

THE GAY SCIENCE AND THE ROSARIUM PHILOSOPHORUM

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Abstract: This article will continue the work presented in a previous one (Gildersleeve, 2015) by combining Heidegger's work on Nietzsche's *The Gay Science* and *Thus Spoke Zarathustra* with Jung's work on the *Rosarium Philosophorum*. The overall purpose is to illustrate the further congruency between Heidegger and Jung's work. Specifically, the article will focus on providing an ontological explanation of Jung's interpretation of the *Rosarium Philosophorum* with the use of Heidegger's writing on Nietzsche.

Keywords: Heidegger, Nietzsche, Jung, alchemy, ontological interpretation

INTRODUCTION

In *The Psychology of the Transference*, Jung wrote a psychological commentary on the alchemical text, the *Rosarium Philosophorum*. Jan Wiener says "It became his model for thinking about the process of individuation, including a visual amplification of transference and the unfolding of an unconscious relationship between the patient and the analyst" (Wiener, 2009, p.81). The *Rosarium Philosophorum* was composed by alchemists to represent the production of the philosopher's stone and Jung argued this process could also symbolize the aims of Jungian psychoanalysis which is to achieve personality development by discovering the Self through individuation. The *Rosarium Philosophorum* displays images of an incestuous love story between a King and Queen, starting in a circular basin which contains water where the creation of the philosopher's stone occurs.

THE MERCURIAL FOUNTAIN

The first woodcut of the *Rosarium Philosophorum* is called the Mercurial Fountain (Jung, 1966, p.205). The ontology of it can be described with the use of Heidegger's interpretation of Nietzsche's *The Gay Science*: the "doctrine contains an assertion concerning beings as

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a whole” (Heidegger, 1984, p.5); it is introduced in the discussion of Nietzsche’s aphorism named “The greatest burden”:

What would happen if one day or night a demon were to steal upon you in your loneliest loneliness and say to you, "You will have to live this life - as you are living it now and have lived it in the past---once again and countless times more; and there will be nothing new to it, but every pain and every pleasure, every thought and sigh, and everything unutterably petty or grand in your life will have to come back to you, all in the same sequence and order - even this spider, and that moonlight between the trees, even this moment and I myself. The eternal hourglass of existence turning over and over - and you with it, speck of dust!" Would you not cast yourself down, gnash your teeth, and curse the demon who said these things? Or have you ever experienced a tremendous moment when you would reply to him, "You are a god; never have I heard anything more godly!" If that thought ever came to prevail in you, it would transform you, such as you are, and perhaps it would mangle you. The question posed to each thing you do, "Do you will this once more and countless times more?" would weigh upon your actions as the greatest burden! Or how beneficent would you have to become toward yourself and toward life to *demand nothing* more than this eternal sanction and seal? (Heidegger, p.19).

This aphorism will be used as a reference to elucidate *The Gay Science*. The importance of this work to understand the first woodcut is evident when Heidegger explains that Nietzsche names *The Gay Science* to signify the “stance adopted, and the will directed, toward essential knowing” (Ibid, p.20). This definition can be seen to be represented in the first woodcut which similarly says “The highest tincture of the Art is made through us” (Jung, p.203). Both the woodcut and *The Gay Science* aims at achieving a final goal from the process to be undertaken.

Heidegger notes the German word for science is ‘Wissenschaft’, which sounds like that for passion, ‘Leidenschaft’. He argues *The Gay Science* could be understood as “the passion of a well-grounded mastery over the things that *confront* us and over our own way of *responding to* what confronts us”; it achieves a “cheerfulness that comes of certain superiority, a cheerfulness that is not dashed by even the hardest and most terrifying matters” (Heidegger, pp.20; 21). Likewise, Jung says the first woodcut shows the alchemists aim to master the elements presented in the picture which are “separate and hostile to one another and must therefore be united in the circle” (Jung, p.204). As a result, this unification into a circle can now be understood as being achieved through the passion of mastery over even the most terrifying elements to achieve cheerfulness from their harmony and

unity in a circle. It is also important to recognize the circular movement of the fluid substance in the fountain which “perpetually replenishes itself by means of a spring bubbling up in its centre” (Ibid, p.210). One obvious relationship to this circular meaning of the fountain and perpetual replenishment is found in Nietzsche’s aphorism when he states a circular recurrence of life “You will have to live this life - as you are living it now and have lived it in the past - once again and countless times more” (Heidegger, p.20).

By the end of this article, *The Gay Science* will be demonstrated to be represented throughout the 10 woodcuts of the *Rosarium Philosophorum* which Jung argues depicts personality development and individuation. The reader will be able to interpret individuation and personality development through the meaning of *The Gay Science*. In addition, Wiener says the first woodcut can also be understood as “a symbolic representation of the theory and practice of analysis and, metaphorically, the beginning of an analysis” (Wiener, p.82). Consequently, the ten woodcuts of the *Rosarium Philosophorum* can not only be understood to represent psychoanalysis but it may also be understood to symbolize the idea of *The Gay Science* that is represented further in the subsequent woodcuts.

