

# Synchronicity and the *I Ching*: Jung, Pauli, and the Chinese Woman

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**Abstract:** The capacity of the human mind to discover and invent both imagistic analogies and mathematical structures to represent reality is strikingly juxtaposed in the ancient Chinese text of the *I Ching*. Its emphasis on containing all sorts of opposites and its plastic appeal to multi-valenced experience has kept it alive through millennia and across cultures. Jung was introduced to its Taoist wisdom by the Sinologist Richard Wilhelm. The Nobel Laureate quantum physicist Wolfgang Pauli became familiar with its philosophy and mathematics through his reading of Schopenhauer and Leibniz. In their correspondence about the nature of the unconscious and synchronicity, Pauli and Jung also exchanged their musings on Pauli's dreams of a Chinese woman, her role in his psyche and his scientific theories<sup>1</sup>.

**Key words:** discovery, Einstein, *I Ching*, imagery, invention, Jung, mantic, mathematics, Pauli, synchronicity, Tao.

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## Ancient and modern

The *I Ching*—*The Book of Changes* or *The Book of All-encompassing Versatility*—is a compelling, unexpected blend of pairs of seemingly opposite elements. Its analogies emerged 4000 years ago from the divinatory practices of China, while its structure is akin to contemporary cyber formulas. Its perspectives depend on, and are transmitted through, mythopoeic images, while its possible combinations are determined by a numeric code. A twentieth century scientist, a Nobel laureate in quantum physics who studied his dreams, understood and interpreted both its imagistic and mathematical bases.

In old China, so we are told, shamans gathered around flames, entered trance, and interpreted messages mediated from 'the cracks produced by fire in animal bones' (Ritsema & Sabbadini 1997, pp. 22–3). According to students

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<sup>1</sup> After this paper was written and presented, I came upon an essay by Herbert van Erkelens which also focused on the Chinese woman in Pauli's dreams. Although it was not a source for my paper, I include it in the references below.

of the text, from 1765 BC onward, the cracks of the flames evolved into more accessible forms that many might observe and interpret, project and extract. Six hundred years later, the shamans' translations were written on bound strips of bamboo. Eventually the ideograms, the images, and the judgments of the *I Ching* were organized in the 'rigorous abstract system of the hexagrams'.

In its 3500 years, the *I Ching* has been transported from those early gatherings around the fires to numerous settings around the globe. The readings have been expanded and refined by priests and intellectuals to express Buddhist, Confucian, and Taoist philosophies. The texts have inspired Western scholars of the past, the cyber citizens of the present, as well as supplicants around the globe.

Across cultures, the *I Ching* has been a haven for the confused, a comfort for the troubled, a mirror for the meditative, a map for the earnest, an arrow for the questing. It has been consulted, with intense seriousness or casual curiosity, to know better what is otherwise unknown, unrecognized, or unimagined. It can be impressively psychological for those who seek and ask, or an amusing parlour game for those who prefer to be told.

The *I Ching* has been invoked at village squares and dusty crossroads in bamboo huts and decorated pavilions. It has been studied in the Chinese cells of Jesuit missionaries and the European libraries of Schopenhauer and Leibniz. It has been consulted in Beverly Hills mansions and London townhouses.

In the *I Ching* the sensate have found a practical manual on wells and vessels, vehicles and machines. For solitary wanderers, it provides travel advice, so one can arrive and soon again depart. For the visual, it offers vistas and views. For the poetic, it is a blend of the existent and only imagined, with its mares and dragons, birds and creatures.

For the extroverted, the *I Ching* has provided lessons in organization, a primer of government, even a forecast for weather. It offers models for manners, lessons in etiquette and ethics, plans for the battles of war. It renders portraits of the eminent to be imitated, and the threatening to be avoided.

For the introspective, the *I Ching* is an instrument of introversion, a canvas of an internal landscape, a template for divining what one wants or needs to know about oneself, the world, and the connection between self and world.

