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THE SPIRIT MERCURIUS OF RABELAIS

BY

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The purpose of this paper is to investigate the presence of salt and Mercurius in Rabelais' Gargantua and Pantagruel. This element and this alchemical personification of the process of transformation will be viewed in light of works of psychoanalysis and alchemical symbolism by C. G. Jung. To broach a study of this type implies an overlap of psychoanalytical theory and critical literary theory. This study is being done in order to ascertain the conscious and subconscious influence of the author.

Psychoanalytical approaches to works of world literature are not unheard of. Freudian interpretation of French literature in particular is evidenced in works such as A Reading of Proust by Wallace Fowlie and Memories and Dreams: A Freudian Look at Proust by Barbara Baroody. Similarly, work has been done among works of English literature by Maud Bodkin who approaches this literature from the viewpoint of psychoanalytical theory of C. G. Jung: "It is the aim of the present writer to examine this hypothesis [relation of analytical psychology to poetic art], testing it in regard to examples where we can bring together the recorded experience and reflection of minds approaching the matter from different standpoints."¹ Indeed, Ms. Bodkin discovered that Jung himself explored this in an article entitled "On the relation of analytical psychology to poetic art."²

¹Maud Bodkin, Archetypal Patterns in Poetry (London: Oxford University Press, 1968), p.1.

²ibid.

In her relatively recent work of literary criticism, Maud Bodkin states that psychoanalyst Jung "has set forth an hypothesis in regard to the psychological significance of poetry."³ This hypothesis is that "The special emotional significance possessed by certain poems-- a significance going beyond any definite meaning conveyed--he attributes to the stirring in the reader's mind, within or beneath his conscious response, of unconscious forces which he terms 'primordial images' or archetypes. These archetypes he [Jung] describes as 'psychic residua of numberless experiences of the same type,' experiences which have happened not to the individual but to his ancestors, and of which the results are inherited in the structure of the brain, a priori determinants of individual experience."⁴

Rabelais' work can be approached along four different but parallel and interrelated planes, the alchemical tradition and symbolism, Jungian psychology, the philosophical temperament of the author's era and the author's recognition of the power of the written word. Jung recognized the power of projections. The written word is the embodiment of the author's projections and is the vehicle for the reader's projections with the resultant creation of a doubly potent magical amulet. According to the prevailing philosophy of Rabelais' contemporaries, to know something is to become one with it, thus the reader becomes one with what he reads. As the reader absorbs Rabelais' work, he absorbs also the author's soul and the Spirit of Mercurius and is healed. On the Jungian plane the reader is healed as his psyche

³ ibid.

⁴ ibid.

projects onto the work. The reader's psyche becomes integrated as it follows the process of the author's psyche and that of Panurge; the reader's psyche, the author's psyche and the character's psyche are integrated simultaneously. Even as the author's psyche dissolves into his work, the Mercurial Spirit reaches through the author's work to the reader. There is a trialectic evident here of interaction among the author, the characters of his work and the reader.

An avenue by which the spirit Mercurius can be traced as entering into Rabelais' work is revealed as Jung explores Mercurius not only as spirit but as a manifestation of the psyche, of the subconscious: "It is apparent from this explanation that the desperately evasive and universal Mercurius--that Proteus is twinkling in a myriad [of] shapes and colors--is none other than the 'unus mundus,' the original non-differentiated unity of the world or of Being . . . the primordial unconsciousness . . . the collective unconscious."⁵ The spirit Mercurius as it is manifested in Rabelais' characters represents subconscious contents. Again Jung states: "Spirits, therefore, viewed from the psychological angle, are unconscious autonomous complexes which appear as projections because they have no direct association with the ego."⁶ Mercurius is present in Rabelais' work and emanates from the author. Rabelais' Mercurial spirit becomes characters and Mercurius is the projection of the psyche. Therefore, Rabelais' characters are projections of his psyche, the states of

⁵Carl Gustave Jung, Mysterium Coniunctionis (Princeton: Princeton University Press, 1968), p. 462.

⁶C. G. Jung, Structure and Dynamics of the Psyche (Princeton: Princeton University Press, 1968), p. 309.

which can be determined by the state of the characters and their relationships. Referring again to this spirit, Jung designates it the "unconscious projected into heavenly space and external objects."⁷

The characters in Rabelais' work which will be dealt with here are representations of the spirit Mercurius as archetypes, Panurge as the trickster archetype and Pantagruel as a saviour-figure or redeemer archetype. These two contradictory manifestations of the author's psyche indicate a fragmented state of mind and are evidence of a dissolution.

* * * * *

Salt as the alchemists' prima materia is a major motif in Rabelais' work. For them it represented a paradoxical condition of purity and decay in addition to possessing within itself a purifying fire. The alchemists were aware of the presence of fire in salt: "In the sharp or burning taste of salt, the alchemists detected the fire dwelling within it whose preservative property it in fact shares."⁸ Salt is paradoxical and at the same time a mediating agent, one that changes and transforms. It is valuable to the alchemists and Rabelais not only because it purifies but because it mediates among characters and is the medium of change, of transformation within a character.

An example of salt as putrid in Rabelais' work is found during a drought in which the earth was made so hot that it began to sweat

⁷op. cit., Jung, Mysterium Coniunctionis, p. 196.

⁸ibid., p. 239.

saltwater: "chascun vouloit recueillir de ceste rosée et en boire à plein godet, trouvèrent que ce n'estoit que saulmure, pire et plus salée que n'estoit l'eaue de la mer."⁹ The heated earth indicates the presence of fire. This episode in Gargantua and Pantagruel is also an instance of fire creating or being instrumental in the creation of its opposite, water, in the presence of salt. The presence of fire in salt indicates a property of salt that is the opposite of the putrid, of the earthly, of the corporeal and of sin. Salt can be purified by fire.

Salt and saltwater are of a similarly ambiguous nature, being at once sacred and profane. Saltwater is similar in nature to the wine-water of the sacrament in that wine represents the blood of Christ and salt "is begotten from human blood . . . It has within it both corruption and preservation against corruption."¹⁰ Here Jung is quoting Dorn, one of the alchemists who wrote often of these ambiguities. Salt carries within itself the ability to purify itself; its putrefactive nature can be burned away to reveal the white crystalline substance. Its inherent wisdom can alleviate its bitterness. Salt is associated with divine wisdom: "Christ is the salt of wisdom which is given at baptism."¹¹ So the thirst of Rabelais' characters carries within itself its own antidote, its own cure, its own quenching, the quenching power of divine wisdom.

⁹Rabelais, Gargantua and Pantagruel (Paris: Editions Gallimard, 1955), p. 180.

¹⁰op. cit., Jung, Mysterium Coniunctionis, p. 251.

¹¹ibid., p. 241.