KING AND QUEEN

Jung says the ‘coniunctio’ - which means the union of antagonistic opposites - is first displayed in the second woodcut. The ‘coniunctio’ is represented in the second woodcut as a King and Queen approach one another for the purpose of interaction (Jung, p.213). The ontology of the second woodcut can be described by explaining Heidegger’s interpretation of Nietzsche’s aphorism “the greatest burden”:

A burden exerts a downward pull, compelling us constantly to hold ourselves erect; but it also embodies the danger that we will fall down, and stay down. In this way the burden is an obstacle that demands constant "hurdling", constant surmounting (Heidegger, p.22).

The ‘coniunctio’ may also be understood as a burden and the downward pull is signified in the woodcut by the dove with the flower descending from above. Jung says the ‘coniunctio’ represents the union of opposites and this coincides with Heidegger’s definition of a burden as standing up and falling down oppose each other.

Heidegger says Nietzsche argues humans need a burden as burdens allow humans to descry what they are in their ascendancy over burdens.

Nietzsche says the experience of the necessity of the "greatest burden" has "allowed us to live" (Heidegger, p.23). This can also be understood to explain the aims of psychotherapy which gives the patients an opportunity to withdraw projections (their burden), to integrate their personality to a higher level.

Furthermore, the experience of the greatest burden does not occur to "any arbitrary human being in his or her most arbitrary everydayness, that is to say, in the midst of the hubbub that enables us to forget ourselves" (Ibid, p.24). The greatest burden comes in a human being's "loneliest loneliness" which does not mean when the human hides from others beings. Heidegger says the loneliest loneliness occurs when a human being is "altogether himself, standing in the most essential relationships of his historical existence in the midst of beings as a whole" (Ibid). In the loneliest loneliness, the human does not isolate itself from its existence with other beings. The loneliest loneliness is "that kind of individuation which we must grasp as *authentic appropriation*, in which the human self comes into its own" (Ibid) as the human is distinguished by its uniqueness from its relationship with other beings. This is also reflected in Jung's commentary on the second woodcut when he says, once projections are withdrawn through psychotherapy the "field of consciousness is rounded into a circle" (Jung, p.219) when a human being is "altogether himself, standing in the most essential relationships of his historical existence in the midst of beings as a whole" (Heidegger, p.24).

Heidegger also explains the 'greatest burden' is a burden because it is the heaviest thought to be thought, because it is not an isolated thought which ignores other beings. The burden is heavy because this thought takes into consideration beings as a whole; it is also "the hardest to bear with respect to the thinking itself, and thus is the most difficult thought" (Ibid, p.25). The greatest burden is the most difficult thought because it is a "closely guarded secret" and is the dark "(sinister) side" (Jung, p.211) of the personality and involves the ominous and difficult task of confronting the unconscious.

THE NAKED TRUTH

The third woodcut shows the conventional clothes of the King and Queen are removed and they meet in candid openness (Jung, p.237). Wiener says "the king and the queen (patient and analyst) are undressed, seen without their respective personas" (Wiener, p.84). This third woodcut can be described by explaining Heidegger's

interpretation of Nietzsche's aphorism "*Incipit tragoedia*" that follows immediately the "greatest burden" aphorism. *The Gay Science* consists of the greatest burden which is a heavy and difficult thought to think. In addition, when the greatest burden is thought, the tragedy begins. For Heidegger, the tragedy of existence is understood and begins when the burden of *The Gay Science* is thought. He says the scarce, the uncommon and only those who have ears for soundless revolutions will recognize the "*Incipit tragoedia*." It is also important to recognize that Nietzsche says the tragic belongs to the aesthetic field. For him "Art is "*the metaphysical activity*" of "life"; it defines the way in which beings as a whole are". Heidegger says the highest art is the tragic and tragedy is the metaphysical core of beings. Furthermore, terror results from tragedy, but this terror does not produce fear or dodging terror by escaping to resignation. Instead of fleeing the terror of tragedy, to think the "greatest burden" is to affirm and say "yes" to the terrifying "in its unalterable affiliation with the beautiful" (Heidegger, p.29). It becomes clear that to achieve the beauty of art one must also affiliate with tragedy. The reference to art and its affirmation with tragedy is also clear in the alchemists writing:

He who would be initiated into this art and secret wisdom must put away the vice of arrogance, must be devout, righteous, deepwitted, humane towards his fellows, of a cheerful countenance and a happy disposition, and respectful withal" (Jung, p.235).

The characteristics of a 'Gay Science' are also evident in this quote with the adjectives, cheerful and happy used to describe the art of alchemy. Therefore the removal of the conventional clothes by the King and Queen which Jung says can be psychologically interpreted as a confrontation with reality "with no false veils or adornments of any kind" (Ibid, p.238) can also be understood as the acknowledgment that

Greatness and great heights subsist together with the depths and with what is terrifying; the more originally the one is willed, the more surely the other will be attained and "Frightfulness is proper to greatness: let us not be deceived"(Heidegger, p.29).

As a result, the tragedy begins as the shadow is revealed and when a human affirms its opposition from the ego, which Nietzsche would call the "heroic" (Ibid). Nietzsche defines a hero as "Going out to meet one's supreme suffering and supreme hope alike". To be a hero is to become "master over his misfortune and good fortune as well" and

"The *heroic* spirits are those who in the midst of tragic horror say to themselves, "Yes": they are hard enough to feel suffering as *pleasure*" (Ibid). The naked truth marks the hero going out to meet their shadow and their hope of integrating it with the ego.