Although assembled in alien and distant times, the hexagrams offer images and analogies for common external mishaps and internal disjunctions: frustration over a flat tyre, or a flatness in one's life's progress, like the wheel axle which falls off the wagon, the chipping of a favourite bowl or pot, or cracking of a holding relationship or containing belief system, broken like The Cauldron or Ting; the searching of the soul—one's own or another's—when expectation comes up as empty as the bucket from The Well. An internet virtual community has modelled itself as a modern WELL—The Whole Earth 'Lectronic Link—a resource like the *I Ching*'s 'superior man' who 'encourages the people at their work and exhorts them to help one another' (Davis 1998, p. 167).

### Number and image

The modern cyber-world is linked horizontally through the internet, and also reaches historically through the seventeenth century to the yin-yang binary system of a philosophical and divinatory text. The *I Ching's* images are analogies drawn from nature and culture. Yet, as a modern 'technostic' writes, 'even as it tapped into the analog patterns of the souls, the *I Ching* was at root a digital system, its underlying numerical patterns familiar to any hacker' (ibid., p. 147).

The statistical permutations of the *I Ching's* 64 hexagrams are determined by two different kinds of lines, the broken and unbroken, with their own valences. When combined in variable sequences of six successive lines, their emphases are also determined by their positions in the hexagrams. Hence, number in the *I Ching* has quantitative, qualitative, and inter-relational aspects.

These hexagrams were studied by the metaphysician Leibniz, whose 'researches into symbolic logic, calculating machines, and binary numbers... helped lay the foundations for today's digital computers' (ibid., p. 323; see also Cambray 2005).

The Nobel Laureate physicist Wolfgang Pauli, with whom Jung developed his concept of synchronicity, grasped and addressed the multi-valent complexities of the *I Ching*. He once wrote to Jung, 'one can actually describe the *I Ching* as a "popular mathematics book"' (Meier 2001, p. 44).

Even as binary numbers inform its patterns, the *I Ching's* philosophies are transmitted and received through imagistic reference and resonance. Its numeric systems and images, shaped by ancient Chinese perceptions, have communicated across a spectrum with Western intellects, especially from the seventeenth century onwards. Pauli saw himself as heir to the ideas of Leibniz, Lao-Tse, and Schopenhauer, who 'had a lasting and fascinating effect on me' and 'expressed very clearly' the 'idea of meaningful coincidence'. He urged Jung to refer to Schopenhauer, as 'he, too, was influenced by the ideas of Eastern Asia that you quote so frequently' (ibid., pp. 37–8).

Also influenced by contemporary science, Jung came to describe the psyche as an 'unextended intensity' (Jung 1975, p. 45). Pauli called it a 'frequency'. Invoking this language, we can imagine the continuum of the human psyche as an energetic intensity, a frequency, a wave, with images and numbers, both discovered and invented, as its particles.

The *I Ching* relies on three simultaneous forms of imagery. It mobilizes image through the patterns of the hexagrams' lines, through the pictorial representations of Chinese ideograms, through descriptive and interpretive words.

Body speaks its mind, expresses its psyche, and moves its spirit through image. The *Book of Changes* can cross cultural and temporal barriers through perceptions and images grounded in the shared and constant nature of body's senses and sensations. The human capacity to perceive and then construct

analogies translates the imagery so that it may be applied to experience in a different time and place.

If, as Jung suggested, the psyche is also a multiplicity, a tension between all kinds of opposites, then the *I Ching*'s psychic appeal also derives from its inclusion of images representing many dynamic polarities and moving opposites: the potential and actual, the fluid and fixed, creative and receptive, heaven and earth, high and low, young and old, the wise and foolish, the peaceful and tumultuous, the male and female—all that we imagine as the yang and the yin.

### The unbidden and the sought

In most instances, the *I Ching* has been consulted without reference to psychology and Jung. But in this conversation among Chinese scholars and Jungian analysts, we link two concepts: the Eastern idea of the Tao, and the Jungian notion of synchronicity.

The Taoist philosophies of the *I Ching* and the Jungian notion of synchronicity presume a similar worldview: the person is perceived as an integral and potentially pivotal part of the world's impersonal fabric. Because made of the same substances, each may affect and reflect the other. Because the makeup of the mind and the *mundus* are the same, mind may penetrate matter. Through a system of correspondences, analogies are made applicable and relevant.

