jungian Studies* 9 (2011), pp. 110-124; Joseph Cambray, "L'influence d'Ernst Haeckel dans le Livre Rouge de Carl Gustav Jung," in *Recherches Germaniques, Revue Annuelle Hors Serie* 8 (2011), pp. 41-59; Joseph Cambray, "The Red Book: Entrances and exits," in *Essays on the Red Book of C.G. Jung* (New York: Routledge, 2013).

⁹ see Georg Eckardt, in <https://www.psycharchives.org/bitstream/20.500.12034/245/1/381-1428-1-PB.pdf> (accessed April, 16, 2019).



*Hilma af Klints bibliotek
Hilmans egen litteratur*

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Hilma af Klint

Documentation of Af Klint's library



Jung's Library

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Above you see the inventory of af Klint's library, and below it, Jung's library. Hilma af Klint bequeathed approximately 180 books and articles from her library of esoteric literature to the town and university of Lund. Here is a list of the books remaining in her library provided to us by the Hilma af Klint Foundation. In contrast, Jung's library has been well-preserved in his house in Küsnacht. Comparing their libraries, we find further parallels: both had books on the Italian Renaissance, the German classics such as Goethe and Schiller, and both seemed to have been interested in Nietzsche's Zarathustra.

Af Klint's focus lay in spiritualism, Theosophy, Rosicrucianism, and Buddhism, interests that she shares with Jung. Both had copies of Maeterlinck's occultist book "The Great Secret" and Master Eckhart's "Sermones".¹⁰

In Jung's library there are three central books of Rosicrucianism, namely, "Four main texts from the old Rosicrucian: Chemical Wedding Christian Rosencreutz" from 1459, "The Rosicrucians: Their Rites and Mysteries" and an anonymous book called "The Secret Figures of the Rosicrucians".¹¹

Jung and af Klint both had books on the founder of Theosophy, Helena Blavatsky.¹² Interested in Anthroposophy, af Klint had many books by Rudolph Steiner. Jung's library mainly contains Steiner's early works such as "How to Know Higher Worlds: A Modern Path of Initiation". Further, during Jung's university days, he studied the works of Emanuel Swedenborg¹³, the Swedish

¹⁰ Hilma af Klint had "Sermons and Treatise" ("Predikener og Tragtater") by Master Eckhart (A.F. Höst & Sons Förlag, Copenhagen, 1917).

¹¹ Johann V. Andreas "Vier Hauptschriften der alten Rosenkreuzer: Chymische Hochzeit Christiani Rosencreutz", 1459/1913; "Die Rosenkreuzer. Ihre Gebräuche und Mysterien" and "Die geheimen Figuren der Rosenkreuzer".

¹² Jung had six books by Blavatsky: The Theosophical Glossary; The Secret Doctrine: The Synthesis of Science, Religion, And Philosophy. Anthropogenesis. Vol. 1 Höllen Träume; The Secret Doctrine: The Synthesis of Science, Religion, and Philosophy. Anthropogenesis. Vol. 2-4. Af Klint had two books by Blavatsky: Den Hemliga Läran, Vol. 1 & 2.

¹³ Jung read what was available to him on spirituality at the time including seven volumes of Swedenborg and Kant's Dream of a Spirit Seer (Jung, 1963, p.120).

scientist and Christian mystic, and also Carl du Prél, a German philosopher and spiritualist. Both Jung and af Klint had books on Swedenborg and on du Prél. Finally, both had books by Paracelsus and other alchemical works. By the end of Jung's life, he had a collection of over 200 alchemical books.¹⁴

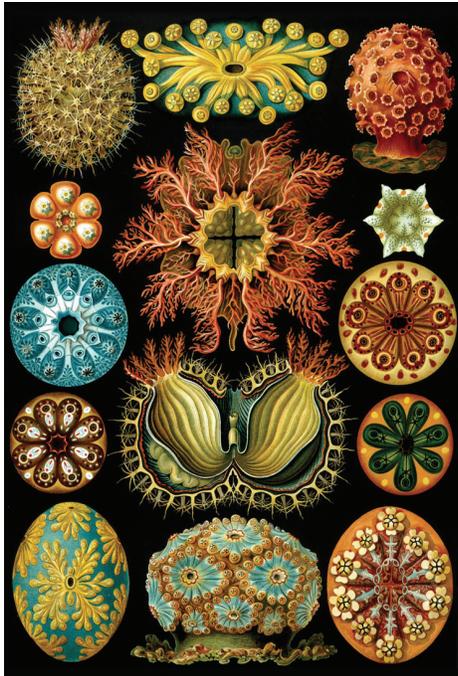
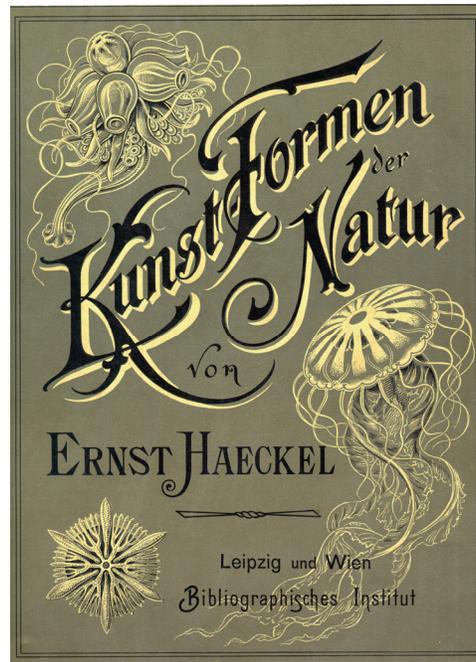


Illustration: Ernst Haeckel



Book Cover: Art Forms in Nature

In a sketchbook by af Klint (HaK 1119) we find a reference to Steiner's talk in Berlin in 1905 on Ernst Haeckel. Haeckel was a marine biologist & illustrator who published remarkable renditions of marine species as we can see in this image, such as the microscopic protozoa called radiolaria, but also sponges, medusae and sea squirts. Haeckel's most famous artistic work was a set of ten folios published between 1899 and 1904 culminating in a beautifully illustrated book called "Art forms in Nature".

¹⁴ Cf. Thomas Fischer, "The Alchemical Rare Book Collection of C.G. Jung," in *International Journal of Jungian Studies* 2 (2011), pp. 169–80.



The Ten Largest, No. 2, Childhood, 1907
[HaK]



Spheric Vision II, 1919¹⁵ [CGJ]

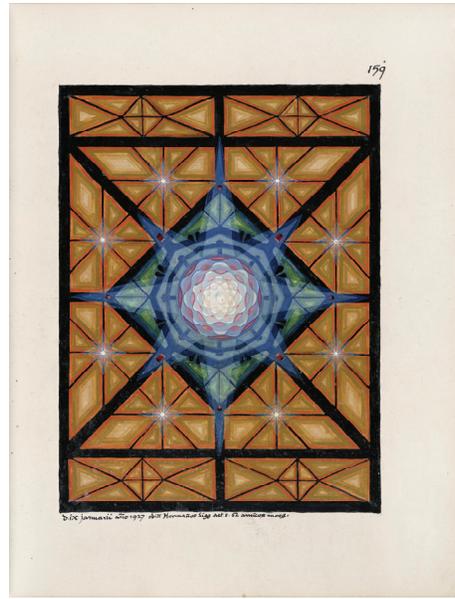
We can imagine Haeckel's inspiration through "Art forms in Nature". On the left we see af Klint's painting "The Ten Largest, No. 2, Childhood".¹⁶ On the right we see Jung's "Spheric Vision II" from 1919 with a circle and a cross in the middle of the drawing surrounded by a dark volcanic-like landscape and a coral-like object on the upper edge.