Thus is salt paradoxical, containing within itself a conjunction of opposites, of putrefaction and of purification. Within salt is the element of fire that purifies. While Pantagruel is fighting the giants, he fills their open mouths with salt and they vehemently protest exclaiming: "'Ha, Pantagruel, tant tu nous chauffes le tizon!'"¹² Perhaps "le tizon" within them is representing the wine they have imbibed, illustrating an association of fire and wine. The purifying nature of fire is illustrated as Panurge tells us of his sciatica which is cured as a result of his being roasted on a spit by the Turks: "'cestuy rotissement me guerist d'une isciaticque entièrement, à laquelle j'estoys subject, plus de sept ans avoit, du cousté auquel mon rotisseur s'endorment me laissa brusler.'"¹³

The quality of salt as mediating is revealed as the multiple nature of the element is emphasized. It is equated with water as Badebec during childbirth breaks water in the form of salt and salt meat. There are three other natures present in salt as an element. Besides its watery nature as we see Badebec break water is its fiery nature and its ability to purify itself. The third nature is salt's presence in the earth as a part of the earth, present as the result of the decay of animal bodies (putrefaction) reduces them to salt which is then blended with the earth. The fourth is salt's fiery nature equalling air as soul, as salt is equated as mediating with Mercurius, the personification of the world soul.

¹²op. cit., Rabelais, p. 287.

¹³ibid., p. 231.

The function of salt as the arcane substance and as the prima materia, and its presence in seawater and saltwater as synonyms for the aqua permanens¹⁴ connect it with Mercurius. Senior states that "Mercurius is made from salt."¹⁵ Mercurius and salt thus correspond through their mutual ubiquitous nature and their function as arcane substance, as prima materia.

Salt and the drinking of wine are also closely associated in Rabelais' work. Salt as connected with lunar symbolism, with the moon as the mentor of fools and women, guiding their irrational behaviour, fits in with Panurge as a fool, a joker and a trickster. The propensity for foolish deeds and irrational thought in Panurge that wine begins is continued by salt. The presence of salt as indication of physical and moral corruption continues a moral degeneration begun by the wine, creates a thirst for more wine and more sin and fosters a vicious circle of wine, sin, salt, wine, etc. The thirst created by the bitterness of salt is "one of the peculiarities of hell and damnation which must be fully tasted by the meditant in Loyola's Exercises."¹⁶ It is possible then that this thirst of Panurge searches to be quenched by holy wine instead of perpetuated by secular wine.

The alchemists spoke of the philosopher's stone that refer to qualities of salt; Jung quotes Mylius: "'Our stone is endowed with the strongest spirit, bitter and brazen'"¹⁷ and the Rosarium mentions that

¹⁴ op. cit., Jung, Mysterium Coniunctionis, p. 189.

¹⁵ ibid.

¹⁶ ibid., p. 198.

¹⁷ ibid., p. 192-3.

salt is bitter because it comes from the "'mineral of the sea.'"¹⁸
 Pantagruel uses salt (which is also a manifestation of the philosopher's stone) profusely on his enemies and the floods he produces with his urine are miniature Red Seas which for Jung have a baptizing effect with resulting rebirth and transcendence for those who are "conscious," but a water of death for those who are "unconscious," i.e., those who "are not enlightened as to the nature and destiny of man in the cosmos . . . those who have no knowledge of the contents of the personal and collective unconscious."¹⁹

The granular, easily dissoluble nature of salt befits it as a symbol of dissolution, of psychic fragmentation. Mercury is also an appropriate symbol of dissolution because of its tendency to evaporate under heat. Mercury is an aggregating, unifying agent, but is also a dissolving, dissociating agent. Their chemical natures suggest their literary use. Rabelais' work contains numerous references to dissolving: "les diables . . . peuvent patir solution de continuité . . . Et crient comme diables à ce sentiment de solution"²⁰ and "je vous parlois de la résolution des espritz et du sang spirituel duquel les artères sont réceptacles."²¹ Rabelais speaks of great storms engendered by the spirits of heroes who have died, storms which involve the element air and imply the affinity between this element and the souls of the deceased: "croyons . . .

¹⁸ *ibid.*, p. 193.

¹⁹ *ibid.*, p. 197.

²⁰ *op. cit.*, Rabelais, p. 412.

²¹ *ibid.*, p. 443.

que hier en soit mort quelqu'un, au trespas duquel soyt excitée celle horrible tempeste que avez pati . . . Au trespas d'un chascun d'iceulx . . . oyons-nous . . . en l'air troublemens et ténébres, en mer tempeste et fortunal."²² The bodies of the heroes have dissolved into spirit.

Jung considers this dissolution as psychic activity: "Dissolution into spirit, the body's volatilization or sublimation, corresponds chemically to evaporation [which relates Mercurius], or at any rate to the expulsion of evaporable ingredients like quicksilver, sulphur, etc. Psychologically it corresponds to the conscious realization and integration of an unconscious content."²³ As the author projects as archetypal characters and represents souls as dissolved bodies, the process reflects in Jung's terms the fragmentation of the author's psyche: "great is the danger that consciousness will be disintegrated by these figures . . . to project the one light of highest consciousness into concretized figures and dissolve it into a plurality of autonomous fragmentary systems."²⁴ In Rabelais' work the reader sees all of man's being subjected to dissolution. The body dissolves into salt, the soul as the aqua permanens dissolves and coagulates²⁵ and the self fragments, is without unity.

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²²ibid., p. 612.

²³op cit., Jung, Mysterium Coniunctionis, p. 238.

²⁴C. G. Jung, Alchemical Studies (Princeton: Princeton University Press, 1967), p. 35.

²⁵op. cit., Jung, Mysterium Coniunctionis. p. 240.

Mercurius then is the personification of the arcane substance which pervades all other substances, the aqua permanens or water: "Water and spirit are often identical."²⁶ It is also considered a unifying substance and is the personification and the materialization of the world spirit or world soul. Not only is Mercurius present in Rabelais as the chemical element salt but is also present as spirit through the presence of the spirit in the elements. Jung speaks of an invocation to Mercurius in the Great Magic Papyrus of Paris that he cites to illustrate the spirit Mercurius as "the personification and living continuation of the spirit . . . 'Greetings, entire edifice of the Spirit of the air . . . thou that hast the form of aether, of water, of earth, of wind, of light, of darkness, glittering like a star, damp-fiery-cold Spirit!'"²⁷

Mercurius then makes his presence felt in the elements of fire and of water. As a unifying principle Mercurius represents the conjunction of these opposites. In Book IV, Chapter 33, Panurge becomes seized with fear at the sight of a spouting whale. According to Pantagruel he shouldn't be in such a panic since his fatal destiny is more closely related to fire. In response Panurge cries out that these two elements are not so separate: "ne vous ai-je assez exposé la transmutation des éléments et le facile symbole qui est entre roust et bouilly, entre bouilly et rousty?"²⁸ This sheds light on

²⁶ op. cit., Jung, Alchemical Studies, p. 76.