However impressive, correspondence does not depend on synchronicity. In 1950, Pauli wrote to Jung of this distinction:

I preferred to use the term 'meaning-correspondence' rather than 'synchronicity', so as to place more emphasis on meaning rather than on simultaneity and to link up with the old 'correspondentia'. Moreover, I made a point of stressing the difference between the *spontaneous* appearance of the phenomenon... and the *induced* phenomenon... as is the case with mantic practices (*I Ching*...)

(Meier 2001, p. 44;)

Pauli stresses that synchronicity is unsought and spontaneous. In contrast, a supplicant seeks and elicits the metaphors of the *I Ching*, ready to extract a meaningful analogy for an outer circumstance or interior state. As the consulted expects, anticipates, and is ready to reflect, the response and effect are induced. The experience has an emergent cast, as the sum from this synthesis exceeds the implication of the text and the inference of the reader. But while synchronicity is a form of emergence, anticipated mantic emergent phenomena are correspondences but are not entirely synchronistic.

Synchronicities are unsought and unexpected, spontaneous and nearly simultaneous, acausal and potentially emergent phenomena when registered, granted psychic resonance, and internalized through what Jung called 'psychicization'. The meaning is not in the occurrence, but is granted by the person who experiences the event. When an acausal 'accident' is personalized as psychic information, it moves the observer/participant beyond previous states of mind.

Synchronicity depends on psychology to be ‘an act of creation in time’. It enlarges the personality through psychic significance, import, and value.

In both the mantic of the *I Ching* and the synchronistic, in the sought response and the unsought co-incidence, there are both discovery and invention.

### Invention and discovery

The relationship between image and number, psychology and mathematics has paradoxically been recognized more in the scientific traditions than in psychology. Jung easily pursued the import of images, but for a time did not see the symbolic aspect of mathematics. Referring to a meeting with Einstein, Jung once wrote: ‘One can scarcely imagine a greater contrast than that between the mathematical and the psychological mentality. The one is extremely quantitative, and the other just as extremely qualitative’ (Jung 1953, pp. 108–109). He also saw ‘the enigma of the natural number’ as ‘key to the mystery, since it is just as much discovered as it is invented’ (ibid., p. 400).

From his side, Einstein described his experience of the interconnectedness of imagery and his mathematics, imagination and his formulations:

Words or the language, as they are written or spoken, do not seem to play any role in my mechanism of thought. The psychical entities that seem to serve as elements in thought are certain signs and more or less clear images which can be ‘voluntarily’ reproduced and combined.

(Hadamard 1945, p. 142)

In his process, ‘the desire to arrive finally at logically connected concepts is the emotional basis of this rather vague play’. Einstein experienced imagination as integral: ‘taken from a psychological viewpoint, this combinatory play seems to be the essential feature in productive thought—before there is any connection with logical construction in words or other kinds of signs which can be communicated to others (ibid.).

For Einstein, these signs are often ‘of visual and some of muscular type’, whereas ‘conventional words or other signs have to be sought for laboriously only in a secondary stage, when the mentioned associative play is sufficiently established and can be reproduced at will’ (ibid.). Pauli, in turn, perceived that ‘the non illustrative *mathematical functions* used by modern physics take on the role of *symbols that unite opposites*’ (Meier 2001, p. 185).

In *The Psychology of Invention in the Mathematical Field*, the mathematician Jacques Hadamard compares inventions and discoveries:

Discovery concerns a phenomenon, a law, a being which already existed but had not been perceived . . . Franklin’s invention of the lightning rod is hardly different from his discovery of the electric nature of thunder . . . psychological conditions are quite the same for both cases.

(Hadamard 1945, p. xi)

Scientists, like Hadamard, Einstein, and Pauli, recognized the unconscious in their work. Einstein wrote to Hadamard: 'What you call full consciousness is a limit case which can never be fully accomplished. This seems to me connected with the fact called the narrowness of consciousness' (ibid., p. 143). Hadamard sees mathematical discoveries as dependent on neurology, psychology, and the unconscious. He re-asserts the scientific thesis of the effect of the observer on the observed: 'where information about ways of thought is directly obtained by the thinker himself who, looking inwards, reports on his own mental process. . . . the observer may disturb the very phenomenon which he is investigating' (ibid., p. 2). Pauli wrote to Jung that 'it is really paradoxical that physicists are now obliged to tell psychologists that they must not eliminate the unconscious in their statistical investigations!' (Meier 2001, p. 53).

