



C. G. JUNG

THE ARCHETYPES AND THE
COLLECTIVE UNCONSCIOUS

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TRANSLATED BY
R. F. C. HULL

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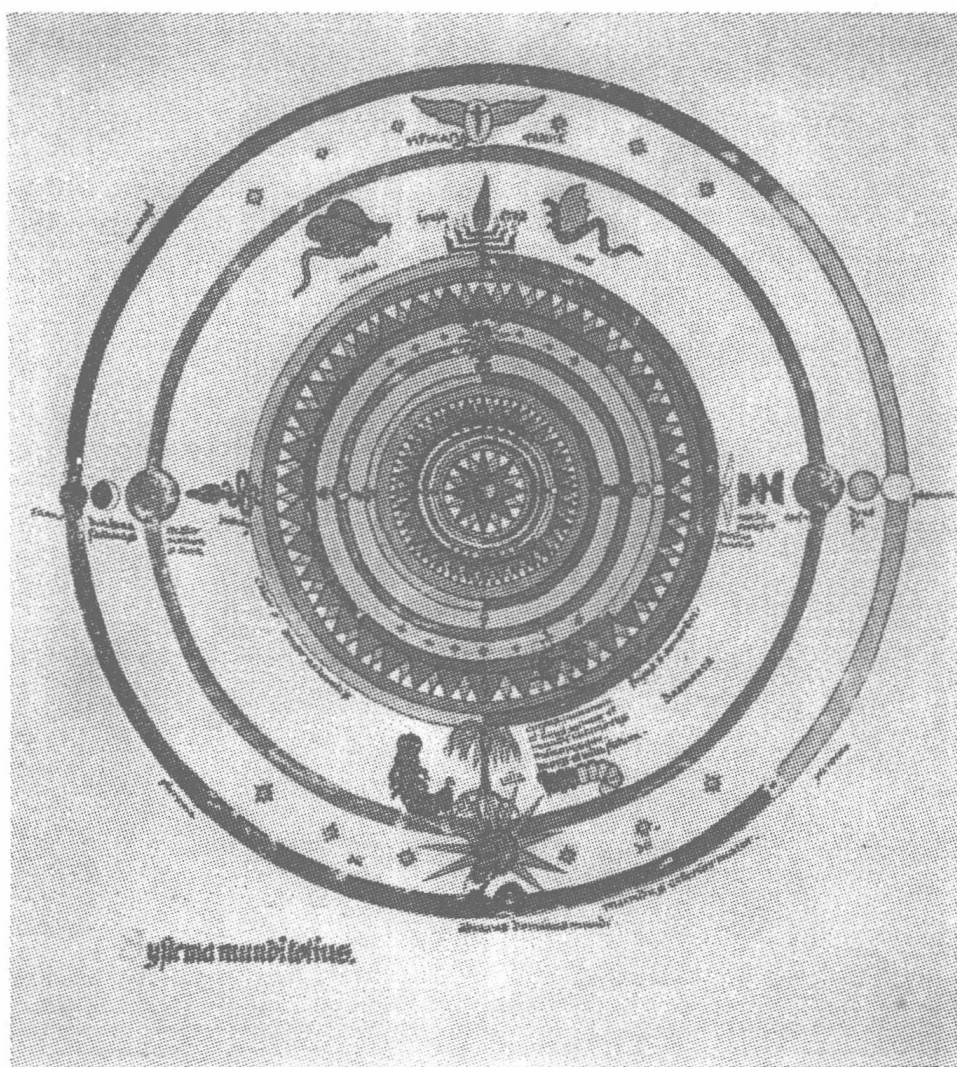
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Mandala of a Modern Man

EDITORIAL NOTE

The concept of archetypes and its correlate, that of the collective unconscious, are among the better known theories developed by Professor Jung. Their origins may be traced to his earliest publication, "On the Psychology and Pathology of So-called Occult Phenomena" (1902),* in which he described the fantasies of an hysterical medium. Intimations of the concepts can be found in many of his subsequent writings, and gradually tentative statements crystallized and were reformulated until a stable core of theory was established.