²⁷ op. cit., Jung, Mysterium Coniunctionis, p. 196.

²⁸ op. cit., Rabelais, p. 631.

Panurge's uncontrollable terror during a previous storm that their ship encountered in Chapters 18-22 of Book IV. Not only are these two elements closely related, but this relationship is being manifested by a turbulent sea. The billowing sea has become boiling water. Rabelais has his character repeat "roasting and boiling, boiling and roasting" to induce in the reader's mind this close relationship, to help him envision flames and bubbling, effervescing water, a substance that is simultaneously flame and liquid, a fiery water, a flaming liquid, a liquid flame, Mercurius as fire and water conjoined. The boiling sea creates great agitation and uneasiness within Panurge as a subliminal realization that the boiling sea was not only the conjunction of the elements but also the coagulation and separation of the elements, an activity which represents the activity of the contents of Panurge's psyche mixing and separating; the activity of the sea is an externalization of the turbulence of his psyche. Rabelais' description of the storm at sea illustrates that the elements of fire and water interact to illustrate their conjunction. Natural phenomena are described in close succession. This description of events in close succession causes these elements to blend within the mind of the reader:

. . . la mer commença s'enfler et tumultuer du bas abysme . . . de noires gruppades, de terribles sions, de mortelles bourrasques . . . le ciel tonner du hault, fouldroyer, esclarer, pluvoyer, gresler; l'air perdre sa transparence, devenir opaque, ténébreux et obscurcy, si que aultre lumière ne nous apparoissoit que des fouldres, eclaires et infractions des flambantes nuées . . . croyez que ce nous sembloit estre l'antique Chaos, onquel estoit²⁹ feu, air, mer, terre, tous les éléments en réfractaire confusion.

²⁹ibid., p. 592.

The darkness and the turbulent sea create the conditions for the sea to become fire with phosphorescent light. Added fire is present in the form of lightning. This is the interaction of fire and water. Panurge doesn't realize this externalization but the other characters indicate that they do. Rabelais has a character note that the storm is Panurge's fault: "Ce Diable de fol marin est cause de la tempeste, et il seul ne ayde à la chorme!"³⁰ The storm is an external representation of the internal chaos within Panurge and is recognized as "l'antique Chaos" by Rabelais himself as he speaks through Alcofribas who narrates the event. This internal chaos within Panurge will be explored in the exposition with follows to reveal that there is no center of being, no controlling matrix for this character.

Rabelais' work reflects an acquaintance with the philosophical temperament of his time, a temperament beginning to show the influence of the Italian Renaissance. Citing Cassirer: "The common principle that serves as its [i.e., the Italian philosophy of nature's] point of departure is that to 'know' a thing means to become one with it. But this unity is only possible if the subject and object, the knower and the known, are of the same nature; they must be members and parts of one and the same vital complex."³¹ Pantagruel's father sent him a letter in which he exhorted his son to know Nature's works: "qu'il n'y ait mer, rivière ny fontaine, dont tu ne congnoisse les poissons, tous les oyseaulx de l'air, tous les arbres, arbustes et fructices des foretz . . .

³⁰ *ibid.*, p. 597.

³¹ Ernst Cassirer, The Individual and the Cosmos (New York: Barnes and Noble, Inc., 1963), p. 148.

rien ne te soit incongneu."³² This reference, coming from an authoritative position (Gargantua) illustrates Rabelais' awareness of the Renaissance desire to be one with the object of knowledge. From this point of view, Rabelais' knowledge is not of the simplistic and enumerative sort so often believed. This letter from Gargantua to Pantagruel can be significant on the plane of Jungian interpretation in the alchemical tradition. Jung cites an English alchemist George Ripley: "'The philosophers tell the inquirer that birds and fishes bring us the lapis.'"³³ With the help of Jung's research into alchemical thought and terminology, the connection is easily made that his father is telling him to know Nature's works, the universe, to be acquainted with the lapis (which is Mercurius, the world soul) by means of these particular works of nature which the alchemists designated as prima materia by becoming one with them. His father is sending him on a quest to find the essential nature of the world symbolized by Mercurius who represents the lapis, the prima materia, the anima mundi, the world spirit, the aqua permanens.

Later it will be shown that Rabelais' characters recognize Pan as God. In Rabelais' work the urge of the characters to become one with Pan as God and Pan as self indicates a thirst for a condition similar to a psychic condition, that of simultaneous autonomy of the self and absorption into the Deity. Pan is not merely an individual god but he

³²op. cit., Rabelais, pp. 205-6.

³³C. G. Jung, Psychology and Alchemy (Princeton: Princeton University Press, 1968), p. 311.

represents to Rabelais a completion; Pan is Pantagruel's "Tout." Thus Pan is the self, God, a psychic condition of dissolution and aggregation, and a spiritual condition of being absorbed into and absorbing God, infinity and the universe at the same time maintaining autonomy, individuality. At the end of The Individual and the Cosmos, Cassirer affirms that the subject-object problem was not resolved by Renaissance philosophy. As a reflection of Renaissance philosophy, Rabelais' work illustrates that God is present and absent within and without, that He is panpsychically transcendent, and that the Ego is simultaneously a part of and separate from what it perceives, and that God and man interpenetrate.

According to Jung the alchemists felt a need for psychic unity that Christianity did not satisfy. Rabelais' characters are chameleons with changing natures and without a center of being, without a self. If one feels one with everything, with every other individual, then one is nothing, without a self. The desire of the alchemists and of Rabelais as well was to realize an integration within themselves and an integration with the other. They would have celebrated the fusion of the mind, soul and body of each individual as well as the fusion of each individual mind, soul and body with every other, in addition to fusion with God; they would have wanted to be part of Him even as He is part of man, to effect a simultaneous identity with the universe, with self, and with God, at the same time as maintaining his own individuality, to be part of infinity, for infinity to be part of him. The alchemists and philosophers of the time expressed through their work a human desire to realize God, to have as a god an entity which is in each person and in which each person is, each individual thus encompassing the universe even

as it encompasses him, a kind of simultaneous individuality and unity with deity and with the universe, a sort of transcendental pantheism: "the human mind places itself between God and the world and thus encompasses both for the first time in a true unity."³⁴ Or rather it is panpsychism, a philosophy expounded by Francesco Patrizzi: "In reality, the unity of life knows no such divisions and barriers. It is constrained, complete and undivided, even in things that seem to be just material; it functions in the greatest as in the smallest, in the highest as in the lowest, in the stars as well as in the simple elements."³⁵

Rabelais' work reflects this panpsychism. In a letter from Gargantua to Pantagruel, Gargantua exhorts his son to conjoin with God through knowledge of the universe. Also Pantagruel calls the god Pan "le nostre Tout," indicating that he feels as though he is part of God, conjoined with him in an inseparable unity, "tout ce que sommes, tout ce que vivons, tout ce que avons, tout ce que espérons est luy, en luy, de luy, par luy."³⁶ Rabelais also cites the philosophy of Hermes Trismegistus that the infinite is God.³⁷ Thus Rabelais is saying through his character Pantagruel that Pan is "Tout," that he is God brought to earth in Christ, and man is infinite through Christ, conjoined with God.