Pauli believed the unconscious 'produced fantasies or dreams' which are 'neither meaningless nor purely arbitrary' but rather convey a sort of 'second meaning', an 'ample proof of the fact that the kind of imagination I call a "background physics" is of an archetypal nature...definitely to be seen' (ibid., p. 180). Hadamard agreed with those modern philosophers who conceive 'that intelligence is perpetual, and constant invention, that life is perpetual invention', and hence 'invention in the arts or sciences is but a special case' (Hadamard 1945, pp. xi-xii).

### The accepted and the arousing

With his keen understanding of number and image, Pauli saw no contradiction in consulting the *I Ching*, 'a popular mathematics book', upon awakening from a dream: 'I often turn to it when interpreting dream situations' (Meier 2001, p. 43). He looked to its Eastern sensibility to rouse him out of an embedded Western, scientific rigidity. The *I Ching* was a private companion, compensation, completion, leading him beyond his conscious, trained approach to perceived reality.

Pauli's questions often led to Hexagram 51, *Chen*, 'The Arousing, Shock, Thunder'. It was 'more likely to make an appearance when the pairs of opposites keep in balance as much as possible' (ibid., p. 40). To upset that balance, up came *Chen*, wherein 'the setting of the sun suggests that the foundation is to be laid on chaos' (ibid., p. 187). This shock is a 'manifestation of God within the depths of the earth' (Wilhelm/Baynes 1950, p. 197), in psychological terms, an upwelling from the unconscious psyche. The more complacent the psyche, the greater the shock. The text declares that 'the movement is so violent that it arouses terror' (ibid.), as an ego identification with stasis constellates the psyche's progressive thrust to announce itself through confusion and turmoil.

The text urges 'profound inner seriousness from which all outer terrors glance off harmlessly', and self-awareness for the sake of psychic autonomy:

‘when a man has learned within his heart what fear and trembling mean, he is safeguarded against any terror produced by outside influences...he remains so composed and reverent in spirit that the sacrificial rite is not interrupted’ (ibid., p. 198).

While preparing this paper, I attended a performance of *The Night Banquet*, a contemporary Chinese opera based on a tenth century scroll. It tells the tale of a statesman who opted to sink into degeneracy rather than serve as prime minister to a degenerate Emperor. The protagonist’s idiosyncratic balance depended on not serving an unbalanced ruler.

When he throws the coins for the *I Ching* from a pair of slippers, *Chen*, thunder, upheaval, was the response. Musing on this synchrony between the play and my paper, I realized that *Chen* matched the time of my life and practice at a moment when New Yorkers were trying to recover from the death and destruction at the World Trade Center and the devastation to the psyche of the city. It also fits my clinical observation that those who had suffered previous shocks were more able to deal and maintain relative equilibrium.

### The Chinese woman

An arousing image embodied the Eastern sensibility of the *I Ching* in Pauli’s dreams of a dark, usually Chinese woman. As an inner figure, she urged him beyond his current time and customary self. A letter to Jung describes that as both ‘psychic and physical’...the Chinese woman first appeared as the bearer of ‘psycho-physical secrets’, ranging from sexuality to subtle ‘ESP phenomena’.

On the subject level, a special form of the ‘dark one’ has long been appearing in dreams and fantasies as...the ‘Chinese woman’...As a feminine (anima) figure, however, she is linked with emotional interest, which is accompanied by a stimulation or animation of the pairs of opposites.

(Meier 2001, p. 88)

As the anima-animator, the Chinese woman carried the scientist’s emotional connection to the non-conventional and non-Western. Through her vitality, he saw that ‘an *animation* of pairs of opposites also lies at the basis of ESP phenomena (and with the mantic of the *I Ching*)’ (ibid.).