¹⁵ See parallels in Art Forms in Nature: The Prints of Ernst Haeckel, plate 85.

¹⁶ A parallel is to be found in Jung's life span theory when compared to af Klint's "Ten Largest" paintings covering the main phases in life.



The Ten Largest, No. 6, Adulthood, 1907 (detail)
[HaK]



Red Book, page 159, Window into Eternity,
1927. [CGJ]



“The Naval Atlas of Sweden”¹⁷



Plate 61 – Aulographis (detail) ¹⁸

In these images, (on the left, af Klint from the same series “The Ten Largest”, No. 6 Adulthood, 1907) we see intimations of cartography — af Klint was the daughter of the naval commodore Victor af Klint. Her grandfather — admiral Gustaf af Klint — made navigation charts of the entire Baltic Sea and

¹⁷ Swedish maritime atlas published by Admiral Gustaf af Klint between 1797 and his death in 1840.
¹⁸ in Art Forms in Nature: The Prints of Ernst Haeckel.

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published the famous “The Naval Atlas of Sweden” (a copy of one chart is shown above on the left). On the right side we see the page 159 from the Red Book, Window into Eternity (1927). It resembles an illustration from Haeckel’s book “Art forms in Nature”.

2. Spirits and Occult Phenomena



Séance room of “The Five” with a rocking chair, table and an arrangement of large feathers



Automatic drawing, pencil drawing with a flower in the middle, bisected by diagonal lines. (The Five)

Now we will show you two images comparing and contrasting their approaches to spirits and occult phenomena. From an early time, af Klint was interested in religion and spiritualism, particularly in the belief that unseen spirits exist and can communicate with the living. Following the death of her sister when she was age 18, she became more interested in the occult. She began reading on a wide range of religious subjects. In her early 30s, she was part of a group, De Fem, or The Five, with four other women¹⁹, who all had met at the Edelweiss Association; a Rosicrucian Order.²⁰ Hilma af Klint joined the Theosophical Society-Adyar in 1904 in Stockholm, and participated until

¹⁹ The Five were Hilma af Klint, Anna Cassel, Cornelia Cederberg, Sigrid Hedman, and Mathilda Nilsson.

²⁰ <https://www.hilmaafklint.se/about-hilma-af-klint/>

1915/1916. She became a member of a secret Rosicrucian Society in 1907. Her Notebook HaK 555 is filled with references to her relationship with the Rosicrucians.

For 10 years (1896-1906), the members met every week in each other's studios and homes. Their meetings started with a prayer and meditation, followed by a sermon in front of an altar with a cross and with a reproduction of Bertha Velerius painting of Jesus, hanging on the wall. Thereafter followed an analysis of a text from the New Testament. The meetings had in other words a Christian connotation. The meetings ended with séances in order to communicate with spirit guides. They recorded their activities and results in protocols, such as who acted as a medium; which spirits were contacted; and what messages were received. This recording was done in five notebooks (HaK 1159-1163) constituting approximately 630 pages.

To be noted is that the spirits were of two different classes. One class were those spirits on the astral level, named Ananda, Amaliel, Esther, Gregor, and George. The second class of spirits were merely called De Höga Mästarna, "High Masters," as these spirits communicated ideas and messages from higher levels, but could not be individually identified by humans, and thus had no names.²¹

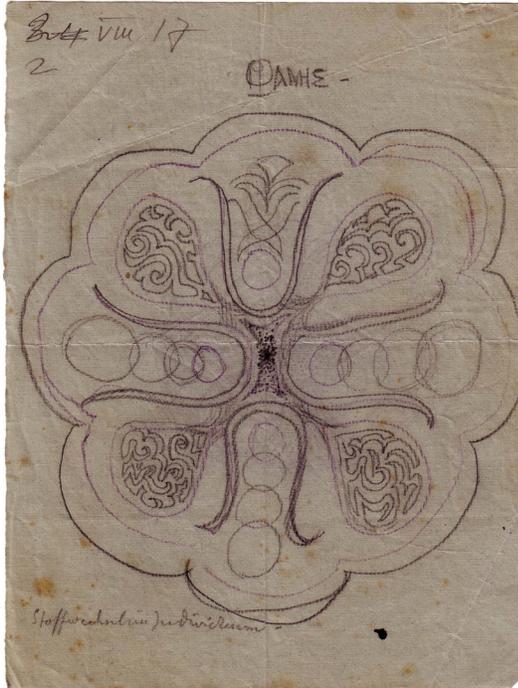
"The Five" produced automatic drawings that recorded the movement of the pencil held by the medium. They received messages through a human trance medium and developed a completely new system of mystical thoughts in the form of messages from these spirits. As of 1904, the later part of the 10-year collaboration, af Klint became the group's main medium. The group had a profound impact on af Klint's artistic practice. On January 1, 1906, af Klint

²¹ Notebook HaK 1162, p. 158.

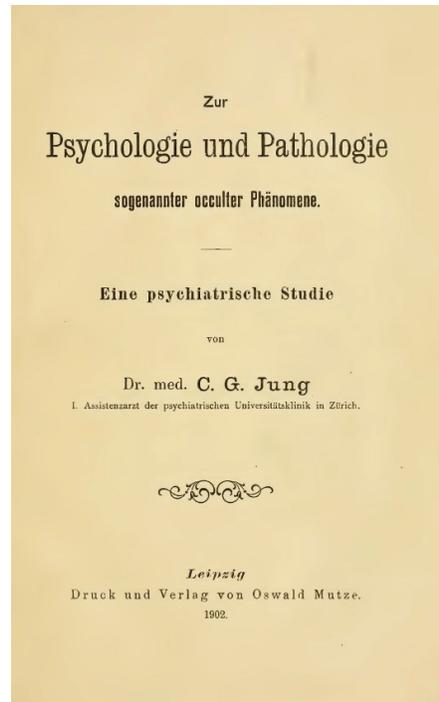
received and accepted a “commission” from the spirit Amaliel, which she immediately accepted, to paint on “an astral plane” and to represent the “immortal aspects of man.” Amaliel tells her that she shall work only for him for a year and not draw in any other form. With this, af Klint’s largest and major work began. This ten-year period with The Five (1896-1906) was extremely important to Hilma af Klint, as during this period she developed spiritually and gained what was needed to begin “The Paintings for the Temple”. These 193 paintings have become her central work and according to her, her great work.



The Swan Series above is part of the “Paintings for the Temple” series. The style and content is widely different from the naturalistic paintings af Klint did in her earlier years. This series contains both figurative and abstract elements.



Mandala sketch 1, August 2, 1917. [CGJ]



Cover of Jung's Doctoral Thesis

On the left is Jung's first Mandala Sketch; on the right, the cover of his dissertation "On the Psychology and Pathology of So-called Occult Phenomena". From an early age Jung had an interest in occult phenomena. His father, grandfather and six uncles were theologians. His maternal grandfather, mother and aunt had experiences with spirits.