The alchemists recognized this union of opposites as God. According to Jung, God is the union of all opposites: "The individuation process . . .

³⁴op. cit., Cassirer, p. 64.

³⁵ibid., pp. 148-9.

³⁶op. cit., Rabelais, p. 619.

³⁷ibid., 371.

subordinates the many to the One. But the One is God."³⁸ Pan is the god in whom all opposites are one according to Wind.³⁹ Panurge as Pan's namesake indicates Rabelais' expression of this unification and of a desire for union with God. His work could be regarded as a means to communion, a communion for him in his writing it and for the reader in his reading it. Pantagruel refers to Pan as "le nostre Tout" and Rabelais' work implies a desire for an ultimate union of opposites, of self with other, of self with God, the "One" being for Pantagruel "le nostre Tout."

The alchemists and Rabelais wanted to create the perfect androgynous being, a macrocosmic giant produced by a unity of infinity. They wanted the cosmos to be androgynous, wanted the macrocosm and the microcosm to be as one, and they wanted to unite God and man. Mercurius then is the unifying factor between the elements, the unifying factor in the integration of the psyche and a representation of the ultimate integration, a unification of infinity, and Mercurius is represented in Rabelais' work as his characters which consequently assume Mercurius' functions thus described. Rabelais and the alchemists desired then to reach a state of total, mutual, infinite permeation. This unification is represented in Rabelais as an event by Panurge's vision. The vision is an intensified experience of individuation and integration which encompasses God and allows a simultaneous unity and individuality.

³⁸ Carl Gustave Jung, Archetypes and the Collective Unconscious (Princeton: Princeton University Press, 1968), p. 354.

³⁹ Edgar Wind, Pagan Mysteries in the Renaissance (New York: W. W. Norton and Company, Inc., 1968), p. 199.

Rabelais considered the character of Panurge important enough to devote several chapters to its discussion. A whole chapter describes explicitly "Des moeurs et condictions de Panurge."⁴⁰ The introduction of Panurge to Book II in Chapter 9, where he speaks nonsense in many languages, is ludicrous and indicates a lack of common sense. His character is that of clever, unconscionable trickster: "malfaisant, pipeur, beuveur, bateur de patez, ribleur s'il en estoit à Paris . . . et toujours machinoit quelque chose contre les sergeans et contre le guet."⁴¹ He made tricks against theologians which had dire consequences and he showed no concern whatever: "et en mourut dix ou douze de peste, quatorze en feurent ladres, dix huyct en furent pouacres, et plus de vingt et sept en eurent la vérolle; mais il ne s'en soucioit mie."⁴²

Panurge is a character of whom the contents of the subconscious have not been integrated with the conscious, who is fragmented and undecided. His will is thrust aside. He cannot make up his mind whether or not to marry.⁴³ He praises debt and debtors and then is glad to be out of debt. He is as changeable as the weather: "(s'ecria Pantagruel) depuys les dernières pluyes tu es devenu grand lifrelofre, voyre dis-je philosophe."⁴⁴ Panurge himself admits his mind is in confusion: "vous voyez la perpléxité de mon esprit."⁴⁵ Epistemon

⁴⁰ op. cit., Rabelais, Chapter XVI, Book II.

⁴¹ ibid., p. 237.

⁴² ibid., p. 239.

⁴³ ibid., Book III, Chapter 9.

⁴⁴ ibid., p. 355.

⁴⁵ ibid., p. 413.

tells him to pull himself together "Je me esbahys de vous que ne retournez à vous-mesmes et que ne revocquez vos sens de ce farouche esguarement en leur tranquillité naturelle."⁴⁶ The cause of this fragmentation, the origin of psychic dissociation and splitting is found in Jung: "one of the commonest causes is a moral conflict, which ultimately derives from the apparent impossibility of affirming the whole of one's nature. This impossibility presupposes a direct split, no matter whether the conscious mind is aware of it or not."⁴⁷ Panurge represents a similar state within the author. He represents Rabelais' enigma, his own inability to decide definitely to break himself away from his monastic vows in order to realize his earthly desires or to effect an integration of, a reconciliation of these two extremes. There is no doubt that Rabelais underwent severe moral conflict between human desires and a strong sense of duty to monastic obligations.

While considering Rabelais' work in light of Jungian psychology we discover that for Panurge the unintegrated contents of the subconscious externalize as fate. Jung has formulated a psychological rule which "says that when an inner situation is not made conscious, it happens outside, as fate. That is to say, when the individual remains undivided and does not become conscious of his inner opposite, the world must perforce act out the conflict and be torn into opposing halves."⁴⁸ Thus

⁴⁶ *ibid.*, p. 413.

⁴⁷ *op. cit.*, Jung, Structure and Dynamics of the Psyche, p. 98.

⁴⁸ Carl Gustave Jung, Aion (Princeton: Princeton University Press, 1969), p. 71.

Panurge, the vascillating, ever-changing chamelion of a character, has not undergone integration. For him the world is divided into opposing forces. The unintegrated contents of the subconscious externalize as fate. Panurge chases his fate all over the world and sees it manifested in dice and oracles of all sorts. Panurge has two concepts of himself, one as a cuckold and the other as a happily married man, between which his own ego-consciousness vascillates. He pushes the thought of being a cuckold into his subconscious and it gathers strength as it is repressed to arise in a dream and to create tensions within his psyche to give rise to an externalized fate.

Panurge as a character represents a fragmented self. His urge for everything (which his name implies) indicates a dissoluted self, a self without a center. His thirst is for integration, for a centered self, for a wholeness of soul. His thirst is for androgyny, for a realization of the archetype of wholeness. This lack of self is emphasized by the character's lack of will, a condition which Jung describes: "Although it is able to preserve its structure, the ego is ousted from its central and dominating position and thus finds itself in the role of a passive observer who lacks the power to assert his will under all circumstances."⁴⁹ Panurge cannot assert his will as to his own condition, he cannot decide whether or not to marry. He cannot assert his will as to a condition outside of himself over which he would have some influence: he continually babbles during the storm at sea about drowning and cries out in loud lamentations but he never lifts a hand to help guide the ship. He never offers up even a simple, earnest prayer as did Pantagruel for relief of this threatening condition.

⁴⁹op. cit., Jung, Mysterium Coniunctionis, p. 224.

To continue to quote Jung: "In this way the will, as disposable energy, gradually subordinates itself to the stronger factor, namely to the new totality-figure I call the self."⁵⁰ Panurge doesn't find this totality-figure within himself but turns to Pantagruel and mediums. His search is for this totality-figure. His will is indeed thrust aside.