Mathematical science for me, and anyone else who pursues it, involves an extremely close link with tradition, a typically Western tradition, by the way; it is a source of strength and at the same time a chain!...In the spirit of this tradition and my conscious attitude, everything that is part of the counter position of the sciences was a private matter, being connected with feeling.

(ibid., p. 89)

As a modern Western scientist, Pauli contemplated this Chinese anima:

*The ancient idea of polar opposites, such as the Chinese Yang and Yin, is . . . replaced in modern thinking by the idea of the complementary (mutually exclusive) aspects of phenomena. Because of the analogy of microphysics, I feel that one of the most important tasks for the Western mind is to translate the ancient idea into the new form in psychology as well.*

(Meier 2001, p. 185; italics in original)

Pauli conceded: 'I cannot anticipate the new *coniunctio*, the new *hierosgamos* called for . . .' (ibid., p. 91). But, he wrote, experience 'has shown me that what you call a "*conjunction process*" is generally conducive to the appearance of the "synchronistic phenomenon"'. In the *I Ching*, 'this moment is depicted by the sign "*Chen*"' (Meier, p. 40; italics in original).

In individual dynamics, synchronicity functions between the psyche and the macrocosm much as Jung's notion of the *coniunctio* functions within the psychic microcosm. Both allow a coming together of forces that could effect change through a new synthesis. Like an encounter with *The Book of Changes*, or *The Book of All-encompassing Versatility*, this depends on whether the established ego is willing to be relativised or reversed, to suffer the shock of dis-equilibrium and risk imbalance in approaching Tao.

### In and out of Tao

Jung engaged the notion of the Tao although he opined that 'certain Eastern concepts could not be expressed in any European language' and that there is no western word for the Tao (Jung 1933, p. 1025). He sees a parallel with his notion that conscious distress is necessary to activate the effort toward integration with a quote from Lao-Tze: 'They are all so clear, only I am troubled'. Troubled lack of clarity leads to 'the great void, the positive nothing, the being non-being'.

Tao is the void, it is the utter emptiness and silence; therefore it is immortality because it is being forever. It is timeless, it has no attribute of time, and it is free from the pairs of opposites because it has no quality.

(ibid., p. 1025)

Pauli's Chinese woman 'sees connections other than those of conventional time'. For Jung, such 'wisdom is based upon a sort of instinct', the instinct for life, for 'it is life itself that leads you into things and out of things' (ibid.).

His Chinese opposite urged Pauli into a descent and encounter with the strange. In 1952, he dreamt:

The Chinese woman walks on ahead and beckons me to follow. She opens a trapdoor and walks down some steps, leaving the door open. Her movements are oddly



dance-like, she does not speak but only expresses herself in mime, almost as in ballet. I follow her and see that the steps lead into an auditorium, in which 'the strangers' are waiting for me. The Chinese woman indicates that I should get up onto the rostrum and address the people, apparently to deliver a lecture. As I am waiting, she 'dances' rhythmically back up the steps, through the open door into the open air, and then back down again. As she does so, she keeps the index finger of her left hand and her left arm pointing upwards, her right arm and the index finger of her right hand pointing downwards. The repetition of this rhythmic movement now has a powerful effect, in that gradually it becomes a rotation movement (circulation of the light).

(Meier 2001, pp. 88–9)

In this circling, 'she is herself that holistic union of psyche and physis that still appears to the human mind as a problem, she is "seeing" in a special way' (ibid., p. 90).

In his August 5, 1957, letter to Jung, Pauli refers back to an earlier dream of the Chinese woman:

I am in a room with the 'dark woman' and experiments are being carried out in which 'reflections' appear. The other people in the room regard the reflections as 'real objects' whereas the Dark Woman and I know that they are just 'mirror images'. This becomes a sort of secret between us. This secret fills us with apprehension. Afterwards the Dark Woman and I walk alone down a steep mountainside.

(ibid., p. 162)

He later dreamt: 'The Chinese woman had a child but the people refused to acknowledge it' (ibid., p. 163).

The dance and the walk with the Chinese woman led Pauli to return to the physics debate questioning the absolute symmetry in the parity of physical forces, but it appears he backed away from the full upheaval and chaos which might have come in relinquishing his earlier theories which disallowed the asymmetry of the weak force in physics' theory.