Part I of Volume 9 consists of essays—written from 1933 onward—describing and elaborating the two concepts. The volume is introduced by three essays establishing the theoretical basis, followed by others describing specific archetypes. The relation of these to the process of individuation is defined in essays in the last section.

Part II of the volume, entitled *Aion* and published separately, is devoted to a long monograph on the symbolism of the self as revealed in the "Christian aeon." Together the two parts give the nucleus of Jung's work on the theory and meaning of archetypes in relation to the psyche as a whole.

*

While the illustrations that accompany the last two papers are the same subjects published with the Swiss versions in *Gestaltungen des Unbewussten*, they have now been rephotographed and improved in presentation. It has been possible to give the entire pictorial series illustrating "A Study in the Process of Individuation" in colour and to add seven additional pictures, which were

* In *Psychiatric Studies*, vol. 1 of the *Coll. Works*.

chosen by the author from those in his possession (par. 616). Several of the illustrations for "Concerning Mandala Symbolism," also, are now given in colour. Grateful acknowledgment is made to Mrs. Aniela Jaffé and to Mrs. Margaret Schevill-Link for their kind assistance in connection with the pictures. The frontispiece was published in the Swiss magazine *Du* (April 1955), with the brief article by Professor Jung on mandalas which is given in the appendix. This "Mandala of a Modern Man" was painted in 1916.

EDITORIAL NOTE TO THE SECOND EDITION

Bibliographical citations and entries have been revised in the light of subsequent publications in the *Collected Works* and essential corrections have been made. Jung's acknowledgment in his *Memories, Dreams, Reflections* of having painted the mandala illustrated in the frontispiece, and four other mandalas in this volume, is explained on page 355, n.1.

TRANSLATOR'S NOTE

Grateful acknowledgment is made to those whose translations have been consulted: Mr. W. S. Dell, for help derived from his translations of two papers: "Archetypes of the Collective Unconscious" and "The Meaning of Individuation" (here entitled "Conscious, Unconscious, and Individuation"), both published in *The Integration of the Personality*; Mrs. Cary F. Baynes and Miss Ximena de Angulo, for permission to use, virtually unchanged, long portions of their translations of "Psychological Aspects of the Mother Archetype" and "Concerning Rebirth," issued in *Spring* (New York), 1943 and 1944; and to Miss Hildegard Nagel, for reference to her translation of "The Psychology of the Trickster-Figure," in *Spring*, 1955.

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frontispiece

Painting by C. G. Jung, 1916. The microcosmic enclosed within the macrocosmic system of opposites. Macrocosm, top: boy in the winged egg, Erikapaïos or Phanes, the spiritual principle with triadic fire-symbol and attributes; bottom, his dark adversary Abraxas, ruler of the physical world, with double pentadic star of natural man and rebirth symbols. Microcosm, left: snake with phallus, the procreative principle; right, dove of Holy Ghost with double beaker of Sophia. Inner sun (jagged circle) encloses repetitions of this system on a diminishing scale, with inner microcosm at the centre. (From *Du*, Zurich, April 1955, where the mandala was reproduced. Cf. *Memories, Dreams, Reflections*, p. 195, U.S.; 187, Brit.)

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Originally written in English as "The Meaning of Individuation," in *The Integration of the Personality* (New York: Farrar and Rinehart, 1939; London: Kegan Paul, 1940); here

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revised in accordance with the German version, "Bewusstsein, Unbewusstes und Individuation," *Zentralblatt für Psychotherapie und ihre Grenzgebiete* (Leipzig), XI (1939).

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ARCHETYPES OF THE COLLECTIVE UNCONSCIOUS

THE CONCEPT OF THE COLLECTIVE UNCONSCIOUS

CONCERNING THE ARCHETYPES, WITH SPECIAL REFERENCE TO THE ANIMA CONCEPT

ARCHETYPES OF THE COLLECTIVE UNCONSCIOUS¹

¹ The hypothesis of a collective unconscious belongs to the class of ideas that people at first find strange but soon come to possess and use as familiar conceptions. This has been the case with the concept of the unconscious in general. After the philosophical idea of the unconscious, in the form presented chiefly by Carus and von Hartmann, had gone down under the overwhelming wave of materialism and empiricism, leaving hardly a ripple behind it, it gradually reappeared in the scientific domain of medical psychology.