Two archetypes of the subconscious are personalities that the spirit Mercurius assumes. One is a trickster-figure whom Jung describes as "A curious combination of typical trickster motifs . . . for instance, his fondness for sly jokes and malicious pranks, his powers as a shape-shifter, his dual nature, half animal, half divine . . . and--last but not least--his approximation to the figure of a saviour."⁵¹ He also has the power of healing. The other archetypal figure is that of a saviour or redeemer.

Jung finds that the archetype of the trickster is a "psychic structure of extreme antiquity . . . [and] . . . a faithful reflection of an absolutely undifferentiated human consciousness, corresponding to a psyche that has hardly left the animal level."⁵² Panurge fits in well with this trickster motif, witness the malicious pranks he plays on the Parisian lady who refuses his advances. Jung sees these features of the trickster figure as part of Yahweh of the Old Testament, features which parallel developments in Rabelais' work as the character of Panurge evolves: "If we consider, for example, the daemonic features exhibited by Yahweh in the

⁵⁰ *ibid.*

⁵¹ *op. cit.*, Jung, Archetypes and the Collective Unconscious, p. 265.

⁵² *ibid.*, p. 260.

Old Testament, we shall find in them not a few reminders of the unpredictable behaviour of the trickster, [Panurge unexpectedly tricks the sheep dealer into what resulted in his death], of his senseless orgies of destruction and his self-imposed sufferings [Panurge's fear during the storm at sea], together with the same gradual development into a saviour [Panurge resurrects Epistemon from the dead by restoring his severed head to his body] and his simultaneous humanization."⁵³ Thus the character Panurge is as ambivalent as Mercurius with divine and animal attributes. He doesn't gradually develop fully into a saviour but he possesses a divine attribute which he uses without control.

According to Jung the presence of archetypes fragments the consciousness: "Autonomous psychic contents are thus quite common experiences for us. Such contents have a disintegrating effect upon consciousness."⁵⁴ Further, Jung describes archetypal, autonomous psychic contents as complex emotional states "that can no longer be described as effects pure and simple but are fragmentary psychic systems. The more complicated they are, the more they have the character of personalities."⁵⁵ Thus, literary characters can serve as expression of the author's psychic contents. "As constituents of the psychic personality, they necessarily have the character of 'persons.'"⁵⁶ Rabelais' psychic contents could project in a fragmented state primarily as Panurge and Pantagruel and secondarily as the other characters within the work. "Such fragmentary

⁵³ibid., p. 256.

⁵⁴op. cit., Jung, Alchemical Studies, p. 35.

⁵⁵ibid.

⁵⁶ibid.

systems are to be found . . . in cases of psychogenic splitting of the personality (double personality), and of course in mediumistic phenomena."⁵⁷ Rabelais' personality is split, but the split does not have pathological effects because of the externalization that takes place as he writes of the noble deeds and sayings of Pantagruel and Gargantua. Mediumistic phenomena are abundant in Rabelais' work as Panurge consults oracles which serve in themselves as reflections of his internal conflict as externalizations of an unintegrated psychic content, one which is being realized externally by the results of each oracle and which is projected and characterized as fate, as a fate which he does not accept. As Rabelais' psyche is dissolving into his work as characters, the process could have a healing effect upon the author.

Jung parallels psychology to the mythological situation of the trickster-figure by saying that the repression of this trickster-figure by the consciousness intensifies its strength by this confrontation of a personal consciousness, and is reconciled or cured and assimilated as it is brought to consciousness.⁵⁸ Thus Panurge is brought to consciousness by the author to be assimilated by the consciousness which is represented by Pantagruel. Panurge is contained within Pantagruel, is an alter ego to Pantagruel. Indeed, Panurge's name can be found within the name Pantagruel: Pan ta l'urge! In order for the repressed content of the subconscious to be reconciled with the conscious in both Panurge's and Rabelais' case, Panurge must be reintegrated within the author and

⁵⁷ibid.

⁵⁸op. cit., Jung, Archetypes and the Collective Unconscious, p. 354.

within Pantagruel. This identification is intensified as Alcofribas ventures inside Pantagruel's mouth. He crawls onto Pantagruel's tongue, execrates in his throat and immediately afterwards Pantagruel becomes ill. A mound of ordure is found within his stomach and removed.

Alcofribas as narrator, whose name is 'Rabelais' rearranged, physically crawls within Pantagruel. Thus Rabelais who is Alcofribas crawls within Pantagruel and within Panurge (who is part of Pantagruel) simultaneously. Thus, if Panurge is within Pantagruel, then the author is within Panurge also. Stylistically then, this is an instance of the author consciously identifying with and entering into the characters of his work. This physical journey within represents a psychological/symbolic impact. It is a symbolic and psychological journey within.

Before his integration Panurge as a character possesses a psyche torn into opposing halves. His defense of debts and debtors is an elaborate example of false wisdom. June characterizes this false wisdom as the cause of a split in the psyche: "the artificial sundering of true and false wisdom creates a tension in the psyche, and from this there arises a loneliness and a craving like that of the morphine addict who always hopes to find companions in his vice."⁵⁹ Panurge definitely has a craving which is at once a spiritual and a physical thirst manifested by an insatiable appetite for wine and a loneliness indicated by his desire to marry. Psychic pain is related through Panurge to spiritual pain and evidenced in thirst produced by the splitting, dissociation, dissolution of psychic elements, to result in fragmentation of complexes. Panurge is

⁵⁹ibid., p. 16.

compelled by this thirst, by this fragmented psyche, to search in order to reconcile the opposites within him. Jung describes this search:

"Therefore the way of the soul in search of its lost father . . . leads to the water, to the dark mirror that reposes at its bottom."⁶⁰ Panurge is led to water in the fountain that tastes like wine, water which is made to boil, to coagulate as Bacbuc tosses a chemical into it. Again to quote Jung: "down by the water he could experience the working of the living spirit like a miracle of healing in the pool of Bethesda. The descent into the depths always seems to precede the ascent."⁶¹

Panurge descends in dissipation until he reaches the fountain of the Holy Bottle. This fountain is located underground and so involves another journey down.⁶² As an individual character, Panurge is divided even as he (together with the other characters of Rabelais' work) represents division within Rabelais' psyche. There is a simultaneous triple division, a trialectic, a division within the author's psyche, within the character's psyche and which is recognized by the reader's psyche.

Panurge as a character has been recognized as a content of the subconscious of the author. Rabelais subconsciously takes this psychic condition of the presence in the subconscious of archetypes and dream symbols and presents it as a physical reality as Alcofribas enters Pantagruel's mouth and finds another world within him. Jung cites Origen on sacrificial animals' significance in alchemy: "understand that thou thyself art even

⁶⁰ *ibid.*, p. 17.

⁶¹ *ibid.*, p. 19.