When Jung was twenty-one, he attended séances with his cousin Helene Preiswerk, who had mediumistic abilities and had read Justinus Kerner's "The Seeress of Prevoſt". As a medium Helene pretended to be the reincarnation of Frederika Hauffe. Jung recorded the séances which were similar to Kerner. Eventually he wrote his dissertation on "Psychology and Pathology of the So-called Occult Phenomena".²²

²² see Shamdasani (2015) for research and background on the milieu of the séances with 'S.W.' (Jung's cousin Helene).

His approach to automatic drawing was through personal experience and the empirical sciences and thus his relation to it takes a different turn than with af Klint. At age twenty-six Jung got to know Théodore Flournoy who studied the mediumistic abilities of one of the best-known automatic writers, a Swiss woman from Geneva, Hélène Smith (pseudonym *Catherine Elise Muller*). A year later Jung studied with Pierre Janet, who considered automatic writing a form of somnambulism: a condition where part of the personality is dissociated.

The phase during which Jung produced his inner images in different media (1915 to 1928) is of central importance to his visual work. Jung began self-experimentation that became known as his “confrontation with the unconscious”, from which he developed his technique of active imagination which consists of letting inner fantasies and images rise up and then recording them in writing. Some inner fantasies were put down in raw drawings to which the mandala sketch sequence bears witness. Jung would then reflect on and rework this material in several steps before transcribing it into calligraphic writing in the Red Book.

Now we turn to the similar and different ways that these two encountered the spirits (see the summary below). We mentioned that af Klint worked in a spiritual group, the Five. They worshiped at an altar, received messages from spirits through a medium and automatic drawing. As noted, they distinguished two classes of spirits. In a page in her notebook af Klint drew the “High Masters” as forms and added their names and numbers 1-5: Ananda, Amaliel, Gregor and Georg, number 5 does not have the name Clemens as expected.



Page of a notebook (HaK 1072, 11) with drawing of
 “High Masters” (Ananda, Amaliel, Gregor and Georg)

In general, the voices flowed through af Klint as in this quote:

“The pictures were painted directly through me, without any preliminary drawings, and with great force. I had no idea what the paintings were supposed to depict; nevertheless, I worked swiftly and surely, without changing a single brush stroke.” (HaK 556)

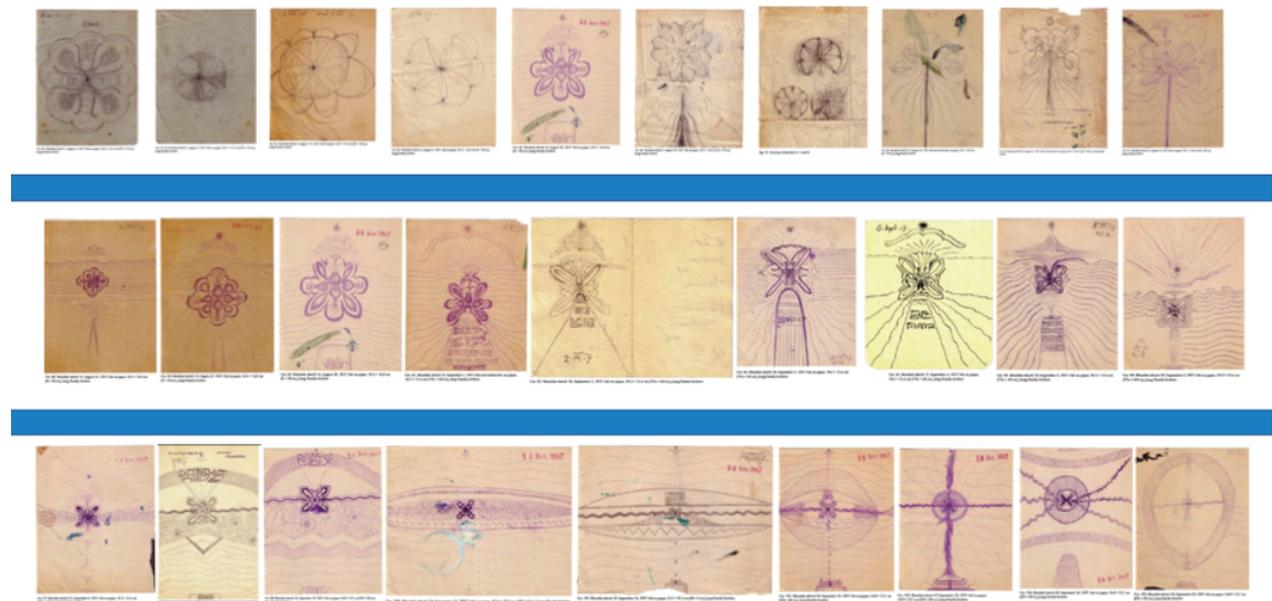
As is noted in specific places in her sketchbooks, af Klint also dialogued with voices such as with Jesus and a dog.

Jung was in contact with spirits through séances and his inner fantasies. As we know from the Red Book, he dialogued with inner voices and figures such as Izdubar, Philemon, Salome, Elias, and Atmavictu. Jung’s deep inner work *Septem Sermones ad Mortuos* (“Seven Sermons to the Dead”) was “dictated” to him in a form of trance by a figure named Basilides of Alexandria. Jung describes the process of working on his mandala sketches as follows:

“My mandalas were cryptograms concerning the state of the self which were presented to me anew each day. In them I saw the self – that is, my whole being – actively at work. To be sure, at first I could only dimly understand them; but they seemed to me highly significant, and I guarded them like precious pearls.”²³

Here are Jung’s precious pearls, the sequence of mandala sketches²⁴ which were exhibited at the Art, Design & Architecture Museum at the University of California, Santa Barbara for the first time in Spring 2019.

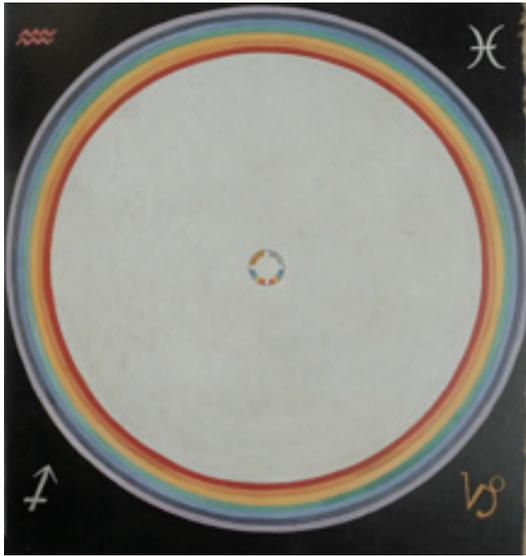
Jung’s Mandala Sketches



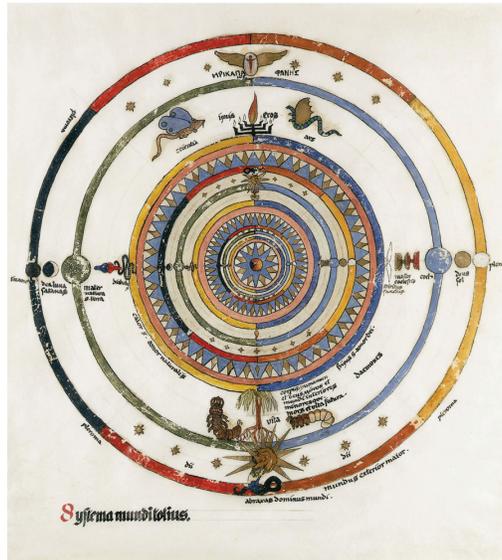
23 Memories, Dreams, Reflections, recorded and edited by Aniela Jaffé, tr. Richard and Clara Winston (New York: Pantheon Books, 1963), p. 221.