² At first the concept of the unconscious was limited to denoting the state of repressed or forgotten contents. Even with Freud, who makes the unconscious—at least metaphorically—take the stage as the acting subject, it is really nothing but the gathering place of forgotten and repressed contents, and has a functional significance thanks only to these. For Freud, accordingly, the unconscious is of an exclusively personal nature,² although he was aware of its archaic and mythological thought-forms.

³ A more or less superficial layer of the unconscious is undoubtedly personal. I call it the *personal unconscious*. But this personal unconscious rests upon a deeper layer, which does not derive from personal experience and is not a personal acquisition but is inborn. This deeper layer I call the *collective unconscious*. I have chosen the term “collective” because this part of the unconscious is not individual but universal; in contrast to

¹ [First published in the *Eranos-Jahrbuch* 1934, and later revised and published in *Von den Wurzeln des Bewusstseins* (Zurich, 1954), from which version the present translation is made. The translation of the original version, by Stanley Dell, in *The Integration of the Personality* (New York, 1939; London, 1940), has been freely consulted.—EDITORS.]

² In his later works Freud differentiated the basic view mentioned here. He called the instinctual psyche the “id,” and his “super-ego” denotes the collective consciousness, of which the individual is partly conscious and partly unconscious (because it is repressed).

the personal psyche, it has contents and modes of behaviour that are more or less the same everywhere and in all individuals. It is, in other words, identical in all men and thus constitutes a common psychic substrate of a suprapersonal nature which is present in every one of us.

4 Psychic existence can be recognized only by the presence of contents that are *capable of consciousness*. We can therefore speak of an unconscious only in so far as we are able to demonstrate its contents. The contents of the personal unconscious are chiefly the *feeling-toned complexes*, as they are called; they constitute the personal and private side of psychic life. The contents of the collective unconscious, on the other hand, are known as *archetypes*.

5 The term "archetype" occurs as early as Philo Judaeus,³ with reference to the *Imago Dei* (God-image) in man. It can also be found in Irenaeus, who says: "The creator of the world did not fashion these things directly from himself but copied them from archetypes outside himself."⁴ In the *Corpus Hermeticum*,⁵ God is called τὸ ἀρχέτυπον φῶς (archetypal light). The term occurs several times in Dionysius the Areopagite, as for instance in *De caelesti hierarchia*, II, 4: "immaterial Archetypes,"⁶ and in *De divinis nominibus*, I, 6: "Archetypal stone."⁷ The term "archetype" is not found in St. Augustine, but the idea of it is. Thus in *De diversis quaestionibus LXXXIII* he speaks of "*ideae principales*, 'which are themselves not formed . . . but are contained in the divine understanding.'"⁸ "Archetype" is an explanatory paraphrase of the Platonic εἶδος. For our purposes this term is apposite and helpful, because it tells us that so far as the col-

³ *De opificio mundi*, I, 69. Cf. Colson/Whitaker trans., I, p. 55.

⁴ *Adversus haereses* II, 7, 5: "Mundi fabricator non a semetipso fecit haec, sed de alienis archetypis transtulit." (Cf. Roberts/Rambaut trans., I, p. 139.)

⁵ Scott, *Hermetica*, I, p. 140.

⁶ In Migne, *P.G.*, vol. 3, col. 144.

⁷ *Ibid.*, col. 595. Cf. *The Divine Names* (trans. by Rolt), pp. 62, 72.

⁸ Migne, *P.L.*, vol. 40, col. 30. "Archetype" is used in the same way by the alchemists, as in the "Tractatus aureus" of Hermes Trismegistus (*Theatrum chemicum*, IV, 1613, p. 718): "As God [contains] all the treasure of his godhead . . . hidden in himself as in an archetype [*in se tanquam archetypo absconditum*] . . . in like manner Saturn carries the similitudes of metallic bodies hiddenly in himself." In the "Tractatus de igne et sale" of Vigenerus (*Theatr. chem.*, VI, 1661, p. 3), the world is "ad archetypi sui similitudinem factus" (made after the likeness of its archetype) and is therefore called the "magnus homo" (the "homo maximus" of Swedenborg).