Consequently, the naked truth, like *The Gay Science*, which teaches the greatest burden and the beginning of tragedy, is "the highest formula of affirmation that can ever be achieved". The tragic spirit comes into being with the "*Incipit tragoedia*," but when the tragedy of the thought of the greatest burden is affirmed, Nietzsche also includes, "INCIPIIT ZARATHUSTRA" (Ibid, p.30). Zarathustra is the first and correct thinker of *The Gay Science* and can also be thought as one who confronts the naked truth represented in the third woodcut. Nietzsche poetically creates Zarathustra in *Thus Spoke Zarathustra*, in the year following the publication of *The Gay Science*. Consequently, the concluding aphorisms of the latter (The greatest burden and *Incipit tragoedia*) are linked to and are the beginning of *Thus Spoke Zarathustra*.

IMMERSION IN THE BATH

The pair holding onto two roses with both hands in this woodcut (Jung, p.241) can be understood to signalize the affirmation of the 'burden' and 'tragedy'. Unlike the first three woodcuts which used Nietzsche's book *The Gay Science* to provide an ontological interpretation, this woodcut will be explained with Heidegger's interpretation of *Thus Spoke Zarathustra*: Nietzsche poetically creates Zarathustra to display a thinker who is different to humanity hitherto. He is different as a heroic thinker, which means Zarathustra affirms the greatest burden and the tragedy it brings. Nietzsche makes the tragedy of the burden of *The Gay Science* understandable through the story of Zarathustra; likewise, through it, the individuation can now be further understood.

Heidegger says the creation of Zarathustra by Nietzsche occurs so human beings can come to exist who will not be crushed by thinking the tragedy of the "greatest burden". Zarathustra can also be understood to allow the prior human to transcend itself and to be "transformed into the overman" - an "above and beyond" (Heidegger, pp.32, 33) humanity hitherto who shows that prior humanity was only preliminary. Nietzsche calls the human to be overcome, the "last man", and Heidegger says the last man is the human of mediocre joy in contrast to the human who thinks *The Gay Science*. The last man should also be understood to be overcome in the *Rosarium* through the

unification of the King and Queen (Conscious/Unconscious). The last man projects his shadow and therefore does not affirm *The Gay Science* and consequently "In the sphere of the last man each thing gets a little bit smaller every day" (Ibid, p.33). Nietzsche's overman recognizes the unconscious in the last man and overcomes him; he ascends beyond the last man, highlighting the last man as the man of olden days.

The last man is mentioned as the most contemptible human at the beginning of *Thus Spoke Zarathustra*, as Zarathustra is at the start of his journey where "he is to become the one who he is" (Ibid, p.34). As a result, Zarathustra begins his journey to overcome the last man by affirming tragedy and burden of *The Gay Science* and by "'becoming beneficent toward life," that is, affirming life in its extreme anguish and in its most rollicking joy" (Ibid). Consequently, the immersion in the bath can also be understood to represent confronting and immersing oneself with the last man through a descent into the unconscious soil that is still rich for the supreme hope of enlarging one's personality. This is in contrast to avoiding an immersion in the unconscious through the projection of the shadow as the last man's personality "gets a little bit smaller every day" (Ibid, p.33).

THE CONJUNCTION

In the fifth woodcut, Jung says the liquid substance in the basin "has closed over the king and queen, and they have gone back to the chaotic beginnings, the massa confuse" (Jung, p.246). This woodcut can now be described by explaining Heidegger's interpretation of the section "On the Vision and the Riddle" in Nietzsche's *Thus spoke Zarathustra*. Heidegger explains Zarathustra encounters a particular riddle when he affirms *The Gay Science* to become who he is and overcome the last man. The vision of the riddle only becomes visible "in our loneliest loneliness" when the tragic burden of *The Gay Science* thought. To understand the riddle is to 'leap' to a "journey into the open region of what in general is concealed, into that untraveled and uncharted region which is the unconcealment (*aletheia*) of what is most concealed" and "riddling ventures the truth of being as a whole" (Heidegger, p.37).

Heidegger says the vision of the riddle can be understood by paying attention to a section where Zarathustra describes the riddle on a ship, on an expedition to vast "unexplored" oceans, which is equivalent to Jung saying the conjunction symbolizes the unexplored massa confuse. Zarathustra tells the riddle to the crew and not the passengers; he does

not tell the crew as soon as he boards ship but waits for two days before speaking of the riddle, which also highlights the connection with the *Rosarium*, which does not present the conjunction until the fifth woodcut. Zarathustra cannot speak about the riddle until the ship has reached open seas and once he has determined if the crew is capable of listening. Similarly, the conjunction can only occur once the stages in the first four woodcuts have been achieved. Heidegger explains that Zarathustra elucidates the riddle by telling of "his ascent upon a mountain path at twilight" (Ibid, p.39). The sea and mountain heights are two essential imageries to take note of from Zarathustra's speech. The equivalent meaning found in the conjunction is the liquid closing over the King and Queen like the sea and this creates a massa confuse as new heights are climbed on the mountain of the unconscious.