24 Please note that the images were drawn on different size and types of paper. Here the images have been sized for presentation purposes.

3. Cosmology



SUW/UW, The Dove, No. 14, 1915. [HaK]



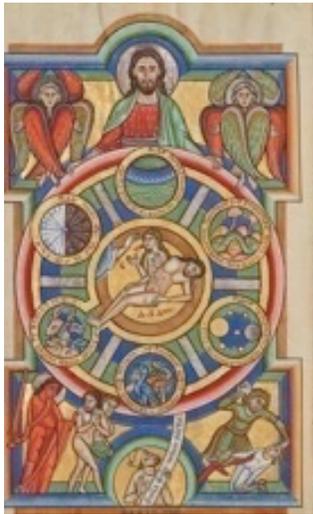
Systema Mundi Totius, 1916. [CGJ]

Hilma af Klint's entire work is a cosmology in which she attempts to understand life. We can say that her art is her cosmology. It gives insight into her world view. For example, here is the last image in af Klint's series "The Dove" with the meaning cross, spirit, materia. The intersection of spirit and materia, or what Jung called the psychoid, preoccupied her. Her curious mind explored her world through the lens of current science, spirituality, nature and art. We also know that her personal, spiritual world view was captured in her images as "vibrations, energies, waves, auras, chakras, spirits, angels, gnomes and higher beings"²⁵. Research into Hilma af Klint's art and notebooks is ongoing, and a biography is forthcoming.

On the right is Jung's "Systema Mundi Totius" or Structure of the Whole World. At the basis lies Jung's premise that there is an archetypal human need to

²⁵ Julia Voss, "Fünf Dinge, die man über Hilma af Klint wissen sollte" in *Between the Worlds* (Munich: Walter König, 2019) p. 65.

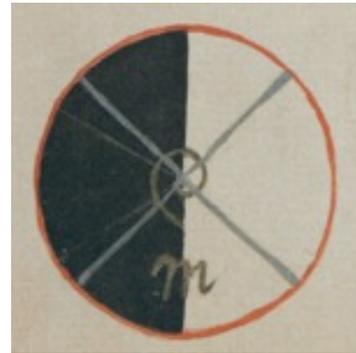
make sense of the world, and one way that humans deal with this psychologically, as Jung has done himself, is to differentiate the opposites. Polarities are basic organizing principles of life in which is embedded a yearning for an understanding of unity in duality. In these cosmologies, duality and unity are held together in one image.



Stammheimer Missal 1170



Detail of Stammheimer Missal; "The Separation of Light and Darkness".

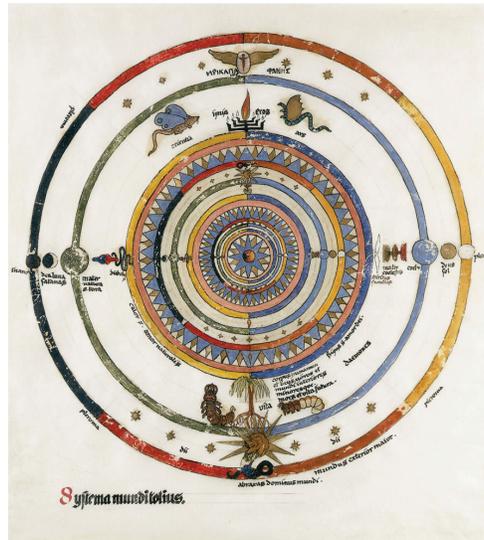


Af Klint's Sketchbook (HaK 588), 2.7.1919, p. 34

As an early example of a cosmology is the Stammheimer Missal from the Getty Museum, an illuminated manuscript from the end of the 12th century. It expresses fundamental Christian theology in visual form. For example, this detail shows the "The Separation of Light and Darkness" and a corresponding image from one of af Klint's notebooks. In Jung's image *Systema Mundi Totius* we have the separation of light and dark on the vertical and horizontal axes. These cosmologies fit into Jung's concept of a common collective unconscious. Cosmologies develop out of the human yearning to initially differentiate and separate and also to unify as a way of making meaning of the yet unanswerable and to map out uncharted territory.



Group 6, No. 3, Evolution,
WUS/Sjustärnan.1908 (HaK 71)



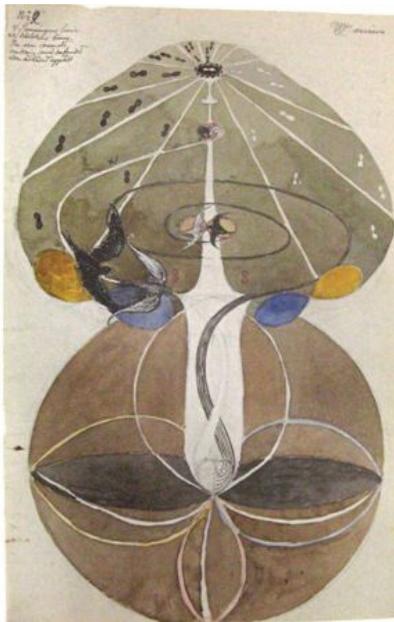
Systema Mundi Totius
(Structure of the Whole World), 1916. [CGJ]

Af Klint painted in series. This is one image from her Evolution series, 1908. Common to both images is the mandala with its symmetry, unity and differentiation. In af Klint's image we find a symbolic, codified language. The letter "W" stands for matter. When we find "U" it refers to spirit. The snail and spiral, here at the center reoccur in her works and symbolize evolution but also the joining of masculine and feminine, as the snail is a hermaphrodite.

Jung discusses the meaning of the Systema Mundi Totius in various places.²⁶ Here is only a brief summary from various sources: the center of Jung's mandala is a blue star described by Jung as the mystery of the Self and soul that holds the oppositions together, connecting micro- and macrocosm. The unity is separated into opposites such as above and below, left and right, light and dark. Above we see Phanes, a young boy in a winged egg, and a burning candelabra. Below is Abraxas, the dark lord of the physical natural world. We see the tree of

²⁶ See Mandalas. In CW 9/I, §§ 713–18; first published in Du: Schweizerische Monatsschrift 4 (1955), p. 16, see also The Art of C.G. Jung, ed. by The Foundation of the Works of C.G. Jung (New York: Norton Publisher, 2018), pp. 116–118.

life as well as the grub, with its potential for transformation (death and rebirth). On the right side is the dove representing the spirit of the Holy Ghost rising and wisdom pouring from the double chalice representing the feminine sphere. On the left side is the dark world, the moon, and the phallus as a procreative principle. “These repetitions are to be thought of as infinite, becoming ever smaller, until the center which reaches the actual microcosmos.”²⁷



Tree of Knowledge, 1913-1915. [HaK]



Red Book, page 135, 1915 -1930 [CGJ]