Pauli later received the news of the 'Chinese revolution', so called because two Chinese physicists had made the shaking discovery, and had convinced a Caucasian scientist to replicate their experiments over a Chinese lunch. He wrote to Jung, 'I received such a shock with the latest experiments of the violation of the parity law. I was very upset and behaved irrationally for quite a while, and Fierz told me I had a mirror complex' (ibid.).

Jung was more bemused than shocked, far more interested in Pauli's intrapsychic dynamics than in the external reality of his worldly defeat. In August 1957, then 82 years, Jung wrote to the 57 year old Pauli:

The fact that it is precisely the weak interactions that exhibit asymmetry forms an almost comic parallel to the fact that it is precisely the infinitesimal, psychological factors, overlooked by all, which shake the foundations of our world. The 'Chinese revolution' comes from...the unconscious...Your dream about the 'Chinese woman' seems to have anticipated this, i.e. your anima already had scent of asymmetry.

(Meier, p. 168)

In his *Visions* seminars and elsewhere, Jung discusses that dreams do not foresee the outer future. Rather, he said, they ‘foresee the future and are prophetic’ only in so far as they refer to *psychological inflection and anticipation* in terms of preparing possible attitudes for the future, when we do not know why the attitude is needed. He emphasized that the unconscious is not interested with waking interests but with regulative principles of our lives (Jung 1997, p. 902–03).

Jung wants to convince Pauli:

In your dream . . . you anticipate the loss of power of the mirror image – i.e., of the opposites. You now know something that is a secret to everyone else—namely, that in the unconscious the Third is preparing itself and is already starting to neutralize the tension energy that comes from the opposites. What this means is the fading of the illusion that the opposites are really objects, and hence the axiomatic theory of symmetry. This process is typically ‘eastern’, for the teachings of Mukti (liberation) and Tao signify the reconciling of objective opposites (Samsara) and insight into the illusion (Maya) of the world.

(Meier 2001, p. 168)

In his *coniunctio* with the internal Chinese woman, Pauli did feel himself being led to the wisdom of the *I Ching* and the depth questions of being and non being:

Nonbeing is that which cannot be thought about, which cannot be grasped by thinking reason, which cannot be reduced to notions and concepts and cannot be defined. It was along these lines, as I see it, that the ancient philosophers discussed the question of being or nonbeing.

(ibid., p. 92)

Jung agreed that this leads to the Tao as the void: ‘so by living, by fulfilling your task, you grow out of it. Then the day comes when you are outgrown and then you are approaching the void, which seems to me to be the most desirable thing, the thing which contains the most meaning’ (Jung 2003, p. 1026).

Pauli concludes in a last letter to Jung: ‘The question of “how deep or how broad does one have to go to achieve fully symmetry” ultimately seems to lead back to the problem—in your terminology—of the separation of the self from the ego’ (Meier, p. 165).

Just months later, the nature of the depths beyond the mirror, where Pauli and the Chinese woman shared a secret and were ‘filled with apprehension’, became apparent. On December 1958, Pauli died from a virulent cancer. *Chen’s* judgment reads:

The shock terrifies for a hundred miles.  
He does not let fall the sacrificial spoon and chalice.

(Wilhelm/Baynes 1950, p. 197)

### No conclusions

For meaning and emergence, for discovery and invention to *exist*, the initial conditions require first a recognized lack of clarity, a confusion, a question. Limitation is presumed, a state of ego unknowing as pre-requisite for growth through the knowing reflection one may receive. Through reflecting on what one sees the Taoist achieves a new knowledge as the 'reflected upon'.

For meaning and emergence, for discovery and invention to *continue*, there is new knowing of what one now does not know. The new circumstance forces new conditions and new queries, from an emergent perspective. In Taoist fashion, the fullness of the answer leads to the emptiness of the next question that is dependent on imagination.

Is synchronicity a discovery or an invention? In the outer realm, it is a discovery, of connection previously unperceived. In the inner, it is an invention—through the meaning never before granted to this event by this person in this time and place. Synchronicities involve an active psyche, rather than passive dependence on the signs, forecasts, and guarantees of magical thinking. As they depend on the perceiver, synchronicities by definition cannot be *about* someone else, or about external events.