⁶² *op. cit.*, Rabelais, Book V, Chapter 35.

another little world, and hast within thee the sun and the moon, and also the stars."⁶³ Jung would recognize the world within Pantagruel's mouth as indication of contents of the subconscious, and Alcofribas' journey as an exploration of these contents.

The everchanging Panurge indicates a Protean nature. This nature and the restlessness and multiplicity of the elements, this relentless conjunction and separation into multiple entities represents the ceaseless individuation and integration processes of the ego. The separations of the elements represent a multiplication of self. This mutability and multiplicity can be related to Rabelais through Pan who is described as hidden in Proteus by Edgar Wind: "The same use, or abuse, of ambiguity by which he made identity unfold itself as contrarius was also at the root of Pico's parable that Pan is hidden in Proteus. Mutability, in Pico's view, is the secret gate through which the universal invades the particular. Proteus persistently transforms himself because Pan is inherent in him."⁶⁴ The ambiguous nature of Panurge as trickster with qualities of a redeemer indicates mutability, but it is a mutability which points also to a totality, a dynamic/static state in which the opposites are simultaneously opposing one another and reconciled.

The obvious fact that both Pantagruel's and Panurge's names are extensions of "Pan" evidences the connection between the characters and the god. Pan is linked to Panurge through drink and through the phallic nature of the god. The drink, of course, is wine with which Panurge is

⁶³op. cit., Jung, Archetypes and the Collective Unconscious, p. 354.

⁶⁴op. cit., Wind, p. 196.

constantly trying to quench his thirst, a thirst which is endless and which is suspected to be more than a merely physical thirst and recognized to be a spiritual thirst. Panurge's sexual drives are as unquenchable as his thirst for wine. His drive is for completion in an androgynous state by means of a conjunction, of a marriage. However, Panurge cannot resolve to marry. There is an overpowering impediment preventing him from finding this completion, an impediment of psychic fragmentation, of a chaotic state represented by the storm at sea.

Rabelais' characters have a very close relationship with Mercurius, and through Mercurius' protean nature and Pan's presence within Proteus, the relationship between Pan, Panurge and Pantagruel can be easily understood as inseparable. Pantagruel could be thought of as the god of salt. He is liberal in dispensing it. During the battle between Pantagruel and the Dipsodes he scatters salt into the mouths of his sleeping enemies. The presence of fire within the element salt is vividly illustrated as his enemies exclaim: "tu nous chauffes le tizon"⁶⁵ The next move in the battle strategy was fulfilled as Pantagruel, who had been filled full of white wine and diuretics, flooded the camp with urine. This urine was mistaken for blood because of the red glow cast upon it by the "feu des pavillions et quelque peu de clarté de la lune."⁶⁶ The enemy thought that the flood "estoit eaue marine et salée."⁶⁷ Mercurius is present then as salt, fire, sea-water,

⁶⁵op. cit., Rabelais, p. 287.

⁶⁶ibid., p. 288.

⁶⁷ibid.

and blood. Pantagruel is consecrating his enemies with fire that is in the salt and with the urinous sea-water that looks like blood, baptizing them in water, blood, and fire; he's redeeming them. This red liquid is the symbol of the blood of Christ, the red tincture, the quintessence. It is as though blood were being drawn from the lapis or philosophical stone (Pantagruel's kidneys). Thus Pantagruel serves here as a saviour-figure from whom symbolic blood has been drawn in the form of red urine. Here also the fire is becoming liquid in the blood or urine. The idea of an extracteur du quintessence expressed on the title page of Book I is brought to the realm of the particular with the reality of Pantagruel and his biological function. The red tincture is extracted from his body as a distillation of his blood. Not only is the urine with which he baptizes his enemies significant, but the salt which he strews about has a baptismal quality in alchemical tradition.

Rabelais' work is a symbolic analogue of the psyche in the guise of the characters. Jung describes his concept of the self as an entity that "is not meant to take the place of the one that has always been known as the ego, but includes it in a supraordinate concept. We understand the ego as the complex factor to which all conscious contents are related."⁶⁸ Rabelais' work in itself represents the self to which this character must be satisfactorily integrated before a peaceful end can be arrived at, a peaceful reconciliation of opposites even as they continue their activity of opposing one another.

⁶⁸ op. cit., Jung, Aion, p. 3.

Panurge's god-like nature and Pantagruel's role as a semi-divine hero take on additional significance as Jung describes the god as the personification of the "collective unconscious which is not yet integrated into a human being,"⁶⁹ and the hero's supernaturalness as including "human nature and thus represents a synthesis of the ('divine,' i.e., not yet humanized) unconscious and human consciousness. Consequently he signifies the potential anticipation of an individuation process which is approaching wholeness."⁷⁰ Panurge then represents the collective subconscious not yet integrated into Rabelais' psyche and Pantagruel signifies an approaching integration. Thus does Rabelais enter into his characters as Alcofribas entered into Pantagruel, and his characters enter into the author, into his psyche as integration takes place within him.

Panurge's subconscious as trickster tricks Panurge into integration by a vision, Rabelais' subconscious comes through his work by means of Panurge as a character and by means of Panurge's subconscious. Panurge's subconscious externalizes his own psychic condition as the character sees it reflected in prophecies. This agitation of the psyche as the subconscious content confronts the conscious creates fragmentation. Rabelais' psyche fragments into each character of his work and each character of his work fragments into differentiated personalities as the work progresses.

There are other connections between Rabelais' characters and the spirit Mercurius. One avenue is an identification of Mercurius with

⁶⁹op. cit., Jung, Archetypes and the Collective Unconscious, p. 166.

⁷⁰ibid.

Proteus in which Pan is present. Jung quotes Kinrath: "'And our Catholik Mercury, by virtue of his universal fiery spark of the light of nature, is beyond doubt Proteus."⁷¹ The name Panurge signifies the urge for everything, the urge to have or possess everything. Since the ultimate in possession of something is becoming that thing, becoming one with it (cf. Cassirer, above) the name Panurge signifies the urge to be everything. This is the condition of Proteus who transforms himself at will. The nature of Proteus is evident, then, in Panurge. The transformability of Panurge can be equated with that of Proteus and that of Proteus is seen to be that of Mercurius, so it follows that the transformability of Panurge can be equated with that of Mercurius. They are mediating agents. Furthermore, the urge to be everything implies the urge to be God, or at the very least a god, the god Pan whom Pantagruel considers "le nostre Tout."⁷²

After the spirit Mercurius of Rabelais, i.e., his psyche, enters into his work by various avenues, its presence is noticed by its activities within the work. The everchanging nature of Pan, of Proteus, of Mercurius can be extended to the everchanging nature of the author's psyche, of his ego-consciousness. It has been noted that Rabelais' characters are larger than life, of heroic and even of god-like stature. The giants change noticeably in size throughout the work: "So things go on, frequently interrupted by grotesque explanations, which likewise maintain no sort of proportion; for when Pantagruel opens his mouth, which contains so many kingdoms and cities, the dimensions

⁷¹ibid.