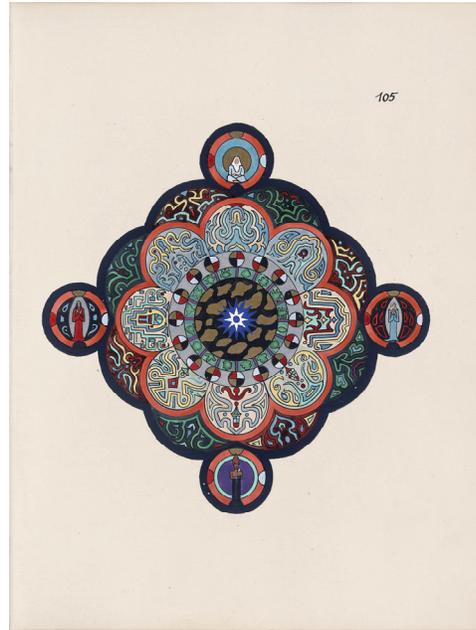
Both of these images are renderings of trees. Common to both is the cosmic egg-like shape combined with the world tree with above, middle and below. Both connect the tree with the human Self and its different layers of consciousness. Hilma’s “Tree of Knowledge” images remind one of Yggdrasill, the 3-tiered tree that embodies the cosmos in Nordic mythology. At the base of Jung’s tree, lies a serpent connecting with the tree in the Garden of Eden and also

²⁷ See *The Art of C.G. Jung*, ed. by The Foundation of the Works of C.G. Jung (New York: Norton Publisher, 2018), pp. 116-118. See also Du: *Schweizerisches Monatschrift* 4 (1955), p. 16.

to the snake at the base of the world tree — Yggdrasill. The Garden of Eden is the starting point of consciousness in Christianity.



Evolution, 1908, Sketchbook 1176, page 71. [HaK]



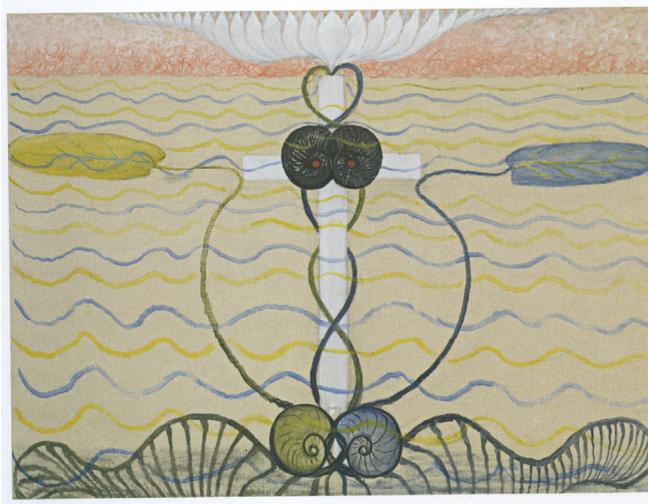
Red Book, page 105. [CGJ]

In both of these images we find the male-female couple; the cross (vertical/horizontal) and the flower and mandala. For Hilma, blue refers to the feminine, and yellow to the masculine. Here we see how the two strands of blue (feminine) and yellow (masculine) intertwine on both the horizontal and vertical levels. Af Klint's image has been explained as the separation and reuniting of the spiritual and material in the physical body on a higher level.

As counterpoint, here is image 105 from the Red Book. In the Essay "Concerning Mandala Symbolism"²⁸ you will find Jung's detailed description of the symbolism in this mandala. It embodies Jung's definition of Self as center and periphery. At the center of this mandala is the star and at the periphery and

28 C.G. Jung, *The Collected Works of C.G. Jung*, 21 vols., ed. Herbert Read, Michael Fordham and Gerhard Adler, exec. ed. William McGuire, tr. R.F.C. Hull (New York: Bollingen Foundation/Pantheon Books, 1953–1967; Princeton: Princeton University Press, 1967–1978), 9 I, § 227.

cardinal points are four figures representing four archetypal aspects of the personality and periphery of the Self. On the horizontal are light and dark anima figures. On the vertical the “light” wise old man (the archetype of meaning) and the “dark” trickster figure Loki, from Nordic & Germanic Mythology. This mandala was anonymously published in *The Secret of the Golden Flower* in 1929.



Group 6, No. 6, Evolution, WUS/Sjustärnan.
1908 (HaK 74)



Red Book, page 89a. [CGJ]

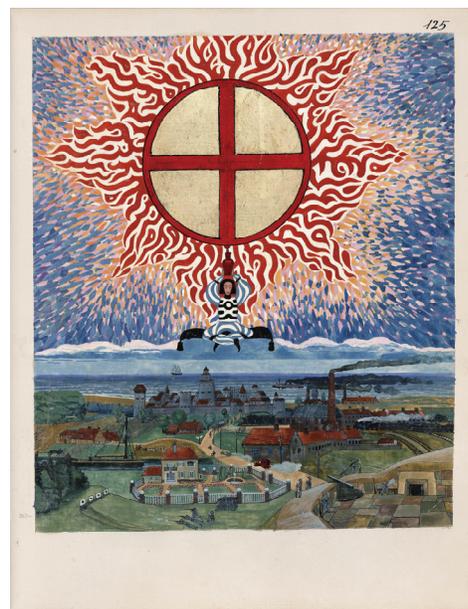
In both images we find a composite of Christian and Buddhist symbolism in the lotus blossom in its context of water. Incorporation of Hinduism and Buddhism is typical of Theosophy. As Klint was a practicing Lutheran which she brought into her art and spiritual work as we see with the cross. Also, in as Klint's image we find the color coding of blue (feminine) and yellow (masculine), and the hermaphroditic snails at the base. In Jung's image we also find the lotus blossom, water, stylized cross and stem-like lingam-yoni with runes and the semi-circles at the base. Jung was strongly influenced by Buddhism and Indian Symbolism.

Based on research by Diane Finiello Zervas in *The Art of C.G. Jung*²⁹, we gain the insight that in the Type-Problem in Poetry, “Jung noted that ‘the religions of India and China, and particularly Buddhism, which combines the spheres of both, possess the idea of a redemptive middle way of magical efficacy which is attainable by means of a conscious attitude.’ He cited Buddhist, Brahmanic, and Taoist texts in which the problem of opposites is resolved by the reconciling symbol, later stating that it puts an end to the division, forcing the energy of the opposites into a common channel, thereby producing expanded energy and goals. Jung later confirmed that the mandala has the dignity of a ‘reconciling symbol.’ He called the process by which this occurs the transcendent function.”

A Buddhist wisdom is that out of the mud grows the beautiful lotus blossom; an idea akin to Jung’s collective unconscious.



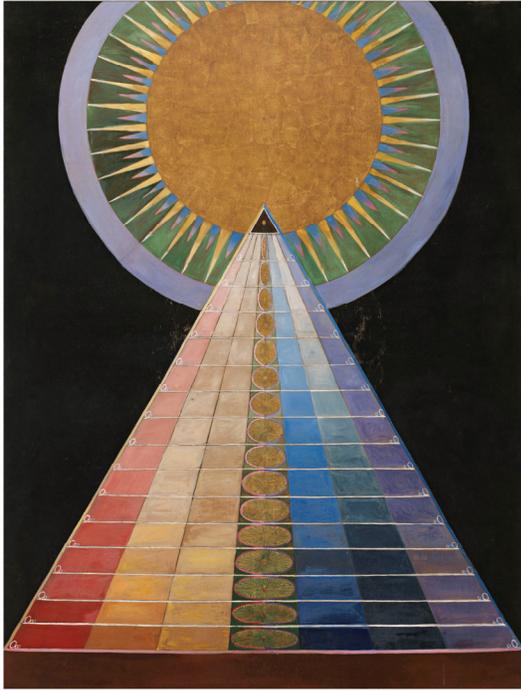
Group 5, No. 2, WUS/Sjustärnan. 1908 (HaK 49)



Red Book, page 125a, 1919/1920. [CGJ]

²⁹ Diane Finiello Zervas, “Intimations of the Self: Jung’s Mandala Sketches for the Red Book” in *The Art of C.G. Jung* (New York: Norton Publishers, 2018), pp. 179-210; 184.