The climb of the unconscious is confusing because Zarathustra must repetitively overcome the "spirit of gravity" (Ibid, p.40). His ego, which is not yet strong enough for the climb up the mountain, is constantly pushed downward by the "spirit of gravity", as he "carries his "archenemy" into the heights with him, that spirit is no more than a dwarf". As Zarathustra climbs the mountain, the depths of the mountain increase and the abyss of the burden and tragedy of confronting the unconscious in *The Gay Science* becomes a confusing abyss through the climb. This imagery is essential to understand *The Gay Science* as the "Depths belong to heights". It can also mean that the depth of the unconscious belong to the heights of an expanded consciousness. This is supported when Heidegger highlights a specific aspect of *The Gay Science* "Whence come the highest mountains? I once asked. Then I learned that they come out of the sea. The testimony is inscribed in their stone, and in the walls of their summits. From unfathomable depths, the highest must rise to its height" (Ibid).

The vision and the riddle when confronting the confusion of the unconscious can be further understood by noting that Heidegger says "In any ascent there are always way-stations where one may estimate the way up and the way down against one another" (Ibid). The riddle to understand the unconscious deals precisely with estimating the way up and the way down against one another. To climb is to affirm *The Gay Science* and unite with the unconscious, to descend is to deny *The Gay Science*, to affirm the last man and to project inferior aspects of the personality onto others.

Therefore, as Zarathustra confronts the abyss of the burden and tragedy of unconscious during *The Gay Science*, “he rises to the heights and surpasses the dwarf”. As the riddle of the conjunction comes into view on the climb at a gateway, Zarathustra says “Then something happened that made me lighter: the dwarf, being curious, sprang from my shoulder. He squatted on a rock in front of me. But at the very place, we stopped there was a gateway” (Ibid).

Zarathustra now talks about the gateway (the conjunction). Heidegger says the description of the gateway symbolizes the riddle of the climb being encountered by Zarathustra and the dwarf. Zarathustra explains that at the gateway “two long avenues meet. One leads forward, the other leads back” (Ibid, p.41). Directly above the gateway is engraved with the "Moment." This Moment can be thought to represent change within psychotherapy as the avenue that leads back symbolizes the past where the unconscious was projected compared to the avenue leading forward which symbolizes the future where the unconscious is integrated into the personality.

Heidegger explains that this vision of the gateway is a glimpsing of the riddle itself, not of its solution (the integration of the unconscious has not occurred yet). “When the "image" becomes visible and is described, the riddle draws into sight for the first time. The riddle is what our riddling must aim at. Riddling commences by questioning” (Ibid). Thus Zarathustra aims some interrogations to the dwarf regarding the gateway and its paths. Likewise, psychotherapy requires questions to be solved to heal the patient of the ‘problem’ or ‘riddle’ they are encountering. Zarathustra asks

If anyone were to strike out on one of these avenues, and continue on and on, what would happen? "Do you believe, dwarf, that these ways contradict one another eternally? - that is to say, do the paths run away from one another eternally, are they contrary to one another?" The dwarf replies with a disdainful mutter "Everything straight deceives All truth is curved; time itself is a circle" (Heidegger, p.42).

Heidegger notes the dwarf does not think the riddle is hardly worth talking about and guesses the answer to the riddle without actually understanding the answer. Zarathustra responds to the dwarf “You don't make things too easy for yourself” (Ibid). The dwarf's lack of understanding of the answer to the riddle causes Zarathustra to respond "wrathfully" rather than celebrate. Consequently, Zarathustra says the dwarf has not understood the riddle and therefore the answer is not

adequate as the dwarf made the answer too easy. Therefore, it becomes clear from this riddle that the thought of *The Gay Science* is not achieved if one merely imagines the solution. Although the conjunction has taken place and answers to questions are being given in psychotherapy, the unification of the unconscious and conscious does not complete itself at this stage of the woodcuts or Zarathustra's journey.

With his dissatisfaction with the first answer, Zarathustra instantly directs a second question to the dwarf. However the dwarf fails to answer this second question as this question is asked in a much more difficult way. The difficulty with the question occurs because specific thoughts of *The Gay Science* are required and the dwarf cannot achieve these thoughts because his thinking does not affirm *The Gay Science*. This opens the way to the final five woodcuts which can be understood to represent Zarathustra's preparation to be in a position to solve the riddle (unifying conscious/unconscious) at the gateway of the Moment.

DEATH

The caption to the sixth woodcut of the *Rosarium Philosophorum* says "here king and queen are lying dead / in great distress the soul is sped" (Jung, p.256). Jung notes the death theme of this woodcut by highlighting that the fountain basin now forms a coffin for the King and Queen. The death here depicted will now be related to Zarathustra's explanation of the vision of the riddle and the dwarf to continue an ontological interpretation of the *Rosarium*. In the explanation of woodcut five, Zarathustra became angry at the dwarf who tried and failed to solve a riddle at the gateway of the Moment. Zarathustra said to the dwarf that he had made the riddle too easy for himself as he did not think the burden and tragedy of *The Gay Science*. In anger, Zarathustra directed another question to the dwarf which the dwarf failed to answer (a stillness and silence of death) as the question was too superior to the dwarf's thinking. The dwarf could not answer the question as he does not think the burden and tragedy of *The Gay Science* and therefore stands outside of the Moment of the gateway to the answer to the riddle. The question of Zarathustra "requires that one adopt a stance of his own within the "Moment" itself" and "When that requirement appears, the dwarf vanishes. Indeed, he vanishes on account of an event that in itself is sinister and foreboding" (Heidegger, p.44). The riddle is difficult for the dwarf to think therefore there is no

place left for the dwarf at the gateway (which is symbolic of death) since he does not think the burden and tragedy of *The Gay Science*.