⁷²op. cit., Rabelais, p. 619.

of the opening ought not to be easily confused with a pigeon-house."⁷³ Since the characters of the work are extensions of Rabelais himself, of his psyche, then this shifting in size indicates changes in the author's psyche, perhaps even in the ego-consciousness' concept of itself. The result is then that as Rabelais is projecting his characters, as his psyche changes, his characters change; as the archetypal images, as the complexes gain in strength or lose strength, his characters gain or lose size, stature.

Rabelais' work then reveals a multiplicity of selves as the author's consciousness experiences itself in various guises, changing as easily as Proteus. The author expresses these various selves as differentiated personalities, archetypes, complexes, parts of the author's psyche having taken shape as literary characters. As the author's ego-consciousness changes its own concept of itself, so do his characters change within themselves. In addition to the changes within each character, the fluid nature of self-consciousness reflects itself on the work as the work develops and the author sees himself first as one character, then as another. Thus there are two different ways in which the author's chameleon-like protean psyche is evident in his work; first, the author's psyche projects as one character and then as another, and secondly, each change in the personality of a character in his work denotes a change in the psyche of the author, a change in his own self-awareness.

As the work progresses it can be thought of in itself as a transformation in process. As the characters interact, they resemble an

⁷³Erich Auerbach, *Mimesis* (Princeton: Princeton University Press, 1968), p. 268.

interplay of archetypes that have arisen from Rabelais' subconscious in the form of characters having become autonomous and interacting:

"In myths and fairytales, as in dreams, the psyche tells its own story, and the interplay of the archetypes is revealed in its natural setting as 'formation, transformation/the eternal Mind's eternal recreation.'"⁷⁴

Regarding transformations within each archetype as these evolve, the cause of the transformation could be that each archetype changes as a content of the subconscious is agitating the conscious. As the archetype asserts its influence, the psyche of the author and of the reader changes. This agitation produces psychic dissociation, psychic dissolution within the author.

Panurge and Pantagruel are not the only characters representing psychic contents within Rabelais' work. Grandgousier serves as a prototype for all the characters of the work, with characteristics as diverse and numerous as the characters within the work as a whole. He is a boozier, a lover, a married man, a father, a son, a defender of the faith and of his lands and a source from which the other characters spring. He is the ruler of the butterflies⁷⁵ and since the Greek word psyche means butterfly, this could imply that parts of his being, of his character, of his psyche are extended to one character or another in the work. The prototype of boozier could apply to the monks in the work, in particular Friar John. The prototype of lover could find its embodiment in Panurge. The married man would be Gargantua. Grandgousier would serve as father, as one of the characteristics of which he is the prototype. Pantagruel would

⁷⁴op. cit., Jung, Archetypes and the Collective Unconscious, p. 217.

⁷⁵op. cit., Rabelais, p. 37.

serve as son and defender of the faith and of his family's lands. The butterfly represents transformation, metamorphosis, and indicates the conscious use by the author of the butterfly to represent transformation. In a letter from Gargantua to Pantagruel, the author expresses his awareness of these processes of metamorphosis and testifies that they will continue until the final judgment when "les éléments [seront] hors de leurs transmutations continues."⁷⁶

Each characteristic is not exclusive to a particular character. Like the interchangeable nature of the elements, each character can be easily described by one or more characteristics other than those designated here. The characters are not sharply delineated and tend to be exchangeable, even to melt together, and as they combine, their function as psychic content becomes more evident, they become representative of a dissociated unity.

Throughout Rabelais' work the personalities of the characters change without motive, without development. They have no strong personal characteristics that establish them as individuals. Many of the characters' main relationships to one another is that of sonship, of childhood. This presence of the child motif is striking in its significance as it indicates that the archetypes present in the work are created by psychic fragmentation, of dissolution as Jung explains: "Where . . . numerous homunculi, dwarfs, boys, etc., appear, having no individual characteristics at all, there is the probability of a dissociation. Such forms are therefore found especially in schizophrenia, which is essentially

⁷⁶ *ibid.*, p. 203.

a fragmentation of personality. The many children then represent the products of its dissolution."⁷⁷ Although the characteristics of Rabelais' characters overlap, the individuals are not indistinguishable; they are not identical; there are differences between them, but these differences vascillate as the characters change within the work. Taken together the characters represent an unintegrated center of being: "But if the plurality occurs in normal people, then it is the representation of an as yet incomplete synthesis of personality. The personality (viz., the 'self') is still in the plural stage, i.e., an ego may be present, but it cannot experience its wholeness within the framework of its own personality, only within the community of the family, tribe, or nation; it is still in the state of unconscious identification with the plurality of the group."⁷⁸ Rabelais' characters form a family; the major characters are all descendents of Grandgousier by blood and together they all form a nation. Panurge as a character represents chaos and this situation of unintegrated center of being. Panurge represents the chaotic nature of the work. Panurge is the microcosm of the macrocosm of Rabelais' work.

Rabelais' work starts with the best individual, Grandgousier, and ends with the worst individual, Panurge who is in the depths of dissipation and despair, lacking a will. He encounters his subconscious and has a vision; he becomes integrated as an individual character and the characters of the work are gathered together as a unity, a unit which includes the author as Alcofribas, narrator. The integration, the vision,

⁷⁷ op. cit., Jung, Archetypes and the Collective Unconscious, p. 165.

⁷⁸ *ibid.*

has served as a sort of salvation. The psychic conjunction parallels a spiritual marriage such as between a nun and the Catholic Church. The psychic marriage represented by Panurge's vision (simultaneous individuation and integration of the character's psyche representing a possibly similar psychic event of the author) is that after which he had been questing, a spiritual and psychic union which was represented as physical union after which Panurge was consciously questing.

The process of individuation and integration is represented in Rabelais' work by the interaction of elements as well as interaction of characters as archetypes. The elements of fire and water mix and separate. This corresponds to the activity of the psyche as Jung describes it: "the increasing participation of the consciousness . . . now begins to react emotionally to the contents produced by the unconscious. At first the process of integration is a 'fiery' conflict, but gradually it leads over to the 'melting' or synthesis of the opposites."⁷⁹ Even as the ongoing process of integration appears among the characters, the process is reflected on an emotional level with the presence and interaction of the elements.

In his work, Rabelais' consciousness is split into four as represented by the presence of the four elements, now separate entities, now conjoined with another element, now four separate characters (Grandgousier, Gargantua, Pantagruel, Panurge) now all characters blending into one via their interrelated characteristics, until all are finally conjoined

⁷⁹op. cit., Jung, Mysterium Coniunctionis, p. 230.

during Panurge's vision. This condition of dissolution and aggregation is represented by Jung as a descent which is "analytic, a separation into the four components of wholeness; the ascent synthetic, a putting together of the denarius. This speculation accords with the psychological fact that the confrontation of the conscious and unconscious produces a dissolution of the personality and at the same time regroups it into a whole."⁸⁰ This condition is expressed not only by the fire/water synthesis, but by a quality that salt possesses of self-purification. It also indicates the desire of man to become part of God, to have God part of him and to remain as an individual entity.