The equal-armed cross is found in the art of both these seekers. For Jung, the equal-armed cross that often appears in his works refers to completeness and Self and is often directly related to his visions.³⁰



Group X, No. 1, Altarpiece, No. 1, 1915 (HaK 187)



Detail from Red Book, page 72a. [CGJ]

Here, both images play with color gradations, contain gold, and evoke the spiritual. Af Klint's image belongs to her temple series and is related to her spiritual quest. Jung's image has been linked to colorations in medieval manuscripts, mosaics and stained glass encountered on his study trips, for example to Ravenna. Both were inspired by Goethe's color theory. Af Klint was influenced by Annie Besant and Leadbeater's "Thought Forms" and their "Key to the Meaning of Color" and also to a certain extent by Rudolf Steiner's color

³⁰ The Art of C.G. Jung, p. 137.

theory. af Klint was particularly influenced by Goethe’s “Colour Theory”. In Dornach she devoted almost a year (1921) to studying and practicing it. In fact she did not produce a single “official” painting during that year. In 1922 she came out again, this time in floating colours (“wet-in-wet”). This became her style of painting for the remaining part of her life. Her last painting is dated 1941. Both she and Jung integrated gold into their paintings. For the alchemists, gold integrates all contradictions, opposites, polarities.



Af Klint thematically organized her paintings in series. This is a collection of Hilma af Klint’s twenty-four paintings in “The Swan” series, created at the beginning of WWI 1914-1915. Af Klint had just turned fifty. The series was never exhibited during her lifetime. The Swan Series is one series within the “Painting for the Temple” series. The 24 images of the Swan Series can be considered a spiritual journey, or using Jung's words, part of an individuation process. Right before beginning the Swan Series af Klint had stopped painting for four years to care for her mother who had lost her eyesight. And also, there had been a

discouraging encounter with Rudolf Steiner. Steiner disapproved of mediumship, believing that spiritual truth would be found by looking inward. The meeting was not a success. When she resumed painting she no longer was guided by the medium's hand. We have been told that there is not much written about this series in her notebooks.

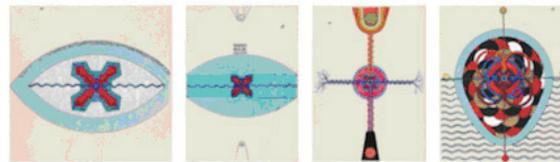
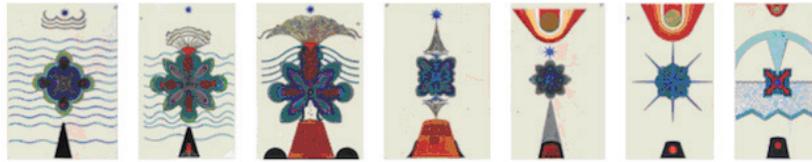
Jung's Mandala Sketches



Jung's Mandala sketches are a sequence of images that establish a relationship. They were sketched at Chateaux-d'Oex during Jung's military service towards the end of WWI in 1917 — a distressful time for him — at age 42, at midlife.³¹ Indeed the phase from 1913 to 1928 was a period of personal turmoil and searching after he split from Freud. This is the period of his “night sea journey”.

³¹ Diane Finiello Zervas, *Intimations of the Self*, p. 179: “...although Jung began to make mandala-like forms in 1915, while working on *The Red Book*, he only began to write about the mandala in 1929 in relationship to the *Secret of the Golden Flower*.”

Jung's Mandala Drawings in the Red Book



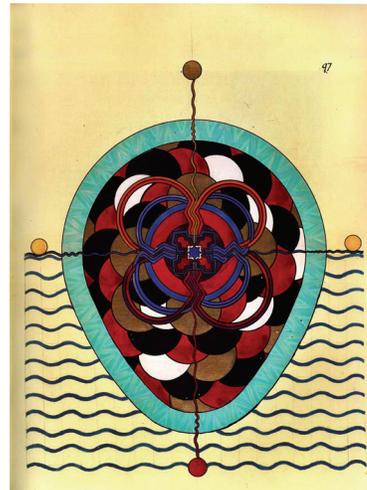
Here, Jung's "precious pearls," meticulously transcribed into the Red Book over a period of 16 years from 1915 to 1930. This period is relevant as this is the prima materia upon which Jung's opus grew.



The Swan, No. 24, 1914-1915; last in series. [HaK]



Detail from The Swan, No. 24. [HaK]



Red Book, page 97; last in sequence. [CGJ]

Af Klint's image is the last in the Swan Series, while Jung's image is the last in his sequence of mandala sketches transcribed into the Red Book. Both are images of totality and may be considered symbols representing the Self. In af

Klint's image, the bodies of the masculine swan (black with yellow feet) and feminine swan (white with blue feet) form a cross and their necks form the symbol of infinity and eternity. Madame Blavatsky does a rich amplification of the swan in *The Secret Doctrine*. In summary, it depicts a triste last swan song for civilization.³² In many mythologies and religions the swan represents the ethereal. In alchemy the swan symbolizes the union of opposites and completion.

At the center, the swan beaks hold a symbol like the Hindu lingam-yoni or an alembic-like object or womb and phallus. In the center of that is a 3-dimensional box; within that a circle; and within that a triangle. This could be a representation of the philosopher's stone that derives from the coming together of the opposites. It too is a symbol of totality.

The egg is a symbol of fertility and holds potentiality for growth. The mythological world egg can contain the whole cosmos. From ARAS ONLINE³³ we know that "the swan is the parent of the cosmic egg that is laid upon the cosmogonic waters". In both images we find "gold". These images lead us directly to alchemy.

³² Helene P. Blavatsky, *The Last Song of the Swan*, in *Collected Writings*, XII, p. 104ff.

³³ "Archetype in Focus: A Monthly ARAS Feature – Swan", in *Aras Online* [online archive]. New York: The Archive for Research in Archetypal Symbolism; available from www.aras.org; accessed 5 March 2019.

4. Alchemy



Sketch from Notebook HaK 1176, 1908



The Secret of the Golden Flower, 1928. 1st Edition

Hilma af Klint's interest in alchemy came through Rosicrucianism and Theosophy. As of 1908, age 46, she was a secret member of a Rosicrucian society and speaks of "Alchemy of the Rosicrucian's" (see HaK 555). Af Klint mixes Rosicrucianism and Theosophy in the image above. We find the rose and cross (Rosi-crucian) and also the uroboros which is part of the seal of the Theosophical Society. Rosicrucianism connects with European medieval traditions. Both Theosophy and Rosicrucianism attempt to create a unified moral and metaphysical world view. Theosophy, founded in New York in 1875 by Madame Blavatsky moved rapidly around the world spreading mystical, philosophical, and religious movements.