In the moment consisting of silence and stillness as the dwarf vanishes, Zarathustra says "I saw a young shepherd, writhing, choking in spasms, his face distorted: a thick black snake hung out of his mouth". The snake had bitten the shepherd and was not letting go as Zarathustra remembers he tried to pull the snake away from the shepherd. As the futility of trying to pull the snake away from the shepherd became evident, Zarathustra said "Then the cry rose out of me, 'Bite! You must bite! Bite off the head! Bite!'" (Ibid).

This image of a snake biting a shepherd can now be understood in light of the death woodcut. Jung says the death woodcut represents the corruption of one is the genesis of the other. Likewise, the disappearance of the dwarf is the genesis of the snake vision and Zarathustra does not see the dwarf anymore as the dwarf has become part of him in the same way the King and Queen are now joined. The disappearance of the dwarf can be understood as "an interim stage to be followed by a new life" (Jung, p.256) as Zarathustra now has a clearer view of the riddle with the vision of the snake in the shepherd's mouth and the disappearance of the dwarf.

As the vision of the riddle becomes clear, Heidegger says

Questioning, riddling, and thinking, as they approach ever nearer the import of the riddle, themselves become more riddlesome, loom ever more gigantic, towering over the one who is doing the questioning" (Heidegger, p.44).

Consequently, the sixth woodcut can be understood to also represent questioning, riddling, thinking, which involves the death of the dwarf ego as Zarathustra searches for an answer to the riddle as the vision of the snake biting the shepherd comes into view. This discussion will be returned to and continued in the last woodcut as Zarathustra overcomes the dwarf ego through the unification of consciousness with the unconscious, which will allow the ontological interpretation of the *Rosarium* to be concluded.

The ontology of the death woodcut can also be understood with the section titled "The Convalescent." In this section Nietzsche says Zarathustra has returned to the aloneness of his cave in the mountains to recover after his sea expedition and this conjures similar meanings to the hermaphrodite lying in distress in woodcut six. However Zarathustra is not completely alone; he has two animals (an eagle and a serpent) assisting him in his recovery from the vision of the riddle on

his sea journey. When Zarathustra is in solitude in his cave with his animals he thinks about the greatest burden and tragedy of *The Gay Science* which the dwarf was not capable of achieving at the gateway of the riddle. Heidegger explains that to think the 'greatest burden' and the 'tragedy' also involves experiencing the loneliest loneliness represented by Zarathustra's cave.

Zarathustra's animals are chosen purposefully as an image of the meaning of *The Gay Science*. These animals are not pets and "are alien to all that is domestic and usual, all that is "familiar"" (Heidegger, p.47). They appear when Zarathustra confronts a riddle which involves experiencing unfamiliar aspects of his life in his loneliest loneliness - a "closely guarded secret" (Jung, p.211). To think the 'greatest burden' and 'tragedy' in the loneliest loneliness does not mean to hide from life in isolation (which will be important for woodcut eight). Heidegger says when the greatest burden and tragedy of *The Gay Science* are thought in the loneliest loneliness, "the most hair-raising and hazardous things are loosed upon us and on our task, and these cannot be deflected onto other things or other people. They must penetrate us through and through" (Heidegger, p.47). Hence the penetration of the unconscious has caused a lesion to Zarathustra's ego which causes him to seek recovery in his cave with his animals. As a result, Zarathustra's convalescence can be understood as part of the process of individuation and personality development as the dwarf ego dies from the union with the solution to the riddle (the unconscious).

THE ASCENT OF THE SOUL

Jung says the seventh woodcut shows one soul from the decaying hermaphrodite of the King and Queen rising to heaven. The image of one soul rising to heaven signifies the metamorphosis of the King and Queen although "it is not yet fully developed and is still a "conception" only" (Jung, p.265). This woodcut can now be further understood in terms of Zarathustra's journey; he currently exists in solitude in his cave with his animals as he thinks about the 'greatest burden' and 'tragedy'. Zarathustra's animals give him the force "to remain true to oneself in their proximity" (Heidegger, p.48). As Zarathustra endures his loneliest loneliness in his cave "he hears the piercing cry of a bird. He looks inquiringly into the sky. "And behold! An eagle soared through the air in vast circles, and a serpent hung suspended from him, not as his prey but as though she was his friend: for she had coiled about his neck"" (Ibid, p.214). The vision of an eagle and serpent

soaring high in the sky reflects the ascent of the soul from the decaying hermaphrodite of the King and Queen (Zarathustra) rising to heaven.

Zarathustra's eagle soars in vast circles high in the air with the serpent hanging suspended from the eagle, curled around his throat. As the eagle circles in its flight, it simultaneously rises skyward and holds itself there in the heights. Zarathustra's eagle represents the proudest animal, which lives always in the heights, and lives for the heights. Alternatively, the serpent represents the most astute animal which suggests its mastery of knowledge. The "idea of unity which has still to become a concrete fact and is at present only a potentiality" (Jung, p.265) of the conscious and unconscious occurs as Zarathustra's serpent thinking overcomes and soars above the dwarf like an eagle as the idea of the solution to the riddle is discovered.