It is difficult to distinguish a stylistic device used consciously by the author from the eruption of subconscious symbols. Rabelais' work is a product of both aspects of the psyche. He consciously manipulates his characters, but his subconscious guides and directs him, manipulating his characters through him and in spite of him, greatly influencing his conscious and the unfolding of his work. His use of salt as a motif is intentional, i.e., conscious, since the element is connected with the traditional character of Pantagruel. The additional meanings that are hidden within the element make it a convenient esoteric vehicle behind which he can develop his thought. Salt is used consciously to disguise the miraculous nature of birth during Bacbec's delivery when it is salt that precedes the child and not water.

Another indication of the conscious use by the author of esoteric vehicles is the author's repeated references to Mercury. Mercury as a

⁸⁰ *ibid.*, p. 222.

planetary god was representative of man's soul. Frances Yates in Giordano Bruno and the Hermetic Tradition speaks of a council summoned by Jupiter of the Olympian gods among whom Mercury was included:

"Bruno explains that the gods represent 'the virtues and the powers of the soul,' and that, since 'in every man . . . there is a world, a universe,' the reform of the heavens is the reform, or the production, of a personality."⁸¹ Thus Mercury as an Olympian god is associated with the soul of man, with his internal psychic universe, and his personality. Here there is a connecting link then between Mercury and Mercurius.

Another indication of the philosophical and mystical temperament of the time is an event described by Yates in which Catherine de' Medici encouraged representations of magical events, one of which was the Ballet comique de la reine of 1518, where "Jupiter and Mercury [descended] from heaven in response to the incantory music and singing."⁸² This may be another method that Rabelais uses to consciously bring the world spirit into his work under the guise of the Olympian god. In this way he can talk to this spirit--which turns out to be the spirit of his own subconscious--without fear of reprisal. This can be also another instance of Mercurius as a representation of a personality. Moreover, there is a possible subconscious influence as the next questions are raised: Is Rabelais then calling to the Mercurius within his own psyche when he calls upon Mercury? Is he calling to his own psychic powers to assert control over external events? over his characters? over his own self?

⁸¹Frances A. Yates, Giordano Bruno and the Hermetic Tradition. (New York: Random House, 1969), p. 220.

⁸²ibid., pp. 175-6.

Rabelais mentions alchemists as being able to make high quality saltpeter from their urine: "De leur urine les Quintessentiaux tirent le meilleur salpêtre du monde,"⁸³ so he is well-acquainted with the alchemical tradition and is evidently using it consciously. Moreover, the use of Panurge and Pantagruel as representations of Mercurius may be conscious also. He may be aware that portions of his self are going into the work. He could not, however, be aware that these Mercurial references are archetypes and are manifestations of subconscious contents or are being used by his subconscious as psychic projections. Since according to Jung the conscious developed from the unconscious, the distinction between the author's conscious control over his work and the emergence of subconscious influences becomes less discernible, even blurred.

The development of Rabelais' work reveals the author as Pan, manipulating his characters as he wishes. However, his own mind, his subconscious mind manipulates his conscious portrayal of the characters. Rabelais may be Pan and a trickster, but his subconscious is the ultimate Pan as it manifests itself during the author's creation of his work. His subconscious may be represented by muses and plied with wine during the author's creative efforts. Indeed, he calls upon his muses (who were water nymphs, another connection with Mercurius, the aqua permanens, the world spirit and the subconscious) and resolves to drink as he spins his tale: "O ma muse, ma Calliope, ma Thalie, inspire-moy à ceste heure! . . . que j'eusse maintenant un boucal du meilleur vin que beurent

⁸³op. cit., Rabelais, p. 577.

oncques ceulx qui liront ceste histoire tant véridicque!"⁸⁴ Thus Rabelais is manipulating and being manipulated simultaneously, and his characters are manipulating and being manipulated even as the elements manipulate and are manipulated, influence and are influenced, cause and are caused.

The trickster function of Rabelais' work is illustrated as Jung states that "If the translation of the unconscious into a communicable language proves successful, it has a redeeming effect."⁸⁵ The trickster/redeemer figure (the author, the characters, the work, and the author's subconscious) tricks and redeems. Then Rabelais is not being facetious when he says that his work can be used to cure.⁸⁶ The author can be considered in this case to be the "extracteur de son propre quinte essence." His work is extracted from him, it is his soul, it is Mercurius, representative of his subconscious contents and it will cure, it will redeem. His work is extracted from him as would be the lapis in an opus.⁸⁷ His work then is the solvent and that which is dissolved, the healer and that which is healed.

⁸⁴ *ibid.*, p. 288.

⁸⁵ *op. cit.*, Jung, Structure and Dynamics of the Psyche, p. 315.

⁸⁶ *op. cit.*, Rabelais, Prologue to Book II, pp. 167-170.

⁸⁷ *op. cit.*, Jung, Aion, p. 264: "The alchemists were fond of picturing their opus as a circulatory process, as a circular distillation . . . Just as the central idea of the lapis Philosophorum plainly signifies the self, so the opus with its countless symbols illustrates the process of individuation, the step-by-step development of the self from an unconscious state to a conscious one. That is why the lapis, as prima materia, stands at the beginning of the process as well as at the end."

The Spirit Mercurius is recognized as a part of Rabelais. The Mercurial Spirit of Rabelais is his psyche, his soul, entering into his work. He has extended part of his self into the character Panurge as well as the other characters and into his work as a whole. His subconscious may be extending its influence from the author through the characters and into the reader. The function of the trickster-figure may be the function of Rabelais' work: "It is just this transformation of the meaningless into the meaningful that reveals the compensatory relation to the 'saint'."⁸⁸ Rabelais' work takes on meaning because of Panurge. Panurge as an extension of Rabelais transforms the work into a vitally meaningful humanistic message. The trialectic between author, character and reader is complete at this point. Rabelais has entered his work which is related back to him and which heals by means of his characters. The characters enter the reader as the reader enters them and through them the author heals.

Heretofore, Rabelais' work has been considered to lack unity; however, Jung's thought reveals, through his exploration into the nature of the subconscious, that Rabelais' work is indeed unified. Since the characters appear interchangeable, there is in Rabelais' fragmented work an underlying unity, the unity present within his subconscious, the unity of the presence of all opposites within the subconscious, the unus mundus:

While the unus mundus is a metaphysical speculation, the unconscious can be indirectly experienced via its manifestations . . . It is clear . . . that the contents of the

⁸⁸ op. cit., Jung, Archetypes and the Collective Unconscious, p. 256.

subconscious in the character of Panurge as well as the other characters allows relation of his subconscious to his ego as his entire work.

Rabelais' work is the opus, the coming to consciousness of the self.

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