Jung had been interested in alchemical texts and their psychological interpretation as early as 1910.³⁴ It was in 1928, when Richard Wilhelm sent Jung "The Secret of the Golden Flower"³⁵ to comment on from a psychological perspective, that Jung stopped working on the Red Book and his interest turned

³⁴ Thomas Fischer, "The Alchemical Rare Book Collection of C.G. Jung," pp. 169-180.

³⁵ Richard Wilhelm, *The Secret of the Golden Flower: A Chinese Book of Life*. (with a European Commentary by C.G. Jung; Eleven Plates and four text Illustrations) (London: Kegan Paul, Trench Trubner & Co., Ltd., 1931).

towards alchemy. What was it that attracted Jung so strongly to “The Secret of the Golden Flower”? “The Secret of the Golden Flower” may have contributed to Jung's understanding of what he had unconsciously lived through during his Black and Red Book years³⁶ and brought into his writing and drawings. We can imagine that he found a curious connection between his own experiences and knowledge of psychology and that of alchemy.³⁷

Now, we take some leaps supported by Marie-Louise von Franz’s “Number and Time”³⁸ and Alain Negre’s Book “The Archetype of the Number and Its reflections in contemporary Cosmology”.³⁹ “The Secret of the Golden Flower” is an East Asian Taoist text from the 8th century. It speaks of the transformation of psychic energy, and thus has also been called an Eastern “Alchemical Treatise”. Please stay with us as we loop to four images in “The Secret of the Golden Flower” that describe the process of meditation and enlightenment according to Taoist understanding. We will return to Jung and af Klint.

36 Elie Humbert, C.G. Jung: The Fundamentals of Theory and Practice (Wilmette Illinois: Chiron Publications, 1983/1996) p. 36; Garry J. Sparks, Valley of Diamonds: Adventures in Number and Time with Marie-Louise von Franz (Toronto: Inner City Books, 2010), p. 74.

37 John Nuttall, “The *Rosarium Philosophorum* as a universal relational psychology: Jung and object relations,” in *Journal*, Volume 6, 2000, issue 1.
<https://www.tandfonline.com/doi/abs/10.1080/135333300362873>(accessed April 2, 2019).

38 Marie-Louise von Franz, *Number and Time: Reflections Leading Towards a Unification of Psychology and Physics* (London: Rider & Company, 1974).

39 Alain Negre, *The Archetype of the Number and its Reflections in Contemporary Cosmology* (North Carolina: Chiron Publications, 2018).

The Secret of the Golden Flower Asian Taoist and (Eastern) Alchemical Text (4 images)



Gathering the Light

Origins of a new being
in the place of power.
Unitary figure in the
belly of the man

Separation of the Spirit
Body for Independent
Existence

The center in the midst of
the conditions
which leads to the
unity of the golden flower
=> Enlightenment.

The process of meditation here is called “Turning around the light” or turning one's awareness inward, shedding light on one's inner world, looking in, or “in-sight”. These four stages on the path to enlightenment as described in “The Secret of the Golden Flower” are: 1) Gathering the light; 2) A new being in the belly of the man; 3) Separation of spirit from the body; and 4) Enlightenment called the golden flower. In this last image there are 5 emanations arising from the meditator. Five is the quintessence or the essence of a thing in its purest and most concentrated form.



Now we shift to the western alchemical text the *Rosarium Philosophorum*⁴⁰. In the exhibit, at the museum, you will find two versions of Jung’s *Rosarium Philosophorum*. In their medieval symbolic language, the pictures express what the alchemists thought was going on in the material they were working with. The text and images in the *Rosarium* also reflect a spiritual quest and journey. In the Frankfurt version from 1550, the alchemical work is presented in a sequence of 20 woodcuts.

Rosarium Philosophorum 1550, Frankfurt



40 *Rosarium Philosophorum*, Frankfurt 1550.

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Here is a look at just 4 images from this Rosarium sequence. We see the 1st, 2nd, 7th and 10th woodcuts called *Fons Mercurialis*, *Coincidentia Oppositorum*, *Animae extraction* (soul extraction), and *Hermaphrodite*.