Heidegger explains Zarathustra's two animals belong together and they are out on a search to "seek someone of their own kind, one who matches their standards, someone who can hold out with them in loneliness" (Heidegger, p.214), from the thought of the greatest burden and the tragedy of *The Gay Science*. Zarathustra's animals are searching to find if he can think the 'greatest burden' and the 'tragedy'. Zarathustra's animals "want to know whether he is becoming the one he is, whether in his Becoming he finds his Being" (Ibid). The animals represent an aim of Jungian psychotherapy which attempts to find an understanding of the unconscious which allows the unconscious to be integrated with the ego which can progressively enlarge consciousness. The Becoming of the invasion of the unconscious allows Zarathustra an elevated perspective and widened consciousness to find his Being.

During the convalescence of Zarathustra's solitude "he leaps from his bed and cries out like a madman, gesturing frantically, "as though someone were still lying in his bed and refused to get up."" (Ibid, p.50). Zarathustra is angry and rages to wake up what is lying in his bed and to ensure it will stay alert in the future. He is trying to wake up his thinking to the "upper powers" (Jung, p.270) of *The Gay Science* which "although it lies with him, still remains a stranger to Zarathustra" (Heidegger, p.50). Zarathustra has not yet thought the greatest burden or the tragedy of *The Gay Science* and therefore he has not overcome the thinking of the dwarf. Zarathustra is trying to wake up his thinking to *The Gay Science* through the ascent of the soul, which "unites himself with the "upper powers"" (Jung, p.270) to solve the riddle at the gateway.

Heidegger says the thought of *The Gay Science* “lies beside him in bed, has not yet become one with him, is not yet incorporated in him and hence is not yet something truly thought” (Heidegger, p.50). The thought of *The Gay Science* shows itself to Zarathustra and now must be confronted and incorporated into his thinking. Zarathustra calls the thought a “sluggish worm” in comparison to the “serpent who “wrings” his way to the heights, soaring there in vast circles, vigilant in friendship”. When Zarathustra is confronted by this thought, his animals are fearful but “they do not flee in consternation, however, but come nearer” (Ibid).

PURIFICATION

Jung says the eighth woodcut equates to a psychological situation “when people imagine that they have reached the goal of the work once the unconscious contents have been made conscious and theoretically appreciated” (Jung, p.276). Although this stage represents part of the goal of psychotherapy by making the unconscious, conscious, the emotional and affective relationship to the unconscious has yet to be achieved. Jung says psychotherapy is familiar with the difficulties for this stage of personality development. For example, some patients only try to understand the unconscious intellectually “and want to skip the purely practical stage.” (Ibid, p.277)

The purification stage of the *Rosarium* can now be demonstrated in Nietzsche’s *Thus Spoke Zarathustra* by showing that once Zarathustra is confronted with the thought of *The Gay Science* in the form of a “sluggish worm”, he passes through purification in his loneliest loneliness; he purifies his thinking as the meaning of the unification of conscious and unconscious, which allows him to become what he is and confesses that he is: “the advocate of life, the advocate of suffering, the advocate of the circle” (Heidegger, p.50). Zarathustra understands that to think *The Gay Science* is to be advocate of living, suffering, and circling. This meaningful and purifying insight into the thought of *The Gay Science* occurs “when they are gathered in the light of day, that is, when they are thought in their unity by Zarathustra's supreme “Yes”” (Ibid).

When Zarathustra affirms the ‘greatest burden’ and ‘tragedy’, he shouts, ““Hail me!” Yet his “Hail me!” is at the same time a “Woe is me!”- for him is the victory that overcomes even itself as its greatest danger” (Ibid). Although Zarathustra now thinks the thought of *The Gay Science*, he has not solved the riddle of the gateway. As a result,

Zarathustra still has work to do to become who he is. He has not achieved the emotional and affective relationship to the unconscious which Jung describes in the purification woodcut. Therefore, Zarathustra continues to remain in his solitude “for seven days and seven nights. "But his animals did not abandon him, neither by day nor by night"” (Ibid, p.51). During this time the eagle soars away to retrieve nourishment and further purification for Zarathustra.

Zarathustra’s purification from new insights regarding the union of consciousness and unconscious is revealed as his eagle brings him "yellow and red berries". Heidegger says the colour of these berries represent Zarathustra’s thinking. The red symbolizes the “deepest falsehood, error, and semblance” and the yellow symbolizes “supreme passion, of incandescent creation” (Ibid). Through the light of purification from the nourishment provided by Zarathustra’s animals, the unification of conscious and unconscious can occur and the meaning of their combination becomes clear.

Zarathustra’s purification continues and after seven days "the animals felt that the time had come to talk with him". Zarathustra has now incorporated the thought of *The Gay Science* and so his animals think he is ready to “express himself about his most difficult thought” (Ibid). For Zarathustra to express himself about the thought of *The Gay Science*, he must return to solving the riddle at the gateway. As a result, the animals tell him that the world outside the cave is like a garden that wants him to visit. Zarathustra’s animals suggest that the world awaiting Zarathustra can purify him further as “it must therefore be a pleasure to proceed to this newly constituted world, since all things are bathed in the light of the new insight and want to be integrated into the new dispensation” (Ibid, p.52). The animals believe that Zarathustra will be purified further by venturing into the world with the thought of *The Gay Science* incorporated into his thinking as the world can validate his insight which can “heal the one who up to now has been a seeker, they cure him of the disease of inquiry”. Heidegger says this is what is meant when Zarathustra’s animals say "All things yearn for you ...All things want to be doctors to you!" (Ibid). This reflects Jung advocating the necessity of the practical stage in personality development.

