

Psiche e natura

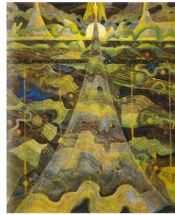
The Interpretation of Nature and the Psyche



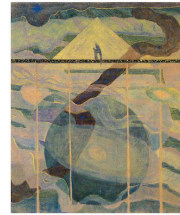
Wolfgang Pauli (1900-1958), Nobel Prize in Physics, is one of the great founders of quantum mechanics. Born in Vienna, he studied in Munich under Arnold Sommerfeld and in Göttingen under Max Born, then worked at ETH Zurich and at the Institute for Advanced Study in Princeton, New Jersey. He anticipated the idea of the electronic spin, formulated the (Pauli's) exclusion principle and conjectured the existence of the neutrino. While in Zurich and following a personal crisis, he experienced frequently archetypal dreams and thus developed a deep interest in Carl Gustav Jung's psychology, documented in the Pauli/Jung letters.

These quotes are from Pauli's essay *The Interpretation of Nature and the Psyche* on the influence of stereotypes in Kepler's scientific thought. The essay was first published in German with the title *Naturerklärun und Psyche* in 1952.

Wolfgang Pauli (Credits: CEDIC; Photograph: Unknown Date; 1937)

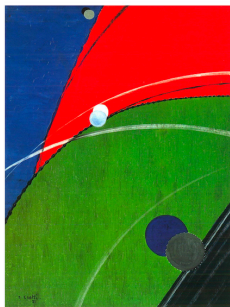


M. K. Curlovskis, Sonata n. 6 (Sonata delle stelle) Allegro, 1908, tempera su carta, 73,5 x 62,5 cm, M. K. Curlovskis National Art Museum, Kaunas.

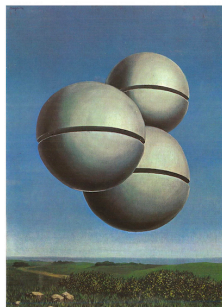


M. K. Curlovskis, Sonata n. 6 (Sonata delle stelle) Andante, 1908, tempera su carta, M. K. Curlovskis National Art Museum, Kaunas.

According to Kepler, the individual soul, which he calls *Vis formatrix* or *Matrix formatrix*, has its fundamental ability to react, with the help of an *Instructus*, to certain harmonic proportions that correspond to specific rational divisions of the circumference. In music, this spiritual quality is revealed in the **perception of euphony** or consonance at certain musical intervals an effect that Kepler does not explain in purely mechanical terms. Now, the soul would have a similar specific ability to react to the harmonic proportions that the angles that the light rays of the stars incident on Earth form between them.



Jean Crotti, Movimento cosmico, 1921, olio su tela, 65 x 81 cm, Musée d'art moderne, Parigi.



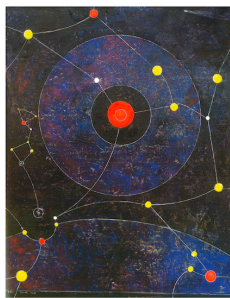
René Magritte, La voce dell'aria, 1931, oil on canvas, 73 x 54 cm.

For Kepler, these are the things on which astrology should be based. According to him, therefore, there is no action at distance of the stars, since their real distances are irrelevant from the astrological point of view and only their light rays can be considered effective. The soul has knowledge of the harmonic proportions for *Instructus*, not rationally because thanks to its circular shape it is an image of God, in which its proportions, and its geometric truths that follow, are present for eternity.

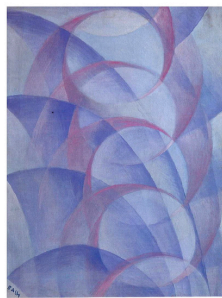


Henry Moore, Man enters the cosmos, 1980, Adler Planetarium, Chicago, Illinois.

The process of understanding nature, as well as **the intense happiness that human beings experience in understanding**, in becoming aware of a new truth, **seems to be based on a correspondence, on the concordance between preexisting internal images in the human psyche and objects of the outside world** with their properties. As an expression of an intuitive state, still unknown, **these images can also be defined as symbolic**, according to Jung's definition.

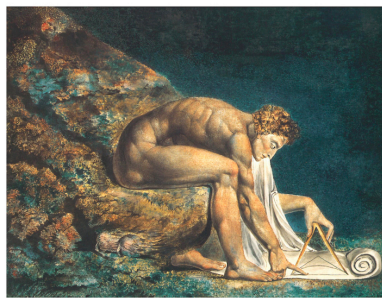


Mark Stronch, Configurazione, 1974, olio su tavola, 92 x 72 cm, Capricorn Trust, New York.



Giuseppe Balla, Orbite celesti, 1913, olio su tela, 80 x 60,5 cm, Collezione privata.

In the same way celestial bodies, which have the Sun as their centre, mean for his realization; the perfect spherical image of trinity in terms of *Signatura Rerum*, although, it would never be at the same level. For Kepler **the sun**, source of heat, light and therefore for life is the most appropriate **metaphor for Father God**.



William Blake, Newton, 1795, Engraving, 46 x 60 cm, Tate Gallery, London.

According to Kepler's basic idea **the individual soul is an imperfect representation of the divinity** and is both point and circle: *Anima est punctum qualitativum*.

Top right: Anonymus, Ritratto di Keplero, 1610.
Down: Luco Saffaro, Ritratto di Keplero, Opus CVIII, 1967, oil on canvas, 90 x 75 cm, Privatschatz, Bologna, in Giovanni Maria Accame (edited by), Saffaro. Le forme del pensiero, Aspasia, Bologna 2004, p. 65, figure 11.

JOHANNES KEPLER