When psychology links the *I Ching* and synchronicity, the psyche is the central reality as inventor and discoverer, and as an agent of creation in time.

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### TRANSLATIONS OF ABSTRACT

La capacité qu'a l'esprit humain à découvrir et inventer à la fois des analogies par images et des structures mathématiques pour représenter la réalité est juxtaposée de façon frappante dans le texte ancien chinois du *I Ching*. L'insistance à présenter toutes sortes d'opposés et le recours plastique à des expériences multi référentielles ont fait qu'il est resté vivant à travers les millénaires et les différentes cultures. Jung fut introduit à la sagesse taoïste par le sinologue Richard Wilhelm. Le physicien quantique lauréat du prix Nobel Wolfgang Pauli s'est familiarisé avec la philosophie et les mathématiques de cette culture à travers ses lectures de Schopenhauer et de Leibniz. Dans leur correspondance sur la nature de l'inconscient et la synchronicité, Pauli et Jung ont aussi échangé les rêveries que généraient en eux les rêves de Pauli sur une femme chinoise, le rôle de celle-ci dans son psychisme et ses théories scientifiques.

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Die Kapazität des menschlichen Geistes, sowohl bildhafte Analogien als auch mathematische Strukturen zu entdecken und zu erfinden, um die Realität abzubilden, ist auffallend gegenübergestellt in dem alten chinesischen Text des I Ging. Sein Schwerpunkt, alle möglichen Gegensätze zusammenzuhalten und sein plastischer Anreiz zu multi-valenter Erfahrung, hat es durch die Jahrtausende über die Kulturen hinweg lebendig gehalten. Jung wurde durch den Sinologen Richard Wilhelm in die taoistische Weisheit des I Ging eingeführt. Der Nobelpreisträger und Quantenphysiker Wolfgang

Pauli wurde mit der Philosophie und Mathematik des I Ging vertraut durch seine Lektüre von Schopenhauer und Leibniz. In ihrem Briefwechsel über die Natur des Unbewussten und die Synchronizität tauschten Pauli und Jung auch ihre Vorstellungen über Paulis Träume von einer chinesischen Frau aus, über ihre Rolle in seiner Psyche und seinen wissenschaftlichen Theorien.

La capacità della mente umana di scoprire e inventare sia analogie immaginative che strutture matematiche per rappresentare la realtà è straordinariamente rappresentata nell'antico testo cinese de I Ching. La sua enfasi nel contenere ogni sorta di opposti e la sua flessibilità nei confronti di esperienze dalle molteplici valenze lo ha mantenuto vivo attraverso i millenni e le culture. Jung era stato introdotto alla sua saggezza taoista dal Sinologo Richard Wilhelm. Wolfgang Pauli, il premio nobel laureato in fisica quantistica si familiarizzò con la sua filosofia e la sua matematica attraverso le letture di Schopenhauer e Leibniz. Nella loro corrispondenza sull'inconscio e sulla sincronicità, Pauli e Jung si scambiarono le loro riflessioni sui sogni di Pauli su una Donna Cinese, sul suo ruolo nella psiche e nelle sue teorie scientifiche.

La capacidad de la mente humana para descubrir e inventar ambas, analogías imaginarias y estructuras matemáticas para representar a la realidad es sorprendentemente yuxtapuesta en el ancestral texto Chino del *Iching*. Su énfasis en contenidos de todo tipo de opuestos y su atractiva plasticidad a la experiencia plurivalente lo ha conservado vivo a través de milenios y culturas. Jung fue iniciado en su sabiduría taoista por le Sinólogo Richard Wilhelm. El físico cuántico, laureado con el premio Nobel, Wolfgang Pauli se familiarizó con su filosofía y matemáticas a través de sus lecturas de Schopenhauer y Leibniz. Por medio de su epistolario sobre la naturaleza del inconsciente y la sincronicidad, Pauli y Jung así mismo intercambiaron ideas sobre su desconcierto ante el sueño de Pauli de la Mujer China, en relación a su papel en la psique de él y sus teorías científicas

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