Although the garden of the world can heal and purify Zarathustra from his seeking to answer the riddle, Heidegger says ‘garden’ does not mean a “haven for the flight from being”. Heidegger acknowledges a note by Nietzsche that highlights the meaning of garden and this note

is also essential to elucidate the importance of solitude when interpreting the *Rosarium*:

[the] solitude for a time necessary, in order that the creature be totally permeated, cured and hard. New form of community is asserting itself in a warlike manner. Otherwise the spirit grows soft. No "gardens" and no sheer "evasion in the face of the masses." War (but without gunpowder!) between different thoughts! And their armies! (Heidegger, p.52).

For Zarathustra, to solve the riddle, he must overcome and surpass the dwarf who was not capable of this task. However, both answer the question of the riddle at the gateway in the same way by saying that the avenues do not contradict each other as time is a circle. Although the answer to the riddle becomes clear to Zarathustra, he must still overcome "the smallest gap" between himself and the dwarf. This gap lays in the different emotional and affective relationship to the vision of the shepherd who "has to bite off the head of the black snake" (Heidegger, pp.53; 55).

On the one hand, the dwarf vanishes or acts as a spectator when this threatening image arises. Alternatively, Zarathustra does not flee or watch the snake that chokes the shepherd and this shows the critical difference between him and the dwarf. This is what the dwarf did not understand when confronted with the riddle at the gateway; he does not understand that a practical and emotional relationship to the meaning of the unconscious must be embraced to solve the riddle. The personality of the last man does not reach a wholeness because he makes the interpretation of the riddle too easy for himself by not understanding what Zarathustra means when he says the two avenues "affront one another" when the black snake is confronted in the gateway. Since the dwarf vanishes or merely watches the black snake in the shepherd's mouth, he thinks the two paths at the Moment, the future and past, do not collide, but calmly follow one another. As a result, the practical stage of solving the riddle by unifying the conscious with unconscious only occurs when an emotional and affective relationship is established so the two avenues can collide with each other.

It has become clear that the riddle in the Moment can only be solved by not fleeing the threatening image of the snake in the shepherd's mouth during the practical stage of the unification of the unconscious with consciousness. To solve the riddle in this way is to experience a collision between past and future in the gateway as what was

unconscious in the past becomes conscious. The collision between past and future at the gateway only occurs to those who think the burden and tragedy of *The Gay Science* and to “one who does not remain a spectator but who *is himself the Moment*, performing actions directed toward the future and at the same time accepting and affirming the past, by no means letting it drop” (Ibid, p.56). To solve the riddle is to overcome the dwarf ego in response to the image of the snake in the shepherd’s mouth and to let “what runs counter to itself come to collision” (Ibid, p.57) as an emotional and affective relationship to the unconscious is fulfilled. Consequently, Zarathustra knows that to solve the riddle means to stand in the gateway of the burden and tragedy of *The Gay Science*, in contrast to the “dwarf keeps to the outside, perches on the periphery” (Ibid). Therefore, it is now clear that the Moment signifies the collision of future and past where the riddle of the unification of the unconscious and conscious is solved by overcoming the thinking of the dwarf ego.

THE RETURN OF THE SOUL

In the ninth woodcut, the soul returns from heaven and is diving into the dead King and Queen to bring them back to life (Jung, p.283). Wiener says this is “a stage full of promise, where opposites seem about to come together, producing further insights and withdrawal of projections” (Wiener, p.90). Now, that Zarathustra understands the answer to the riddle, his animals “do not let him talk anymore”. Zarathustra now understands and accepts the greatest burden and the tragedy of *The Gay Science* “by achieving the insight that such adversity is necessary” (Heidegger, pp.57, 58) and is therefore ready to leave his cave which Jung also recommends for psychotherapy. When Zarathustra heard these words of his animals “he lay still” and communed with his soul”. He is silent because he is conversing with his soul. In the silence of Zarathustra's solitude he has found his loneliest loneliness and his animals “cautiously steal away” (Ibid, p.60) which means the eagle's pride and serpent's discernment are now incorporated as qualities of Zarathustra’s Being. The animals disappear as he is now conscious of the qualities these animals represent in his own personality because they have been assimilated and withdrawn from projection.

Consequently, Zarathustra has become a hero as he withdraws his shadow projections as he is one who goes out to meet his supreme suffering and supreme hope at the same time. Now that Zarathustra has

understood "the greatest burden" and the "*Incipit tragoedia*" of *The Gay Science*, he is ready to leave his cave and stand firm in the Moment as he applies his new understanding to the riddle at the gateway. Zarathustra knows he needs to leave his cave to solve the riddle which provides further "insight into one's mistakes" as "Then and then only can they really be felt and their true nature recognized" (Jung, p.292). With this insight Zarathustra understands "that "life itself," being as a whole, conditions "pain," "destruction," and all agony; and that none of these things constitutes an "objection to this life"". Zarathustra has overcome the usual view of tragedy which sees tragedy as "decline, cessation and despair" (Heidegger, p.61). Zarathustra opposes evading tragedy and understands that riddles in life can only be solved through leaving his cave and affirming the 'burden' and 'tragedy' which allows the unconscious to be unified with consciousness in the Moment at the gateway.

