

C.G.JUNG

**THE ARCHETYPES AND THE
COLLECTIVE UNCONSCIOUS**

TRANSLATED BY
R. F. C. HULL

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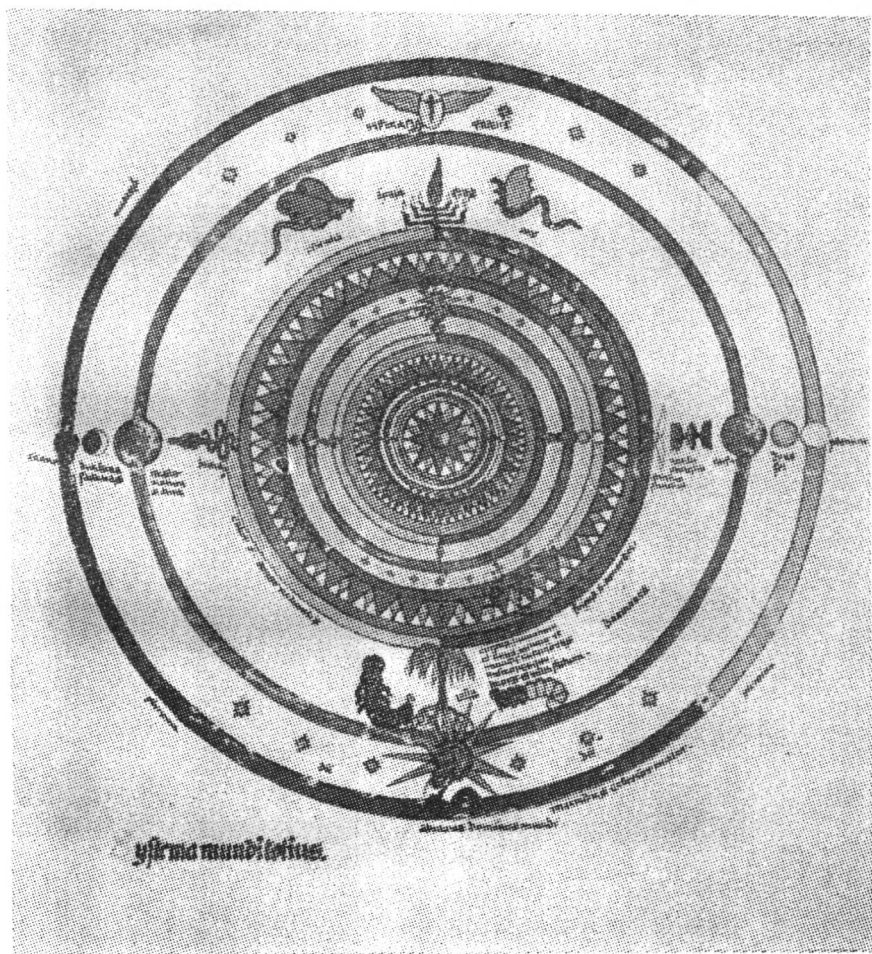
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Mandala of a Modern Man

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*.

TRANSLATOR'S NOTE

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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Mandala of a Modern Man

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.)

FOR "A STUDY IN THE PROCESS OF INDIVIDUATION"

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As described in the text; mainly from the author's collection

I

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).

lective unconscious contents are concerned we are dealing with archaic or—I would say—primordial types, that is, with universal images that have existed since the remotest times. The term “représentations collectives,” used by Lévy-Bruhl to denote the symbolic figures in the primitive view of the world, could easily be applied to unconscious contents as well, since it means practically the same thing. Primitive tribal lore is concerned with archetypes that have been modified in a special way. They are no longer contents of the unconscious, but have already been changed into conscious formulae taught according to tradition, generally in the form of esoteric teaching. This last is a typical means of expression for the transmission of collective contents originally derived from the unconscious.

- 6 Another well-known expression of the archetypes is myth and fairytale. But here too we are dealing with forms that have received a specific stamp and have been handed down through long periods of time. The term “archetype” thus applies only indirectly to the “représentations collectives,” since it designates only those psychic contents which have not yet been submitted to conscious elaboration and are therefore an immediate datum of psychic experience. In this sense there is a considerable difference between the archetype and the historical formula that has evolved. Especially on the higher levels of esoteric teaching the archetypes appear in a form that reveals quite unmistakably the critical and evaluating influence of conscious elaboration. Their immediate manifestation, as we encounter it in dreams and visions, is much more individual, less understandable, and more naïve than in myths, for example. The archetype is essentially an unconscious content that is altered by becoming conscious and by being perceived, and it takes its colour from the individual consciousness in which it happens to appear.⁹

- 7 What the word “archetype” means in the nominal sense is clear enough, then, from its relations with myth, esoteric teaching, and fairytale. But if we try to establish what an archetype is *psychologically*, the matter becomes more complicated. So far mythologists have always helped themselves out with solar,

⁹ One must, for the sake of accuracy, distinguish between “archetype” and “archetypal ideas.” The archetype as such is a hypothetical and irrepresentable model, something like the “pattern of behaviour” in biology. Cf. “On the Nature of the Psyche,” sec. 7.

lunar, meteorological, vegetal, and other ideas of the kind. The fact that myths are first and foremost psychic phenomena that reveal the nature of the soul is something they have absolutely refused to see until now. Primitive man is not much interested in objective explanations of the obvious, but he has an imperative need—or rather, his unconscious psyche has an irresistible urge—to assimilate all outer sense experiences to inner, psychic events. It is not enough for the primitive to see the sun rise and set; this external observation must at the same time be a psychic happening: the sun in its course must represent the fate of a god or hero who, in the last analysis, dwells nowhere except in the soul of man. All the mythologized processes of nature, such as summer and winter, the phases of the moon, the rainy seasons, and so forth, are in no sense allegories¹⁰ of these objective occurrences; rather they are symbolic expressions of the inner, unconscious drama of the psyche which becomes accessible to man's consciousness by way of projection—that is, mirrored in the events of nature. The projection is so fundamental that it has taken several thousand years of civilization to detach it in some measure from its outer object. In the case of astrology, for instance, this age-old "*scientia intuitiva*" came to be branded as rank heresy because man had not yet succeeded in making the psychological description of character independent of the stars. Even today, people who still believe in astrology fall almost without exception for the old superstitious assumption of the influence of the stars. And yet anyone who can calculate a horoscope should know that, since the days of Hipparchus of Alexandria, the spring-point has been fixed at 0° Aries, and that the zodiac on which every horoscope is based is therefore quite arbitrary, the spring-point having gradually advanced, since then, into the first degrees of Pisces, owing to the precession of the equinoxes.

- 8 Primitive man impresses us so strongly with his subjectivity that we should really have guessed long ago that myths refer to something psychic. His knowledge of nature is essentially the language and outer dress of an unconscious psychic process. But the very fact that this process is unconscious gives us the reason

¹⁰ An allegory is a paraphrase of a conscious content, whereas a symbol is the best possible expression for an unconscious content whose nature can only be guessed, because it is still unknown.