(Western) Alchemical Text Rosarium Philosophorum, 1550, Frankfurt



Rosarium Woodcut 1
Fons Mercurialis

April 2019



Rosarium Woodcut 2
Coincidentia Oppositorum

Art & Psyche Conference Santa Barbara



Rosarium Woodcut 7
Animae extraction

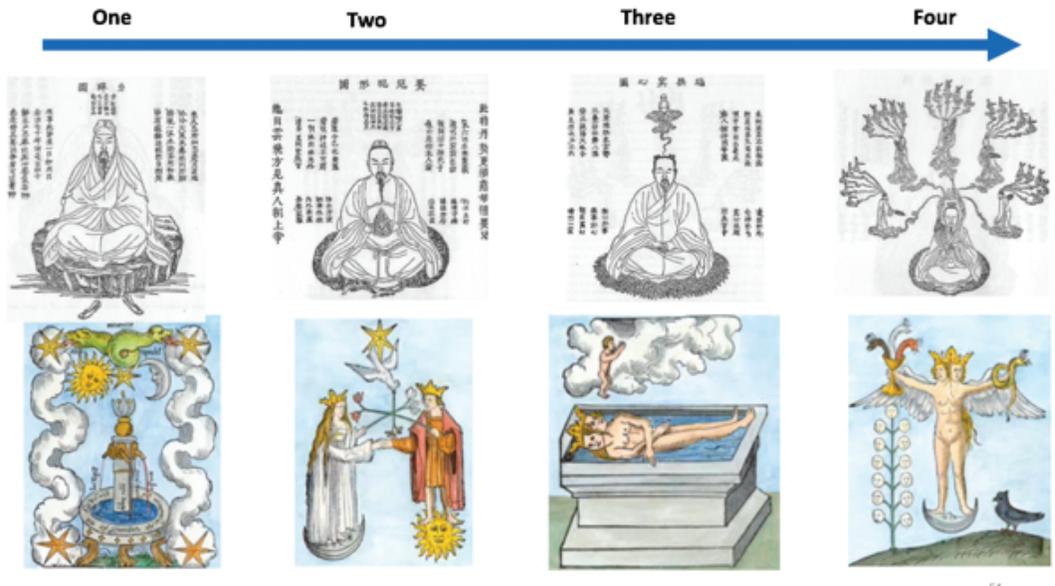
Bettina Kaufmann / Kathrin Schaeppi



Rosarium Woodcut 10
Hermaphrodite

50

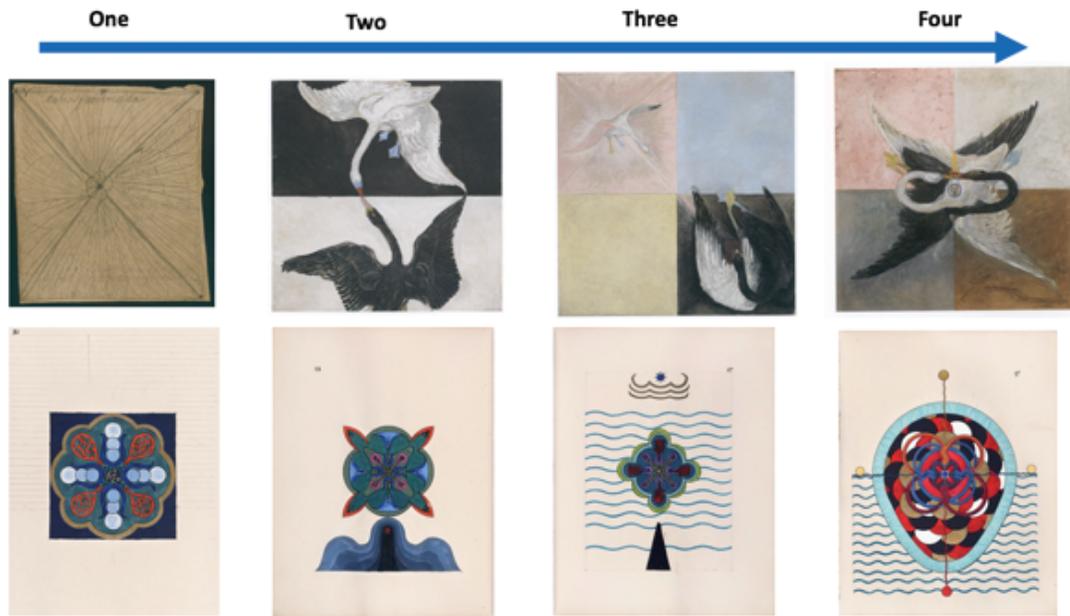
Here we bring the four images from the Eastern and Western Alchemical texts together. In Western alchemy, Maria's axiom states: *“One becomes two, two becomes three, and out of the third comes the one as the fourth.”*



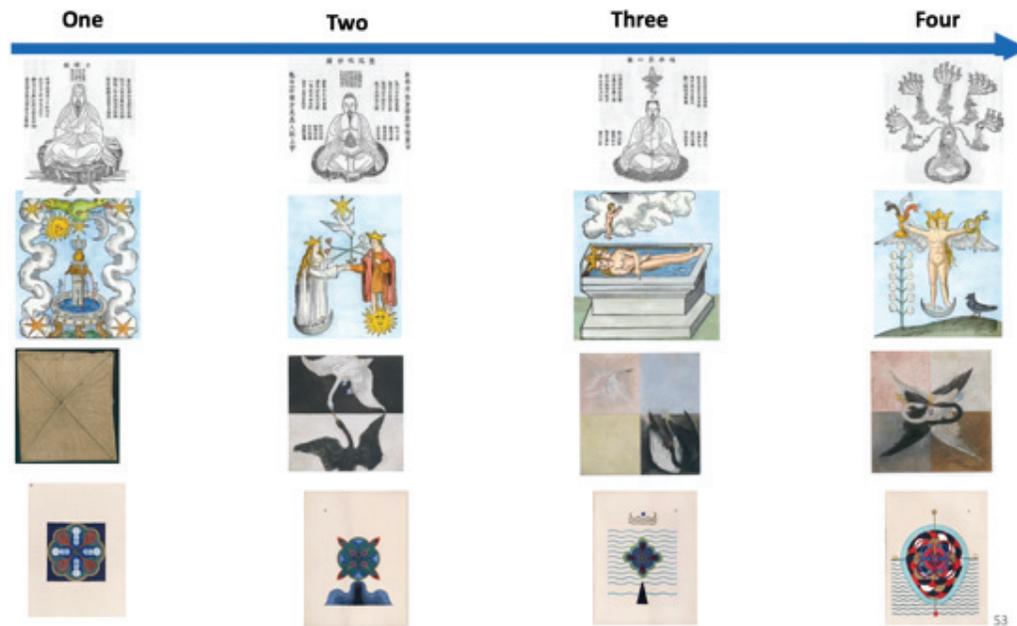
51

“One becomes two, two becomes three, and out of the third comes the one as the fourth.”

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These are the first, fourth and last in the Swan Series and the first, fourth, seventh, and last Mandala sketches.



We propose that the glue that connects these many images is NUMBER as the most primitive archetype of order. The numbers 1, 2, 3, 4 in the process of uniting and differentiation lie at the core of the human psychic process of gaining awareness and becoming conscious. Jung called number the “most primitive element of order in the human mind.” It is Jung’s idea of how the nature of psychological transformation⁴¹ originates from an archetypal core of instinct and image.

In mathematics, one is the stage of non-differentiation; two is polarity of the opposites; three is movement towards resolution; and four represents stability. In Jung’s interpretation for psychology: one is unconscious wholeness; two is conflict of the opposites of conscious and unconscious; three is the psychic function that arises from the tension between consciousness and the unconscious and supports their union and psychological growth; and four is a transformed

⁴¹ Gary J. Sparks, Valley of Diamonds, p. 74.

state of consciousness, relatively whole and at peace. Or in other words, four is wholeness on a new level as in the movement of a spiral.

	One	Two	Three	Four
Alchemy Maria's Axiom	<i>"One becomes two,</i>	<i>two becomes three,</i>	<i>and out of the third comes the one</i>	<i>as the fourth."</i>
Mathematics	stage of non-differentiation	polarity of opposition	movement towards resolution	stability
Jung's adaptation for Psychology	<u>unconscious</u> wholeness	conflict of opposites of <u>conscious & unconscious</u>	psychic function that arises from the tension between <u>consciousness and the unconscious</u> and supports their union. The transcendent function, "reconciling function", "psychological growth".	transformed state of <u>consciousness</u> , relatively whole and at peace

(K. Schaeppi April 2019)

From another perspective, the symbolic representation of the archetype of becoming conscious reproduced as number and image is shown as 'one' representing unconscious wholeness; 'two' the meeting of the opposites or

Coincidentia Oppositorum; ‘three’ the ascent of the soul or *Animae extraction*; and ‘four’ stands for totality on a new level or the *Rebis* / Hermaphrodite.

One: Unconscious Wholeness



Automatic Writing

April 2019



Rosarium Woodcut 1
The Fountain

Art & Psyche Conference Santa Barbara Bettina Kaufmann / Kathrin Schaeppi

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Red Book, page 80

Two: Meeting of Opposites (Conscious & Unconscious)



Swan Series 1

April 2019



Rosarium Woodcut 2
Coincidentia Oppositorum

Art & Psyche Conference Santa Barbara Bettina Kaufmann / Kathrin Schaeppi

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Red Book, page 83

Three: Transcendent Function



Swan Series 4

April 2019



Rosarium Woodcut 7
Anima extraction / Ascent of the Soul

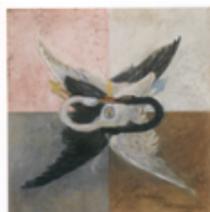
Art & Psyche Conference Santa Barbara Bettina Kaufmann / Kathrin Schaeppi

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Red Book, page 87

Four: Transformed State of Consciousness



Swan Series 24

April 2019



Woodcut 10
Rebis / Hermaphrodite

Art & Psyche Conference Santa Barbara Bettina Kaufmann / Kathrin Schaeppi

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Red Book, page 97

Summary

We are aware that there are many further parallels that can be made. In the scope of this presentation we have chosen the four themes: inspiration, cosmology, spirits and occult phenomena, and alchemy with the hope that the presentation may initiate a dialogue between these two unique pioneers and exquisite artists.

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