THE NEW BIRTH

The last woodcut Jung uses for his psychological interpretation of the *Rosarium* is named the New Birth (Jung, p.305). This picture shows an apotheosis of the Rebis (a divine hermaphrodite) where the right side of the body is male and the left is female. The Heideggerian interpretation of the set of woodcuts can now be completed by explaining how Zarathustra solves the riddle of the gateway by confronting the snake biting the shepherd that was first highlighted in woodcut six. In the woodcuts that appeared after, it was explained that Zarathustra comes to understand that the riddle at the gateway can only be solved by not fleeing from the threatening image of the snake in the shepherd's mouth and by practically applying intellectual insights into the riddle with an emotional relationship to the riddle. Consequently, solving the riddle of the unification of consciousness with the unconscious only occurs to those who think the burden and tragedy of *The Gay Science* and to "one who does not remain a spectator but who *is himself the Moment*, performing actions directed toward the future and at the same time accepting and affirming the past, by no means letting it drop" (Heidegger, p.56). To solve the riddle of unification is to overcome the dwarf ego in response to the image of the snake in the shepherd's mouth and to let "what runs counter to itself come to collision". Therefore Zarathustra knows that to solve the riddle means to stand in the gateway of the 'burden' and 'tragedy', in contrast to the "dwarf keeps to the outside, perches on the periphery" (Ibid). The

Moment is the collision of future and past where the riddle is solved as the unconscious and consciousness form harmony and therefore the burden and tragedy of the riddle no longer exist.

Earlier it was explained the dwarf is not able to answer questions about the riddle at the gateway accurately because the dwarf fears the burden and tragedy when *The Gay Science* is thought. Even Zarathustra fears this thought but is determined to affirm its necessity to solve the riddle of the gateway. As he advances toward solving the riddle, his thoughts flash back to the shepherd with a snake biting his mouth. Zarathustra's thoughts see a "human being lying prostrate on the ground - not erect and standing: "I saw a young shepherd, writhing, choking in spasms, his face distorted; a thick black snake hung out of his mouth."" (Ibid, p.179).

Heidegger explains these images thought by Zarathustra are a counter image of the serpent as Zarathustra's friend, and this image represents that nihilism has bitten the shepherd in his sleep and won't let go. The shepherd was not vigilant because he did not understand *The Gay Science* which allowed the snake to bite. Zarathustra attempts to help the shepherd by trying to pull it out but does not succeed. Heidegger says this means "that nihilism cannot be overcome from the outside" (Ibid). It is important to recognize that nihilism in the story of Zarathustra is represented by Jung as the unconscious which is without meaning until the unification of opposites is complete. As a result, the meaninglessness of the unconscious prior to the unification of opposites "cannot be overcome from the outside" and requires *The Gay Science* to be affirmed at the gateway.

Zarathustra realizes that overcoming the meaninglessness of the unconscious by pulling the snake does not work and therefore shouts at the shepherd "Bite! You must bite!" Heidegger says only those who are themselves threatened by the snake of nihilism can remove it, which emphasizes the need for the patient's independence in the practical application of the insights from psychotherapy; only those threatened by the snake can remove its danger by biting "off the *head* of the black snake". In other words, the nihilism of the unconscious can only be overcome "if we grapple with the very head of it; only if the ideals which it posits and from which it derives fall prey to *criticism*" (Ibid, pp.179; 180). Heidegger summarizes that overcoming nihilism only occurs when "each of us must bite into the matter for himself or herself; for if we leave it to another to tug at the darkling need that is our own, all will be futile". Subsequently, he explains the

shepherd did as Zarathustra's cry "urged him to, bite with a good bite! He spewed out the snake's head, spat it far away, and leapt to his feet. No longer a shepherd, no longer human, but as one transformed, illuminated - one who *laughed!*" (Ibid, p.180).

At the end of the series of explanations throughout this article, and with this image of the standing, laughing and illuminated shepherd, the meaning of *The Gay Science* can be comprehensively understood. With this image of the shepherd, the *Rosarium*, individuation and Jungian psychoanalysis as well as *The Gay Science* can be understood as the "*bite* that is to overcome nihilism". As a result, the unification of consciousness with the unconscious through *The Gay Science* is only truly achieved when "the black snake has penetrated the gorge and its head has been bitten off" (Ibid). The solution to the riddle of the unification of the unconscious with consciousness to achieve individuation at the gateway occurs through *The Gay Science* as that bite to overcome nihilism.

The answer to the riddle in the gateway of the Moment which brings individuation through the unification of the unconscious with consciousness cannot be thought before the bite has occurred. Heidegger says "the gateway of the moment is that decision in which prior history, the history of nihilism, is brought to confrontation and forthwith overcome" (Ibid, p.182). As a result, *The Gay Science* is a conquering thought, where an individual's prior history of the nihilism of the unconscious is brought into confrontation with consciousness and is overcome through its meaningful unification. Finally, by overcoming the nihilism of the unconscious, the symbol of the Rebis is achieved, which represents an expression of wholeness and "resolves all opposition and puts an end to conflict" (Jung, p.317).

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